

# LEARNING RESOURCE

## VISUAL ARTS



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### BEHIND THE SHADOWS

*(Storytelling through Puppetry)*

## **LEARNING RESOURCE for VISUAL ARTS**

### **BEHIND THE SHADOWS (*Storytelling through puppetry*)**

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## FOREWORD

Welcome to this Learning Resource for VISUAL ARTS.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21<sup>st</sup> Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop *Higher Order Thinking Skills* of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all activities, will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

**Hello Learner!**



Do you remember having fun moments like this with your classmates? Well, we would have wanted to meet with you in a regular classroom to work together in this exciting endeavor of honing your talents and building your knowledge in the visual arts.

However, because of the current crisis, you will be studying through these modules instead.

This does not mean that you will be learning less about the fascinating world of the visual arts. Self-learning has its own merits and will develop skills that you may not learn so much about in regular classrooms. This may also improve your reading skills and develop self-discipline!

This material is designed to help you make artworks, read, reflect and do your own research at the same time. Read the instructions slowly and carefully. And don't hesitate to ask your parents or siblings or any person within your home for help if there are things here that you find hard to understand. You can contact me, your teacher, for any advice or guidance through mobile number \_\_\_\_\_.

Also, remember to keep all your artworks and notes. You might be asked to send them to your school so that we can see them and give you feedback. When we can safely meet again in person, we will mount a fascinating exhibition for everyone to see and enjoy!

So, happy learning and hope to see your work soon!

## How to Use this Module

You will be using this module in the next eight weeks – or the equivalent of one quarter of the present school year. This module contains several lessons for Grade 8 that will help you understand and develop skills related to related storytelling through puppetry.

We wrote our suggestions on the amount of time you should spend with each lesson. But you can spend as much time on each lesson as you want – just make sure you complete all the lessons before the end of the quarter.

To make your learning experience easier, we think you should know about how each lesson goes. You will be guided through the lessons with a combination of activities, readings, projects and reflections.

### 1. ACTIVITIES

An activity will serve as an INTRODUCTION to a subject matter or a skill that you will be learning, or sometimes it is a REVIEW of things that you have learned in the previous school years.

You will be writing your answers to most of these activities in this module or in your VISUAL ARTS JOURNAL. But for other activities, you may have to find your own materials.

### 2. REFLECTIONS

To help you REFLECT on lessons and projects, you will be asked to share your thoughts and feelings in your VISUAL ARTS JOURNAL.



Your VISUAL ARTS JOURNAL can be a regular notebook, a sketchbook, or loose sheets of paper. Just be sure to keep these and put the dates of your writings. Just like a regular journal.

You can choose your own style of writing in your journal. It can be formal or informal. You can even make drawings about your thoughts and feelings. Or even paste images you cut out from old newspapers and magazines.

Don't worry about what you write in your journal – there are no correct or wrong entries here. Just write as honestly as you can. The purpose of the journal is for you to explore your thoughts and feelings as you go through the lessons.

After writing in your journal, you are encouraged to discuss your lessons with your parent, a sibling, a friend, or someone you feel sharing your thoughts with.

### 3. READINGS



You may also be asked to READ an essay or two that will tell you about things that are related to your activity. Read them slowly and try to understand them very well. You might also be provided guide questions to help you reflect on the lessons. These will help you remember and understand better what you just read. Write your answers and reactions to these questions in your VISUAL ARTS JOURNAL.

### 4. PROJECTS

You will be asked to make a PROJECT that will give you a chance to apply the lessons and skills that you have earlier learned.





Make sure to keep all your projects and document them by taking photos. At the end of the quarter, you will be asked to send these to school so that we can see them and give feedback to help you learn better.

That's it! You're ready to go!



## **WEEK 1 and WEEK 2**

**Day 1 to Day 2 – READING:** Introduction; **ACTIVITY:** Look and Compare

**Day 3 – ACTIVITY:** Memorable Story

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### **INTRODUCTION**

Dear Student,

This module aims to make you familiar with the art of storytelling through shadow puppetry, as well as the cultural relevance of puppetry across several Asian countries such as Indonesia, India, China, and Malaysia.

Storytelling through the use of puppets has a long tradition in Asian art. Some even say that puppetry predated writing, being a form of oral literature. This module will take you to the world of puppets where design and entertainment intersect.

Puppet making has a history of traditional craftsmanship that involves the use of natural materials, like animal hide and minerals for pigments. Each puppet had several distinct motifs that gave them character. The movements and dialogue of each character signified a certain mood.

In this module, you will study the process of storytelling, making a puppet, and staging a puppet show. You will explore the different methods of creating puppets in both 2D and 3D forms. You will also study the similarities and differences between puppets from different Asian countries.

Puppetry is about form and movement, music and story. By understanding other aspects of storytelling through puppetry, you will learn why this art form, an intersection of art and theater, is an important tradition in Asian art.

GET YOUR VISUAL ARTS JOURNAL and answer the questions below:

1. What type of puppets do you know about? Name them.
2. Have you ever attended a live puppet performance? If so, what type of puppets were used? Shadow puppets? Finger puppets? Hand puppets?
3. Have you ever wondered what sort of entertainment people had before television? What do you think people did for entertainment? Do you think they had some kind of performative show?



## ACTIVITY 1:

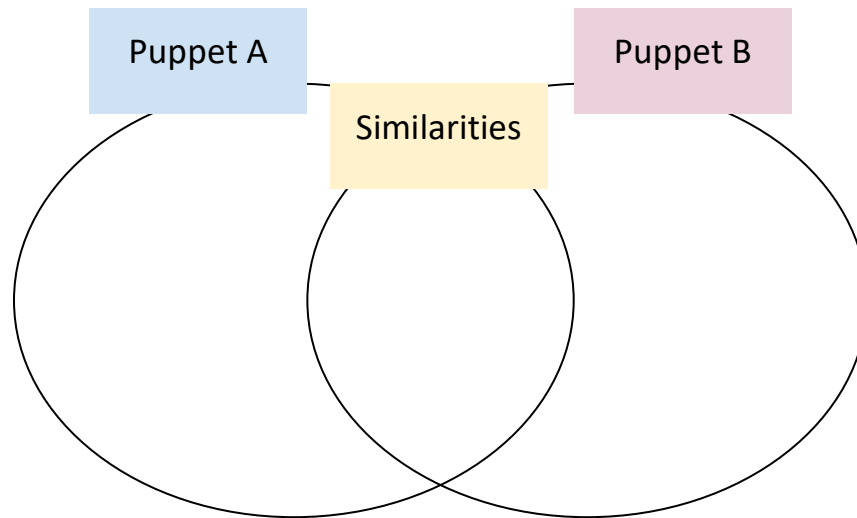
# Look and Compare

The photograph on the cover page shows a man holding two *wayang kulit* puppets. You studied *Wayang* puppetry in our previous module. Do you remember the name of the master puppeteer? In Indonesia, the master puppeteer is called the *dalang*. What can you say about the two puppets he is holding? Can you spot any differences between the two? What about similarities?

Take a closer look at another set of examples. In your **VISUAL ARTS JOURNAL**, try your best to describe and compare the puppets. Label the first puppet as Puppet A and the second as Puppet B:



You can make a table with three intersecting columns or a Venn Diagram like this one:



Focus on **WHAT YOU SEE**. Don't be afraid to describe them. Do any of the puppets show a specific gender? How so? What can you say about the arms of the puppets? What about the clothing? The hair? The nose? The colors that were used?

## ACTIVITY 2:

# Memorable Story

Is there a mythical or fantastic story that is memorable to you? Do you remember any Filipino myths and legends? We all remember stories that begin with “Ang Alamat ng...” Try to recall those stories and write them in your Visual Arts Journal. Make it as detailed as you can and then answer the following questions:

1. What story did you recall the most? Is this a fable, a legend, or a myth?
2. Can you describe the characters in the story? What did they look like? What were their personalities like?
3. What did you like about this story?
4. Was there any moral lesson in the story? What was the lesson?
5. Why do you think you remembered this particular story the most? What was so memorable about it?

**WEEK 1 – Day 4 to Day 7**

**READING:** Creating Worlds; **REFLECTION:** Part 1 and Part 2; **PROJECT PART 1:** Created World Description

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**READING:**

## Creating Worlds



Photo taken from Fusion Wayang Kulit's Facebook page:

<https://www.facebook.com/FusionWayangKulit/photos/2653230154768132>

A shadow puppet show is an art form that serves to entertain, transmit beliefs and values to younger generations, and above all create a communal cultural identity for those who experience it.

Traditional shadow puppetry in Asia tells stories rooted in the myths, legends, and folk tales of the cultures that practice them. In India, puppet groups perform their versions of episodes from the Ramayana and Mahabharata epics through music and lyrics. Southeast Asian shadow puppetry is similar as it is influenced by the *Wayang Kulit* of Indonesia, which in turn is also inspired by Hindu culture. Local variations of the epics Ramayana and Mahabharata have traditionally been part of the repertoire of many performing groups of puppeteers.

