EDUCATIONAL MATERIALS TO ACCOMPANY
FIGURES OF SPEECH THEATRE’S

CUPID & PSYCHE
CUPID & PSYCHE

ADAPTED FOR THE STAGE BY
FIGURES OF SPEECH THEATRE

ADAPTED, DESIGNED, PRODUCED,
AND PERFORMED BY

CAROL FARRELL AND JOHN FARRELL
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Dear Educator,

We have created this educational packet with the intention of extending the impact of our performances well beyond the days when we can actually be in your school.

On the last day of the school year in 1987, in the last hour of that school day, John and Carol Farrell premiered *Cupid and Psyche* for an audience of junior high students. Obviously there was no way to gauge whether their enthusiasm at the end of the show had anything to do with the show itself! Many years after surviving this trial by fire, *Cupid and Psyche* remains part of our repertoire because John and Carol still have fun performing it together, we continue to find new challenges in it, and people of all ages still enjoy it.

The act of performing the piece has itself been illuminating for us. When we perform *Cupid and Psyche* for young audiences, the simple fact that there are two people on stage who love each other has a profound effect. In post-show question time, usually the first question John and Carol are asked is, “Are you two married?” And when they tell them that they are, there is often a big, spontaneous round of applause! Sure, the students see plenty of kissing (and more!) on TV, but apparently they don’t see enough of The Real Thing. So it’s a genuine treat for John and Carol to be able to spread around some of what they feel.

Figures of Speech productions are intended to reach a full spectrum of ages. For this reason, you will undoubtedly find more in these pages than is relevant to the specific age group with whom you are working. Whenever possible, we simply put material forth in a straightforward manner, so that activities can be adapted to suit your classroom’s level and interests.

I hope you and your students will have some fun with the enclosed materials, and that this experience in the arts will add some “juice” to whatever they are learning!

We are available to teachers for any questions, problems, or ideas you might like to discuss, so please feel free to contact us at anytime. We’d love to hear from you.

Sincerely,

Ian Bannon

Director of Education, Figures of Speech Theatre
GREEK AND ROMAN MYTHS

Myths are stories of ancient origin originally told to explain things that seem to have no logical explanation. As Janette Sebring Lowery describes them in her book *In the Morning of the World: The Story of the Greek Myths*, myths “had their beginnings in the ages when human beings first thought of asking questions concerning the world around them.” People heard thunder crash and roll across the sky and asked what that frightening noise meant. To them it seemed that a great and powerful being who lived high up in the sky was hurling lightning about and speaking with a thunderous voice.

The ancient Greeks named this god of the sky Zeus. They explained the mystery of the sun, rising every day to cross the sky, as the god Apollo driving his chariot across the heavens. The moon was Artemis; Athena was wisdom; Aphrodite was beauty; Eros was love. The Greeks described a whole family of gods who ruled heaven and earth, and, like a very human family, these gods were sometimes quarrelsome, sometimes loving. The stories the Greeks told about their gods were not solemn but, as Robert Graves, author of *Greek Gods and Heroes*, has pointed out, often humorous. To the Greeks the world was not terrifying but bright and beautiful - if unpredictable. But the unpredictable nature of life on earth merely reflected the squabbles and angers and loves and passions of these powerful creatures called gods, creatures the Greeks described in very human and humane terms.

When the Romans conquered ancient Greece, they adopted Greek deities and the stories about them - the myths - as their own. But they gave these gods Roman names. Zeus became Jupiter; Artemis, Diana; Athena, Minerva; Aphrodite, Venus; Eros, Cupid. So we know many of them today, and their stories are familiar to us as well. They have become an indelible component of Western literature and culture. We are the descendants of the Greeks intellectually, artistically, and politically. As Edith Hamilton, author of *Mythology*, has said, “Nothing we learn about them is alien to us.” While modern scientific understandings have replaced Greek explanations of events in nature, and modern religious views have superseded the picture of a world governed by a family of gods, Greek myths still illuminate a great deal about what it means to be human. Today they are recognized for their insights into human behavior and psychology, and they continue to be loved for the wonderful stories that they are.

