Chapter – 2
Review of Related Literature

2.1 Introduction

2.1 Review of Related Theoretical Literatures

2.2.1 Puppet Method

2.2.1.1 Concept of Puppet
2.2.1.2 History of puppet
2.2.1.3 Types of Puppets
2.2.1.4 Use of puppet in Gujarat
2.2.1.5 Educational use of Puppets in Gujarat
2.2.1.6 Importance
2.2.1.7 Limitations
2.2.1.8 Usability of puppet programme in present context

2.2.2 Pictorial Story method

2.2.2.1 Concept of Pictorial story
2.2.2.2 History of Pictorial story method
2.2.2.3 Types of Stories
2.2.2.4 Use of pictorial story in Gujarat
2.2.2.5 Educational use of Pictorial Story in Gujarat
2.2.2.6 Importance
2.2.2.7 Limitations
2.2.2.8 Usability of Pictorial story method in present context

2.3 Summary of the Past Researches

2.3.1 International Researches
2.3.2 National Researches
2.3.3 State level Researches

2.4 Review of Past Researches:

2.4.1 International Researches
2.4.2 National Researches
2.4.3 State level Researches

2.5 Significance of the Present Research

2.6 Conclusion
2.1 Introduction

Research in education, as in other fields, is a search for knowledge. It is a search that provides knowledge for the solution of problems in the field of education. Educational research is a foundation stone of house of education. Development and expansion in knowledge process need research work. One has to choose ways of research to find out solution of any problem scientifically. Development in any field is based only on research work. For getting new facts, new concepts, new ways of doing any work, one has to follow the steps of research work. In the field of education new methods, new techniques and new strategies have been developed by doing series of research work for a long period of time. Educational research refers to a systematic attempt to gain a better understanding of education process, generally with a view to improving its efficiency. Research in education is essential for providing useful and dependable knowledge through which the process of education can be made more effective.

In any scientific study or research work, the research should possess not any the needed knowledge of the problem but one must have deep understanding and insight into the depth of different dimensions of the problem under investigation. Every research project should be based on all of the relevant thinking and research that has preceded it. When completed it becomes part of the accumulated knowledge in the field and so contributes to the thinking and research that follows. For any specific project to occupy this place in the development of a discipline, the researcher must be thoroughly familiar with both previous theory and research. To assure this familiarity, every research project has as one of its early stages a review of the theoretical and research literature. A careful review of the research journals books, dissertations, theses and other sources of information's on the problem to be investigated in one of the important steps in the planning of any research study.

Review of the related literature allows the researcher to acquaint himself with current knowledge in the field of area in which he is going to conduct his research. Besides this, reviews of related literature enable the researcher to define the limit of his field. Researcher can avoid unfruitful and useless problem areas and he can also avoid unintentional duplication of well established finding. It gives an understanding of research methodology.
According to Gorge Mouly, "The review of reference literature is essential to the development of the problem and to the derivation of effective approach to its solution".

According to Jhon W. Best “Practically all human knowledge can be found in books and libraries unlike other animals that start a new with each generation man build upon the accumulated and recorded knowledge of the past.”

To review the related literature for the present study, the researcher has undergone all available literature, related to puppet, pictorial story telling by consulting various websites, previous studies, books, dramas, research journals, volumes, Textbooks ad like wise. A directorial insight was developed in the mind of researcher by reviewing all related literature.

The present chapter contents meaning and definition of Puppet method and pictorial story method, their types, importance, limitation and usability in Present Context.

2.2 Review of Related Theoretical Literatures

The literature in any field forms the foundation upon which all future work will be built. If we foil to build foundation of knowledge provided by the review of literature our work is likely to be shallow and naive and will often duplicate work that has already been done better by someone else.

All literature or material relevant to the research problem from which researcher can get deep knowledge is formed as related literature. The review of such literature is essential due to the following reasons.

The review of literature enables the researcher to define the limits of his field.

The knowledge of related literature, brings the researcher up to date on the work which others have done and thus to state the objectives clearly and concisely.

By reviewing the related literature, the researcher can avoid unfruitful and useless problem areas.

Through the review of literature, the researcher can avoid unintentional duplication of well established findings.

The review of related literature gives the researcher an understanding of the research methodology which refers to the way the study is to be conducted.
It helps the researcher to know about the tools and instruments which proved to be useful and promising in the previous studies.

The advantage of the related literature is also to provide insight into the statistical methods through which validity of results is to be established by reviewing the related literature the researcher can know about the recommendations previous researchers listed in their studies for further research.

Dr. K. G. Desai & Mr. H. G. Desai also describe the importance of related literature for research as "It is very important to review the related literature for the development of the study and to get deep insight for framing research design. The review should be in deep and descriptive. This work is not limited to make list of previous studies but analysis and evaluation the studies must be mentioned.” On the basis of the inferences drawn in the previous studies, importance of the present study should also be explained in Desirous manner. The review should also explain the importance of the present study. Thus one can say that related literature serve the purpose of foundation of the building on which researches achieve their objectives.

2.2.1 Puppet Method

No one knows where puppet first began though most scholars seem to agree that puppetry as an art form started in China with the introduction of the shadow puppet. Shadow Puppet is a unique type of Puppet game shown in different parts of the world as an art.

‘Man has always been interested in creating and controlling other worlds, as well as in trying to define his won. Puppetry is an extension of one's self. It may be motivated by the need to explain, explore, embrace or critique the human condition. It is still, one of the safest ways to act out, act up, entertain, educate, commiserate, wonder out loud, unburden yourself or release your feelings. It can be used to fulfill the needs, to see the good guys win and justice done. It can be proved as armor in the world of frustrations and disappointments. In short one can find puppetry to be a wonderful place to find peace of mind and spirit.’
2.2.1.1 Concept of Puppet

Puppet: Marionettes, small moving figures of men or animals operated with hidden strings to enact an entertaining story is termed as puppet. This is one form of puppet, whose movements and expressions can be controlled by a stick, string or hand.

Generally puppet are small dolls in the form of various creatures, fruits, flowers, vegetables, man and women which are designed using wood, spun, cloth, cotton, colors and other related material in such a way that any type of movement can be made in any part of the doll by other person through thread tied to them.

Puppet shows were a popular form of entertainment in almost all parts of the world to entertain the kinds, court men rich men and civilians of respective nations.

In ancient time the puppet were at primary stage. It was used to remove fear of ghost, to recover a person from mental illness and to prevent him from doing inhuman and unwanted activities. Presently, some people in India use this art to show themselves as super power holding person. This art has not only been used for entertainment but also for informal education. It has been a tradition in India that the used out and turnout puppets were under gone for funeral ceremony.

A Puppet is one of the most remarkable and ingenious ventures of the man. It has been said that a puppet has to be more than his live counterpart for it is definitely the suggestive element. That is more captivating and enduring in a puppet. Ancient Hindu Philosophers have paid the greatest tribute to puppeteers. They have likened God Almighty to a puppeteer and entire universe to a puppet stage. Shrimad Bhagvata, the great epic depicting the story of Lord Krishna in his childhood say that with there strings satta, Raja and Tama, The god manipulates each object in the universe as a marionette. In Sanskrit terminology “puttalika” and “puttika” means litter sons. The root of puppet is derived from the tin word ‘Pupa’ meaning a doll. India is said to the home of puppets, but it is yet to awaken to its unlimited possibilities. A puppet is an inanimate objector representational figures animated of manipulated by an entertainer.

No one knows where puppetry first began. Different countries have different opinions about the origin of Puppetry. In India, its origin was associated with Lord Shiva and Goddess Parvati, Seeing the dolls made by a
carpenter. Goddess Parvati requested lord Shiva to make the dolls alive. Lord Shiva accepted the request and did it in accordance to the requirement of Goddess Parvati. As the dolls became alive, they started dancing with Shiva and Parvati. After enjoying the dance, the divine dignities started to move from that place. The carpenter earnestly requested Parvati not to draw out the lives from the dolls. Goddess Parvati argued with carpenter, she said, “As you are the creator of the dolls, you must possess the power to make them alive.” Saying this Lord Shiva and Goddess Parvati departed. Mentally illed carpenter dreamed that all the dolls tied with threads started dancing. Viewing the dream, the carpenter got an idea to make the dolls play and dance with threads and rods.

In the present time there are many varities of entertainment programme. Though puppetry has got its own influence. The awareness towards this are in a small hotel in France. There, in 1929 an international organization Union International Marionettes was established and under the flag of this organization all the artiest & puppeteers from all part, of the world assembled to revive puppetry art. In 1957 this organization was restructured in Prag. Hundreds of arties, from fifty countries are associated with the new organization. This organization helps to establish peace, affection and brotherhood in the mind of people all over the world. This organization tried to replace old folk tradition of the wandering puppeteers, by new trends and fresh approach. Puppeteers, apprenticed to masters developed a puppet theater with original dramas for both adults and children. Education of moral values, making public contacts, teaching through advertisement and remedial measures have become theme of the dramas played by means of puppetry.

The puppetry art has gradually developed in distinctive styles, forms and characters in America, Eastern European countries, China, Japan, Indonesia and South Eastern Countries. India also understood the importance of the art. Puppetry art has been used to entertain and to educate people belonging to rural areas by means of TV that touches the hearts of themes and make longtime impression on their minds. By the centauries this art has been enriched by many illiterates and musicians.

Movements in different parts of the puppets are made by other person or persons. Through thread tied to them. Different types of movements clubbed with different voices depict love, affection, debate, confrontation etc.
Some of the earliest kinds of puppets were tribal ritual masks with hinged jaws or joint skulls used in religious ceremonies. Puppets seemed to have evolved from these masks to doll like figures with moving limbs. Native American Indians used puppets in their corn festivals and ceremonial dances, Egyptians made jointed puppet from terra cotta.

Puppet theater is mentioned in both Aristotle and Plato's writing however no specific details are given regarding the art.

China made shadow puppets from stretched donkey skins, dried sheep skin, water buffaloes, pigs or fish. Shadow puppets are translucent figures colored in with paints. These figures are placed in front of a screen with light passing through it. The shadow of the figures appear clearly to the audience on the other side. They usually have three rods or strings attached to them. The puppeteer uses one hand to control the red attached to the neck and the other hand to control the rods attached to its wrists.

The Turkish puppeteers added to waist movement to their shadow puppets, and began controlling rod arm movements from the side, rather then the bottom, as the Chinese had done. Their dimensional rod puppets evolved from shadow puppets. Many countries were introducing operational control changes to existing known forms of puppets and yet, developing different kinds of puppets, at relatively the same time.

Even at the beginning of the nineteenth century, there were those who praised puppetry as being a finer art, and there were discussions of the advantages of puppets over real human actors. There was an essay written by one Heinrich von kleist called "On the Marionette Theatre" where puppets were praised as being less self-conscious than humans, and therefore would always be the better choice. There was the argument made, one that is still recurrent in several form of media today, that while the human actor imitates the emotion, the puppet, by virtue its unchanging nature, always empresses that key emotion.