Through skillful manipulation of puppets alongside the performance of songs, music, character delivery, and narration, a puppeteer can draw people into the enchanting atmosphere of a shadow play. The shows which traditionally are done at night feature a mixture of action, drama, romance, comedy, and fantasy. The effect of the interplay of light, shadow, color, and sound is nothing short of magical. Characters come to life and embark on adventures through the masterful skill of the puppeteer. The use of funny lyrics, sarcasm, and comedic characters entertain audiences of different age groups. Alongside traditional folk songs, pop songs are being used by performers nowadays. It is also not surprising to find more contemporary stories being told and given a twist through shadow play.

Although puppeteers and performing groups come from different nations, they all share the same language of the shadow play: a theatrical act that can easily be staged using a screen, a source of light, and flat handmade puppets

It is not difficult to create worlds like the many puppeteers of Indonesia, Malaysia, Cambodia, Laos, Thailand, India, and China do. If you enjoy hearing stories and even telling them, you may find the shadow play to be an enjoyable artistic performance. By imagining your own story, you can start to invent your own world with your own characters. How they will look, act, and respond to situations are all up to you. You will be able to put your own personal stamp on the story for other people to enjoy. Like the master puppeteers of Asia, you will be able to communicate characters, places, and things to an audience. You will bring a world to life.

### **WATCH:**

Watch this contemporary Balinese shadow puppet show of the story *Ramayana* by *dalang* master Made Sidia. After watching the video, follow the instructions in the reflection activity.

[Balinese shadow puppet theater with a twist | Made Sidia | TEDxUbud](#)

## **REFLECTION:**

### **Part 1**

GET YOUR VISUAL ARTS ART JOURNAL and write any observations you have about the show, whether it's about the puppet, the master puppeteer, the music, or even make comments about the story. Were there any themes in the story? What kind of characters did the story have? Were there any humans or supernatural beings?

### **Part 2**

In your VISUAL ARTS JOURNAL, illustrate your favorite scene from the shadow play. The drawing must show the setting (where the story took place). You may draw it in your own style as long as it is fully rendered. Fully rendered means that you will have to draw it in detail. Give a summarized explanation about the scene you've chosen and share why it is your favorite.

### **ALTERNATIVE REFLECTION ACTIVITIES:**

Learn about the story of Ramayana as told in a traditional manner by a dalang. You may access it by clicking on this [link](#). Read pages 1-2.

If you do not internet access, you may read this summary from Asian Art Museum:

The Ramayana tells the story of Prince Rama—the son of Dasharatha (Dasarata), the king of Ayodhya (Ayodya)—an incarnation of the god Vishnu, the preserver god. Vishnu comes into the world periodically in different forms to save it from destruction. In this story; when Rama's wife, Sita (Sinta) is abducted by Ravana (Rawana), the demon king of Lanka (Alengka), Rama enlists the aid of monkey troops to fight and reclaim his wife.

Dasharatha promises one of his wives that he will grant her anything she asks. To his chagrin she asks that his eldest son, Rama, be banished to the forest for fourteen years and her own child, Bharata (Barata), be placed on the throne instead. Bharata, who knows his mother is misguided, decrees that he will merely rule in his brother's place for the fourteen years, and he anxiously awaits Rama's return.

Meanwhile Rama, Sita, and Rama's faithful brother Lakshmana (Laksmana) retreat to the forest where demons roam. The demoness Shurpanakha (Sarpakanaka) encounters the handsome Lakshmana and Rama in the forest and wants them to marry her. When they spurn her and cut off her nose, she plots their destruction. She tells her brother Ravana about Rama's wife. Sita, Shurpanakha

says, is the most beautiful woman in the world. Ravana, desiring Sita for himself, sends the demon Maricha (Marica) disguised as a golden deer into the forest.

At Sita's request, Rama goes hunting for the deer. Sita hears a cry and thinks Rama is in danger. She forces Lakshmana to search for Rama, saying that should Lakshmana refuse to go, she will know he wants Rama to die so as to marry her himself. Lakshmana leaves her after drawing a protective circle around her feet.

Alone in the forest, Sita is no match for Ravana. He comes to the hut disguised as a hermit and tricks her into leaving the circle. With pity for the hermit, Sita steps out of this protected space to get food for him. Ravana kidnaps her, carrying her back to Lanka. En route he kills the heroic vulture Jatayus, who has valiantly attacked Ravana's flying chariot. In Lanka, Sita languishes in the garden of the ashoka (asoka) tree. Ravana comes each day to ask her to be his wife, and each day she responds that she can love none but Rama.

Rama, distraught, seeks his wife everywhere. He goes to Kishkindha (Guha Kiskenda), the kingdom of the monkeys, where he befriends King Sugriva (Sugriwa) and helps him defeat his unrighteous brother, Valin (Subali), who has stolen Sugriva's wife. The monkeys help search for Sita. Eventually Hanuman (Hanoman), the white monkey warrior and Rama's most loyal follower, finds Sita. As the son of a god, Hanuman can fly, so he crosses the ocean to the island of Lanka, where Sita is imprisoned, and gives her Rama's ring to prove to her that her husband still lives. Hanuman is captured by the demons, who set his tail on fire, but the punishment backfires as Hanuman frees himself and sets the city aflame with the sparks from his tail.

Hanuman returns to Rama, and with all the animals he helps build a causeway from mainland India to the island of Lanka. The great war rages for many days. Ravana's demons fall before the monkey army. Finally, Ravana faces Rama and is defeated. Rama and Sita are reunited and return to Ayodhya in triumph (Asian Art Museum Education Department).

After you've read the summary, pick one scene that you would like to illustrate. Try your best to illustrate the scene and the characters based on the descriptions that were given in the text.



## PROJECT: PART 1

# Created World Description

The first step in creating a puppet show is to think about the story. Part of making the story is thinking about the kind of world that the characters are living in. If we use *Ramayana* as an example, we know that there are mythical elements in the story. These elements within the story add magic and wonder to the scenes. For you to come up with your own created world, you may use your imagination or get inspiration from existing stories as references like a legend or myth.

Read and follow the instructions below.

### Instructions:

1. Get your VISUAL ARTS JOURNAL and write down **CREATED WORLD DESCRIPTION** as your title.
2. To create a world, you must first think of the setting. Where will your story take place? Will your characters be in a setting that exists or has existed? Will it take place in an entirely made up or fictional world? Or will your characters be in an alternate reality of an existing world?

Choose between these three:

Actual Place /

Imaginary World

Alternate Reality

### Definitions:

**Actual Place** refers to a non-fictional place. It could be a simple setting such as your room, or a landmark that you've always wanted to visit.

**Imaginary worlds** are made-up settings, often fictional. This means that the place does not actually exist. We can use fantastic movies as an example. If you are a fan of Marvel movies, you know that there are fictional worlds that exist and they may sometimes vary depending on the characters of the story.

**Alternate realities** can be thought of as real worlds with a twist. It's a hypothetical scenario where true events or things may have been altered or given a twist. Here are a few examples of situations that may give rise to alternate realities:

- What if World War II did not happen?
- What if human beings lived on a different planet?
- What would the world look like if we have cut down all our trees?

These scenarios are just some of the many that you can use as a starting point for your story. Once you've decided which among these three settings (actual, imaginary or alternate) you would like to use (or maybe a combination of the three options), you may start describing your created world.

3. The next thing that you have to think about is the time setting or when the story takes place. Does the world look like it's from the past, the present, or the future? What objects would you associate the setting with? List all the possible details that you would like to include. You must remember the questions "When?" and "Where?" should be answered in this part.
4. Finally, you may begin to create an outline of events for your story. What will the characters do in the story, considering the setting that you just created.
5. Give yourself at least a week to think about your created world and the story to accomplish. Take note that your story can still develop as you progress in making your puppet show. Feel free to edit and revise your story any time.
6. Optional task: Watch this [video](#) from Ted-Ed on How To Build Fictional Worlds.

## WEEK 2

### PROJECT PART 2: Studies for Created World

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## PROJECT: PART 2

# Studies for Created World

By the start of week 2, you must have already finalized your description of your created world. For this project activity, you will begin to draft and create studies of the setting for your story. Read and follow the instructions below.

### Instructions:

#### 1. Gather images for reference.

To do this, gather reference photos from history books, magazines, your own environment, or the internet! You may want to check out [Public Domain Images For Artists - 25+ Collections](#) for images to print, copy, or alter for your study. Most of the images in the websites listed in this article are free to use by any person. This is labeled as [Creative Commons CC0 1.0](#) which says: *"You can copy, modify, distribute and perform the work, even for commercial purposes, all without asking permission."*

## 2. Think creatively.

Look closely at the images you have gathered and think about the overall composition of the setting. Are there objects or elements that would make it look more visually interesting? Which areas will stand out? What does the surroundings look like? Is everything in full color or black and white? Will your setting be in outer space? Is it an unusual location, like inside a shell?

