

Chinese Shadow Puppets

*A Standards-based Unit for
Fourth Through Eighth Graders*

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Unit Introduction

Chinese Shadow Puppetry is an ancient art form. It has flourished because it has a simple format- a portable screen and light source-and has been accessible to large numbers of people. It is a unique expression that gives insights in to the stories and traditions of Chinese culture. This unit is interactive and experiential. Its focus is to have students learn about aspects of Chinese culture by performing a shadow puppet play. The lessons include an introduction, an exploration of Chinese stories, making Chinese shadow puppets, developing and rehearsing scripts and a culminating performance. The goal of this multi-disciplinary approach is to have students develop new knowledge and an appreciation of the culture of China by participating in the magic and process of this performing art.

Time to Complete This Unit: 10 instructional hours

Essential Question

What can we learn about China by participating in a shadow puppet performance?

Culminating Task

The culminating activity of this unit is a Chinese Shadow Puppet Performance. Students will integrate the skills, knowledge and understanding of Chinese culture learned in this unit in this performance. They will use an oral storytelling tradition to tell their stories. Students must know their stories, be able to manipulate the puppets, which they designed, and participate with their peers in a traditional Shadow Puppet play. There will also be an opportunity to talk with the audience following the performance for feedback and an exchange of information and ideas.

Vermont Standards

Vital Results:

1.16 Artistic Dimensions - Students use a variety of forms, such as music, theater and visual arts, to create projects that are appropriate in terms of the following dimensions:

- Skill Development
- Reflections and Critique
- Making Connections
- Approach to Work

4.3 Human Diversity- Cultural Expression- Students demonstrate understanding of the cultural expressions that are characteristic of particular groups.

Field Of Knowledge

5.24 Artistic Problem Solving - Students solve visual, spatial, kinesthetic, aural, and other problems in the arts.

Learning Opportunities:

Multiple Student Roles

- a. Collaboration in both small and large groups.

Interdisciplinary Connections

- b. Application of skills learned in one discipline to other disciplines

LEARNING SECTIONS

STUDENT PRODUCT	LEARNING ACTIVITIES
<p>Guided discussion or a quiz. Standard: 4.3 Assessment Tool: Rubric</p>	<ol style="list-style-type: none"> 1. Introduction to Chinese Shadow Puppetry 2. Read Chinese Stories 3. Choose stories to perform 4. Select story character to make into a shadow puppet 5. Initial role-play
<p>Shadow Puppet Standard: 1.16, 4.3, 5.24 Assessment Tool: Checklist</p>	<ol style="list-style-type: none"> 1. Make a pattern for a shadow puppet 2. Create, color and assemble shadow puppet.
<p>Storyboard and Script Standard: 1.16, 4.3, 5.24 Assessment Tool: Observation Sheet</p>	<ol style="list-style-type: none"> 1. Learn to use storyboard 2. Write a puppet play script
<p>Shadow Puppet Performance & Audience Sharing Standard: 1.16, 4.3, 5.24 Assessment Tool: Rehearsal Performance Checklist Culminating Task Rubric</p>	<ol style="list-style-type: none"> 1. Practice manipulating puppets 2. Learn lines 3. Rehearse play 4. Become familiar working behind the screen. 5. Learn to project voice 6. Incorporate music, props and scenery into performance. 7. Final performance.

