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Reading in the shadows: Extending literacy skills through shadow-puppet theater

Puppetry can support literacy instruction in the content areas and provide opportunities for students to practice literacy skills in meaningful and engaging ways.

In view on a large white screen was the outline of a news reporter sitting within the frame of a television. This was the soundtrack:

Reporter 1: Hello. Welcome to the Kids Liberty Network News. Let's go to Rebecca Bell who is reporting live from the Liberty Bell in Philadelphia, Pennsylvania.

(The scene changes to a stylized view of Independence Hall. A shadow-puppet reporter converses with the Liberty Bell.)

Reporter 2: Hello. Welcome. This is Rebecca Bell reporting at the Liberty Bell on its 252nd birthday.

Bell: Happy Birthday to me!

Reporter 2: I am here with Long Neck who loves the Liberty Bell. He has learned all about it.

Long Neck: Did you know that the bell was made in England and then shipped to the United States in 1754?

Reporter 2: Wow! That was some ship—this symbol of American freedom weighs just over a ton.

Thus began a shadow-puppet play created and produced by second graders for their annual Flag Day assembly one June 14 at a rural U.S. school. Before the production, the teacher (Aubre Virkler) had been exploring the most effective ways of teaching literacy skills when a welcome opportu-

nity arose to work with a university professor (Sharon Peck) to explore the impact of shadow-puppet theater on student learning.

Conceiving the possibilities

The possibilities that puppetry offers for students to develop literacy skills in the content areas are compelling. Our goals included exploring instruction that would build student motivation for learning, enhance literacy skills (including fluency and comprehension), and incorporate content area learning in meaningful ways. Academic achievement and students' ability to work cooperatively were central to these goals. Aubre, however, had some concerns:

I was excited to take on this project as another way of getting children excited about reading. I knew that they would love the idea of performing a story and would be immersed in reading and writing along the way. Because of that, I was willing to devote the time needed each day to make this a meaningful and successful endeavor. The many parts of the project would fit well into our established literacy centers, with each center devoted to a different aspect of the process.

I had some reservations, however; one concerned the nature of the blended classroom because of the wide range of abilities of my children. The make up of this class includes an equal mix of low-ability (special needs), average-ability, and high-ability students. I wondered if it would meet the needs of my lower ability students as well as those of my higher ability students. Would they all be involved, or would the high-ability students do all of the work and see all of the benefits? Would the students be able to work together

to create their own scripts? Would they learn the necessary social studies concepts that were integrated with this project? How would I assess the students along the way?

Another concern that I had with this project was in regards to the culture of this classroom. Because several of the children had strong personalities and enjoyed being the leader, conflicts often arose because each wanted things his or her way, without much compromise. Because this project was centered on teamwork and cooperation, I knew it would be difficult for these second graders to work together in groups at the level we would require of them. They would have to work through problems in the group often without having an adult there to facilitate. Would their group interactions overshadow the possibilities of the project?

This was Sharon's reaction:

I was thrilled that Aubre was interested in exploring the possibilities that puppetry held for her literacy and social studies instruction. I have had the exciting opportunity to work with teachers on using puppetry in the classroom, and I feel very passionate about enabling children to experience the power of puppetry. I, too, held reservations. Could second graders develop a script to convey information? Could they communicate their ideas through imagery? Would children extend the process into their lives as readers and writers? Would this project motivate Aubre to use puppetry in other ways in her classroom? Would she see the value of combining Readers Theatre with shadow puppetry? Would this help her quest for more meaningful literacy instruction?

The project

In this study, we worked together to facilitate student productions of shadow-puppet plays, building upon Readers Theatre. Spanning three weeks in a rural second-grade classroom, the project began when Sharon introduced shadow puppetry to the children. This included a performance of a rendition of the Three Billy Goats Gruff story and a demonstration of how the shadow puppets were made. The children were very excited about this new medium and wanted to perform a shadow-puppet show of their own. Aubre suggested preparing performances for the Flag Day assembly to be shared with all of the second-grade classes. The children loved the idea and began research on a national symbol (part of the second-grade social studies curriculum) the next day. Working in small

groups of four or five, they used books from the school and classroom library, books from home, and the Internet to collect facts about their symbols. Information was gathered for the purpose of creating a script and shadow-puppet show to present to their peers.