Despite the history of puppets going back so far, it is interesting to note that puppetry is still a thriving medium in our world today. There has been a resurgence of interest in puppetry in the twentieth century, and it is possible to see puppets in many different places.

The satirical movie Team America: world Police was produced entirely using puppets, for much the same reason that bunraku puppets were used in Japan, the producers simply did not want to deal with human actors. (Although of course, puppets need puppets need puppeteers) :-
While it is easy to see that puppets are holding their own when it comes to pure entertainment, it is also worth noting there have been some very important strides made in terms of fine art. Julie Taymor, for instance, who was responsible for the musical “The Lion king and the move Titus Andronicus”. Taymor was first inspired by a presentation of the Indonesian wayang kulit shadow puppets and went on to study pre-bunraku puppets in early Japan. Thanks to her studies, the puppets used in the “Lion King and the musical Juan Darien” have won countless awards as well as adding to the rich cultural history of puppetry.

I have touched on thousands of years in the history of puppets. As you can see, puppetry has a great deal to offer in terms of art and entertainment, and though it has been with us for a very long time, it has shown no signs of slowing down, Puppetry is a constantly evolving art form, and only time will show us where it will go next! The "History of Puppets" continues today....

2.2.1.2 History of puppet

The history of puppets is in fact long and varied one. While today they are widely considered to be entertainments for children, more and more people are discovering that puppets have always held a place in entertained for all ages. By taking a look at the history of puppets, you'll be able to see that the contribution of puppets and puppeteers to the arts has been inestimable.

While it is impossible to be certain, puppetry had its birthplace in India, almost a thousand year B.C. From this era, you can find stick puppets that were used to play out the Indian epics like the Maha-Bharata and the Bala-Ramayana.

While these puppet shows described very sacred and beloved texts, there was still a very real element of entertainment in them. The performances, far from being solemn affairs, were loud and boisterous. This aspect of puppetry would be continued by Indonesians, with their use of the waling puppets. The Indonesian puppet shows would be opened with a speech from a holy person and treated with a certain degree of seriousness.

There are many reasons why the use of puppets might develop. Centuries later, bunraku puppets, large, extremely expressive Japanese puppets were handily replacing human actors on the stage. Legend has it that
a famous playwright grew tired of actors demanding that their parts be enlarged and that his plays could be much better acted by wood puppets.

To accommodate the historical dramas and deeply emotional love stories that were current in this era, the puppeteers themselves were highly sophisticated. There could be as many as three men designated to each puppet; each man would be clothed and hooded in black and though they were in plain sight of the audience, were simply not acknowledge.

Asian Puppetry

The character Osono, from the play Hade Sugata Onna Maiginu, in a performance by the Tonda Traditional Puppet Troupe of Nagahama, Shiga prefecture, Japan – an example of Japanese bunraku Puppetry.

Some scholars trace the origin of puppets to India 4000 years ago, where the main character in Sanskrit plays was known as sutradhara 'the holder of strings'.

China has had a flourishing history of puppetry for 2000 years, originally in pi-ying xi, the "theatre of the lantern shadows", or, as it is more commonly known today. Chinese shadow theatre. By the song Dynasty (960-1279 AD), puppets played to all social classes including the court, yet puppeteers (as in Europe) were considered from a lower social strata. In Taiwan, budaixi puppet shows, somewhat similar to the Japanese Bunraku, occur with puppeteers manipulating in the background or underground. Some very experienced puppeteers can manipulate their puppets to perform various stunts (e.g. somersaults in the air).

Japan has many forms of puppetry. Perhaps the most famous is the bunraku This developed out of Shinto temple rites, gradually becoming a highly sophisticated form of puppetry.

Thailand has Hun Krabok, a rod puppet theatre which is the most popular form of puppetry.

Vietnam developed the art form of mua roi nuoc, a water puppetry unique to that country. The puppets are built out of wood and the shows are performed in a waist high pool. A large rod supports the puppet under the water and is used by the puppeteers to control them. The appearance is of various puppets moving over water.
India has a great tradition of puppetry. In the great Indian epic Mahabharata, there are references to puppets. The Rajasthani Katpuli from India is famous. There are many Indian ventriloquists and puppeteers. Prof. Y. K. Padhye is the first Indian Ventriloquist. He introduced this form of puppetry in India in the 1920s. His son, Ramdas Padhye, popularized ventriloquism and puppetry. Satvajit Padhye, son of Ramdas, is a third generation ventriloquist who continues this form of puppetry.

Indonesia has a strong tradition of puppetry. In Java, wayang kulit, an elaborate form of shadow puppetry is very popular. Javanese rod puppets are also particularly beautiful and have a long history. They are elaborately carved and painted and used to tell fables from Javanese history.

Middle East

Middle Eastern puppetry, like its other theatre forms, should be seen in the context of its Islamic culture. Karagoz, the Turkish Shadow Theatre has influenced puppetry widely in the region. It is thought to have passed from China by way of India. Later it was taken by the Mongols from the Chinese and transmitted to the Turkish peoples of Central Asia. Thus the art of Shadow Theater was brought to Anatolia by the Turkish people emigrating from Central Asia. Other scholars claim that Shadow Theater came to Anatolia in the 16th century from Egypt. The advocates of this view claim that when Yavuz sultan salim conquered Egypt in 1517, he saw shadow theatre performed during a party put on in his honour. Yavuz Sultan Selim was so impressed with it that he took the puppeteer back to his place in Istanbul. There his 21 years old son, later Sultan Suleyman the Magnificent, developed an interest in the plays and watched them a great deal. Thus shadow theatre found its way into the Ottoman palaces.

In other areas the style of shadow puppetry known as khayal al-zill- an intentionally metaphorical term whose meaning is best translated as 'shadows of the imagination' or 'shadow of fancy' survives. This is a shadow play with live music..."the accompaniment of drums, tambourines and flutes....also....."special effects" – smoke, fire, thunder, rattles, squeaks, thumps, and whatever else might elicit a laugh or a shudder from his audience".
Europe

Italian marionettes traveled as far as England and brought the tradition of commedia dell'arte and the spirit of ancient Roman festivals remained in many buffoon type characters. Puppets generally appealed to common people but the 18th century brought puppetry into sophisticated private salons.

The East

Indian legend tells that Adi Nat ("first Puppeteer) was born from the mouth of Brahmin, the creator. With rod and shadow puppets, Indian missionaries taught the beliefs of Hinduism. Kathputli bhat ("Wooden puppet performers") tell stories recorded in 2000 year-old epic poems, as well as adventures of India's heroes, princesses, lovers and demons.

Rod puppetry reached its peak with the Bunraku theatre. With a repertoire of twenty plays written by Japan's greatest dramatist, Chikamatsu Monsaemon, puppetry is preferred over human actors due to its ability to give a precise rendition of Monsaemon's dramatic intentions. The exceptionally involved puppets reach heights of four feet and can require up to four people for their operation.

In China, hand puppets have a reputation for being small yet finely made.

The Americans

Native American cultures in Mexico and Guatemalan Produced clay figure with articulated limbs. With the arrival of the Europeans, European puppetry became part of North American culture. From that time on, puppetry evolved from a traditional folk art medium in to a respected theatre form, Howdy 0..

Doody, Sherri Lewis and Lamb Chop, the Muppets and Sesame Street characters are just a few examples of the evolution of North American puppetry. From television commercials, drug rehabilitation projects, reading and special education programs, puppetry is used for a variety of tasks.
2.2.1.3 Types of Puppets

There are many different varieties of puppets, and they are made of a wide range of materials, depending on their form of intended use. They can be extremely complex or very simple in their construction. They may even be found objects.

Almost all types of puppets are found in India. Puppetry throughout the ages has held an important place in Traditional Entertainment, like traditional theatre. Themes for puppet theatre are mostly based on epics and legends, puppets from different parts of the country have their own identity, Regional styles of painting and sculpture are reflected in them.

Stories adopted from puranic literature, local myths and legends usually form the content of traditional puppet theatre in India, which in turn, imbibles elements of all creative expressions like painting, sculpture, music, dance, drama etc. The presentation of puppet programs involves the creative offers of many people working together.

Puppetry by its nature is a flexible and inventive medium, and many puppet companies work with combinations of puppet forms, and incorporate real objects into their performances. They might, for example, incorporate "performing objects" such as torn paper for snow, or a sign board with words as narrative devices within a production. The following are, alphabetically, the basic and conventional forms of puppet.

(1) Black Light Puppet

The Black Light Puppet is a form of puppetry where the puppets are operated on a stage lit only with ultraviolet lighting, which both hides the puppeteer and accentuates the colours of the puppet... The puppeteers perform dressed in black against a black background, with the background and costume normally made of black velvet. The puppeteers manipulate the puppets under the light, while they position themselves unseen against the
black unlit background. Controlling what the audience sees is a major responsibility of any puppeteer, and black light lighting provides a new way of accomplishing this. Puppets of all sizes and types are able to be used, and glow in a powerful and magical way. The original concept of this form of puppetry can be traced to Bunraku puppetry.

(2) Bunraku Puppet

The Bunraku Puppets are a type of wood-carved puppet originally made to stand out through torch illumination. Developed in Japan over a thousand years ago and formalized and combined with shamisen music at the end of the 16th century, the puppeteers dress to remain neutral against a black background, although their presence as kind of 'shadow' figures adds a mysterious power to the puppet. Bunraku traditionally uses three puppeteers to operate a puppet that is 2/3 life size.

(3) Carnival or Body Puppet

Carnival Puppets (AKA Body Puppets) are usually designed to be part of a large spectacle. These are often used in parades (such as the May Day parade in Minneapolis, USA) and demonstrations, and are at least the size of a human and often much larger. One or more performers are required to move the body and limbs. In parades, the appearances and personality of the person inside is not relevant to the spectator. These puppets are particularly associated with large scale entertainment, such as the nightly parades at
various Disney complexes around the world. Similar puppets were designed by Julie Taymor for The Lion king.

The Jim Henson Company also has pair of these puppets called Full-Bodies puppets.

(4) Finger Puppet

The Finger puppet is an extremely simple puppet variant which fits onto a single finger. Finger puppets normally have no moving parts, and consist primarily of a hollow cylinder shape to cover the finger. This form of puppet has limited application, and is used mainly in pre-schools or kindergartens for storytelling with young children.

(5) Sock Puppet

The sock puppet is a puppet formed from a sock and operated by inserting one's hand inside the sock. One then moves his hand up and down to give the impression of speaking. Sometimes eyes and other factors are added to the sock in order to make the puppet more realistic. Sock Puppets are also popular in many puppet performances, as they are simple to make and easy to use. They are mostly used in satirical or childish works, as they are not very professional.