Culminating Activity Rubric: CHINESE SHADOW PUPPET PERFORMANCE

Criteria	Beginning Puppeteer	Apprentice Puppeteer	Experienced Puppeteer	Master Puppeteer
<p>1.16 Artistic Dimensions: Use a variety of forms such as music, theater and visual arts to create projects that are appropriate in terms of the following dimensions: Skill Development; Reflections and Critique; Making Connections; Approach to Work.</p>	<p>Needs continual support and help in order to perform at the skill level of an experienced puppeteer</p>	<p>Understands certain aspects of the performance but needs some assistance to attain the skill level of an experienced puppeteer.</p>	<p>Participates in choosing and developing a story to be performed. Helps generate ideas throughout all aspects of the process and is able to informally reflect on this multimedia experience in group discussion. Is able to work in the performance space behind the screen without impeding others. Knows lines and entrances and exits.</p>	<p>In addition to all of the characteristics of an experienced puppeteer, thought process and ideas of this student show originality and can be incorporated into the performance. The student is aware of and accommodates the performing and spatial needs of fellow performers.</p>
<p>4.3 Human Diversity-Cultural Expression. Students demonstrate understanding of cultural expressions characteristic of particular groups</p>	<p>Needs guided inquiry and a highly structured process in order to make connections between the performance experience and Chinese culture</p>	<p>Understands some cultural connections but needs help in processing information and ideas.</p>	<p>Uses puppet successfully in traditional Chinese Shadow Puppet performance</p>	<p>Student does independent work which shows increased cultural sensitivity and appreciation I.E. reads additional stories, explores info. on Chinese arts, crafts, cultures, etc.</p>
<p>5.24 Artistic Problem Solving. Students solve visual, spatial, kinesthetic, oral and other problems in the arts.</p>	<p>Needs continual directed assistance in the design, assembly and manipulation of a puppet, as well as attaining the skill level of an experienced puppeteer.</p>	<p>Needs some assistance with making and manipulating a puppet and attaining the skill level of an experienced puppeteer.</p>	<p>Designs and assembles an original puppet in the Chinese style: learns to manipulate the puppet and shows understanding of how music, visual art and theater combine to make an integrated performance by assisting with sound, props or scenery.</p>	<p>Demonstrates skillful manipulation of shadow puppet-able to handle refined movement of arms, hands, etc.; can turn or flip puppet successfully. Is innovative in design of the puppet i.e. complex coloring, design on body of puppet or development of forms which promote complex movement.</p>

**PERFORMANCE REHEARSAL CHECKLIST:
CHINESE SHADOW PUPPET THEATER**

The following checklist is to be used to assess readiness for the culminating performance.

Standards & Evidences:

1.16 Artistic Dimensions - Students use a variety of forms, such as music, theater, and visual arts, to create projects that are appropriate in terms of the following dimensions:

Skill Development
Reflection and Critique
Making Connections
Approach to Work

4.3 Human Diversity-Cultural Expression

Students demonstrate understanding of the cultural expressions that are characteristic of particular groups.

5.24 Artistic Problem Solving - Students solve visual, spatial, kinesthetic, aural, and other problems in the arts.

CHECKLIST

	YES	NO
1. I have inspected my puppet.	_____	_____
2. I have checked for torn pieces.	_____	_____
3. The sticks work and are securely fastened.	_____	_____
4. I know my lines for the play.	_____	_____
5. I know when and how to move my puppet.	_____	_____
6. I am aware and careful when performing behind the screen	_____	_____
7. If I am helping with sound, scenery or props, I know what to do and where items are located.	_____	_____
8. I know how to use my voice so the audience can hear me	_____	_____
9. I am ready to perform!	_____	_____

Lesson Plan (1)

Introduction: Shadow Puppet Theater and Chinese Stories

Standard & Evidence(s):

4.3 Human Diversity-Cultural Expression

Students demonstrate understanding of the cultural expressions that are characteristic of particular groups.

Materials/Resources:

Videos: "Chinese Folk Arts" (5 minute shadow puppet segment at beginning of video) available on loan from the Five College Center for East Asian Studies, Smith College, Northampton, MA. Tel. (413) 585-3751

"In Shadow" -two stories (Stonecutter, 15 mins. And Spider Goddess, 10 mins.) acted out by Vermont Shadow Puppet performers. For loan, call Marion Campbell at (802) 483-9343.

Shadow Puppet Historical Summary Sheet (attached).

Books of Chinese stories. See bibliography included with this unit for initial ideas. Also See books listed on ASOP Resource List available through the Asian Studies Outreach Program at <http://www.uvm.edu/~outreach/ASOPWebPages/ASOPResourceListwebpg.html>

Check local and school libraries.