While researching, the children were also involved over the next week in experimental play using shadow puppets. They first improvised stories, using their choice of the puppets made available to them, then read and enacted scripts of familiar ones (the Three Little Pigs, the Three Billy Goats Gruff, and the Little Red Hen), using the puppets that went with each story. Discussions took place about the manipulation of the puppets, the characteristics of a script, and the expression and fluency required in presenting a story. Once the children had practiced several stories, had become familiar with using shadow puppets, and had performed a story for the class, they were ready to begin composing scripts, using the research they had completed on national symbols.

In small groups, children worked to present their facts and tell the story of their symbol in a compelling way. Sharon facilitated the discussion and acted as a scribe, recording the children's script ideas on a laptop computer. The children created characters, the story line, and the setting. Recognizing the need to present the information in an interesting way, the children tried to include funny banter between the characters. Sharon edited the scripts and presented them on paper to groups the next day. This enabled each group to read the script and revise the story, adding information where necessary, and to do minor editing.

Now children were ready for Readers Theatre rehearsal. When the children felt comfortable with the story, the next task was to add imagery and shadow puppets. It is important to note that characters were not assigned until the imagery and puppets were developed, which in turn enabled children to focus on the whole text, not simply "their" parts.

Developing puppets drew upon children's creativity as they worked to portray the meaning of the story through imagery. This planning led to discussion and creation of background scenery and puppet characters, as well as of details. For example, a toupee was placed on the head of the American bald eagle to illustrate the origin of the

FIGURE 1
Illustration of scale in puppetry



Note. Photograph courtesy of the authors.

term *bald*. Finding some help from online images, children created puppets and teachers photocopied backgrounds onto overhead transparencies. These overheads were decorated, and others were created by children using markers on a blank overhead sheet.

When the puppet construction was complete, members of each group worked with a teacher to “block” their show. Here, big decisions were made with respect to the scale of the puppets. The children learned that in shadow puppetry you can produce two ranges of scale by placing a puppet either against the screen for a small-scale shadow or directly on the overhead projector for a large image. (See Figure 1.) They had to work together around the overhead and stage to ensure that they did not interfere with the light source. After blocking, each show was rehearsed with nonperforming groups acting as an audience to make suggestions. Finally, the children were ready for the big event. Each group presented their shadow-puppet show to the entire second grade at the annual Flag Day assembly. After the performance, children reflected

through writing about their involvement in the process.

From Readers Theatre to puppetry

Our work was guided by literature on the use of puppetry in education, Readers Theatre, and literacy instruction. Use of drama in the literacy curriculum engages children in many aspects of the reading process in meaningful and active ways. Use of performance in the classroom typically invites children to assume roles of real people or literary characters, to voice stories and insights, to interpret and critique texts, and to dialogue with others. Drama invites students to imagine, act, embody, shape, and feel their way into a deeper knowledge of the course content (Athanases, 2002). Nevertheless, drama has been pushed to the margins of the language arts curriculum, and “Despite a great deal of advocacy literature and practices of classroom performance, relatively little research has examined the process and impact of such activity in classrooms” (p. 97).

This inquiry project was meant to add to the literature on use of puppetry in literacy education. To situate our study, we first address literature on Readers Theatre and then move into an explanation of the value of puppetry in education.

Readers Theatre

This activity offers meaningful opportunities to practice and strengthen literacy abilities. Heralded by Wolfe (1993, 1994), it is a valuable tool for understanding theater, negotiating text, building status (understanding relationships between characters), and interpreting text. Readers Theatre can be narrowly defined as “The oral presentation of drama, prose, or poetry by two or more readers” (McCaslin, 1990, p. 263). A common interpretation sees children reading a story; making selective analytical choices in transforming the story into a script through negotiation; formulating, practicing, and refining their interpretation; and ultimately performing for an audience and evaluating the experience (Shanklin & Rhodes, 1989). Readers Theatre is highly focused on text and language, as opposed to a theatrical performance with lights, costumes, and props. This simplicity is ideal for the

classroom, yet a level of drama and actor interaction can be achieved.

In addition, Readers Theatre provides a meaningful, motivational, and purposeful way to develop literacy skills. Opitz and Rasinski (1998) asserted the importance of process that Readers Theatre employs, including rereading known texts, reading for fluency with expression, and reading aloud for a meaningful purpose. It is also important to note that for students to be able to read a text aloud with expression, they must have a sincere understanding of it. In Readers Theatre, as students read with expression they demonstrate their deeper understanding of the characters and the text.