(6) Hand Puppet or Glove Puppet

The Hand Puppet (AKA Glove Puppet) are puppets controlled by one hand which occupies the interior of the puppet. The Punch and Judy puppets
are familiar examples of hand puppets. Larger varieties of hand puppets place the puppeteer's hand in just the puppet's head, controlling the mouth and head, and the puppet's body then hangs over the entire arm. Other parts of the puppet (mainly arms, but special variants exist with eyelids which can be manipulated; the mouth may also open and close) are usually not much larger than the hand itself. A sock puppet is a particularly simple type of hand puppet made from socks

(7) Human-Arm Puppet

Also called a "Two-Man Muppet" or a "Live-Hand Puppet", the Human-Arm Puppet it is similar to a hand puppet but is larger and requires two puppeteers. One puppeteer places a hand inside the puppet's head and operates its head and mouth while putting their other arm into a glove and special sleeve attached to the puppet (the right arm if they are left handed and left arm if they are right handed). The second puppeteer puts their arm into the glove and special sleeve attached to the puppet in order to operative the other puppet's arms. This way, the puppet can perform arbitrary hand gestures. This is a form of glove or hand puppetry and rod puppetry.

(8) Light Curtain Puppet

The Light curtain Puppet presentations use specifically focused light to highlight small areas of a performance, allowing the puppet to be seen while the manipulators remain invisible. The puppets stand on a stage divided into an unlit background and a well-lit foreground, meeting to form a "Curtain" of light. The puppeteer dresses in black and remains hidden in the unlit background of the stage while the puppet is held across the light curtain in the lit foreground of the stage. "Light curtain puppet" is an umbrella term, and any puppet which is extended into a well-lit area where its handler
remains separated from the puppet by a division of light may be called a light curtain.

**Marionette**

Marionettes are "string puppets" are suspended and controlled by a number of strings, plus sometimes a central rod attached to a control bar held from above by the puppeteer. The control bar can be either a horizontal or vertical one. Basic strings for operation are usually attached to the head, back, hands (to control the arms) and just above the knee (to control the legs).[4] This form of puppetry is complex and sophisticated to operate, requiring greater manipulative control than a finger, glove or rod puppet. The puppet lay performed by the Von Trapp children with Maria in The Sound of Music is a marionette show.

(9) **Marotte**

The Marotte is a simplified rod puppet that is just a head and/or body on a stick. In a Marotte a main prenante, the puppeteer’s other arm emerges from the body.

(10) **Pull String puppet**

A Pull String Puppet is a puppet consisting of a cloth body where in the puppeteer puts his/her arm into a slot in the back and pull rings on strings that do certain tasks such as waving or moving the mouth.

(11) **Push Puppet**
A Push Puppet consists of a segmented character on a base which is kept under tension until the button on the bottom is pressed. The puppet wiggles, slumps and then collapses, and is usually used as a novelty toy.

**Toy Theatre**

The Toy Theatre is a puppet cut out of paper and stuck onto card. It is fixed at its base to a stick and operated by pushing it in from the side of the puppet theatre. Sheets were produced for puppets and scenery from the 19th century for children’s use.

(12)**Rod Puppet**

A Rod Puppet is a puppet constructed around a central rod secured to the head. A large glove covers the rod and is attached to the neck of the puppet. A rod puppet is controlled by the puppeteer moving the metal rods attached to the hands of the puppet and by turning the central rod secured to the head.

Rod puppets are an extension of glove-puppets, but often much larger and supported and manipulated by rods from below. This form of puppetry now is found mostly in west Bengal and Orissa.

(13)**Shadow Puppet**
A Shadow puppet is a cut-out figure held between a source of light and a translucent screen. Shadow puppets can form solid silhouettes or be decorated with various amounts of cut-out details. Color can be introduced into the cut-out shapes to provide a different dimension and different effects can be achieved by moving the puppet (or light source) out of focus. Japanese shadow puppet (Wayang Kulit) are the classic example of this. [5]

(14) Supermarionation

Supermarionation is a method invented by Gerry Anderson which assisted in his television series Thunderbirds in electronically moving the mouths of marionettes to allow for lip-synchronized speech. The marionettes were still controlled by human manipulators with strings.

(15) Ticklebug

A Tickle bug is a type of hand puppet created from a human hand to have four legs, Where the puppet features are drawn on the hand itself. The middle finger is fitted as a head, and the thumb and forefinger serve as a first set of two legs on one side, while the ring finger and little finger serve as a second set of two legs on the opposite side [citation needed]

(16) Table Top Puppet
A Table Top puppet is puppet usually operated by rod or direct contract from behind, on a surface similar to a table top (hence the name). It Shares many characteristics with Bunraku.

(17) Ventriloquism dummy

The Ventriloquist’s Dummy is a puppet operated by a ventriloquist performed to focus the audience’s attention from the performer’s activities and heighten the illusions. They are called dummies because they do not speak on their own. The ventriloquist dummy is controlled by the one hand of the ventriloquist. Such acts aren’t always performed with a traditional dummy, occasionally using other forms of puppetry.

(18) Water Puppet

A Water Puppet is a Vietnamese puppet form, the “Mua roi nuroc”. Mua roi nuroc literally means “Puppets that dance on water”. An ancient tradition that dates back to the 10th century. The puppets are built out of wood and the shows are performed in a waist-deep pool. A large rod supports the puppet under the water and is used by the puppeteers to control them. The appearance is of the puppets moving over the water. When the rice fields would flood, the villagers would entertain each other using this puppet form.

(19) Object Puppet
Not all forms of puppetry need specially created items to puppet. Object Puppets can be created with found everyday objects either assembled in advance or during performance. Senor Winces was a Spanish ventriloquist who became popular through his appearances on the American program The Ed Sullivan Show; His characters included Johnny (a face drawn on his hand) and Pedro (a gruff head in a box) who would talk when Winces opened the box. Similarly, chin face puppetry involves puppet features drawn or attached or to an upside-down chin.

(20) **Kundhei, Orissa**

The string puppets of Orissa are known as Kundhel. Made of light wood and the Orissa puppets have not legs but wear long flowing skirts. They have more joints and are, therefore, more versatile, articulate and easy to manipulate. The puppeteers often hold a wooden prop, triangular in shape, to which strings are attached for manipulation. The costumes of Kundhel resemble those worn by actors of the jatra traditional theatre. The music is drawn from the popular tunes of the region and is sometimes influenced by the music of Odissi dance.

(21) **Gombeyatta, Karnataka**

The string puppets of Karnataka are called gombeyatta. They are styled and designed like the characters of Yakshagana, the traditional theatre form of the region. The Gombeyatta puppet figures are highly stylized and have joints of the leg, shoulders, elbows, hips and knees. These puppets are manipulated by five to seven strings tied to a prop. Some of the more complicated movements of the puppet are manipulated by two to three puppeteers at a time. Episodes enacted in Gombeyatta are usually based on
Prasangas of the Yakshagna plays. The music that accompanies is dramatic and beautifully blends folk and classical elements.

(22) **Bommalattam, Tamil Nadu**

Puppets from Tamil Nadu, known as Bommalattam combine the techniques of both rod and string puppets. They are made of wood and the strings form manipulations are tied to an iron ring which the puppeteer wears like a crown on his head.

A few puppets have jointed arms and hands, which are manipulated by rods. The Bommalattam puppets are the largest, heaviest and the most articulate of all traditional Indian marionettes. A puppet may be as big as 4.5 feet in height weighing about ten kilograms. Bommalattam theatre has elaborate preliminaries which are divided into four parts "Vinayak Puja, Komali, Amanattam and Pusenkanttam.

India has the richest variety of types and styles of shadow puppets, shadow puppets are flat figures. They are cut out of leather, which has been treated to make it translucent. Shadow puppets are pressed against the screen with a strong source of light behind it. The manipulation between the light and the screen make silhouettes or colorful shadows, as the case may be, for the viewers who sit in front of the screen. This tradition of shadow puppets survives in Orissa, Kerala, Andhra Pradesh, Karnataka, Maharashtra and Tamil Nadu.

(23) **Togalu Gombeyata, karnataka**

The shadow theatre of karnataka is known as Togalu Gombeyatta. These are mostly small in size. The puppets however differ in size according
to their social status, for instance, large size for kings and religious characters and smaller size for common people or servants.

(24) Tholu bommalata, Andhra Pradesh

![Tholu Bommalata Image](image1)

Tholu Bommalate, Andhra Pradesh shadow theatre has the richest and strongest tradition. The puppets are large in size and have jointed waist, shoulders, elbows and knees. They are colored on both sides. Hence these puppets throw colored shadows on the screen. The music is dominantly influenced by the classical music of the region and the theme of the puppet plays are drawn from the Ramayana, Mahabharata and Puranas.

(25) Ravanachhaya, Orissa

![Ravanachhaya Image](image2)

The most theatrically exciting is the ravanachhaya of Orissa. The puppets are in one piece and have no joints. They are not colored, hence throw opaque shadows on the screen. The manipulation requires great dexterity, since there are no joints. The puppets are made of deer skin and are conceived in bold dramatic poses. Apart from human and animal characters, many props such as trees, mountains, chariots, etc. are also used. Although, Ravanachhaya puppets are smaller in size - the largest not more than two feet have no jointed limbs, they create very sensitive and lyrical shadows.
Putul Nautch, West Bengal

The traditional rod puppet form of west Bengal is known as Putul Nautch. They are carved from wood and follow the various artistic styles of a particular region. In Nadia district of west Bengal, rod-puppets used to be of human size like the Bunraku, Puppets of Japan. This form is now almost extinct. The Bengal rod-puppets, which survive are about 3 to 4 feet in height and are costumed like the actors of Jatra, a traditional theatre form prevalent in the State. These puppets have mostly three joints. The heads, supported by the main rod, is joined at the neck and both hands attached to rods are joined at the shoulders.

The Technique of manipulation is interesting and highly theatrical. A bamboo-made hub is tied firmly to the waist of the puppeteer on which the rod holding one puppet, stand behind a head-high curtain and while manipulating the rods also move and dance imparting corresponding movements to the puppets, while the puppeteers themselves sing and deliver the stylized prose dialogues, a group of musicians, usually three to four in numbers, sitting at the side of the stage provide the accompanying music with a drum, harmonium and cymbals. The music's and verbal text have close similarly with Jatra theatre.

The Orissa Rod puppets are much smaller in size; sully about twelve to eighteen inches. They also have mostly three joints, but the hands are tied to strings instead of rods. Thus elements of rod and strong puppets are combined in this form of puppetry. The technique of manipulation is somewhat different. The Orissa rod-puppeteers squat on the ground behind a screen and manipulate. Again it is more operatic in its verbal contents since impromptu prose dialogues are infrequently used. Most of the dialogues are sung. The music blends folk tunes with classical Odissa tunes. The music begins begins with a short piece of ritual orchestral preliminary called stuti and is followed by the play.
The Puppets of Orissa are smaller than those from Bengal or Andhra Pradesh. Rod puppet shows of Orissa are more operatic and prose dialogues are seldom used.

(27) Yampuri, Bihar

The traditional rod puppet of Bihar is known as Yampuri. These puppets are made of wood. Unlike the traditional rod puppets of West Bengal and Orissa, these puppets are in one place and have no joints. As these puppets have no joints, the manipulation is different from other Rod puppets and requires greater dexterity.