These questions may have already been answered in Part 1 of the Project, but this time you will try to imagine the elements of your world visually and come up with images. Think about ways that you can portray the kind of world you have in mind using references and creativity.

## 3. Cut, paste, or draw your setting.

With the references that you have, combine the images by making cutouts and pasting them on paper to create a **collage**. You may also draw some of the images to help you build your invented or fictional world.

## 4. Annotate

When we annotate, we write comments or notes about the material we have. For this activity, you will annotate your own study of your setting. These notes may be additional information that you would like to include, such as an explanation or guide about your setting. Below are questions that can help you with your annotation. Note that you don't necessarily have to answer all the questions.

### DESCRIBE

- What have I done? Is this a drawing? Is it a collage?
- What materials did I use?
- What did I want to show in this study?

### EXPLAIN

- What kind of world is this?
- Is there any piece of information that I would like to share that was not seen or difficult to show in the study I made?

### REFLECT

- Are there any improvements that I need to make in this study?
- What visual elements can I change or reconsider to make my study better?

## **WEEKS 1 TO 2**

### **SUMMARY OF ONLINE RESOURCES:**

#### **Articles to Read:**

[Ramayana Summary - Asian Art Museum](#)

#### **Images:**

[Public Domain Images For Artists - 25+ Collections](#)

#### **Videos**

[Balinese shadow puppet theater with a twist | Made Sidia | TEDxUbud](#)

[How to build a fictional world - Kate Messner](#)

**WEEKS 3 to 4**

**READINGS:** Shadow Puppeteers as Storytellers and Designing Characters; **PROJECT:** Character Design Studies; **SUMMARY OF ONLINE RESOURCES**

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**READ:**

## Shadow Puppeteers as Storytellers



“Ki Sigit Ariyanto Dalang Wayang Kulit” by [PL 05 SIGIT](#) is licensed under CC BY-SA 4.0

Most shadow puppetry shows last up to several hours because epics and myths are quite long. The *Wayang Kulit* from Indonesia is usually performed at night and may even continue until dawn. This is no easy task for a novice puppeteer, which is why there are schools where people can train and become a *dalang* or puppet master.

One interesting fact about the *wayang* is that one show could have up to 500 puppets. This is because one character can have more than 8 different versions, each for a specific age, mood, or scene (read “8 Things You Need To Know About Indonesian Leather Puppet”). Just imagine the task of the *dalang*, who has to narrate the story and manipulate

the movements of all these puppets, give voice to the different characters, sing from time to time, and conduct the music performed by the *gamelan* ensemble. Aside from this, the *dalang* must also be knowledgeable about the epics and stories to be able to share the story well. The master puppeteers can also craft the puppets. The *dalang* is truly a master artist.

The music in the *wayang kulit* is performed by a *gamelan ensemble*. This ensemble uses xylophones, gongs, bamboo flutes, and plucked string instruments. You can see the instruments on the next page. Do you recognize some of the instruments? Do any of them look familiar?

Read the following articles to know more about the *Wayang Kulit*:

[8 Things You Need To Know About Indonesian Leather Puppet — Google Arts & Culture](#)

[A Look Into The History of Wayang — Google Arts & Culture](#)

[What Opens and Ends Every Wayang Performance — Google Arts & Culture](#)



Wayang Kulit performance with Gamelan accompaniment in the context of the appointment of the throne for Hamengkubuwono VIII's fifteen years in Yogyakarta, between 1900 and 1940. CC BY-SA 3.0





A set of Wayang Kulit and Some Gamelan Ensemble collection, Indonesia section at Musical Instrument Museum, Phoenix, Arizona, United States. CC0

The audience may watch the show backstage where the *dalang* and gamelan ensemble is seen performing or in front of the stage where the puppets cast their shadows.



Wayang Kulit performance with Gamelan accompaniment in the context of the appointment of the throne for Hamengkubuwono VIII's fifteen years in Yogyakarta, between 1900 and 1940. CC BY-SA 3.0



Left to right: "Wayang kulit performance, Central Java" by Alain Secretan (ASITRAC) is licensed under CC BY-NC-SA 2.0; "Indonesien: Wayang Kulit" by patrikmloeff is licensed under CC BY-NC-ND 2.0

Shadow puppetry is practiced in Indonesia and in other Asian countries such as Malaysia, India, Thailand, and China. You will learn how these puppets differ from each other in the latter part of this module.

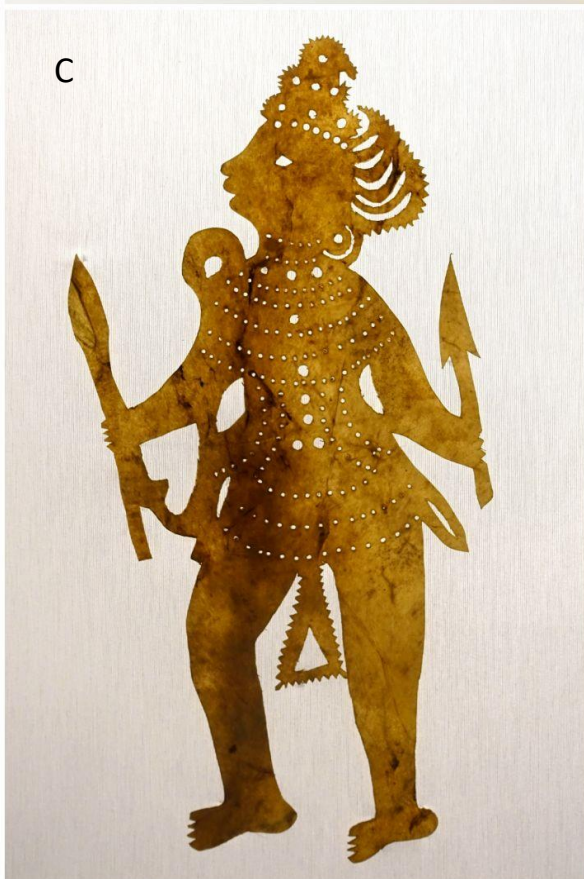
**READ:**

## **DESIGNING CHARACTERS**

Usually, the master puppeteer is also the one who makes the puppets. They too are trained to craft the puppets in a certain style. Variations of one puppet can be distinguished based on the country or region that it originated from.

Look at the photos in the next page. What similarities and differences do you see in the four puppets? Try to assess them through the elements present in the puppets. Write them down in your VISUAL ARTS JOURNAL. You may proceed to the next page once you've written down your observations.





The puppets shown on the previous page are renditions of one of the characters from the epic *Ramayana* named Rama. These puppets came from different regions in India, as identified below:

- A. Rama in *Tholpavakoothu*, a form of shadow puppetry from Kerala, India
- B. Rama in *Tholu bommalata*, a form of shadow puppetry from Andhra Pradesh, India
- C. Rama in *Ravana Chhaya*; a form of shadow puppetry from Orissa, India
- D. Rama in exile in the forest, setting off to hunt deer

We can see that in pictures A and B, Rama is depicted in a similar pose. The tips of the index finger and the thumb are joined together as seen in both hands. This hand gesture or *mudra* is called the *vitarka mudra*, one of the symbolic and commonly used gestures in religions such as Hinduism, Jainism, and Buddhism. Aside from this, in picture A, Rama is seen seated whereas in picture B, Rama is standing.

It is also noticeable that in picture B, Rama is blue, with other vibrant colors to show the details of his costume. In picture A, Rama does not have much color but the intricate holes serve as jewel-like embellishments. Same as in picture C which is monochromatic or with a single color, but with fewer details.

In pictures C and D, Rama is seen holding weapons. According to the story of *Ramayana*, Rama used a bow and arrow, as seen in picture D, to defeat the 10-headed enemy named Ravana. To know more about the story of *Ramayana*, watch the short video below:

[Rama and the Ramayana: Crash Course World Mythology #27](#)

These puppets may look different from one another, but it shows that consideration in design is important when it comes to making the puppets. If you've seen the video and learned about the story of *Ramayana*, we know that there are mythical creatures present in the story. It is for this reason that artisans need to show the puppets as magical or divine beings by adding embellishments through details.

These puppets are not only treated as mere objects. They are also believed to have spiritual powers and are used in rituals such as weddings, funerals, etc.

In this section, you will see how shadow puppets are designed and how these designs vary from one country to another. Take your time to look at the puppets. You may take down notes on each puppet.

The following are puppets from **Andhra Pradesh, India**.