Samples of Chinese style shadow puppets included in the unit kit available for loan through the UVM Asian Studies Outreach Program, contact dlking@zoo.uvm.edu

*Note about shadow puppet samples : Included with this unit are two bird puppets as samples of shadow puppet art made by the author of this unit. The author used different materials so that teachers using the unit would have an idea of alternative media.

Teachers and students will be able to see how moving parts and the sticks are attached.

Lesson Description:

Part I (approximately 1 hour)

Show children examples of Chinese shadow puppets. You can use the examples included with the unit kit. Give a general introduction to Chinese Shadow Puppetry (see attached Historical Summary).

Have students watch a five-minute video segment on shadow puppets at the beginning of the video, "Chinese Folk Arts." Discuss the craftsmanship and materials used by the Master Puppeteer with the class.

Show the second video, "In Shadow," which contains two stories performed by a Vermont Shadow Puppet Troupe. After each story, talk about the images, sounds and unique characteristics of the shadow puppet medium.

Part II (approximately 1 hour)

Read several Chinese stories to your students. Discuss the characters and themes of these stories. Are they similar to other stories they may have heard? Encourage children to make connections. (Teachers will need to read some stories in preparation for this unit and choose some they feel would excite and interest the children. Keep in mind the number of children in your classroom as well as the number of characters in the story. Remember that there can be all sorts of characters: insects, trees, stars, the sun and moon, flowers, etc. can all be made into puppets with active roles.) Have the children choose their favorite stories. Teachers have a number of options here. Choose what works best in your particular situation. You can use one story for the entire class (if there are a lot of characters) or you may divide the class into smaller groups to work with 2-4 different stories. The classroom teacher can also coordinate with the school librarian on this part of the lesson.

Once the children are in their story groups, based upon the stories they have chosen, have them decide on their puppet characters. Emphasize that every puppet will have a unique personality as developed by each child. Have the children informally do a little role playing of their character - i.e. What kind of voice would you like your characters to have? What would they look like? How would they move? (This can all be done without the puppets.) The small groups would be a good place to have the children answer the inquiry questions that are a part of this lesson plan segment.

Inquiry questions (These can be used for a quiz or focused discussion.)

1. What do you like most about the story you have chosen to perform?
2. What puppet character have you chosen to make?
3. Describe what your puppet character is like?
4. How are stories told using shadow puppets?

Students are now ready to start making their own shadow puppets.

Note to teachers: If your class time permits, this lesson can be extended to include a writing component. If you want your children to write original stories, divide them into story groups as described above, but have them write their own stories instead of choosing from among the ones they have heard in class.

Assessment Task:

Response to guided questions and role-play of shadow puppet performance.

Assessment Method: Rubric: Introduction to Chinese Shadow Puppet Theater and Chinese Stories

Assessment Criteria: 4.13-demonstrate understanding of the cultural expressions that are characteristic of a particular group.

Rubric:
INTRODUCTION TO CHINESE SHADOW PUPPET THEATRE
AND CHINESE STORIES

Criteria	Beginner	Getting There	Got It	Wow!
4.3 Demonstrate understanding of the cultural expressions that are characteristic of a particular group.	Needs consistent support and structure from teacher and peers in order to reach the skill level of a "Got It" learner.	Has periodic difficulty and needs some guidance from teacher or peers in integrating new information and developing skills of a "Got It" learner.	Has basic understanding of how a shadow play is performed. Able to use the oral tradition to tell Chinese stories in a role play situation (See lesson plan for Inquiry Questions which can be used for focused discussions or a quiz.)	Is able to make some cross cultural connections- i.e. notices both commonalties and differences between Chinese stories and stories from other cultural traditions.

Shadow Puppet Theatre Historical Summary Sheet

Shadow Theater is found throughout China and is an important part of the Chinese cultural tradition. Scholars still debate the origins of shadow theater. One famous story of its beginnings dates back to the 2nd Century B.C. The Emperor Wu mourned the loss of a beautiful singer he had been in love with. Nothing could seem to bring him out of his grief for her. Finally he consulted a Taoist monk who presented her image to him in a shadow. This reunion with her shadow image comforted the Emperor. Later, in the Tang Dynasty, there emerged the first written references to shadow figures, simultaneously with the development of papercuts.