(28) Glove Puppets

Glove puppets are also known as sleeve, hand or palm puppets. The head is made of either paper Mache, cloth or wood, with two hands emerging from just below the neck. The rest of the figure consists of a log flowing skirt. These puppets are like limp dolls, but in the hands of an able puppeteer, are capable of producing a wide range of movements. The manipulation technique is simple the movements are controlled by the human hand the first finger inserted in the head and the middle finger and the thumb are the two arms of the puppet. With the help of these three fingers, the glove puppet comes alive.

The tradition of glove puppets in India is popular in Uttar Pradesh, Orissa, West Bengal and Kerala. In Uttar Pradesh, glove puppet plays usually present social themes, whereas in Orrisa such plays are based on stories of Radha and Krishna, in Orrisa, the puppeteer plays on the dholak with one hand and manipulates the puppet with the other. The delivery of the
dialogues, the movement of the puppet and the best of the dhotak are well synchronised and create a dramatic atmosphere.

(29) Pavakoothu, kerala

In Kerala, the traditional glove puppet play is called Pavakoothu. It came into existence during the 18\textsuperscript{th} century due to the influence of Kathakali, the famous classical dance-drama of Kerala, on puppet performances. In Pavakoothu, the height of a puppet varies from one foot to two feet. The head and the arms are carved of wood and joined together with thick cloth, cut and stitched into a small bag.

The face of the puppets is decorated with paints, small and thin places of gilded tin, the feathers of the peacock, etc. The manipulator puts his hand into the bag and moves the hands and head of the puppet. The musical instruments used during the performance are Chenda, Chengiloa, Ilathalam and Shakha, the conch. The theme for Glove puppet plays in Kerala is based on the episodes from either the Ramayana or the Mahabharata.

Other Puppets

An explanation to Puppet Shows (http://www.njuppetshow.com/):

1. Karakuri Ningyo-Mechanized puppets or automata from Japan
2. Layback Museum of Theatre Puppets
3. Pelham puppets – A type of factory-made puppet created by Bob Pelham famous for making mainly string puppets (Marionettes) – A type of factory-made 1947 to 1993. In 2008 the Pelham Puppet Company was revived by former employee of the original factory and now produces a new line of Pelham Puppets some echoing former styles.
4. Rajathani Puppet- String marionettes originating from the state of Rajasthan in India.
5. Das Spielhaus, East German television variety show.
6. Thai Hand puppets – A variety of hand puppets from Thailand.
7. String puppet
8. Thermocol Glove Puppet
9. Head and musk puppet
10. Automate and Mechanized puppet.
11. Paper Glove puppet
13. Uniform Glove puppet.

➢ News as per types of puppet in different region of India-

**Shadow Puppet**

<table>
<thead>
<tr>
<th>State</th>
<th>Puppet Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maharashtra</td>
<td>Yamandrapaya Bablya</td>
</tr>
<tr>
<td>Karnataka</td>
<td>Togau Gombeyara</td>
</tr>
<tr>
<td>Kerala</td>
<td>Polpaya Kuthu</td>
</tr>
<tr>
<td>Tamilnadu</td>
<td>Tholu Bombatrum</td>
</tr>
<tr>
<td>Andhra Pradesh</td>
<td>Tholu Bomlata</td>
</tr>
<tr>
<td>Orrissa</td>
<td>Ravanyaya</td>
</tr>
</tbody>
</table>

**Gloves Puppet**

<table>
<thead>
<tr>
<th>State</th>
<th>Puppet Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kerala</td>
<td>Pawa kuthu</td>
</tr>
<tr>
<td>West Bengal</td>
<td>Beni Putul</td>
</tr>
<tr>
<td>Uttar Pradesh</td>
<td>Gulabo sitabo</td>
</tr>
<tr>
<td>Orrissa</td>
<td>Sakhi Kanhoi</td>
</tr>
</tbody>
</table>

**Rod and string Puppet**

<table>
<thead>
<tr>
<th>State</th>
<th>Puppet Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>West Bengal</td>
<td>Chadar Border</td>
</tr>
<tr>
<td>Bihar</td>
<td>Chadar Border</td>
</tr>
</tbody>
</table>

**String puppet**

<table>
<thead>
<tr>
<th>State</th>
<th>Puppet Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rajasthan</td>
<td>Kathputhli</td>
</tr>
<tr>
<td>Maharashtra</td>
<td>Kala Sutri Bahalya</td>
</tr>
<tr>
<td>Karnataka</td>
<td>Gombeyara</td>
</tr>
<tr>
<td>Tamilnadu</td>
<td>bomalatum</td>
</tr>
<tr>
<td>Andhra Pradesh</td>
<td>Bomlaya</td>
</tr>
<tr>
<td>Orrissa</td>
<td>Gopobila unghee Natyo</td>
</tr>
<tr>
<td>West Bengal</td>
<td>Tarare Putul Nach</td>
</tr>
<tr>
<td>Assam</td>
<td>Putto Nach</td>
</tr>
</tbody>
</table>

### 2.2.1.4 Use of puppet in Gujarat

Puppets serve as an excellent education medium in Gujarat. Puppets are made and are also used for the pre schools in Gujarat across India. Puppets are used as teaching aids for P.T.C. colleges. NGOs working for
children are also using puppets. They are even used in Anganwadi. Where the health workers use those puppets to teach and tell stories to the kids in the Gujarat. Gujarat institute of education technology telecast television programmes and broadcasts our work. These programmes are repeated on channel Girnar. Puppet programme work has also been published in cds.

Attractive, beautiful, colorful and lovely puppets are an amalgamation of all kinds of characters a child could imagine in his early ages. So, Champaner is a pilgrim center in the state of Gujarat. Puppet show is organized in champaner because the puppet show is a simple way of storytelling and puppetry is mostly performed during temple festivals and carnivals. People visiting champaner to experience the religious aura; get entertained by the puppet show presented here.

The puppetry is one of the most ancient forms of entertainment and amusement besides providing an enjoyment. Puppetry conveys meaningful messages to the village folks.

Puppets come to life on the stage by the puppeteer. Children and parents enjoy puppet show at bhatwari restaurants in Surat at Gujarat

Puppet show organized by Jilla shikshan samiti in Kheda was educational puppet show.

Puppet method is also useful to children and also young and elder people for education and enjoyment in Gandhinagar at Akshardham exhibition.

Puppet making is an art in Gujarat for effective education, enjoyment and some messages.

➤ **Puppet in Ancient Indian Tradition**

Our country India is full of treasures of many arts. Puppet art is one of them and it is a kind of folk-art. It has been used to inspire and entertain the society for thousands of years in the form of pure art. In India tradition kathputhli has been used to enhance cultural values in all urban and rural areas in different entertaining forms of stories and dramas. A few references have been pointed out by historians.

1. First reference was sought in the era of Ashwa Gop.
2. A reference of Kathputli in the form of shadow hero was seen in the tiwe of Valmiki Ramayana.
3. Shadow puppet of Andrapradesh was considered as the most ancient reference in the world. They are coloured on both sides. Hence these puppets throw coloured shadows on the screen. The music is
dominantly influenced by the classical music of the region and the Theme of the puppet plays are drawn from the Ramayana, mahabharata and Puranas.

4. Gloves puppets were popular in Madras and malabar, where as Kathputhli (string puppet) is popular in Orrisa and rajasthan.

5. In 1820, Kotdi Bakshnapa was first to use puppet teaching most of the subjects and he established a school where puppetry was the main method of teaching. This school had got its existence up to 1920.

6. Most of the puppeteers are found in Calcutta in present time.

7. There is a puppet museum at Udaipur in Rajasthan where, string puppetry show can be seen daily.

8. Mallika Sarabhai is running Darpan Academy in Ahmedbad as a puppetry training centre.

9. According to Valmiki Ramanaya, after the killing of Meghnath, Ravan mentally accepted the fact that Ram could not be conquered, he prepared a doll looked like Sita and That always went on uttering. He –Ram, He -Ram. He placed Sita doll in Ashok Vatika in Place of real Sita.

10. In the famous book Natyashatra written by Bharat muni, the word Sutradhar was used. This word could have the meaning as string holder used in puppetry art.

11. Many dolls were found in Mohan Je Dero and in Pyramids of Egypt.

12. As per the historical events, king Bimbsar wore the cloths of kathputhiwala.

13. Puppetry art was used to send the secret message "Kamal and Roti' to Indian soldiers preparing them for 1857 freedom fight.

14. Puppetry game was also shown in the court of Samrat Akbar.

15. Badshah Aurunggeb banned the Puppetry show to stop showing the games of Amar Singh Rathod and Prathvi Raj Rathod that encouraged the people for to fight against him.


17. Kathputhi art was most popular in American Red Indian and still it is prevailing in them.

18. 'Kasthamitra' word used in punchtantra gives the impression of kathputhi art of that time.

19. Kathputli word was also used in Kamsutra.
20. There are many shadow Dramas in Jain Literature and that give the impression of puppet art.

21. Word kathputhli is also placed in 'Bhagwad Go Mandal' Gujarat encyclopedia.

➢ Use of puppet in different folk dances

- RAM-LEELA

- TURRA

- KALANGI

- FIRE-DANCE
2.2.1.5 Educational use of Puppets in Gujarat

- Puppets in Education
- According to Green smith

Puppets are an aspect of our history and everyday lives. From marionettes to the moppets we see them on television, on videos or in live performances. In their different forms they appeal to both old and young alike, represent different customs and traditions and are valuable educational tools. Puppets are both entertaining and captivating. Children can believe and relate to them. They can enter and explore the fascinating inventive world that puppet creates.

(Use of puppet in Devashish school at Ahmedabad)
(Use of puppet in different villages in Gujarat)

- (Today puppets are still alive in villages)

Learning through play is fundamental to our children's educational helping them to develop the necessary skills in life. Puppets can stimulate children's imagination, encourage creative play and discovery and are s wonderful interactive way to introduce narrative to even the most reluctant reader.

1. Puppets can be a powerful way of bringing story time to life.
2. Puppets can provide a focus for role play.
3. Puppets can encourage the child's imagination and involved in activities.
4. Puppet can encourage the quietest of children to start talking.
5. Puppet can break down barriers and provide an effective means to initiate communication.
6. The child can express thoughts, fears and feelings through the puppet.
7. Puppet can assist children with special needs.
8. Puppets provide an essential link between learning and play which makes them wonderful teaching tool at home, The classroom and in the wider community.
9. Puppets are an aspect of our history and everyday lives. From marionettes to the Muppets we see them on television, on videos or in live performances. In their different forms they appeal to both old and young alike, represent different customs and traditions and are valuable educational tools. Puppets are both entertaining and captivating. Children can believe and relate to them; they can enter and explore the fascinating inventive world that puppets create.
10. Learning through play is fundamental to our children's education, helping them to develop the necessary skills in life. Puppets can stimulate children's imagination, encourage creative play and discovery and are a wonderful interactive way to introduce narrative to even the most reluctant reader. They can be a powerful way of bringing story time to life; puppets can provide a focus for role play, encouraging the child's imagination and involvement in activities and can play a fundamental part in the recitation of stories and verse. In addition, hand puppets with workable mouths and tongues are an excellent motivational resource to inspire the teaching of phonics within literacy.