Successful readers bring together many complex skills as they interact with text. They must be able to fluently access the text, constantly construct meanings as they read, and infer further meaning from contextual information. This project engaged students in developing, rereading, and then performing their own texts through oral reading and puppetry. Opitz and Rasinski (1998) reminded us of the role that oral reading plays in developing overall reading fluency. They suggested that oral reading not only is an essential aspect of the social nature of reading, a means for teachers to assess reading fluency, but also provides many benefits to the reader.

Oral reading builds students' understandings of the interrelation of reading, writing, listening, and speaking. It develops listening comprehension and vocabulary and assists development of fluency, including pacing, expression, and phrasing. Furthermore, it develops reading confidence for native and nonnative speakers of a language, increases comprehension and meaningful strategy use, and provides students with the additional time necessary for ongoing reading growth (Opitz & Rasinski, 1998). Extending Readers Theatre through puppetry provides meaningful and engaging opportunities for students to improve all of these important literacy proficiencies.

Puppetry

The addition of shadow puppetry in our project gave Readers Theatre a new dimension. The children moved beyond conveying meaning through oral interpretation of the text to the addition of imagery and puppetry to illustrate and expand upon it.

“The process of making any kind of puppet theater is an integrated learning process, in which one subject or cognitive approach reinforces another” (Fong & Kaplin, 2003, p. 20).

Originating in India and China, the medium of shadow puppetry is easily transformed to include common classroom materials. The staging consists of an overhead projector and a simple screen made of paper or taut white plastic taped to a cardboard frame. The two-dimensional puppets can be made from tagboard and any materials that will project a silhouette. Wire, wooden dowels, or drinking straws are attached to the puppets, so that the puppeteer who sits behind the stage will not be seen. Scenery can be made from paper or found objects and can even be drawn on overhead transparencies. Wisniewski and Wisniewski (1997) suggested that shadow puppetry is not only enormously practical, simple, and inexpensive but also a vivid and flexible form of puppetry. Moreover, they suggested classroom advantages such as low cost, short construction and rehearsal times, broad range of visual effects, and children's familiarity with two-dimensional imagery. (See Figure 2.)

Creating shadow-puppet shows draws on Readers Theatre, in that students are engaged in developing a text and reading to perform it. The additional dimension comes in creating the shadow-puppet play: Students must devise ways to illuminate and illustrate the text, drawing on imagery and symbolism. This leads them to more comprehensive understandings of the text. Furthermore, in shadow puppetry the puppeteers are separated from the audience by a screen. This situation reduces the “risk” that each student/actor/puppeteer faces during a performance, and it fosters equality. For instance, the shy student who would be reticent to star in a Readers Theatre performance can shine alongside his or her bolder peers.

Lauded as a classroom tool, puppetry is a way for students to become engaged in a holistic creative process. Fong and Kaplin (2003) preferred to conceptualize puppetry in education not only as the making of puppets but also as a larger part of the process of theater creation. Students are involved in coordinating text, sound, and image—from conception, design, and construction to rehearsal and performance. Central to all this is the constant interaction of text and meaning throughout the development and performance of shadow-puppet shows.

FIGURE 2
Shadow puppetry in the classroom



Note. Photograph courtesy of the authors.

For education, this activity provides a vehicle for reinforcing literacy and learning processes. It also solves a common problem with puppets in the classroom—the problem of having students make puppets without the opportunity to play with them, bring them to life, and interact with them in meaningful ways.

The research

The setting for this project was a rural school in the northeastern United States where Aubre has taught second grade in a blended class for the past three years. The school was very supportive of teachers exploring new research-based strategies for teaching literacy, and Sharon was welcomed into the classroom. Changes were allowed in how the curriculum was taught, and the school support staff was enthusiastic about the process. The im-

part of this experience on student learning was analyzed by drawing upon many levels of data gathered through the project. Reading levels and strategy use were evaluated at the beginning and end of the experience through running records. Students also took a fluency test at the beginning and end. Throughout the project, students made written suggestions and reflections on their experience. Data also included reflective journals from the two teachers engaged in the study and comments provided by the teacher's aide and other school faculty. Other artifacts, including graphic organizers, scripts, puppets, audio recordings, and a video of the student performance, were drawn upon in the analysis.