Sita, Tolu Bammalata, Andhra Pradesh, India - Museu do Oriente - Lisbon, Portugal CC0 1.0

According to Google Arts & Culture, embellishments are made by creating small window-like cutouts on the leather puppet which gives a sparkling effect when held against the light ("The Art of Leather Puppet Making"). You may want to check out this video to see how the puppets are made:

[Leather Puppet Making](#)



Left to right: Animal, Tolu Bammalata, Andhra Pradesh, India - Museu do Oriente - Lisbon, Portugal,; Maricha, Ravana's minister who transforms into an animal, Tolu Bammalata, Andhra Pradesh, India - Museu do Oriente - Lisbon, Portugal

The puppet heads below are from **China**. These images from the Minneapolis Institute of Art's website [Chinese Shadow Puppets Collection - Minneapolis Institute of Art](#) are of 20th century puppets.







Do you notice anything about these puppet heads? Do the faces look similar? What features are similar? What makes them different?

In China, it is common for one puppet to have several heads, each with a different headgear and facial expression. Each headgear represents a rank or a role in the story. The color of the headgear and the face are used to provide a different context for each character. This makes stories more lively, as puppets can change expressions at different parts of the story. The puppeteer only needs to remove the head of a puppet and replace

it with one that would best express emotions and ideas that fit the story. This may probably be considered as an ancient set of emojis! 😊 😄 😊 😊

To know more about the meaning of some of the headgears, read this story: [Judging by Appearances - Wang's Shadow Museum — Google Arts & Culture](#)



Below: Han shadow puppet from The Children's Museum of Indianapolis



The last two photos show a different type of puppet from the Han Dynasty. We can infer that shadow puppetry has been traditionally made in various forms and techniques.

Now, let's take a look at the traditional Indonesian *Wayang Kulit*. Some of the puppets have already been introduced in the previous lesson but here are some images that you can look at.



"Kresna, wayang kulit Purwa, Java" by Alain Secretan (ASITRAC) CC BY-NC-SA 2.0



"Kresna, wayang kulit Bali" by Alain Secretan (ASITRAC) CC BY-NC-SA 2.0



Click [here](#) to see more Indonesian puppets.

Take a look at this chart showing different puppets from around the world!



Photo courtesy of Fusion Wayang Kulit (Malaysia) [Fusion Wayang Kulit](#)

Do you see any similarities and/or differences? What can you say about the proportion of the bodies of the puppets? What about the faces? Their clothing? The colors?

In the next few pages, you will see a more modern take on Asian **shadow puppetry from Malaysia**. Tintoy Chuo, the founder of Fusion Wayang Kulit, made use of shadow

puppetry to retell George Lucas' *Star Wars* in hopes of reviving this long forgotten art form.

**GET YOUR VISUAL ARTS JOURNAL** and start writing your observations about the modernized puppets. What features make it look like the traditional shadow puppet? Describe it with as much detail as you can. Take your time to look and enjoy these puppets!



Photos courtesy of Fusion Wayang Kulit (Malaysia) [Fusion Wayang Kulit](#)



The details stand out when it's lit and projected on a screen! On the left we have Mandarin and on the right is C3PO. Below is Bobba Fett and a puppet inspired by Kylo Ren.



Photos courtesy of Fusion Wayang Kulit (Malaysia) [Fusion Wayang Kulit](#)



Fusion Wayang Kulit did not only use characters from *Star Wars* but also other comic book characters that have been more appealing and familiar to younger generations.



Photo courtesy of Fusion Wayang Kulit (Malaysia) [Fusion Wayang Kulit](#)



Let's look at the details of Fusion Kulit's rendition of Green Lantern!



Photo courtesy of Fusion Wayang Kulit (Malaysia) [Fusion Wayang Kulit](#)

Learn more about Fusion Wayang Kulit by watching this videos:

[In Malaysia, Darth Vader Is Leading a Shadow Puppetry Revival](#)

## PROJECT 2:

# Character Design Studies

By now, you may already have finished developing your setting and story. Your next task is to design your characters. Follow the instructions below.

### Instructions:

1. Come up with a list of characters that you will need in your story. This should include the main characters and some supporting characters.
2. Give a short description about each character's role in the story. Is this character the hero? Is this the villain? Are they holding any objects, like weapons? What personalities can you give them? Are there any characters that will bring some comedy to the story? Are the characters divine beings? Give your characters names!
3. Review the puppets that you have learned about in the previous lessons. As you already know, the rendition of the characters differ from one country or province to another. Which style of puppetry do you find the most interesting?
4. Pick out a style that you would like to incorporate in designing your puppets. Take down some notes and observations about that type of puppet.
5. Once you've completed all the necessary details for each character, begin your design!
6. When coming up with a design, you must remember your INTENT. If you want your character to look strong, how will you show it? If the character is evil, what colors or shapes can you use to make him or her appear that way? If the character is a divine being, what type of embellishments should you consider?
7. Draw a fully rendered sketch for each character in your VISUAL ARTS JOURNAL. Give yourself around two weeks to complete this task.

Check out the following videos and photographs from Fusion Wayang Kulit to see how they took an existing character and rendered it in the style of a traditional puppet.

[Puppet explained- Sang Mandalor \(Mandalorian\) wayang kulit puppet](#)

[Puppet Explained: Budak Grogu \(The Child\) of Mandalorian](#)



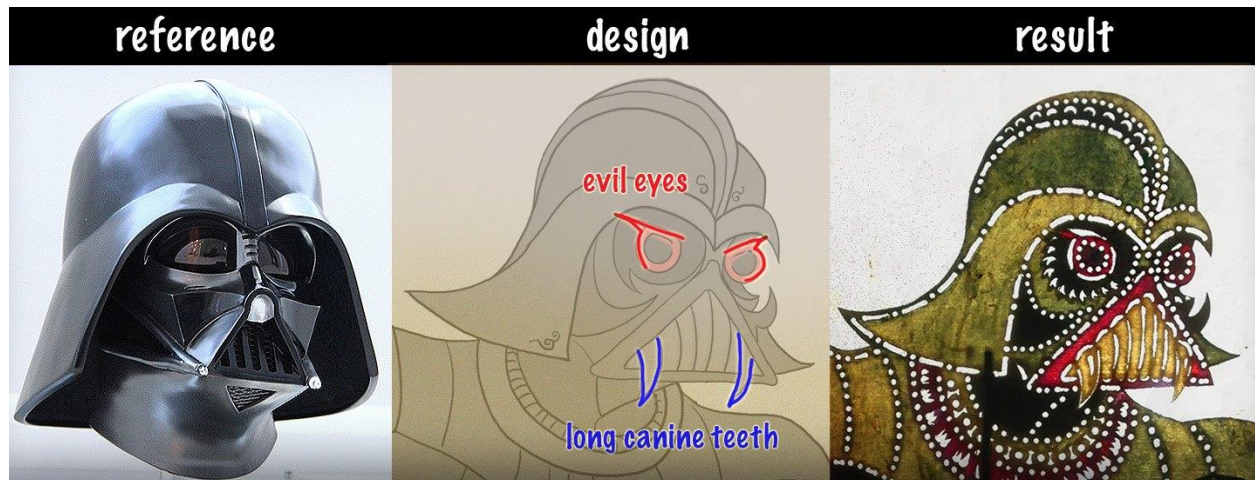


Photo courtesy of Fusion Wayang Kulit taken from:  
<https://www.facebook.com/FusionWayangKulit/photos/a.922750144482817/932474330177065>

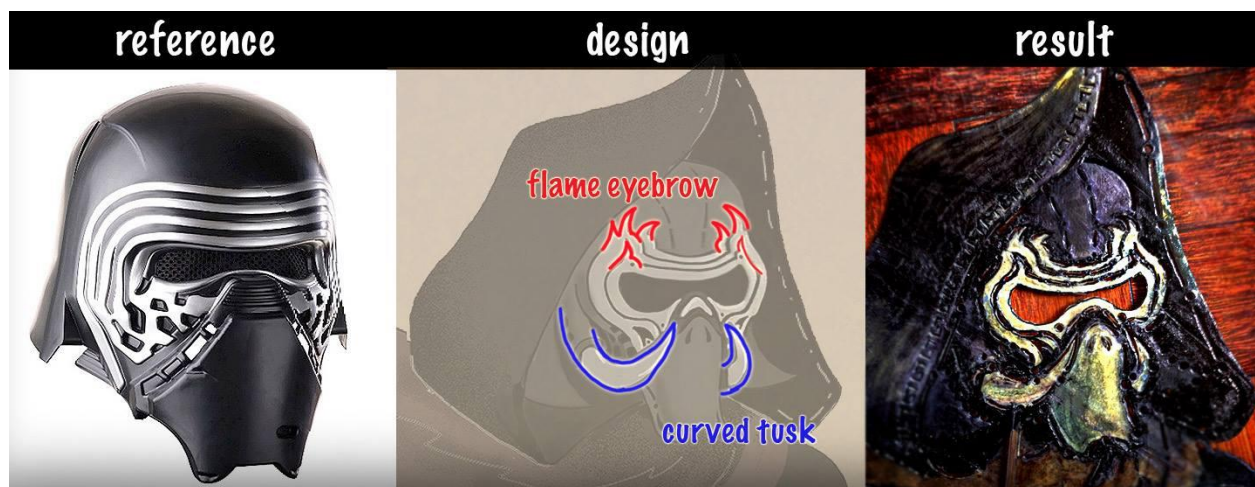


Photo courtesy of Fusion Wayang Kulit taken from:  
<https://www.facebook.com/FusionWayangKulit/photos/a.922750144482817/932472370177261>

Notice how they added elements that are not in the original character design. This allowed them to make the character appear more traditional and similar to that of Malaysian shadow puppets. You may do the same thing with your characters if your story includes popular characters that are found in other stories!