11. Any puppet can encourage the quietest of children to start talking. Puppets can break down barriers and provide an effective means to initiate communication. The child trusts the puppet and doesn't feel threatened by it, making it a perfect neutral medium through which they can discuss sensitive issues. The child can express thoughts, fears and feelings through the puppet that they might otherwise find difficult to voice to an adult.

12. Puppets can assist children with special educational needs. They can motivate and support children with difficulties in communication and interaction. They can help to develop their social and motor skills, and can meet the visual, tactile and emotional needs of the individual child. Large human puppets with glove hands and fingers can be used in conjunction with the different varieties of signing, adding a further dimension in helping children with both hearing difficulties and learning disabilities.

13. All puppets come to life as characters. They can portray different personalities and various traits and they cross all cultures. Puppets can share joy or sadness; they can be naughty or good cheeky or shy; and when a child is engaged by a puppet they can learn lessons without even realizing.

14. Puppets provide an essential link between learning and play which makes them wonderful teaching tools for at home, the classroom and in the wider community.

Puppetry plays a vital role in education, Puppetry, for instance, has been applied very well by the Total Literacy Campaigns (TLCs) in India to throw up role-stereotypes for and against literacy and the
District Primary Education Program (DPEP), Launched in 1994, DPEP aims at achieving the Universalization of Primary Education (UPE). Practice of puppetry in primary, secondary and higher secondary schools, teacher's training colleges and youth clubs has been conducive to personal development.

- **Educational Puppetry in India**

  In a vast country, which has been the homeland of so much traditional puppetry, puppets are still relegated to their religious moorings. Since contemporary puppetry has hardly taken off the ground, their role in education- which basically comes from the contemporary awareness, with an understanding of such disciplines as psychology, sociology and pedagogy...has been only minimal. The Centre for Cultural resources and Training (CCRT) is doing some laudatory work, in training teachers at various levels on puppetry in education. The National Council for Educational Research and Training (NCERT), along with its State bodies like State Council for Educational Research and training (SCERT), has been encouraging puppetry in education. Many schoolteachers have been working in isolation for promoting puppetry in education, apart from some voluntary organizations that also use this medium. Puppetry is not a part of educational curriculum all over the country (barring a few states). Educational experience in puppetry is confined to the urban schools and seldom reach remote areas where education itself is mostly out of reach for the children and school dropout remain the single major deterrent to education. Engaging of puppet teachers, let alone skilled puppeteers, hardly arises in the framework of school education. Rural schools can hardly afford to introduce puppetry on their own, due to the paucity of school-funds and a heavy syllabus loaded on the young minds. Puppetry has started being used in DPEP now.

  Interest in the educational use of puppet theatre has brought a new partnership among educationists, schoolteachers and puppeteers, since puppetry can be developed under the patronage of educational associations and institutions, its use has gone up vastly in the 20th century, making it possible for even the illiterate to access and understand his religious teaching. It is important to bring the same enthusiasm and endeavour into educational puppetry to reach the child as well as the common man.
2.2.1.6 Importance

The Importance of Puppet Programme is as follows
1. One can get knowledge with playing puppets.
2. Puppet programme increases interest of learning subject.
3. Puppet programme touches the focus point of any content.
4. Puppet programme sustains knowledge for long period of time.
5. Students can memorize content, characters and inspiring talks of any lesson in simple way through puppet programme.
6. Puppet programme gives live appeal to the content of concerning subject.
7. Any content can be taught in the simplest way through puppet programme.
8. Students can indicate good trails and bad trails of any character through puppet programme.
9. Student feels rapport with the characters of puppets programme.
10. Puppet programme can bring felling of emotional integration among the minds of students.
11. Puppet programme can develop sentiment of among students.
12. Puppet programme can develop creativity among students.
13. Puppet programme can make knowledge sustainable.
14. Puppet programme can develop original expression among student.
15. Puppet programme can give burden free and child centered education.
16. There is no need to memorize content through puppet programme.
17. Puppet programme entertains the students while learning.
18. Contents of some subjects, can be taught by dramatizing in puppet programme.
19. Puppet programme can make learnings of contents effective.
20. Puppet programme is an effective audiovisual technique.
21. Real situation can be reflected through puppet programme.

2.2.1.7 Limitations

Main limitations of puppet programme are as follows
1. All the teachers may not be able and trained to teach by Puppet programme.
2. All the subjects and contents can not be taught by puppetry method.
3. Contents having more characters need more teachers and, such availability may not exist every time.
4. Planning of puppet programme requires more time.
5. Puppets for puppet programme are very costly, therefore this techniques cannot be adopted easily.
6. Planning of any puppet programme may increase workload of teachers.
7. Puppets for all types of characters may not be available all the times.
8. Making of puppets take long time and it can make delay in availability of puppets.
9. Teaching by puppetry method needs skillful manipulation of puppets and it requires special training.
10. Puppet programme may be effective only if teacher delivers dialogue properly with variation in voice and all teachers may not have such quality.
11. Availability of puppet, stage, materials and means may not be affordable for all schools.
12. This method may not be successful if teachers are not able to plan it properly.
13. Some times puppet programme may have effect of entertainment only instead of learning.
14. This technique cannot be used in day to day teaching activities.
15. Puppet programme may be applicable to primary schools only, for higher classes it cannot be applied.

2.2.1.8 Usability of puppet programme in present context

1. Different units of a textbook can be taught throws puppetry method.
2. By constructing small dialogues for the characters of puppet programme, any content can be made understandable.
3. All information of any of the characters of puppet drama can be given by this technique.
4. Teaching of Gujarati, Hindi, Sanskrit and Social Studies can be made effective by this method.
5. Puppetry method can serve knowledge in joyful, burden free and interesting manner.
2.2.2 Pictorial Story method

Various colorful pictures are made of men, women, animals, birds, creatures, fruits, flowers and other related things in such way that if they are presented in a series. They tell us some story. This technique can be used to teach some content. This technique is turned as pictorial story method. Before using this method teaching any content. The researcher had gone through the theatrical aspects related to story, types of story, paints to keep in mind while framing story etc…

2.2.2.1 Concept of Pictorial story

A story is the full sequence of events in a work of fiction as we imagine them to have taken place, in the order in which they would have occurred in life.

A story is defined as a narrative or tale of real or fictitious events. Stories are nourishment for our hungry souls, Often stories we regard as fiction, have elements of truth dressed up to make them more portable. Stories are magic, taking us everywhere: backwards, forwards or happening right in the present time, transporting us to many places or situations we might never go.

The teller is the magician, creating an atmosphere in which anything is possible. When storytelling is presented well, a special kind of energy develops between the teller and the audience really is magic.

Storytelling

National storytelling network(NSN) defines storytelling as “the interactive art of using words and action to reveal the elements and images of a story while encouraging the listener’s imagination”. Storytelling as interactive and requiring listener imagination may be the most argumentive aspect NSN asserts that the “fourth wall” in live and cinematic theater and perhaps in online video does not exist in storytelling and that the interactive between audience and storytellers “partially accounts for” storytelling impact. It seems to attribute the remaining impact to the multi sensory world the listener imposes instead of the one a team of writer visual artists and producers create. Simply we can say that telling stories is like taking a group of people to the cinema. You can think of storytelling as a piece of film being projected to a screen. The vision of the script writer and director are
what the audience sees and interprets. In a similar way. The storyteller shows the pictures seen in his or her mind and passes them to the listener’s mind for interpretation. Each time the story is told the words change, according to the way the teller visualizes the images passing through his or her mind. The teller tailors the story to suit that particular audience.

**Storytelling in Education**

Storytelling is the oldest form of education. People around the world have always told tales as a way of passing down their cultural beliefs, traditions and history to future generations. Stories are at the core of all that makes us human. As Barbara Hardy wrote “we dream in narrative, day dream in narrative, remember, anticipate, hope, despair, believe, doubt, plan, revise, criticize, construct, gossip, learn, hate and love by narrative”.

We all have a story to tell and a drive to tell it. Robert Coles describes story as “everyone’s rock-bottom capacity”. Amazingly children are born knowing how to put every thought and telling into story form. If they worry about being lost. They become the parents who search. Even happiness has its plot and characters.

Stories are the way we store information in brain. If teachers fill their student’s brain with miscellaneous facts and data without any connection, the brain becomes like a catchall closet into which items are tossed and hopelessly lost but stories help us to organize and remember information and tie content together. Stories go straight to the heart. As the Irish poet and philosopher James Stephens wrote “The head does not hear anything until the heart has listened. The heart knows today what the head will understand tomorrow”. Because class members and teachers are emotionally involved with and usually enjoy storytelling. It can help students develop a positive attitude toward the the learning process. It also produces a sense of joy in language and words that is so often missing in the classroom setting.

Research backs up the idea that “students with low motivation and weak academic skills are more likely to listen, read ,write and work hard in the content of storytelling. (U.S Department of education 1986,23). Any point that is made in a telling or any teaching that is done afterword is likely to be much more effective. Storytelling can be a part of teacher’s lesson and it makes the actual lesson much more powerful. As teachers start telling story. The student will settle down and listen it carefully and in an enjoying manner. Teachers can get student’s attention for the whole period, long after
the story ends. Even not particularly dedicated, students will remember the stories at the end of the year they are still referring to them.

**Storying**

The process of constructing stories in mind is one of the most fundamental ways of making meaning and thus pervades all aspects of learning regardless of age. Gordon Wells notes that young children find it easier to assimilate new ideas. When they are presented in the form of a story and that even older students look to anecdotes to help them understand new concepts and link them to their lives.

Kieran Egan (1992) suggests that lessons and entire curriculum units can be shaped according to the engaging power of the story form. He writes “thinking of teaching as a collection of the great stories of our culture. If we begin to think in these terms instead of seeing the curriculum as a huge mass of material to be conveyed to students. We can begin to think of teachers in our society as connected with an ancient and honored role. Teachers are the teller of our culture’s tell.

- **CHARACTERISTICS OF A GOOD STORY**
  - A single theme, clearly defined
  - A well developed plot
  - Style: vivid word pictures, pleasing sounds and rhythm.
  - Characterization
  - Faithful to source
  - Dramatic appeal
  - Appropriateness to listeners

Baker and Green, story telling. : Art and Teaching, pp.28

- **ADAPTING TO AUDIENCES**
  - The audience has a very important role in storytelling - for their minds are the canvas on which the teller paints his tale. Oral storytelling involves much interaction between teller and hearer.
  - Take the story as close to them as we can.
  - Keep it brief and simple-especially for younger children-par down to the heart of the story.
  - Stimulate their senses so that they feel, smell, touch and listen and see vivid pictures.
  - Describe the characters and settings, and help them sympathize with the character's feel kings.
- Aim our story at the younger ones when telling to a audience of mixed ages.