The research process was guided by ethnographic methods. Athanases (2002) asserted that such methods are well suited for studying classroom performance. Ethnography situates student

performance in the context of the school day, curriculum, and year; it captures how student learning becomes internalized in some domains and drawn upon in others. Moreover, beyond performance, teachers often include many learning-rich activities surrounding the performance. These activities, situated within the context of the curriculum and the performance, are well suited to ethnographic analysis. Multiple data collection methods and a rich documentation of learning over time provide a means for describing the varied processes and products of student learning.

When these literacy activities are foregrounded and the learning made concrete and visible, a window into the world of learning through performance is opened. Such an approach moves the focus from merely the culminating act of performance to encompass more broadly the cognitive, kinesthetic, aesthetic, and communicative processes that students exercise during performance study. (Athanases, p. 102)

This approach also highlights the importance of the process as well the performance. In the next section, we present considerations for the process.

Findings and accomplishments

Findings are addressed in terms of two distinct layers of accomplishments—those associated with the process and those resulting from the product. We first present findings and considerations on the process.

The process

In terms of process, we learned that many components need to be taken into account to make puppet theater meaningful. As a classroom tool, puppet theater comprises not only Readers Theatre but also scripting, puppets and imagery, and rehearsal and performance. (All children's names that follow are pseudonyms.)

Scripting. “It was quite hard to write the script trying to figure out what to say” (Allen, age 7). Throughout the scripting process, the children had to generate a story to communicate the facts they had gathered on a U.S. national symbol. The focus was not on the mechanics of writing but on the ability to conceive and compose a script. We chose

to have Sharon record the children's scripts to maintain focus and because of time constraints. We do believe that second graders are capable of writing their own scripts, and this option should not be overlooked.

In the scripting process the children found it challenging to present the information that they had gathered in a narrative form. They brainstormed and ultimately devised different ways of meeting this goal. One group took on the perspective of the “true story” of the Liberty Bell, in the style of Jon Scieszka's *The True Story of the Three Little Pigs* (1996, Puffin). Members of another group struggled with the order in which to present information. They found the size of the Statue of Liberty to be its most compelling feature but realized that they needed to start its story at the beginning, in France. We were impressed by the children's ability to incorporate the essential aspects of a script, including characterization, setting, sequence of events, voice, and dialogue. Being in a group allowed children to work with one another's ideas. We believe that by beginning with prewritten scripts to become acquainted with Readers Theatre, our second graders were able to draw upon a variety of styles from experience.

Puppetry and imagery. “I learned how to make puppets. It was easy because we all got to work together” (Terrell, age 7). Creating puppets challenged the children to extend their scripts through developing images to convey the story. The puppets were central in portraying the meaning of their national symbol. The children were able to experience the difference between puppetry and dramatization as they explored the possibilities that the puppets presented. They did not have to stick to normal conventions because puppets do not have the limitations that live actors do. For example, a puppet can defy gravity whereas people cannot. Using shadow puppets did present the challenge of developing imagery in silhouettes. It was difficult for the children to let go of detail and color as they came to understand what was visible through the shadow screen.

Through performance, the children were able to bring their puppets to life on the screen. It was wonderful watching confidence grow as the children became aware that they could perform safely as the puppet, without being seen, and settled into

their roles comfortably. Because roles were not assigned until blocking, children worked together to create all of the puppets and scenery as a group. This cooperation helped to build an understanding of how all the parts contributed to the whole; it gave these second graders ownership of the project itself, not just their individual roles.

Rehearsal and performance. “I felt great when I shared the show with my class” (Gavin, age 8). As the children repeatedly rehearsed their show, each had to focus on the complete script. Children had to follow along or read one another’s lines in order to know when it was their turn to speak. Through these repeated readings, the second graders were able to work on expression and fluency as well as deepen their understanding of the text. Reading a text that they had generated also increased confidence, especially of the lower ability readers.

Finally, we were ready for the performance. Although some children were excited, others shared their trepidation. Nevertheless, those who experienced difficulty during rehearsal really rose to the occasion during the performance. This result reinforced the value of having a meaningful and motivating culminating experience of performing in front of all of the second graders. Although there were struggles along the way, the children ended up working together for the good of the group.

The results

Findings were significant in terms of gains in reading and cooperative learning. In this section we discuss accomplishments in the area of literacy skills and then present ways in which the students grew from the process. It was a surprise to us both that although students made gains in literacy and succeeded in their learning tasks, the most valuable accomplishment came in the area of social negotiation and growth. We begin by addressing how the goals for the project were met.