By the 11th Century A.D. shadow theater had become very popular. Puppet plays recounted the lives of heroes and beauties in historical stories that were a mixture of fact and fiction. At this time, conquering Mongol armies had shadow puppet troupes travel with them for entertainment. This helped spread the tradition to as far away as Turkey, Arabia and Egypt.

Shadow theater in China is known as *pi-ying xi* or "theater of leather shadows," although in earlier times it was called *deng-ying xi*, "theater of lantern shadows." The first shadow puppets were made from white paper, though later on they were made from animal skins. In Northern China donkey skin was used, but cow, horse, sheep, water buffalo and pigskin were also used, depending upon the region. Different regions have different styles of decorating puppet figures, although they are all dyed or colored with bright colors-usually red, blue, green and black. They also have cut out designs.

Shadow Puppet Theater remains popular throughout China and is a way of transmitting the stories and history of the Chinese people to new generations and to the world at large.

Note: Much of the information for this section came from China's Puppets, by Roberta Helmer Stalberg. (See resource bibliography)

Lesson Plan (2)**CHINESE SHADOW PUPPETS**

Approximate time for this lesson plan: 3 instructional hours

Standards & Evidences:

1.16 Artistic Dimensions - Students use a variety of forms, such as music, theater, and visual arts, to create projects that are appropriate in terms of the following dimensions:

Skill Development
Reflection and Critique
Making Connections
Approach to Work

4.3 Human Diversity-Cultural Expression

Students demonstrate understanding of the cultural expressions that are characteristic of particular groups.

5.24 Artistic Problem Solving - Students solve visual, spatial, kinesthetic, aural, and other problems in the arts.

Materials/Resources

1. Shadow puppet examples from kit
2. White or oak tag, posterboard or watercolor paper for puppet bodies. Quilters' heavy duty template plastic can also be used. It has the advantage of being translucent like traditional Chinese shadow puppets. It is available at \$1.50 per 12x18 sheet.
3. Pencils
4. Scissors
5. Markers (permanent if using quilters' plastic) or crayon, colored pencil, or watercolor can also be used, if desired.
6. Hole punchers
7. Paper fasteners (1/4 inch long)
8. Newsprint paper
9. Hair pins
10. Bamboo garden sticks (available at local garden stores at .05 each) cut to about 18 in.
11. Glue gun with glue sticks or Elmer's Glue
12. Paper doilies (optional)

Lesson Description

The students can make sketches of their puppets directly on the white or oak tag or quilters' plastic or make a pattern on newsprint paper, cut it out, and trace it onto the tag or plastic. They cut out the puppet pieces with scissors. Use markers (colored pencil, crayon or watercolor) to color in the puppet pieces. Color both sides, if using paper; one

side is fine if using the plastic. This would be good opportunity to talk with the students about the use of different colors in Chinese culture.

Students can use paper punchers or even pieces of paper doilies to give a filigree effect on their puppets if they wish. Once the puppet pieces are colored, it is time to join the pieces together. Punch holes and put the puppet pieces together with paper fasteners. Pieces will overlap each other. Make sure that arms and legs are not too thin. The next step involves attaching the hairpins and handles (bamboo sticks). In order to make the puppets move, make 3 small holes (either with a small punch or even a pushpin). The middle hole should be at the top center of the main part of the puppet's body. The other two holes can be on the extremities (i.e. hands, wings, tails, etc.), depending upon the puppet's shape. Insert a hairpin into each of the holes. Insert the ends of the hairpin into the hollow center of the bamboo stick. Hold in place with a dab of glue. Puppets are now ready to manipulate.

It is necessary for the students to have some time to play with their puppets. They need to begin to feel comfortable holding the sticks and making the body parts move. They are now ready to proceed into the performance aspects of this curriculum unit.

