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## Shadow puppet show for kids

desk lamp with a 100-watt bulb (or a slide projector) a large white sheet 2 chairs 4 large binder clips or tape art supplies: crayons, markers, scissors, tape, Popsicle sticks or straws camera or video recorder timer (optional) Set up the large shadow theater by draping a sheet across two chairs that are a few feet apart. Use binder clips or tape to attach the corners of the sheet to the top and bottom of each chair and make sure that the sheet is stretched tightly. Place the lamp behind the theater so that it shines through the sheet. Key Science Concepts You can make shadows with your body and other objects. A shadow shows the shape of an object, but it doesn't show colors or many other details. You can change the shape of a shadow by moving and turning your body or the object making the shadow or by moving the light source. Vocabulary Encourage children to use vocabulary related to shadows like light, shine, outline, shape, solid, dark, performance, audience, and shadow puppet. Emphasize science process words like describe, compare, notice, and observe. Directions Tell children that they will make shadow puppets, which they'll use to put on a play. Decide whether you want children to work together or individually in putting on a play—some may prefer to put on their own play while others may want to work together as a group. Tell children to think of a story they'd like to create in the large shadow theater and which puppets they will need to tell their story. Have children make puppets, adding a handle and testing out the puppets to make sure the shadows look the way they want them to look. Tell children to get ready to put on a puppet show! (You may want to invite parents to attend the show. If they can't make your show time, encourage their child to put on a little show for them at pick-up.) Have the performers (either individual children or groupings of children) put on their puppet shows. To make sure everyone has a chance to perform, you might set a timer that goes off after two or three minutes, a signal to encourage children to wrap up their plays.

Document the children's shadow puppet shows by videotaping them. Reflect and Share Gather children to reflect on their shadow puppet shows. Ask, How did you use the shadow puppets to tell a story? What things could you make your puppet's shadow do? What do you wish your shadow puppet could do that it couldn't? What's the difference between using shadow puppets and regular puppets? What can you do with shadow puppets that you can't do with regular puppets? What can you do with regular puppets that you can't tell with shadow puppets? Ancient form of storytelling This article is about shadows cast by puppet figures. For shadows cast by hands, see Shadowgraphy (performing art). For other uses, see Shadowplay (disambiguation). Indonesian (wayang) Shadow Puppet Theatre Performance Shadow play, also known as shadow puppetry, is an ancient form of storytelling and entertainment which uses flat articulated cut-out figures (shadow puppets) which are held between a source of light and a translucent screen or scrim. The cut-out shapes of the puppets sometimes include translucent color or other types of detailing. Various effects can be achieved by moving both the puppets and the light source. A talented puppeteer can make the figures appear to walk, dance, fight, nod and hang. Shadow play is popular in various cultures, among both children and adults in many countries around the world. More than 20 countries are known to have shadow show troupes. Shadow play is an old tradition and it has a long history in Southeast Asia, especially in Indonesia, Malaysia, Thailand and Cambodia. It has been an ancient art and a living folk tradition in China, India, Iran and Nepal. It is also known in Egypt, Turkey, Syria, Greece, Germany, France and the United States.[1][2][3][4] History Shadow play probably developed from "par" shows with narrative scenes painted on a large cloth and the story further related through song. As the shows were mostly performed at night the par was illuminated with an oil lamp or candles. Shadow puppet theatre likely originated in Central Asia-China or in India in the 1st millennium BCE.[5][1] By at least around 200 BCE, the figures on cloth seem to have been replaced with puppetry in Indian tholu bommalata shows. These are performed behind a thin screen with flat, jointed puppets made of colorfully painted transparent leather. The puppets are held close to the screen and lit from behind, while hands and arms are manipulated with attached canes and lower legs swinging freely from the knee.[6] The evidence of shadow puppet theatre is found in both ancient Chinese and Indian texts. The most significant historical centers of shadow play theatre have been China, Southeast Asia and the Indian subcontinent.[1][2][7] According to Martin Banham, there is little mention of indigenous theatrical activity in the Middle East between the 3rd century CE and the 13th century, including the centuries that followed the Islamic conquest of the region.[8] The shadow puppet play, states Banham, probably came into vogue in the Middle East after the Mongol invasions and thereafter it incorporated local innovations by the 16th century. Little mention of shadow play is found in Islamic literature of Iran, but much is found in Turkish and 19th-century Ottoman Empire-influenced territories.[8] While shadow play theatre is an Asian invention, hand puppets have a long history in Europe.