First, the learning objectives of the social studies unit were met. Students were able to define and give examples to demonstrate their understanding of the concept of a symbol. Students were able to name a number of national symbols such as the Statue of Liberty, the American bald eagle, the Liberty Bell, and the American Flag. They also

were able to provide two to three details about each symbol focused on in the project.

Second, this activity did affect students’ literate abilities. Students demonstrated gains in fluency and comprehension as well as improved oral-reading confidence. Increased fluency resulted from repeatedly reading the script and presenting meaning through voice. Students engaged in oral reading to perform the script and silent reading to signal their parts.

Running records and fluency tests reflected improvements in oral-reading confidence. The students showed an increase in comprehension, fluency, and word-attack skills. Specifically, students were less inclined to appeal for help with unfamiliar words but used a variety of strategies to figure them out. Their use of expression was evident in the postassessment and carried over into other texts. As students read, the ways in which meaning guided their use of inflection was evident.

In reviewing the overall time on task within the project, we saw a significant gain in the amount of time students spent reading. Students were immersed in literature for longer durations and for different purposes than when engaging in the usual guided reading and literacy centers. Students engaged in silent reading, reading to rehearse, choral reading, and reading aloud in turn to enact a script. They embraced the sincerity of purpose for reading as they prepared for the culminating event. Assessments also showed an increase in comprehension and ability to think around a text. Students demonstrated comprehension at many levels. For instance, they were able to draw upon key facts from a variety of texts, condense them in a meaningful way to convey the story of their symbol, and then present their story through imagery.

Cooperative learning

In the area of cooperative learning we were impressed by the ways in which students negotiated the process. Conflicts naturally arose with the students working so intensely in groups, but students experienced the benefits of teamwork through problem solving and compromise. Students had to depend on one another and on one another’s skills. They had to compromise at times in order to achieve the group goal. At other times they

compensated well through mutual support. For example, when Nick found it particularly difficult to manipulate his puppet while reading his part, Carissa offered to handle the puppet while he was speaking. They were able to solve problems as they arose and to experience the pride of a positive and successful end product that they worked really hard to achieve.

Students followed compelling paths throughout the project. For instance, Kyle consistently displayed task avoidance behaviors during guided reading groups but was enthusiastically involved throughout the project. He was on task and engaged at each stage: Readers Theatre, fact finding, scripting, puppet creation, and rehearsal. As a below-grade-level reader, he became quite nervous on the day of the final performance. He wasn't sure that he wanted to perform, but watching a video of his rehearsal showed him that he was not visible during the performance and that he sounded like a "good reader." During the performance he rose to the occasion, speaking on cue with inflection and enthusiasm, and animating his puppet well. Afterward, Kyle was so happy with his performance that he begged Aubrey to let students develop another show.

Here is another example of a student experience through the process. Alana is an above-grade-level reader whom her classmates would describe as bossy. She is also a girl experiencing many issues related to low self-esteem. She became impatient with the process at several points. This impatience stemmed not from her ability (or performance) but from that of her peers. She shared her frustration by reading her parts very softly. Throughout the rehearsal, she learned that she had to support her peers rather than direct them. She, too, expressed concerns about performing in front of an audience, but in the final performance she beamed as she read her lines clearly and loudly. She later wrote about how good the performance made her feel.

Throughout the process, each student participant negotiated his or her role and contribution to the whole product. At times there were conflicts, such as students wanting to direct and dominate the script or puppet making. It was during the rehearsal that students' roles shifted as they began to work together. They recognized one another's personalities. For instance, many commented that they

wished Alana would share more. They also recognized one another's strengths and weaknesses. They spurred one another on, tapped shoulders gently to warn of an upcoming cue, or took on another role when someone struggled. It was powerful to watch. It's also hard to describe our own feelings as teachers watching the students beam with pride after their performance.

Benefits outweigh concerns

Was it hard? Well, it took three weeks of reading time and social studies time. It was hard not knowing what the students would come up with or create. It was hard not to be so "planned" and in control of the lesson. It was hard at times to negotiate roles within the groups, and it was hard to imagine the end result. Was it worth it? Yes, it was, in terms of the ownership that students took for their learning. Even the reluctant and unmotivated Kyle, the "I need your help" Clarissa, and the quite aloof Debra rose to the occasion. Each one was challenged to be an active participant in the process, an integral part of the team.