## **WEEKS 3 TO 4**

### **SUMMARY OF ONLINE RESOURCES:**

#### **Articles to Read:**

[8 Things You Need To Know About Indonesian Leather Puppet — Google Arts & Culture](#)

[A Look Into The History of Wayang — Google Arts & Culture](#)

[What Opens and Ends Every Wayang Performance — Google Arts & Culture](#)

[Judging by Appearances - Wang's Shadow Museum — Google Arts & Culture](#)

#### **Images:**

[Chinese Shadow Puppets Collection - Minneapolis Institute of Art](#)

[Wayang Shadow Puppets](#)

[Fusion Wayang Kulit](#)

#### **Videos:**

[Rama and the Ramayana: Crash Course World Mythology #27](#)

[Leather Puppet Making](#)

[In Malaysia, Darth Vader Is Leading a Shadow Puppetry Revival](#)

[Puppet explained- Sang Mandalor \(Mandalorian\) wayang kulit puppet](#)

[Puppet Explained: Budak Grogu \(The Child\) of Mandalorian](#)

**WEEKS 5 to 6**

**ACTIVITY:** Guess the Puppet; **READINGS:** Making the Puppets and Contemporary Puppets;

**PROJECT:** Puppet Construction Plans; **SUMMARY OF ONLINE RESOURCES**

---

**ACTIVITY:**

## Guess the Puppet

Look at the puppets below and try to guess what type of puppet they are. Observe the materials and the possible ways a puppeteer may control and manipulate the puppet. Write your notes in your VISUAL ARTS JOURNAL.





(Left to Right: "Master of the puppets / Maestro de marionetas" by victor\_nuno, CC BY-NC 2.0; "Hanoi - Water puppet show" by audrey\_sel is licensed under CC BY-SA 2.0; Naabutan Mo ang Batibot – batang90sblog; "Tom and my spiritual avatars bring serenity to our home. Antique Javanese religious puppets" by Ronald Douglas Frazier is licensed under CC BY 2.0; "spike's finger puppets" by kelstew is licensed under CC BY-NC 2.0; "Dance of the puppets / Baile de las marionetas" by victor\_nuno CC BY-NC 2.0)

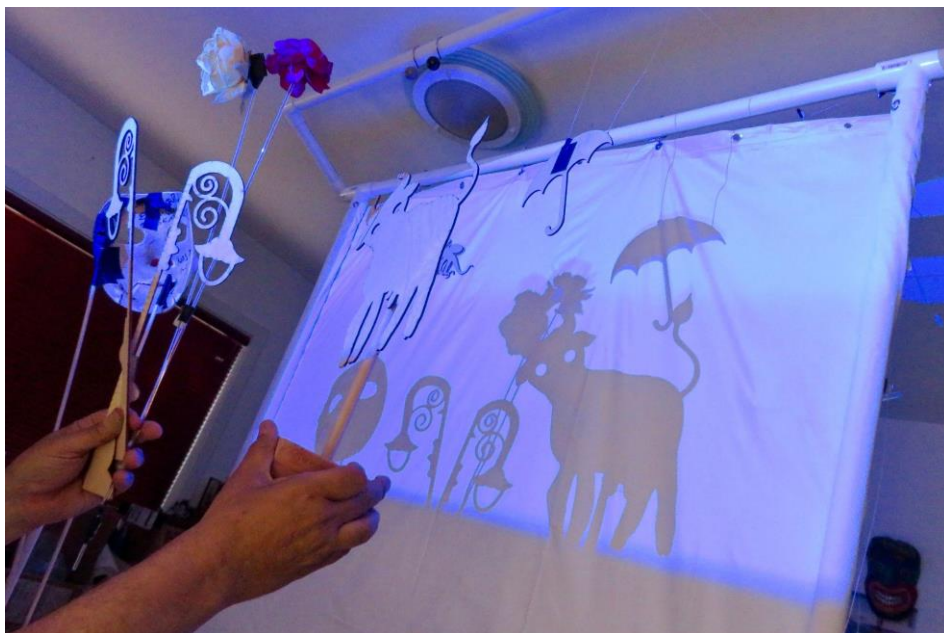
## READING:

# Making the Puppet

There are several ways to create puppets. In the previous lessons, the puppets you studied mostly consisted of shadow puppets. However, there are other kinds of puppets.

The material and mechanism used in a puppet depends on the type of puppet. Some puppets are made out of leather such as cowhide or goat hide used to make the *wayang kulit* from Indonesia and Malaysia and in *Tholu Bommalata* from Andhra Pradesh. Puppets may also be made of wood or fabric. The material and design greatly affects the mechanism of the puppet.

**Shadow puppets**, for instance, are either made from leather or metal and have small cut outs for details. Since they are two dimensional, sticks can be used to make them move. The joints of the puppets are cut and joined together again through stitching or by adding a connector.



"Shadow Puppet Theater" by Fabrice Florin is licensed under CC BY-SA 2.0.



In the Philippines, we also have our own shadow plays! Watch this video from Anino Shadowplay Collective: [Nanay Kong Kalbo!](#)



"Walang Katiyakang Pag-ibig" by Anino Shadowplay Collective is licensed under CC BY-NC-ND 2.0



Magtitibag1 by Anino Shadowplay Collective is licensed under CC BY-NC-ND 2.0



*Daigdig Na Payapa, Daigdig Ng Pag-unawa* by Anino Shadowplay Collective is licensed under CC BY-NC-ND 2.0

**READ:**

[The Art of Leather Puppet Making - Dastkari Haat Samiti — Google Arts & Culture](#)

[The History of Chinese Shadow Art — Google Arts & Culture](#)

**WATCH:**

[How To Make: Wayang Kulit Puppets](#)

[The Art of Shadow Puppetry in the Philippines: A Documentary](#)



Other materials can also be used to make shadow puppets. They can be made from cardboard or paper. Or you can even use your own body or hands to make shadows!

**Rod puppets** are usually made of wood and manipulated from underneath the puppet.



Traditional Rod Puppets And Puppeteer. Puppeteer holding a rod puppet for his show; found mostly in West Bengal and Orissa (India). CC BY-SA 4.0

Learn more about the folk puppetry of India by reading this article:

[Folk Puppetry of West Bengal, India - Daricha Foundation — Google Arts & Culture](#)

Here are some more examples of rod puppets.

### ***Wayang Golek (Indonesia)***



[A Dalang \(Puppeteer\) is playing Ghatotkacha character on the Stage by Wikimedia Commons is licensed under CC BY-SA 4.0](#)



Wayang Golek  
Performance (3D  
Wooden Puppet),  
Indonesia by  
Wikimedia  
Commons is  
licensed under CC  
BY-SA 4.0



Prabandala, a Wayang Golek puppet. From a set used by the S. Muja puppetry troupe. Wooden painted puppet with gold painted arms, torso and neck and red face. Black beaded chest ornament and batik style cloth skirt, orange ribbon as waist sash. Gold, white, red, green and pink painted head ornament. CCBY 4.0 by Auckland Museum



## ***Water puppetry (Vietnam)***



"Le théâtre de marionnettes sur l'eau Thang Long (Hanoi)" by dalbera is licensed under CC BY 2.0



"King Le Loi, Thang Long Water Puppet Theatre, Hanoi" by chrisjohnbeckett is licensed under CC BY-NC-ND 2.0

## **WATCH:**

Vietnamese Water Puppets



"Water Puppets" by Trent Strohm is licensed under CC BY-NC-ND 2.0

In Vietnam, puppets are controlled by using rods and are performed in a waist deep pool of water. The puppeteers are hidden behind the screen which gives the illusion that the puppets are moving in the waters.