**PREPARATION**

Once a story is settled, teller is required with it. It will take a considerable period of time and a number of tellings before a new story becomes our own.

1. Read the story several times, first for pleasure, then with concentration.
2. Analyze its appeal, the word pictures we want our listeners to see, and the mood we wish to create.
3. Research its background and cultural meanings.
4. Live with our story until the characters and setting become as real to us as people and places we know.
5. Visualize it! Imagine sounds, tastes, scents, colors, only when we see the story vividly ourselves can you make our audience see it!
6. Stories paint word pictures and use the sound and rhythm and repetition of words. In developing and learning a story concentrate on its visual and audio aspects; either assemble it into a series of visual pictures like a filmstrip, or consciously absorb the rhythm and arrangement of the sounds of the words.
7. Learn the story as a whole rather than in fragments. Master, and then simplify, its structure to a simple outline of scenes. Don't try to memorize it, though we should always know our first and last lines by heart!
8. Map out the story line: The Beginning, which sets the stage and introduces the characters and conflict; the Body, in which the conflict builds up to the climax; and the Resolution of the conflict. Observe how the action starts, how it accelerates, repetitions in action and how and where the transitions occur. If simplifying or adapting a story, do not alter the essential story line.
9. Absorb the style of the story: To retain the original flavor and vigor, learn the characteristic phrases which recur throughout the story. Observe the sentence structure, phrases, unusual words and expressions.
10. Practice the story often – to the mirror, out cat, driving in the car, with friends, or anyone who will listen. Even when telling an old and familiar story, you must use imagination and all the storyteller's skills to make it come alive. Use your imagination to make the story come alive as you prepare, Stories are more interesting when there is animation and variety in the voice of the teller. A storyteller's skills include: emphasis, repetition, transition, pause and proportion.

11. Dialogue should make use of different voices for different characters and using the Storytelling "V" where we will shift your facing (or posture) as the dialog switches from character to character.

12. Use your voice to create the atmosphere to tension as the story progress.

13. Use gestures and facial expressions add much to the visualization of the story. Be sure they are appropriate and natural, Practice them!

14. Pacing involves both the volume and rate at which we speak, and the progression of the action in the story. Dialogue slows a story's pace down, while narrating action speeds it up.

15. Repetition is basic element of storytelling. Many factors affect the attention of our listeners. A storyteller always needs to be sensitive to his audience and may need to regain their attention before continuing.

Involvement of participation. Use volunteer(s) from the audience in our story. Or have the audience participate in hand motions or making sound effects.

2.2.2.2 History of Pictorial story method

In teaching - learning process so many methods can be used by teachers. We as a teacher have to choose the good method in order to be suitable for students that could be fluent in and pleasant so as the image of the content to be Taught does not frighten the students. For this the researcher chose teaching learning by telling story method. Everyone loves to listen stories. These is hardly anyone among us who has not heard a story during our childhood. Starks keep children engaged and let them feel that
they are also Participating in the process of telling story. Any content learning happens when children are engaged in meaning making activities. If story telling is made into an interesting experience and fulfilled activity where the listeners also participate in telling, guessing, manipulating, it could be a joyous learning experience.

The earliest forms of storytelling are thought to have been primarily oral combined. With gestures and expressions. Rudimentary drawings scratched on to the walls of caves may be forms of early storytelling or many of the ancient cultures. The Australian Aboriginal people painted symbols from the stories on cave walls as a means of helping, the storyteller remember the story. The story was then told using a combination of oral narrative, music, rock art and dance. Ephemeral media such as sand, leaves, and the carved trunks of living trees have also been used to record stories in pictures or with writing.

The evolution of technology has changed the tools available to storytellers with the advent of writing, the use of actual digit symbols to represent language, and the use of stable, portable media stories were recorded, transcribed and shared over wide regions of the world. Stories have been carved, scratched, painted, printed or inked unto wood or bamboo, ivory and other bones, pottery, clay tablets, stone, palm-leaf books, skins (parchment), bark cloth, paper, silk, canvas and other textiles, recorded on film and stored electronically in digit form. Complex forms of tattooing way also represent stories, with information about genealogy, affiliation and social status. Traditionally, oral stories were committed to memory and then passed from generation to generation. However in the most recent past, written and televised media has largely surpassed this method communicating local, family and cultural histories.

2.2.2.3 Types of Story

The most important consideration when choosing a tale to tell is whether we like it enough to tell it with enthusiasm. Stories should communicate to us a need to be told. Some of the different categories of stories available to storytellers are :-

54
1. **Fable**
   A short moral story not based on fact, using animals as characters, such as, Aesop's Fables—The Fox and the Grapes. Lion and the mouse and other.

2. **Fairy tale**
   The best-known would be Grimm's fairytales about imaginary folk, such as elves, giants, witches, gnomes, and fairies. Closer to home is Mary and the Leprechaun, by Irish-Australian writer John Kelly.

3. **Folk tale**
   A traditional story, in which ordinary people gain special insight transforming them and enabling them to overcome extraordinary obstacles. See The Magic Orange Tree & other Haitian Folktales by Diane Wolkstein.

4. **Legend**
   A story based on the life of a real person in which events are depicted larger than life, for example, The Stories of Robin Hood, or king Arthur and the knights of the Round Table.

5. **Myth**
   A story about gods and heroes, explaining the workings of nature and human nature, See Psyche and Eros or Inane by Diane Wolkstein.

6. **Parable**
   A fictitious story told to point to a moral, for example. The Sower and the Seed from the New Testament of the Bible.

7. **Personal story**
   A life story from your own or your family's experience, such as, streets and Alleys by Syd Lieberman.

8. **Religious story**
   A historical and philosophical story based on a particular culture and religious persuasion, for example. The story of Lazarus from the Bible.

9. **Tall tale**

10. **Traditional tale**
    A story handed down orally from generation to generation, such as the Polynesian stories – Maui, and The Coming of the Maori.
11. **Picture stories**

Using images or video can be another great way of communicating a story because it engages the senses in a way that text can't (similarly-audio posts/podcasts can do this too).

12. **Case Studies**

Quite often pulling apart someone else's experience in a case study can be a powerful way to connect with readers. Similarly you can use your own story, or the story of a project, brand or company that you had something to do with can be useful.

13. **Fiction**

If well written a made up and imaginative story can be a good way to lead into a post. You'll probably want to come clean about the fact that it's not true though.

14. **Reader Stories**

Ask your readers to tell you their stories/experiences on topic. You might kick things off with a short one of your own but then quickly hand it over to others to share.

15. **Collective Stories**

Sometimes telling the story of a group of people, industry, niche etc. can be very powerful. This might be presented as a "history of ......." your niche/industry which chronicles key developments over time. These pieces can almost become reference material for others in your industry.

16. **Imagine If.....Stories**

Another type of story that I've seen used well on occasion is one where you get your reader to imagine a hypothetical scenario that they are in. Here's an example of this where I told a story in the 2nd person (with you the reader as the main character). These posts can be particularly useful for getting readers to feel something or to help them to understand that the problem that you're writing about is one that is personal for them.

2.2.2.4 **Use of pictorial story in Gujarat**

Stories are nourishment for our hungry souls. Stories are Magic talking us every where backwards, forwards or happening right in the present time transporting us to many places and situations we might never go. Story is the full sequence of events in a work of fiction as we imagine team to have taken place in the order in which they would have occurred in life and

Pictorial stories are also useful to give some messages to local people in Gujarat.

In newspaper, pictorial stories gives some extra messages to the people. Some literate people can understand noble messages. Pictorial stories give honest, prudent, civilized, dutiful, ideal values. So, education system has accepted some pictorial stories and included in educational books.

Television broadcasts pictorial stories for children Ramayana, Mahabharat, jay hanuman, mogli, pogo, Tom & Jerry serials are also connected with pictorial story method. So, in Gujarat, pictorial story method is very useful for education, enjoyment and some messages.

### 2.2.2.5 Educational use of Pictorial Story in Gujarat

Gujarat Rajya Shala Pathya Pustak Mandal Ghandhinagar puts some Pictorial stories in primary education. Pictorial story gives some messages for moral education. So, It is very important in curriculum in primary education. These are some pictorial stories which are given place in primary education by Government of Gujarat in curriculum.
2.2.2.6 Importance

Importances of storytelling are explored in the following pages

1. Storytelling makes students still, mesmerized, totally enthralled or captivated.

2. Storytelling is interactive. The teller sees the audience's reactions clearly and can adopt the story. If teacher sees fear in the eyes of younger students, he might tone the story down a bit. On the other hand, if the teller sees that his older students love the scary parts, he can accentuate them.

3. If the teacher puts the book away and then just tells the story, an enduring bond forms between teacher and students. Without the book as a barrier, the teller looks directly into the eyes of the audience and is free to use gestures, facial expression, and body movement, to enhance the telling and to help listeners understand the story better.

4. In storytelling audience members are actively involved. In the process, storytelling becomes shorted experience. It brings a sense of intimacy and community. An extraordinary connection is made between the teller and the listener.

5. Storytelling motivates students to recognize it as an authentic activity and a skill that is well worth acquiring.

6. Teachers need to provide many different kinds of literacy experiences to meet individual needs. While storytelling the teacher inevitably points out that some of the children who struggle with reading and writing are among the best storytellers in the class.

7. If students are encouraged to choose a folktale and in keeping with the oral tradition, make it their own in the retelling, they learn to be creative and to think on their foot.

8. Imagination is more important than knowledge. Yet too often this essential part of education is ignored at home and in school. Imagination helps us to solve problems, to get beyond "right" and "wrong" answers, it helps us think outside the box. Storytelling plays an important role to become imaginative.

9. Pictorial story method can give joyful education where a student gets knowledge without feeling any load and in an interesting manner.
10. In pictorial story method a child observes story related pictures and tries to create complete story. Thus this method can develop creative and imaginative power among students.

11. By pictorial story method teaching can be made permanent.

12. Pictorial story method makes students captivated by the pictures and their attempts can be made still, thus a live environment can be created for learning.

13. By pictorial story method the content taught by the teacher can be memorized easily and can be learnt by heart.

14. Pictorial story method makes the learning’s of ethics, cultural beliefs, and moral values interesting and easy.

15. Pictorial story method makes thoughts of children linked with the content of story and they become emotionally involved in the story with concentration.

16. Pictorial story method can encourage student's abstract thinking power and original expression of their thoughts, and that gives them new direction and makes sensational power intensive.

17. Stories are entertaining for students; they provide interest in learning take away from rote memorization.

18. The contents, watering the Sanskaras can be taught easily by story telling method.

19. Real images of various talks, dramas, plays, and subject contents can be depicted through pictorial story method.

20. Children like story by birth. Stories are liked by all. Observing the pictures of the story, people and children connect themselves lively with the matter of the story, feel live videos and voice of the story and feel emotionally integrated with the learning of the story.