Assessment Product: Chinese-style shadow puppet

Assessment Method: Checklist

Assessment Criteria: Use of elements and techniques of traditional art form.
Solve and design structural problems through reflection and critique.
Ability to imagine the puppet in the context of music, movement, and the story.
Use a variety of materials carefully and cooperatively with others
Demonstrate creative and structurally sound design principles.

Chinese Shadow Puppet Checklist

The following checklist is the scoring guide used to assess the sequence and process of making Chinese style shadow puppets. This checklist is intended for both student and teacher use.

This checklist aligns with standards:

1.16 Artistic Dimensions -

Students use a variety of forms, such as music, theater and visual arts, to create projects that are appropriate in terms of the following dimensions:

- Skill Development
- Reflection and Critique
- Making Connections
- Approach to Work

4.3 Human Diversity - Cultural Expression

Students demonstrate understanding of the cultural expressions that are characteristic of particular groups.

5.24 Artistic Problem Solving

Students solve visual, spatial, kinesthetic, aural, and other problems in the arts.

CHECKLIST

In making the puppet, did you:

	YES	NO
1. Make a puppet pattern on newsprint paper?	_____	_____
2. Trace your pattern on tagboard or plastic?	_____	_____
3. Draw your puppet directly on tag or plastic?	_____	_____
4. Cut out puppet pieces?	_____	_____
5. Color puppet pieces, using your own designs and patterns?	_____	_____
6. Make (interior detail) cutout shapes with hole puncher or doilies?	_____	_____
7. Punch holes and put pieces together with paper fasteners?	_____	_____
8. Make 3 small holes in puppet and attach hairpins?	_____	_____
9. Insert ends of hairpins into ends of bamboo sticks?	_____	_____
10. Add glue to keep hairpins secure in ends of sticks?	_____	_____
11. Practice holding the sticks and moving your puppet?	_____	_____

Lesson Plan (3)**STORYBOARD TO SCRIPT**

Approximate time for this lesson plan: 1-2 hours

Standards & Evidences:

1.16 Artistic Dimensions - Students use a variety of forms, such as music, theater, and visual arts, to create projects that are appropriate in terms of the following dimensions:

Skill Development
Reflection and Critique
Making Connections
Approach to Work

4.3 Human Diversity-Cultural Expression

Students demonstrate understanding of the cultural expressions that are characteristic of particular groups.

5.24 Artistic Problem Solving - Students solve visual, spatial, kinesthetic, aural, and other problems in the arts.

Materials/Resources

Chinese stories chosen for performance

Storyboard

Paper/pencils for script

Assessment sheets

Lesson Description

The teacher introduces the process of turning a story into a performance by showing an example of a storyboard (large enough for all to see) and explaining the categories - i.e. plot, conflict, characters, props, sounds. The students are divided into their story groups. Each group should have a scribe or recorder. There could also be other roles, if the teacher feels this would be beneficial to the process. The teacher circulates around the room and offers structure and suggestions to each group. Once the storyboards are complete, the teacher needs to talk with the students about the development of a script. This helps the students figure out what they want their characters to say. It is possible that some characters will not participate in a conversation. A bird puppet may just make a bird sound, a lion may roar, a sun or moon may not have to speak at all. There are lots of variations. Children can help each other and the teacher needs to be available to assist where needed.

A reminder: simplicity is the key to success here. Keep speaking parts and dialogue basic. The important thing is for each puppeteer to participate and have a manageable role. The students will be moving their puppets as they are speaking, so a lot of skills are involved. Many things can be imagined by the audience with just a suggestion.

At the end of this segment of the unit, the task of each group is to have developed a storyboard and a working script for their play. Each student is given a self-assessment sheet (see attached), a portion of which also includes a group evaluation. The students are now ready to rehearse their plays. If scenery or props are involved, the students can make them at the beginning of the rehearsal process, which follows in the next lesson plan.