Watch: [Vietnamese Water Puppet Show - Behind The Scene - Never Seen Before - Vietnam Travel Blog](#)

**String puppets** or **marionettes** are usually controlled from above by wires or strings. Strings are attached to specific parts of the puppet's body, specifically, the legs, hands, shoulders, ears, and the base of the spine.



Elefant und junger Mann, Marionetten Ende 19 Jh., Burma (Myanmar) CCBY 4.0

Watch the three videos below and compare how the puppets were made to move.

A Family of Marionette Makers

Puppet Fashion Show (1960) | Vintage Fashion

Inside Moschino's Marionette Fashion Show and Being Black in Milan Fashion | Good Morning Vogue

**Glove puppets** are also one of the common traditional puppetry forms that have been used for centuries. This kind of puppet has been used in many countries in Asia, such as Taiwan and China, as well as in many European countries. It is also one of the many types of hand puppets. For glove puppets, the puppeteer's fingers control the arms and head of the puppet.

**READ:**

The Folk Art of Zhangzhou Puppets — Google Arts & Culture

**WATCH:**

Zhangzhou Wooden Puppet

Traditional glove puppetry (Budaixi)



Here are some examples of glove puppets.



Left to right: "Ganesh glove puppet" by [davidhoperecentre](#) is licensed under [CC BY-NC-SA 2.0](#); "Punch and Judy Show Daniel Hanton (1)" by [Daniel Hanton](#) is licensed under [CC BY-NC-ND 2.0](#).



Left to right: Stand Taiwan Puppet-photo by [prattflora-2005-05-16](#) CC BY-SA 3.0; Glove Puppetry of Bengal on Mass Education by [Mirahammadali1990](#) CC BY-SA 4.0.

Below are some examples of finger puppets.



Left to right: Close-up picture of man's hands with finger puppets by Nenad Stojkovic CC BY 2.0;  
"#brahma #creator #saraswathusband #creatortypes #fourheadedbrahma #fingerpuppet  
#puppets" by shankargallery is licensed under CC BY-NC-ND 2.0



"4 animal themed homemade finger  
puppets" by Diablanco CC BY-SA 3.0



"Multicultural family finger puppets" by  
Lisa Stevens CC BY-SA 2.0



## READING:

# Contemporary Puppets

The photographs and videos in this section will show you innovations in traditional puppetry. You will see how techniques taken from traditional puppets were used to create more advanced and entertaining shows in a more modern context.



Photo taken from [The Lion King Musical is making a ROAR! - Vanessa Abuchaibe](#)

In the photo we have above, we see a puppet in the form of a cheetah from Disney's *The Lion King Musical*. The entire puppet is as big as the person/puppeteer and is fully attached to her. In a way, the puppet's movements are "shadows" of the puppeteer's movements. To see more about the mechanism of this puppet, check out these **videos**:

[CHEETAH from "Circle of Life" - THE LION KING](#)

HSN | Disney's The Lion King: Exploring The Puppet Shop



"Dude!" by Brett Kiger is licensed under CC BY-NC-ND 2.0



"Wayang puppets" by kevingessner is licensed under CC BY 2.0





"War Horseplay" by [Steve Jurvetson](#) is licensed under CC BY 2.0.

The photo above shows a life-sized puppet of a horse. As you can see, there are three people underneath the horse. Two of them seem to be under the front and hind legs while the third person looks as if he is not attached to the horse.

**WATCH** any of the following videos:

[The genius puppetry behind War Horse | Handspring Puppet Company](#)

[Excerpt From War Horse - Joey & Topthorn](#)

[War Horse Puppetry Rehearsals](#)

There have been so many innovations in the art of puppetry. The puppeteer who played the role of the artist, storyteller, and actor became more and more a part of the puppet -- as if the puppeteer had been transformed into the actual puppet. We notice that there are many techniques involved when it comes to the mechanism used in the puppets.



The materials, scale, and setting of performances also create a more exciting experience for viewers.

Here are two additional sources that involves kinetic art in finger puppets:

Wings, Kinetic Ring by Dukno Yoon A Portrait of the Puppet Master as a Young Man

### PROJECT 3:

# Puppet Construction Plans

### Instructions:

1. Review the designs that you made for each of your characters.
2. Think of the best way to transform your designs into puppets. Remember that you are not limited to using just one form of puppetry. You can create a mix of various types of puppets from 2D to 3D puppets. You may even use yourself as one of the puppets!
3. It is recommended that you first see which materials are readily available to you. It is good to be resourceful when we're creating!
4. Think about the materials! Will your puppets be made out of old folders? Leaves? Found objects? What other things could you possibly use? List them down.
5. GET YOUR VISUAL ARTS JOURNAL and start planning the type of mechanism that you will use.
6. Go through the given links below. These links contain templates that you can use or get inspiration from. Feel free to recreate, adapt, and innovate from these samples!
7. Create mock puppets for trials and tests. Don't be discouraged if you have failed attempts! The important thing is that you try out your plan and learn from it. If all else fails, do additional research! The internet is full of DIY and instructional videos for almost any type of art form.
8. Give yourself at least two weeks to do this.
9. Go to the next pages to see a list of templates and resources that you can use.

**Sample Templates:**

[A step-by-step guide to making a shadow puppet from templates • Past Times History](#)

[Paper Puppet Templates | chinese-shadow](#)

**Sample Templates with Educational materials:**

[Create Balinese Shadow Puppets | Education | Asian Art Museum](#)

[Create Your Own Kimono Doll Finger Puppet | Education | Asian Art Museum](#)

[Create a Thai Style Shadow Puppet | Education | Asian Art Museum](#)

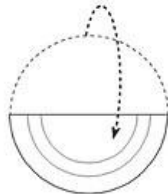
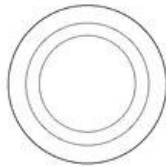
**Video Tutorials:**

[How to Make a Puppet Using Post-it Notes](#) [How to Make a Paper Puppet for Stop Motion Animation](#)

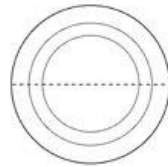
## How to make the PAPER PLATE PARROT Puppet

You will need: one paper plate · scissors · sellotape · ribbons or similar · eyes · an elastic band

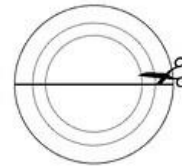
1. Fold the paper plate in half:



2. Unfold the plate:



3. Cut the plate in half:



4. Fold one of the half-plates into 'quarters':



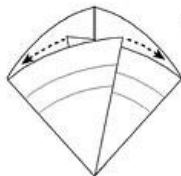
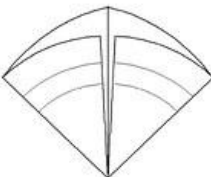
5. Unfold:



6. Re-fold into 'eighths':



7. Overlap two of the 'eighths'...



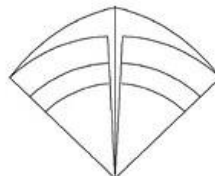
...to make a 'pyramid':



8. Secure with sellotape:



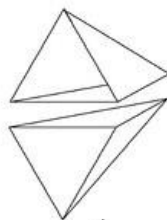
9. Use the other half-plate...



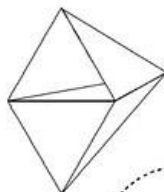
...to make another 'pyramid':



10. Put the two 'pyramids' together...



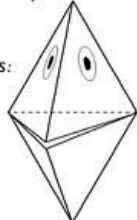
...and add strips of sellotape...



...to make a strong hinge:

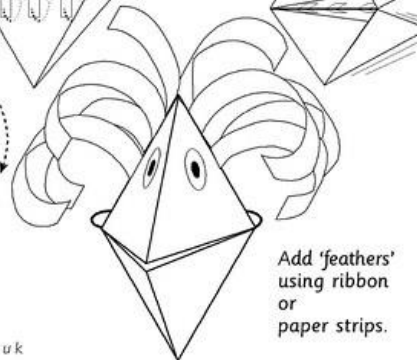
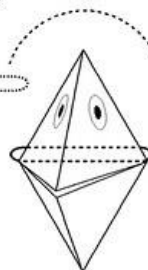


11. Add eyes:



12. Add an elastic band:

(To keep the puppet on your hand)



Add 'feathers' using ribbon or paper strips.