21. Pictorial story method is child centered method.

2.2.2.7 Limitations

Main limitations of pictorial story method are as follow

1. Organizing and sequencing the pictures related to story is a time consuming tedious job.

2. Every teacher cannot have the ability to present the pictures of the story in an attractive and sequential manner. Teacher many not have the ability of telling the story effectively with voice variorum and in
an interesting manner. This method increases the workload of teachers when the pictures are not available as per the content of the story and teachers are required to develop the pictures or to make necessary arrangement to collect the pictures. All contents of all the subjects can not be taught by pictorial story method.

3. Pictorial story method can be adopted for teaching primary classes only. Thus is the limitation of this method.

4. Pictorial story method is not usable in every day teaching work because pictures and story may not be available for all units to be taught.

5. If the ability of effective story telling quality is not these in a teacher, then he cannot give justice to this method.

2.2.2.8 Usability of Pictorial story method in present context

1. Joyful and burden free learning is the need of the hour and in this context pictorial story method can be said to be useful because a child listen stories by birth from his parent. Each child develops closeness with the story and the moral teachings of the story are sustained by him till death. For this reason this method has an important place in today’s context.

2. Dropout problem can be decreased and quality teaching can be done by this method.

3. Teaching of Gujarati, Hindi Social science and Sanskrit subjects can be made effective by pictorial story method.

4. Pictorial story method is a simple and significant method for developing good habits in children and is an effective method for developing social economic, religious, moral, cultural and family values among the students.

5. Pictorial story method has got its important place for boosting interest in the children to unify their non serious activities and gives some lessons to sustain for life long period.

6. In the present situation, Gujarat Government has introduced many inspiring stories and talks in the curriculum of primary education, colorful and attractive pictorial stories are included in the textbooks and that attracts the attention of children. By observing and listening the stories, thinking power and imagination of children can be boosted.
up by this method. This method also helps children to manifest their inequalities and to develop reasoning and creative power of the children, and that is the ultimate goal of our education policy.

2.3 Summary of the Past Researches

The researcher critically reviewed related literature like research reports, reviews, abstracts, researcher etc before taking the present research in hand. A researcher also reviewed selected abstracts of M.Ed. and Ph.D researchers and presented summery of them in the following lines.

Before taking up any study, the investigator should find out what type of researches have been carried out in the field in which he has decided to research. Such a study will be of much help. It helps the investigator in avoiding the unnecessary repetition. The review of the past researches help the investigator to know what type of methods, tools had been used in the past and that will help him to select his method of study and necessary tools to gather data. Thus, the past researches will guide the investigator in proper direction. Actually, the suggestions of the past researches will also help the investigator to select a proper research problem. The review of past researches also can through light and justify the need of the research that the investigator has decided to undertake.

A Study of past researches also helps the investigator to acquire some knowledge about the problems that the investigators faced in their course of research. This will prepare him in advance to be ready to face those problems and take measures against them. The errors of the past researchers will guide the investigator how to avoid those errors and make his study flawless as much as possible. He can also overcome the limitations of the past researches. Thus the past researches serve as lamppost for the investigator that will remove the darkness and guide him through the way to research.

The investigator has studied international researches as well as researches carried out in India and Gujarat. The summary of those studies is presented here.
2.3.1 International Researches

Study-1
- Title: Puppet and engagement in science.
- Researcher: Stuart Naylor, Brenda kedge.
- University: Institute of Education, University of London
- Objectives: To examines the impact of puppets on children’s engagement in a science lesson.
- Sample: 178 primary school teachers.
- Tool: Observation, interviews, feedback
- Research method: Experimental study.
- Findings:
  1. All of the teachers commented favorably on the impact of the puppet no teachers indicated that the puppets impact had been anything other than very positive.
  2. Puppet can have positive impaction children’s engagement and motivation.

Study-2
- Title: Using Puppets in the classroom to get children talking about their ideas.
- Researcher: Jane Maloney.
- University: Institute of Education, University of London
- Objectives: To promote engagement and talk in science lesson using puppets.
- Sample: Classroom of institute of education university of London.
- Tool: Constant Observation.
- Research method: Experimental study.
- Findings:
  1. They will be developing guidelines on how puppets can be used in the classroom to further promote discussion and engagement in science.
  2. Children of all ages in the primary school have enjoyed having the puppets in the classroom and they have provided an
extra stimulus for the children to become engaged with the topic they are studying and this can apply to all areas of the curriculum.

Study-3
- **Title**: Puppet and engagement in science: a case study.
- **Researcher**: Alexander R.
- **University**: Institute of Education, University of London
- **Objectives**: To enhance children’s talk and engagement in primary science lessons.
- **Sample**: Group of teachers who observed demonstration lessons.
- **Tool**: Video recorded interviews with group of children.
- **Research method**: A case study.
- **Analysis Technique**: A follow up meeting with the teachers provided feedback on the longer term impact of using puppets.
- **Findings**: Teachers responded positively to the demonstration lesson and engaged in significant professional dialogues about the use of puppets that mirrored endings from the original research. Their response suggests that demonstration lessons provide a useful complement to the strategies currently used for teacher’s professional development.

2.3.2 National Researches
Study-1
- **Title**: Comparative effects of two duration load methods and interval running methods on cardio-respiratory endurance and selected physiological variables.
- **Researcher**: Uppal A.k.
- **Research level**: Ph.D.
• Year : 1980.
• University : Jiw. University.
• Objectives : To study the effectiveness of three methods of slow continuous running, farldek and interval running methods on cardio respiratory endurance.
• Sample : Out of 164 students of classes 10 and 11, 126 students were taken as subjects.
• Tool : Quantitative measurement by standard technique.
• Research method : Experimental study.
• Analysis Technique: T-test, F-test.
• Findings : Slow continuous running, farldek and interval running methods were effective in developing cardio respiratory endurance as measured by coopers 12-minute run test.

Study-2
• Title : An Experimental study of the relative effectiveness of three method of instruction – Exposition method, programmed learning in science education.
• Researcher : Kumar A.
• Research level : Ph.D Education.
• Year : 1981.
• University : Kur. University.
• Objectives : 1. To find out the relative effectiveness of the three methods of instruction – expository method, programmed learning method and multimedia method.
   2. To study the relative retention in learning through these three methods.
   3. To develop a program in branching style on the selected unit of content in biology.
   4. To develop multimedia test on the programmed content.
Sample: The biology students of classes 9 and 10 of two inter colleges formed the sample of the study in all 180 students were divided in to three groups of sixty students each.

Tool: Criterion test.

Research method: Experimental study.

Analysis Technique: F-test.

Findings:
1. The multimedia method was more effective than either the programmed learning method or the expository method.
2. The programmed learning method was more effective than the expository method.
3. Retention in learning by the multimedia method was higher than by the other two methods.
4. Retention in learning by the programmed learning group and the expository group was equal.
5. There was no interaction between the three methods of instruction and the levels of intelligence.

Study-3

Title: An Experimental study of effectiveness of lecture and guided discovery method in developing a hierarchy of learning in cognitive domain.

Researcher: Yadav R.S.

Research level: D.phil.

Year: 1982.

University: Garh. University.

Objectives:
1. To find out the comparative effectiveness between the lecture method and the guided discovery method at different intellectual levels.
2. To identify the effectiveness of GDM over LM in terms of proposed hearer critical order, and.
3. To assess the feasibility of hierarchy of hearing objectives with their related behavioral presses.

- **Sample**: The sample consisted of 78 students from almost all strata of society selected randomly.
- **Tool**: Pre test and post test
- **Research method**: Experimental study.
- **Findings**: 1. There was significant difference between the mean achievement scores obtained in the post test by the subjects of groups A and B. 2. No significant difference was observed in the mean achievement scores of the superior the high average. The average the low average and the border line defective subjects of group A on pre test and post test. 3. Significant difference were found in the mean scores of the superior, the high average, the average the low average and the border line defective subjects of group B on pre test and post test respectively.

### 2.3.3 State level Researches

#### Study – 1

- **Title**: A comparative study of effect of lecture method, supervised study method and experimental method in science of std 8.
- **Researcher**: Dave A.B
- **Research level**: M.Ed
- **Year**: 1984
- **University**: Saurastra University, Rajkot.
- **Objectives**: To compare the effectiveness of lecturer method, supervised study method and experimental method in science teaching.
- **Sample**: 120 students.
- **Tool**: Teacher made achievement test.
- **Research method**: Experimental research method.
- Analysis technique: F-test.
- Finding: comparative effectiveness of teaching by lecturer method was not same for expt 1, expt 2 and expt 3. Teaching by supervision method and experimental method was more effective for only expt 1.

Study – 2
- Title: A comparative study of effects of self study film strips method and lecture method for teaching set’ unit of maths subject for std 8.
- Researcher: H.P. Bhutak
- Research level: M.Ed
- Year: 1994
- University: Saurashtra University, Rajkot.
- Objectives: 1. To find out significant difference between mean and lecture method. 2. To find out significant difference between mean scores of academic achievement of groups studying by film strip method and self study method.
- Sample: Total fifty students were selected for experiment and replication.
- Tool: Academic Achievement test.
- Research method: Experimental research method.
- Analysis technique: T test.
- Finding: Film strip, lecture and self study method were equally effective on academic achievement of students.

Study – 3
- Title: A Comparative study of experimental method and traditional method for teaching science subject of std. 7.
- Researcher: Dave Bharat M.
- Research Level: M. Ed.
- Year: 1996
- University: Gujarat Vidyapeeth, Ahmedabad
- Objectives:
  1. To find out comparative effect of experimental method and traditional method on achievement of students of std. 7 in science subject.
  2. To find out comparative effect of experimental method and traditional method with reference to socio-economic standard of students of std. 7
  3. To compare effect of both the methods with reference of economic status of students.
  4. To compare the effect of both the methods with reference to caste of the students.
- Sample: One hundred forty students of primary schools of Viramgam Taluka were selected by purposive selection method.
- Tool: Achievement Test
- Research method: Experimental Research Method
- Analysis Technique: T-test
- Findings:
  1. Experimental method was more effective than traditional method for teaching science.
  2. There is no significant difference between mean scores of achievement of boys and girls.
  3. Economic status makes its effect on academic achievement of students.
  4. There was negligence effect of caste of students on their academic achievement.

Study – 4
- Title: Effectiveness of work card and CAI learning techniques with reference to 'General Entries' Unit in Commerce subject.
- Investigator: Dave P. C.
Research level: Ph.D
Year: 2005
University: Saurastra University, Rajkot
Objectives:
1. To construct work card material and CAI program on 'General Entries' unit in commerce subject.
2. To construct teacher made test on unit 'General Entries' of commerce subject.
3. To compare effects of work card material CAI programe and traditional methods for teaching unit General Entries of commerce subject with reference to academic achievement.
4. To find the effect of castes of students on relation between learning techniques and academic achievement.

Sample: Students of two higher secondary schools of Rajkot city were selected by purposive selection method. Out of these two schools one was boys school and other was girls school.