Assessment Product: Oral group discussion and written shadow play script

Assessment Method: Observation Sheet

Assessment Criteria: Participate in group discussion
Demonstrate ability to reflect and critique
Understand structure of story
Use of storyboard technique
Ability to problem solve and work cooperatively while composing a group product.

SELF OBSERVATION SHEET**Name:** _____**Group:** _____

1. How did I participate in the group?
2. What was one of my ideas?
3. a) After thinking about our story, what were some things we decided to add, leave out or change?

b) What were our reasons for making these changes?
4. What effect did these changes have on the final story? Why?
5. How was I respectful of others in my group?
6. Did I help or encourage anyone? (if yes, describe what you did)
7. Did our story contain all the elements listed on the Storyboard sheet?
8. Did we finish our storyboard and script for the play?
9. What parts of our story show things that represent Chinese culture?

Other comments and observations you would like to add to this assessment of your work.

STORYBOARD

Members of Group: _____

Plot	Conflict	Characters	Props needed	Sounds needed

Lesson Plan (4)

SHADOW PUPPET PLAY REHEARSALS AND PERFORMANCES

Standards & Evidences:

1.16 Artistic Dimensions - Students use a variety of forms, such as music, theater, and visual arts, to create projects that are appropriate in terms of the following dimensions:

- Skill Development
- Reflection and Critique
- Making Connections
- Approach to Work

4.3 Human Diversity-Cultural Expression

Students demonstrate understanding of the cultural expressions that are characteristic of particular groups.

5.24 Artistic Problem Solving - Students solve visual, spatial, kinesthetic, aural, and other problems in the arts.

Materials/Resources

Screen (see attached instructions on constructing a simple screen. Also included is a list of materials needed.)

Light source - a lamp (high-intensity lamp with a movable head, clip-on variety preferred. Alternatives include a slide projector or overhead projector.)

Basic script for each story.

Shadow puppets.

Musical instruments including: Chinese Double-bells, Chinese Gong and Chinese Two-Tone woodblock, and three sets of finger cymbals. These are available in the Shadow Puppet Kit available through the UVM Asian Studies Outreach Program

Lesson Description:

In preparation for this lesson, the teacher sets up the screen in a darkened portion of the room. If you are working with older children they can help with this activity. Students meet in their story groups with their puppets and scripts. If scenery or props are needed, they should be made and organized at this time. The teacher has story groups take turns practicing behind the screen.

You need to talk with students about having an awareness of personal space behind the screen. Because there is so much activity, it is easy to get in each other's way. Being a puppeteer requires a lot of physical coordination - not only with one's hands, but with larger body movements as well. When done well, it flows like a dance. Along with manipulating the puppets, music, sound effects and the use of scenery and props will have to be incorporated into the rehearsals.

The teacher will also need to work with the children on projecting their voices so that the audience will be able to hear them. While one group is rehearsing behind the screen, the other story groups can be practicing their lines and moving their puppets without the screen. At times, the rest of the class can act as an audience for the practicing group. This would be an excellent opportunity for informal assessment, supportive critique and feedback. Approximately 3 hours of rehearsal time will be necessary. Just before the final performance students will need to go through their final checklist.

Details about the venue and the audience for the final performance will need to be discussed. Such things as notices, programs, hall size and set-up will need to be planned for. Students, in their story groups, will take turns performing their shadow puppet plays. The total performance time is anticipated to be about one hour. At the end, when all performances have been completed, it would be interesting to have students show the audience their puppets, answer questions about how they made them, how they make them move, what it's like to perform with them, how the story and shadow puppetry represents Chinese culture etc. This provides another opportunity for feedback, informal assessment and recognition.

Assessment Product:

Performance during rehearsals and final Shadow Puppet Play.

Assessment Method: Rubric for Culminating Activity: Chinese Shadow Puppet Performance
 Checklist - Chinese Shadow Puppet Theater Performance Checklist

Assessment Criteria: Use music, theatre and visual arts as part of performance
 Ability to cooperate and problem solve as a puppet troupe
 Reflect and connect these dimensions with their experience
 Use traditional methods and style of Chinese shadow puppetry

Instructions for Making Shadow Puppet Play Screen

For further information on setting up a simple screen with chairs see the book, The Rooster's Horns (1978), by Ed Young with Hilary Beckett. If you are unable to locate this book, contact the UVM Asian Studies Outreach Program.