[www.artgames.co.uk](http://www.artgames.co.uk)

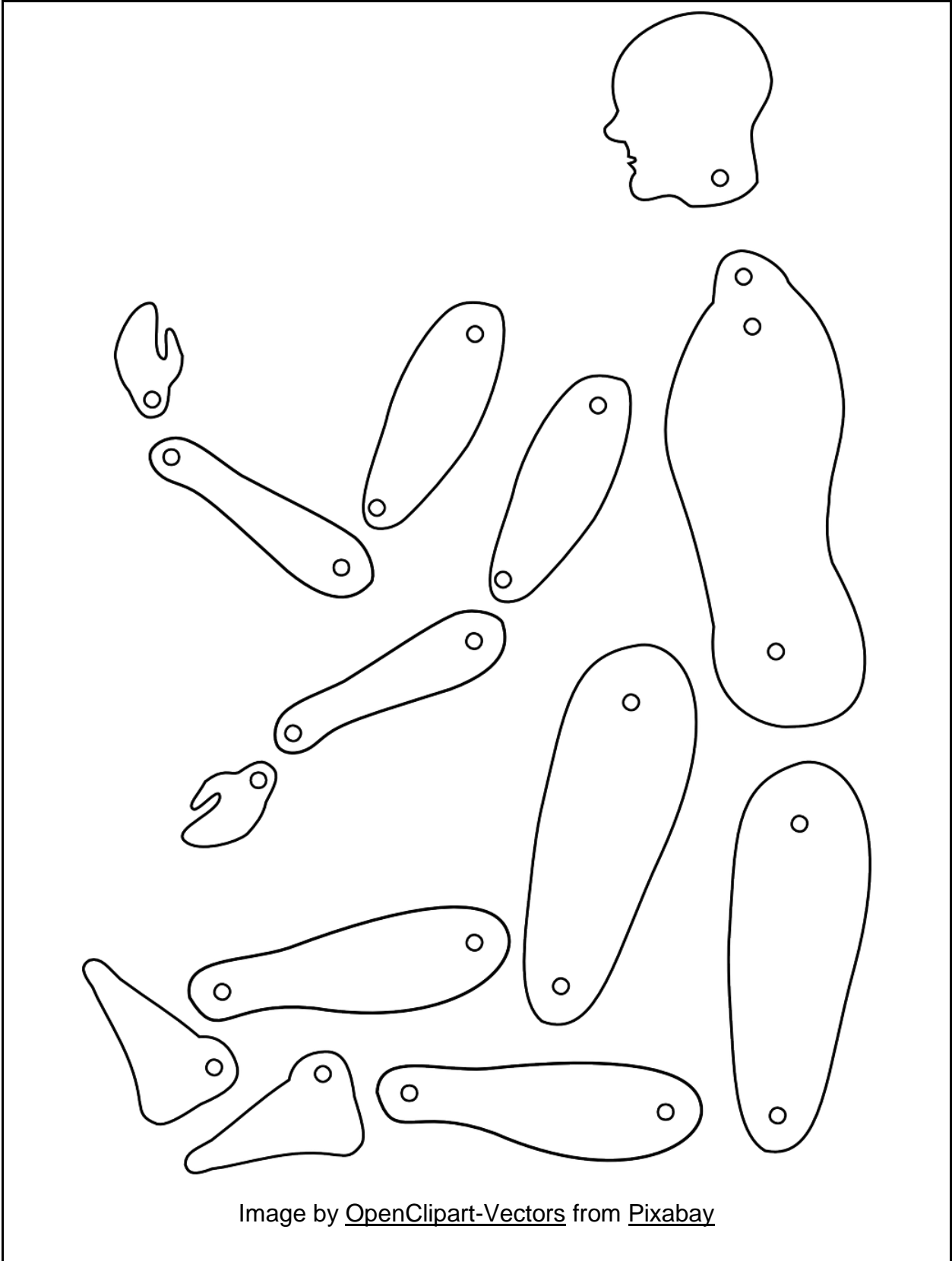


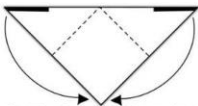
Image by [OpenClipart-Vectors](#) from [Pixabay](#)



# Origami Halloween Black Cat



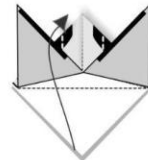
1 Cut out the square and fold it in half, then turn over.



2. Fold the side points down to the bottom point.



3 Take the points of the ears and fold them up at the angle shown.



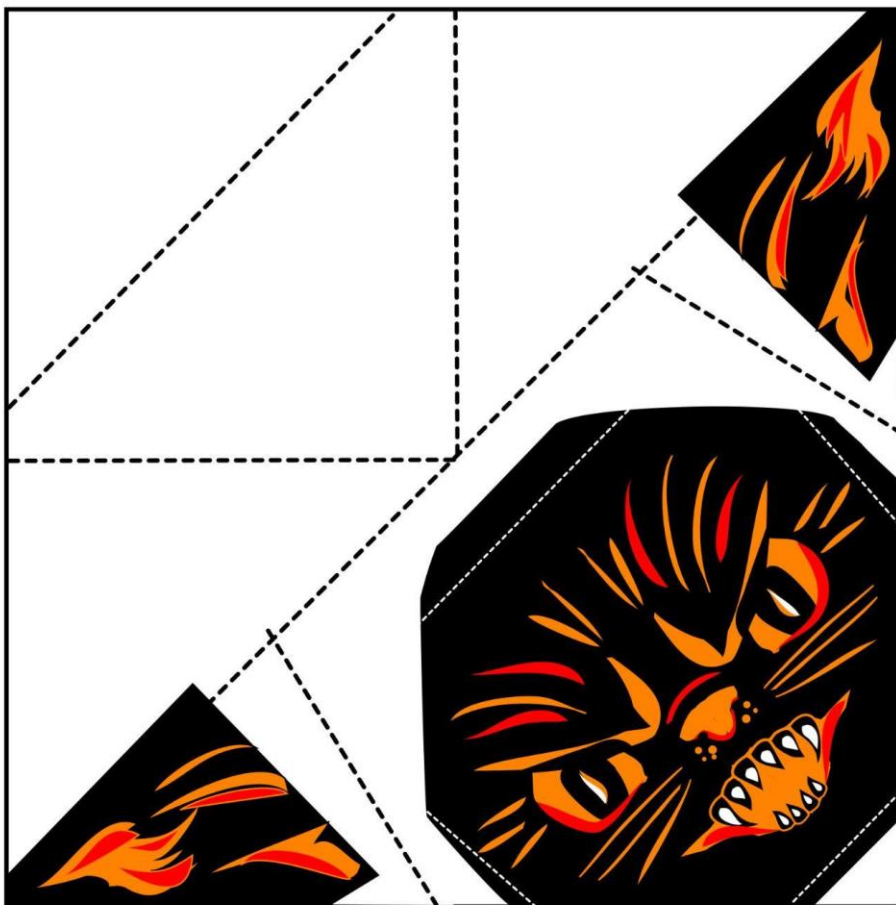
4. Fold only 1 layer of paper from the bottom, up to the top point along the fold line shown.



5. Turn over



6. Fold the top of the head, the bottom of the chin and both side points to the back.



Origami Halloween Cat by Jacque Davis is licensed under CC BY 2.0

## WEEKS 5 TO 6

### SUMMARY OF ONLINE RESOURCES:

#### Articles to Read:

[The Art of Leather Puppet Making - Dastkari Haat Samiti — Google Arts & Culture](#)

[The History of Chinese Shadow Art — Google Arts & Culture](#)

[Folk Puppetry of West Bengal, India - Daricha Foundation — Google Arts & Culture](#)

[The Folk Art of Zhangzhou Puppets — Google Arts & Culture](#)

#### Videos:

[How To Make: Wayang Kulit Puppets](#)

[The Art of Shadow Puppetry in the Philippines: A Documentary](#)

[Vietnamese Water Puppets](#)

[Vietnamese Water Puppet Show - Behind The Scene - Never Seen Before - Vietnam Travel Blog](#)

[A Family of Marionette Makers](#)

[Puppet Fashion Show \(1960\) | Vintage Fashion](#)

[Inside Moschino's Marionette Fashion Show and Being Black in Milan Fashion | Good Morning Vogue](#)

[CHEETAH from "Circle of Life" - THE LION KING](#)

[HSN | Disney's The Lion King: Exploring The Puppet Shop](#)

[The genius puppetry behind War Horse | Handspring Puppet Company](#)

[Excerpt From War Horse - Joey & Tophorn](#)

[War Horse Puppetry Rehearsals](#)

[Wings, Kinetic Ring by Dukno Yoon A Portrait of the Puppet Master as a Young Man](#)

## WEEKS 7 TO 8

**READING:** Staging the Show; **PROJECT:** Storyboard: Plan, Produce, and Direct!; **SUMMARY OF ONLINE RESOURCES**

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### READING:

## Staging the Show

The last part of this module is all about directing and staging the show. By now, you must have already completed your story, your set of characters, and the actual puppets. We will be going through various images from puppet shows and identify how a master puppeteer can both control the movement of the puppets and even direct their voices.

In these shadow puppets from China (below), there seems to be a terrifying event that is happening. The puppets don't seem to be humans. They look like some kind of sinister creatures. Notice the **composition**. One is holding a sharp tool as if forcing the other character into the bowl of a boiling pot while another seems to be stuck underneath a devil-like character. Our eyes are directed from the sinister character, to the weapon, to the character in the boiling pot and finally those other characters underneath it.