[9] As European merchant ships sailed in the search of sea routes to India and China, they helped diffuse popular entertainment arts and cultural practices into Europe. Shadow theatre became popular in France, Italy, Britain and Germany by the 17th century.[10][11] In France, shadow play was advertised as ombres chinoises, while elsewhere they were called "magic lanterns" [10] Goethe helped build a shadow play theatre in Tiefurt in 1781.[11][12] Prelude to cinematography According to Stephen Herbert, the popular shadow theatre evolved nonlinearly into projected slides and ultimately into cinematography. The common practice in these innovations were the creative use of light, images and a projection screen.[13] According to Olive Cook, there are many parallels in the development of shadow play and modern cinema, such as their use of music, voice, attempts to introduce colors and mass popularity [14] India Hanuman and Ravana in tholu bommalata, the shadow puppet tradition of Andhra Pradesh, India Shadow puppets are a part of India's culture, particularly regionally as the keelu homma and Tholu bommalata of Andhra Pradesh, the Togalu gombeyatta in Karnataka, the chamma bahuli natya in Maharashtra, the Ravana chhaya in Odisha, the Tholpavakoothu in Kerala and the thol bommalata in Tamil Nadu.[5][11][15] Shadow puppet play is also found in pictorial traditions in India, such as temple mural painting, loose-leaf folio paintings, and the narrative paintings.[16] Dance forms such as the Chhau of Odisha literally mean "shadow".[17] The shadow theatre dance drama theatre are usually performed on platform stages attached to Hindu temples, and in some regions these are called Koothu Madams or Koothambalams.[18] In many regions, the puppet drama play is performed by itinerant artist families on temporary stages during major temple festivals.[19] Legends from the Hindu epics Ramayana and the Mahabharata dominate their repertoire.[19] However, the details and the stories vary regionally.[20][21] During the 19th century and early parts of the 20th century of the colonial era, Indologists believed that shadow puppet plays had become extinct in India, though mentioned in its ancient Sanskrit texts.[19] In the 1930s and thereafter, states Stuart Blackburn, these fears of its extinction were found to be false as evidence emerged that shadow puppetry had remained a vigorous rural tradition in central Kerala mountains, most of Karnataka, northern Andhra Pradesh, parts of Tamil Nadu, Odisha and southern Maharashtra.[19] The Marathi people, particularly of low caste, had preserved and vigorously performed the legends of Hindu epics as a folk tradition. The importance of Marathi artists is evidenced, states Blackburn, from the puppeteers speaking Marathi as their mother tongue in many non-Marathi speaking states of India.[19] A shadow play in Kerala Play media Ramayana legend, with audience response (45 seconds) Problems playing this file? See media help. According to Beth Osnes, the tholu bommalata shadow puppet theatre dates back to the 3rd century BCE, and has attracted patronage ever since.[22] The puppets used in a tholu bommalata performance, states Phyllis Dircks, are "translucent, lusciously multicolored leather figures four to five feet tall, and feature one or two articulated arms".[23] The process of making the puppets is an elaborate ritual, where the artist families in India pray, go into seclusion, produce the required art work, then celebrate the "metaphorical birth of a puppet" with flowers and incense.[24] The tholu pava koothu of Kerala uses leather puppets whose images are projected on a backlit screen. The media help. As shadows are used to creatively express characters and stories in the Ramayana. A complete performance of the epic can take forty-one nights, while an abridged performance lasts as few as seven days.[25] One feature of the tholu pava koothu show is that it is a team performance of puppeteers, while other shadow plays such as the wayang of Indonesia are performed by a single puppeteer for the same Ramayana story.[25] There are regional differences within India in the puppet arts. For example, women play a major role in shadow play theatre in most parts of India, except in Kerala and Maharashtra.[19] Almost everywhere, except Odisha, the puppets are made from tanned deer skin, painted and articulated. Translucent leather puppets are typical in Andhra Pradesh and Tamil Nadu, while opaque puppets are typical in Kerala and Odisha. The artist troupes typically carry over a hundred puppets for their performance in rural India.[19] Indonesia Main articles: Wayang and Wayang kulit Wayang kulit shadowplay performance in Semarang, Central Java. Shadow puppet theatre is called wayang in Indonesia.[26] wherein a dramatic story is told through shadows thrown by puppets and sometimes combined with human characters.[27] Wayang is an ancient form of storytelling that renowned for its elaborate puppets and complex musical styles.[28] The earliest evidence is from the late 1st millennium CE, in medieval-era texts and archeological sites.[29][30] Around 860 CE an Old Javanese charter issued by Maharaja Sri Lokapala mentions three sorts of performers: atupakan, aringgil, and abanol. Ringgil is described in an 11th-century Javanese poem as a leather shadow figure.