A simple screen with chairs.

Materials: two chairs of equal height
a sheet or other white cloth
a lamp (clip-on preferred) for chair back, high intensity, with a moveable head.

Place chairs so they face each other.

Drape cloth of single thickness over the front of the chairs, for the screen.

Clip the light source 4-6 inches in back of the screen on the chair back.

Cardboard box screen.

Materials: A refrigerator or other very large box
Utility knife
Duct tape
Sheet, white cloth, or white paper

Procedure: Cut an opening on the wider side of the box with a utility knife.
Leave an edge all around of 4-6 inches for a frame.
Keep the bottom of the box intact for support.
Cut off the back of the box.
Cut off the top of the box, but leave a 4-6 in. shelf at the very top from which the diagonal sidepieces are cut. (This provides extra stability to the frame.)
Cut each side on the diagonal to create side braces.
Duct-tape a sheet or paper to the inside of the screen opening.
Put the screen on a table for performance.
Drape a cloth over the front of the table so the audience will not see the performers behind the screen.
The bottom of the box can be trimmed if it is too wide for the table or for the puppeteers to reach the screen easily.
Adjust the light source in back of the screen. Suggestions: A lamp clipped to the ladder or a slide or overhead projector.
Organize electrical cords so no one will trip. The light is in back and above both the screen and the performers.

The interplay of light, shadow and form on the puppet screen evokes the positive and negative spaces in Chinese paintings. In a way, it is a living painting.

UNIT BIBLIOGRAPHY & RESOURCES

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Broman, Sven, *Chinese Shadow Theatre*, Coronet Books, 1981

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"Chinese Folk Arts," (video) Cvd-014, (50 mins.) Lok Jen Yay and Tseh Tse-Juang, dirs. Taiwan, *China Art Film*, 1976. Available through the Five College Center for East Asian Studies, Smith College, Northampton, MA 01063

Chinese Shadow Puppet Kit, on loan from UVM Asian Studies Outreach Program, 479 Main Street, Burlington, VT. 05405. Contact: Fumi Stevenson, fkido@zoo.uvm.edu

Davol, Marguerite, *The Paper Dragon*, Atheneum Books, 1997

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Available through: Marion Campbell, 36 West Rd., N. Chittenden, VT 05763

Louie, Ai Ling, *Yeh-Shen: A Cinderella Story from China*, Putnam, 1982.

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(author unknown), and Hilary Beckett, *The Rooster's Horns: A Chinese Puppet Play to Make & Perform*, Collins & World, 1978

Resources on the Internet:

The Puppetry Home Page is a great overview of puppetry around the world. It includes definitions of different forms of puppetry and links to puppet theater troupes, museums, and resources around the world.

<http://www.sagecraft.com/puppetry/index.html>

One of the best sites featuring puppets from throughout Asia was created by the Instructional Technology Development Consortium for teachers and it includes detailed curriculum plans and links to related sites.

<http://www.itdc.sbcss.k12.ca.us/curriculum/puppetry.html>

This Japanese puppet site has an excellent selection of photos of antique and mechanical puppets. Essays explain how each puppet works, the period it came from, and why it is considered unique. The Message from a puppet enthusiast, Seima Takanashi tells the history of Japanese puppets and many details of puppet development and presentation with philosophical asides about the nature of puppetry and civilization in general.

<http://www.cjn.or.jp/karakuri/index.html>

An excellent page on the construction and manipulation of Chinese shadow puppets is shown at the following site by World Books.

<http://www.worldbook.com/fun/wbla/camp/html/craftpup.html>

An excellent site that includes information about traditional Taiwan Puppetry and the history of Asian puppetry

<http://www.houstoncul.org/culdir/pupp/pupp.htm>