Boiling Oil Hell, shadow puppet from Shaanxi Province, 19th century, Lin Liu-Hsin Museum

When you direct the movements and positions of characters in your stories, you must be mindful of how your compositions will look, so that the viewers will experience the drama and understand the meaning of your scenes

Another aspect of puppet shows that you may want to consider is the **transition** from one scene to another. Since puppet plays are in real time and often continuous, the transition helps in making the storyline flow smoothly. This video [Best shadow puppets ever](#) is a simple yet smart example of effective transitions. Notice how the people creating the shadows made use of distance to use a zoom out and zoom in effect as their transition, as if the objects and animals in the story were continuously morphing from one form to another.

**WATCH:** The following videos below will give you a better idea on how to properly direct your puppet's **movements** to make it appear more realistic and entertaining.

[The Master of Shadow Puppets](#)

[Training a DINOSAUR!!!](#)

[Street Marioneta Performance in Madrid \(Plaza de Oriente\)](#)

Other elements such as music, sound effects, and lighting may also be added to make your puppet show interesting. You may even want to consider using your puppets in making **video animation**!

### **Short Animation Films:**

[Indian Shadow Puppet Animation - by Gul Ramani](#)

[Stop Motion Animation with Cut Paper](#)

Finally, you will have to pick out your **stage**. In most DIY shadow plays, one can use an old shoe box as the stage similar to the one used in this video: [How to make your own shadow puppet theatre](#). However, you can try out other ways to stage your show. We already know that puppets can be controlled by sticks, rods, or strings. Some may even be controlled by your hands and fingers. With this, you can test out ways to stage your puppet show. Depending on the type of puppet you want to make, you can use any object or material, from flashlights and 2d puppets to a simple frame without a cloth as a projector.



**Here are a few more videos that may inspire you:**

[Zahhak: The Legend of the Serpent King](#)

[Mouse and Cat - Chinese Shadow Puppetry](#)

[Happier with Wayang Kulit - Ed Sheeran](#)

[The Giants passing through Castle Street - The Giants of Royal de Luxe Liverpool 2018](#)

**READ:**

[Dak R'Mang - The Institute for Studies of Society, Economy and Environment \(iSEE\) — Google Arts & Culture](#)

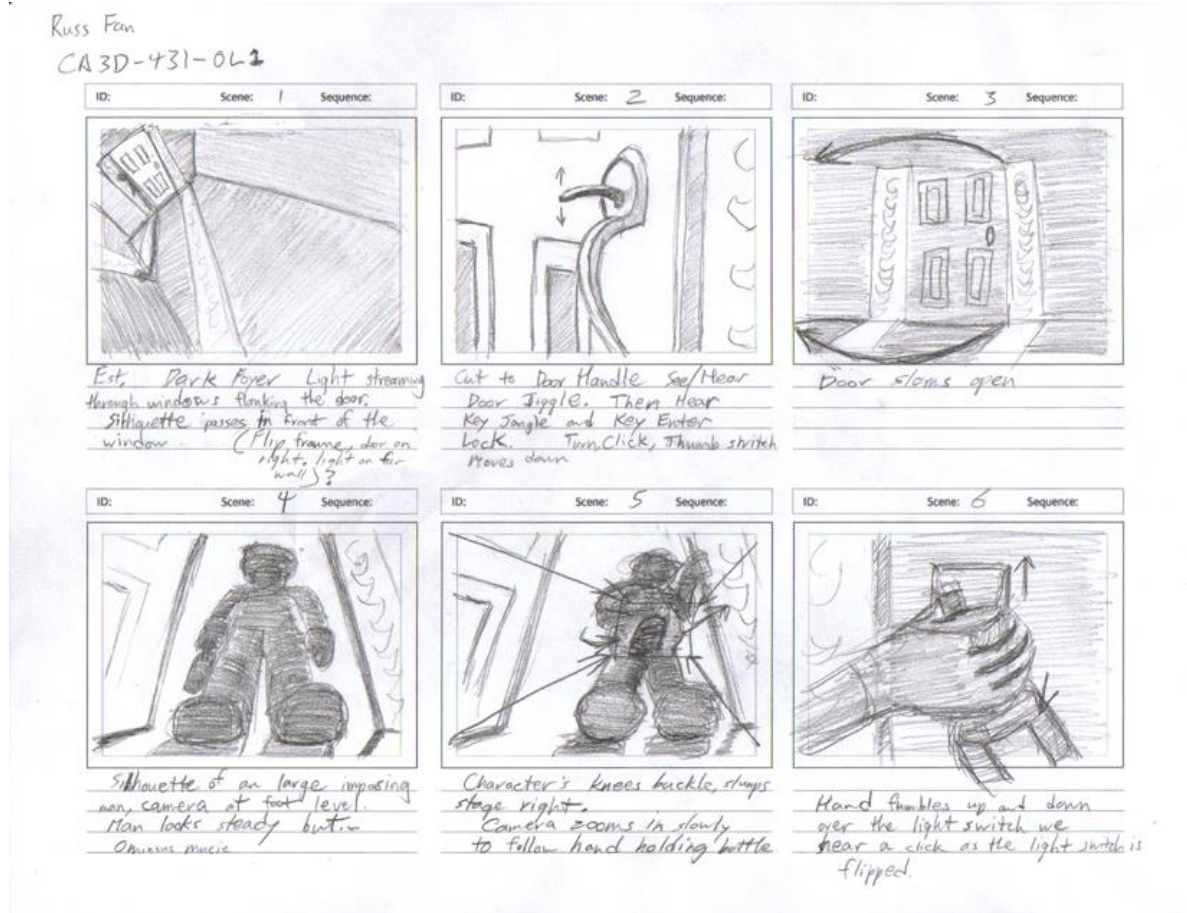
## PROJECT 4:

# Storyboard: Plan, Produce, and Direct!

GET YOUR VISUAL ARTS JOURNAL.

### Instructions:

1. Take note of the kind of movements that were made in the videos that you've seen. The kind of puppet that you made will determine how you will make it move.
2. After taking down notes of the possible movements that your puppet can do, create a storyboard. It is important to not skip this step as this will ensure a smooth flow of your story. Storyboards help us visualize and remember the parts of our entire show. Refer to the sample storyboard below and create one in your VISUAL ARTS JOURNAL:



"Storyboard" by Russ CC BY-NC-ND 2.0

Your storyboard should look like this:

	Page: _____ of _____
Project Name: _____	Date: _____
<div></div> <div></div> <div></div>	<div></div> <div></div> <div></div>
<div></div> <div></div> <div></div>	<div></div> <div></div> <div></div>
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<div></div> <div></div> <div></div>	<div></div> <div></div> <div></div>

3. Once you've laid out your storyboard, begin to draw the scenes you need for your puppet show. You may even add notes or short lines to serve as your script guide. Lighting, movement, and other elements that would make it more entertaining should also be noted down in your frames.
4. When you are done planning, you may now start rehearsing the scenes. It is advisable to have a script with you for easier practice.
5. Have an audience with you! If you don't have anyone at home who can watch your creation, you can also record your puppet show and maybe even share it with your friends online!

When you are done making your puppet show, answer any two of the following questions below in at least 2 paragraphs. Write it down in your VISUAL ARTS JOURNAL:

*Why is it important to maintain and practice traditional art forms in one's culture?*

*How can traditional art be continued by younger generations?*

*What can we learn from these traditional forms of art making and storytelling?*

*What kind of knowledge does art give us?*

**This concludes your introduction to the art of puppetry. Hope you had a good time and learned some things that will improve your art-making.**



## **WEEKS 7 TO 8**

### **SUMMARY OF ONLINE RESOURCES:**

#### **Articles to Read:**

Dak R'Mang - The Institute for Studies of Society, Economy and Environment (iSEE) — Google Arts & Culture

#### **Videos:**

The Master of Shadow Puppets

Training a DINOSAUR!!!

Street Marioneta Performance in Madrid (Plaza de Oriente)

Indian Shadow Puppet Animation - by Gul Ramani

Stop Motion Animation with Cut Paper

How to make your own shadow puppet theatre

Zahhak: The Legend of the Serpent King

Mouse and Cat - Chinese Shadow Puppetry

Happier with Wayang Kulit - Ed Sheeran

The Giants passing through Castle Street - The Giants of Royal de Luxe Liverpool 2018

#### **Additional Documentary:**

Wayang Kulit: Feast of Shadows

#### **Learning resource for both teachers and students:**

[https://storage.googleapis.com/lesson-plans/Asian\\_Puppetry\\_lesson-plan.pdf](https://storage.googleapis.com/lesson-plans/Asian_Puppetry_lesson-plan.pdf)