Tool: Teacher made Achievement test.
Research method: Experimental Research Method
Analysis Technique: Analysis of Co-variance technique.
Findings:
1. Work card and CAI techniques were equally effective for boys and girls of Std. 11.
2. CAI Programme was more effective than traditional method for the both boys and girls.
3. Traditional method was effective than work card technique for both boys and girls.
4. There was no effect of castes of student's on their achievement with reference to the learning techniques.
Study – 5

- **Title**: Effectiveness of picture technique Music technique and work card technique on achievement and attitude towards Sanskrit subject.

- **Investigator**: Rathod D. K.
- **Research level**: Ph. D.
- **Year**: 2006
- **University**: Saurashtra University, Rajkot
- **Objectives**:
  1. To construct picture material, Music material and work card for Poet Section of Sanskrit Subject of Std. 8.
  2. To construct Standardized Sanskrit Achievement test for Std. 8
  3. To compare the attitude of boys and girl's of Std. 8 before and after the administration of teaching techniques.
  4. To compare picture materials technique Music method and work card technique with reference the achievement of boys and girls in Sanskrit subject of Std. 8
  5. To compare the effects of picture technique music technique and work card technique with reference to attitude of boys and girls towards Sanskrit subject of Std. 8.

- **Sample**: 220 students of two schools of Gujarati Medium Secondary schools of Rajkot city were selected for the sangit of the study. Students were divided into experimental and control groups randomly.

- **Tool**: Attitude scale prepared by Budhdhadev (1988) was aged for the study.

- **Analysis Technique**: T- Test and analysis of variance.
- **Findings**: 1. Picture technique, music technique and work card technique had increased the
attitude of boys and girls towards Sanskrit Subject.
2. All the four techniques were effective to increase scores of academic achievement of boys and girls.
3. Teaching boy picture technique, music technique and work card technique were not effective in the same proportion with reference to the attitude of students towards Sanskrit subject.

Study – 6
• Title: Effectiveness of puppetry method and video grapy based teaching method on teaching of language and history subjects.
• Research: Baby S. A.
• Research level: Ph. D.
• Year: 2006
• University: Saurashtra University, Rajkot
• Objectives: 1. To prepare drama on five selected units of Hindi and History subject of Std. 9, and to construct puppets for puppetry method.
2. To prepare performances of puppetry after spotting video grapy of the show on five to five units of Hindi and History subject of Std. 9.
3. To compare the effectiveness of traditional method puppetry method and video film method to teach five-five units of Hindi and History subject.
• Sample: Students of Std. 9 belong to Jetpur city of Rajkot district were considered as puppetry of the study. One twenty one students of Std. 9 belong to Shrikumbhani Municipal Girls High School were selected for the sample and they were
divided into three groups. Number of student, put under these three groups wer, 39 – 40 and 42 only.

- Tool: Teacher made achievement tests were used.
- Analysis technique: T-test and analysis of variance were used to analyses the date.
- Findings: At the end of the experiment.
  (a) Higher scores were obtained by the students thought by puppetry method, Video film method.
  (b) Comparatively Video film method was more effective than puppetry method with reference to the achievement of the students.

Study – 7

- Title: Effectiveness of puppet method on teaching of primary classes.
- Researcher: Patel Mahesh G.
- Research level: M. Ed.
- year: 2008
- University: Hemchandracharya North Gujarat University, Patan.
- Objectives:
  1. To prepare lessons on the unit 'Avichari Karya Ma Kuru" in Sanskrit subjects of Std. 7 of teaching by puppet method.
  2. To prepare post test on selected unit of Sanskrit Subject of Std. 7.
  3. To compare the effect of puppet method and lecture method on academic achievement of the students.
  4. To know the opinion of students, towards puppet method.
- Sample: One hundred and twenty students of std. 7
- Tool: Post Test on selected unit of Sanskrit Subject.
- Analysis technique: T – test, Chi square test.
• Findings
1. Puppet method was more effective than Lecture method for above average and below average students.
2. Opinion of experimental group students was positive about puppet method.
3. Puppet method were effective than lecture method.
4. Students learning by puppet method obtained higher scores on achievement use.

2.4 Review of Past Researches

It is not enough to summarize the past researches. The researcher has to review the researches that he has studied. Such review will help him to compare the objectives, tools, samples that the past researchers have designed for their respective researches. Such study will enable the researcher to judge the appropriateness for designing objectives, selecting tools and sample for her own research. Hence, here review of past researches with reference to the different component of the studies is presented.

2.4.1 International Researches

Objectives
The aim of Stuart Naylor, Brenda kedge was to examine the impact of puppets on children’s engagement in a science lesson. The aim of Jane Maloney was to examine to promote engagement and talk in science lesson using puppets. The purpose of ‘Puppet and engagement in science: a case study’ was to enhance children’s talk and engagement in primary science lessons.

Sample
Stuart Naylor selected 178 primary school teachers. In the study of Jane Maloney Classroom of institute of education university of London. Study-3 selected Group of teachers who observed demonstration lessons as a sample.
Tool
Stuart Naylor used three tools Observation, interviews, feedback as tools. Jane Maloney used Constant Observation method as a tool. Study-3 used Video recorded interviews with group of children.

Findings
In the Study of Stuart Naylor it was found that All of the teachers commented favourably on the impact of the puppet no teachers indicated that the puppets impact had been anything other than very positive. Jane Maloney it was observed that they will be developing guidelines on how puppets can be used in the classroom to further promote discussion and engagement in science. Study-3 it was observed that Teachers responded positively to the demonstration lesson and engaged in significant professional dialogues about the use of puppets that mirrored endings from the original research. Their response suggests that demonstration lessons provide a useful complement to the strategies currently used for teacher’s professional development.

2.4.2 National Researches

Objectives
The objective of study of Uppal A.K. (1980) was to the effectiveness of three methods of slow continuous running, farldek and interval running methods on cardio respiratory endurance. The objective of Kumar A. (1981) was to find out the relative effectiveness of the three methods of instruction – expository method, programmed learning method and multimedia method. The objective of Yadav R.S. (1982) was to find out the comparative effectiveness between the lecture method and the guided discovery method at different intellectual levels.

Sample
Uppal A.K. (1980) selected out of 164 students of classes 10 and 11, 126 students were taken as subjects. Kumar A. (1981) selected the biology students of classes 9 and 10 of tow inter colleges formed the sample of the study in all 180 students were divided in to three groups of sixty students each. Yadav R.S. (1982) selected the sample consisted of 78 students from almost all strata of society selected randomly.
Tool

Findings
In the Study of Uppal A.K. (1980) it was observed that Slow continuous running, farldek and interval running methods were effective in developing cardio respiratory endurance as measured by coopers 12-minute run test. Kumar A. (1981) it was observed that The multimedia method was more effective than either the programmed learning method or the expository method. Yadav R.S. (1982) it was observed that There was significant difference between the mean achievement scores obtained in the post test by the subjects of groups A and B.

2.4.3 State level Researches

Objectives
The objective of Dave A.B. (1984) was to compare the effectiveness of Lecture Method, Supervision Method and Experimental method in Science Teaching. The objective of H.P. Bhutak(1994) was to find out significant difference between mean and lecture method. The objective of Dave Bharat M.(1996) was to find out comparative effect of experimental method and traditional method an achievement of students of std. 7 in science subject. The objective of Dave P. C.(2005) was to construct work card material and CAI program on 'General /Entries' unit in commerce subject. The objective of Rathod D. K.(2006) was to construct picture material, Music material and work card for Poet Section of Sanskrit Subject of Std. 8. The objective of Baby S. A.(2006) was to prepare drama on five selected units of Hindi and History subject of Std. 9, and to construct puppets for puppetry method. The objective of Patel Mahesh G.(2008) was to prepare lessons on the unit 'Avichari Karya Ma Kuru" in Sanskrit subject of Std. 7 of teaching by puppet method.

Thus the investigators had framed objectives related to their study.

Sample
Dave A.B. (1984) selected 120 secondary school students as sample while H.P. Bhutak(1994) selected total fifty students were selected For experiment and replication. Bharat M.(1996) selected one hundred forty
students of primary schools of Viramgam Taluka were selected by purposive selection method. Dave P. C.(2005) selected Students of two higher secondary schools of Rajkot city were selected by purposive selection method. Out of these two schools one was boys school and other was of girls school. Rathod D. K.(2006) selected 220 students of two schools of Gujarati Medium Secondary schools of Rajkot city were selected for the sangit of the study. Students were divided into experimental and control groups randomly. Baby S. A.(2006) selected Students of Std. 9 belong to Jetpur city of Rajkot district were considered as puppetry of the study. One twenty one students of Std. 9 belong to Shrikumbhani Municipal Girls High School were selected for the sample and they were divided into three groups. Numbers of student, put under these three groups were 39 – 40 and 42 only. Mahesh G. (2008) selected one hundred and twenty students of std. 7.

Thus all the investigators had selected the sample according to their research design.

**Tool**


Thus some of the investigators had selected the standardized tool while some of the investigators had constructed tool for their data collection.

**Findings**

In the Study of Dave A.B. (1984) it was found that comparative effectiveness of teaching by Lecture method was not same for chpt. -1. chpt-2 and chpt-3. Teaching by Supervision method and Experimental method was more effective for only chpt-1. H.P. Bhutak(1994) it was observed that film strip, lecture and self study method were equally effective on academic achievement of students. Dave Bharat M.(1996) it was found that experimental method was more effective than traditional method for teaching science. Dave P. C.(2005) it was observed that work card and CAI techniques were equally effective for boys and girls of Std. 11. Rathod D. K.(2006) it was observed that
technique, music technique and work card technique had increased the attitude of boys and girls towards Sanskrit Subject. Baby S. A. (2006) it was observed that higher scores were obtained by the students thought by puppetry method, Video film method. Patel Mahesh G. (2008) it was observed that Puppet method was more effective than Lecture method for above average and below average students.

2.5 Significance of the Present Research

The researcher has to study the past researches and keep in consideration the contemporary demand or need to his study in the field of education. The researcher has studied past researches which indicate following points.

- There have been many researches on the experimental methods. Among them very few studies have been conducted on the Puppet Method. Further, the investigator has not come to study any research on Pictorial Study Method.
- A comparative study of the puppet method and picture story method has been carried out for the unit “Aapni Adalato” is also the distinct feature of the present study.
- There have been many studies on the students of different standards. But the researcher has not come across any experimental study on the students of std. VI.
- There are many studies on various school subjects. But the investigator has not found any experimental study on the Social Science subject.
- The analysis of the data was carried out by the statistical technique of t-value in the reviewed studies while in the present study t-value and F-value have been found out which is also the distinct feature of the present study.
- As consult to the moderator variables, they were ignored in the reviewed studies where as in the present study, Gender and Area were treated as moderator variables and data was analyzed. This also is a distinct feature of the study.

Thus the present study differs in selection of subject, content of teaching, variables, use of statistical technique from the former studies.
2.6 Conclusion

This chapter discussed the review of related theoretical literature of puppet method and pictorial story method, summary of the past researches, review of past researches, significance of the present research.