[6] Wayang kulit, a style of wayang shadow play, is particularly popular in Java and Bali. The term derived from the words wayang literally means "shadow" or "incarnation" in Javanese; it also connotes "spirit". The word kulit means "skin", as the material from which the puppet is made is thin perforated leather sheets made from buffalo skin. Performances of shadow puppet theater in Bali are typically at night, lasting until dawn.[27] The complete wayang kulit troupes include dalang (puppet master), nayaga (gamean players), and sinden (female choral singer). Some of the nayaga also perform as male choral singers. The dalang (puppet master) performs the wayang behind the cotton screen illuminated by oil lamp or modern halogen lamp, creating visual effects similar to animation. The flat puppet has moveable joints that are animated by hand using rods connected to the puppet. The handle of the rod is made of carved buffalo horn. On November 7, 2003, UNESCO designated wayang kulit from Indonesia as one of the Masterpieces of the Oral and Intangible Heritage of Humanity.[28] Cambodia Main article: Khmer shadow theatre Cambodian shadow puppet depicting Sita In Cambodia, the shadow play is called Nang Sbek Thom,[31] or simply as Sbek Thom (literally "large leather horn"), Sbek Touch ("small leather hide") and Sbek Por ("colored leather hide").[32] It is performed during sacred temple ceremonies, at private functions, and for the public in Cambodia's villages. The popular plays include the Ramayana and Mahabharata epics, as well as other Hindu myth and legends.[32] The performance is accompanied by a pinpeat orchestra.[33] The Sbek Thom is based on the Cambodian version of the Indian epic Ramayana, an epic story about good and evil involving Rama, Sita, Lakshmana, Hanuman and Ravana.[34] It is a sacred performance, embodying Khmer beliefs fused into the foundations and mythologies of Brahmanism and Buddhism.[34] Cambodian shadow puppets are made of cow hide, and their size are usually quite large, depicting a whole scene, including its background. Unlike their Javanese counterparts, Cambodian shadow puppets are usually not articulated, rendering the figure's hands unmoveable, and are left uncolored, retaining the original color of the leather. The main shadow puppet production center is Reotus near Siem Reap. 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It is often told that the magician used a shadow puppet, but the original text in Book of Han gives no reason to believe in a relation to shadow puppetry.[36] Although there are many earlier records of all kinds of puppetry in China, clear mention of Chinese shadow play does not occur until the Northern Song dynasty (960–1127). A 1235 book mentions that the puppets were initially cut out of paper, but later made of colored leather or parchment. The stories were mostly based on history and half fact fiction, but comedies were also performed.[37] Shadow theatre became quite popular as early as the Song dynasty, when holidays were marked by the presentation of many shadow plays. During the Ming dynasty there were 40 to 50 shadow show troupes in the city of Beijing alone.[citation needed] The earliest shadow theatre screens were made of mulberry paper. The storytellers generally used the art to tell events between various war kingdoms or stories of Buddhist sources.[38] Today, puppets made of leather and moved on sticks are used to tell dramatic versions of traditional fairy tales and myths. In Gansu province, it is accompanied by Daqing music, while in Jilin, accompanying Huanglong music forms some of the basis of modern opera.[39] Chinese shadow puppetry is shown in the 1994 Zhang Yimou film *To Live*. Taiwan Ping The origins of Taiwan's shadow puppetry can be traced to the Chaochow school of shadow puppet theatre. Commonly known as leather monkey shows or leather shows, the shadow plays were popular in Tainan, Kaohsiung, and Pingtung as early as the Qing dynasty (1644-1911 A.D.). Older puppeteers estimate that there were at least a hundred shadow puppet troupes in southern Taiwan in the closing years of the Qing. Traditionally, the eight to twelve-inch puppet figures, and the stage scenery and props such as furniture, natural scenery, pagodas, halls, and plants, are all cut from leather. As shadow puppetry is based on light penetrating through a translucent sheet of leather, retaining the original color of the leather. The main shadow puppet production center is Reotus near Siem Reap. Cambodian shadow puppetry is one of the cultural performances staged for tourists alongside Cambodian traditional dances.[citation needed] The Sbek Thom figures are unlike puppets because they are large and heavy, and has no moveable parts. The Sbek Touch, in contrast, are much smaller puppets with moveable parts; their shows have been more popular.[34] The Sbek Thom shadow play involves many puppeteers dancing on the screen, each puppeteer playing one character of the Ramayana, while separate narrators recite the story accompanied by an orchestra.[33] Thailand Main articles: Nang Talung and Nang yai Thai shadow play puppet and puppeteer Shadow theatre in Thailand is called nang yai; in the south there is a tradition called nang talung. Nang yai puppets are normally made of cowhide and rattan. Performances are normally accompanied by a combination of songs and chants. Performances in Thailand were temporarily suspended in 1960 due to a fire at the national theatre. Nang drama has influenced modern Thai cinema, including filmmakers like Cherd Songsi and Payut Ngaokrachang.[35] Malaysia Rama in Malaysian shadow play In Malaysia, shadow puppet plays are also known as wayang kulit. 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