Although the process was involved, we both agree that the benefits outweigh any concerns we held. Before we began, we worried about the time it would take from the curriculum and whether students would gain from the project. Would they learn the social studies curriculum, and would it help their reading proficiency? What we had not foreseen was how powerful the motivation would be for using puppets and how the process integrated each aspect of language arts within the content area of social studies. We had also underestimated the power of purpose and ownership that seemed to be key factors as students learned to negotiate in their small groups. Group negotiations were guided by the notion that all of the students had a say and that the project was serving the larger purpose of their performing for peers at the Flag Day assembly. We were impressed by many aspects of the process.

Puppetry power

Using puppets provides a meaningful way for students to engage in rereading, which ultimately results in increased fluency. The translation of ideas into imagery and the process of bringing puppets

to life drew on the multiple intelligences of the students. This process was compelling to the students and completely engaged their minds and bodies.

Comprehension

This skill was primary; comprehension was at the heart of this project. The students had to first understand the nonfiction texts from which they had gathered facts before they could apply that knowledge to conceptualize and write a script. They had to listen and ask questions of peers and teachers throughout the process as they worked to understand what was expected of them. There was continual communication during each stage due to the nature of Readers Theatre and puppetry. This project encompassed all of the English language arts; students were immersed in reading, writing, listening, and speaking. It provided meaningful ways for students to respond to texts and have a high degree of ownership as they created their own shows.

Motivation

All were challenged at their level. Students said it was hard but that they would definitely do it

again. They noted that they'd like to choose their next shadow-puppetry topic or write a script using one of the books they published in writers' workshop. Some were so motivated that they used their own writings to develop scripts and puppets at home to share in school. Students were very engaged with this form of interacting text. Of guided reading, independent reading, shared reading, partner reading, Readers Theatre with puppetry, and read-aloud, students ranked Readers Theatre with puppetry in the top three.

Whereas students are often motivated by novel ideas or activities, these students were excited about the possibilities of developing another show shortly after this one was finished. They naturally loved so many aspects of this project—creating stories and puppets, entertaining, and performing. If an option of Readers Theatre with shadow puppetry were offered to the students as a way of spending their literacy time, they would jump at the chance.

Curriculum integration

This activity provides a manageable, meaningful, and fun way of integrating curriculum, which is a must for teachers who seem to have too much to do and too little time. Puppetry provides endless possibilities for this coordination. And it centers around literacy, the foundation of each subject area. Students could portray a math concept or operation through a shadow puppet play. The same could be done with any science or social studies concept.

Social-emotional investment

Comments were revealing. All students recognized who worked well together and who led group decisions. They liked having a part, took ownership of the project, and were invested and involved in the process. In their reflections, students commented on their groups more than any other aspect of the project. As predicted, many conflicts arose. However, after realizing that they would not be moved to another group and that they had to work out their disputes, students were much more inclined to compromise and seemed better able to avoid conflict. Due to the integral nature of the work and the high level of ownership, students seemed more willing to negotiate.

FIGURE 3 Extra information on puppetry

There are many helpful books and websites available to guide teachers seeking more information on puppetry. The Puppeteers of America is an international group, and their website (<http://puppeteers.org>) provides links to puppeteers in many areas, resources for developing puppetry projects, and other means of support. The body of texts on puppetry in education is growing. Here are three books we recommend as interesting and helpful:

- Bell, J. (2000). *Strings, hands, shadows: A modern puppet history*. Detroit, MI: Museum of Arts.
- Crepeau, I.M., & Richards, A.M. (2003). *A show of hands: Using puppets with young children*. St. Paul, MN: Redleaf Press.
- Ross, L. (1969). *Hand puppets: How to make and use them*. New York: Dover Publications.

For more information about Readers Theatre and sample scripts, check the following websites:

- <http://loiswalker.com/catalog/guidesamples.html>
- www.cdli.ca/CITE/langrt.htm
- www.scriptsforschools.com

Comments reflected that students responded to their learning of various aspects of performance, from fluency and projection of voice to working in a group, research and development, how hard it was to create a script, and how much fun it was.

In conclusion, we would encourage others challenged with providing meaningful ways to guide students to own literacy and content knowledge to consider the possibilities of puppetry. The process provides learning at every stage. We have provided some extra sources on puppetry (Figure 3) for those ready to read in the shadows.

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