The story of Cupid and Psyche is one of those familiar tales that lives today. As a love story, it can be seen as an ancestor of Cinderella, Beauty and the Beast, Snow White, East of the Sun/West of the Moon, and other folk and fairy tales that explore the themes of trust, devotion, love and the growth of a young girl’s “psyche” (an English adaptation of a Greek name that is rich in implication) into maturity. The story shares common elements with these tales: a beautiful young girl with two older sisters who are jealous of her, a magic castle, an enchanted marriage with a mysterious taboo (in this case Psyche cannot look at her husband’s face), a search for a loved one to the ends of the earth, a sleep induced by a magic potion, a hero or heroine who must suffer a series of trials to prove himself or herself, and of course the idea of eternal happiness as the ultimate reward.

The story is told only by Apuleius, a Latin writer of the second century A.D., and we have used
both Latin and Greek names, depending on their familiarity to contemporary audiences.

**PLOT SUMMARY**

The plot of Cupid and Psyche is complex, and although its presentation by Figures of Speech Theatre is clear, younger children may appreciate the performance more if they know the story ahead of time. The following plot line is told in a straight-forward, unadorned manner, as it is intended for adaptation by teachers working with a variety of different age levels.

Psyche is a young woman who is so beautiful that people from all over the land begin making pilgrimages to her, worshiping her as if she were a goddess. Meanwhile, the temples of Venus, the goddess of Beauty, are empty, and so Venus becomes very angry toward Psyche.

Venus calls on her son, Cupid, who is the god of Love. She tells him her problem and asks him to go down to Earth and shoot one of his love arrows at Psyche to make her fall in love with some low, repulsive creature. Cupid goes forth to carry out his mother’s wish, but the moment he sees Psyche, he falls in love with her himself and flies off without doing her any harm.

Although Psyche is worshiped and admired by hundreds of people, no one has asked for her hand in marriage. Her two older sisters, who have been married for years, don’t approve of Psyche’s unmarried state, and they suggest that she go to seek the advice of the Oracle of Apollo. Psyche does as her sisters tell her, but she receives very frightening news from the Oracle: she is told that her husband will be a winged monster and that she must climb up to a cliff on the mountain where the monster will come to claim her.

Psyche resigns herself to her fate and goes off alone to the cliff, expecting to meet her death. Instead she is met by Zephyr, the gentlest of winds. The wind floats her away from the cliff and takes her to an enchanted castle, where she is cared for by invisible servants. They reassure her and tell her that in the evening her husband will come to join her.

This husband is Cupid. But Psyche doesn’t know her husband’s identity, because he only visits in the darkness and he insists that she never try to see his face or their life together will end. Despite this unusual request, Psyche is happy because she loves her unseen husband with all her heart.

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**SOME CHARACTERS IN CUPID & PSYCHE**

**CUPID:** The Roman God of Love, known in Greece as Eros.

**PERSEPHONE:** In Greek mythology, a beautiful maiden personifying the spring who also becomes the guardian of souls. She must live half the year in Hades, and during the time she is away from the Earth the land is cold and lifeless (winter).

**PSYCHE:** In Greek mythology, a beautiful maiden personifying the soul who is transformed into a goddess by the love she and Cupid have for one another. In English, “psyche” has come to mean the mind, spirit, soul, personality, self -- that intangible and unique quality that makes each person what he or she is.

**VENUS:** The Roman Goddess of Beauty, known in Greece as Aphrodite.

**ZEPHIR:** In Greek mythology, the god of the west wind, known for being gentle.

**ZEUS:** The Greek ruler of the gods, known in Rome as Jupiter.
One day Psyche sees her two sisters on the distant mountain and asks Zephyr to bring them to visit her. When they arrive, they are amazed that Psyche is still alive, and secretly jealous that she lives in such a magnificent castle. The sisters soon realize that Psyche has never actually seen her husband, and they plant dreadful doubts in her mind. “If you have never seen your husband,” they ask, “how do you know he’s not the monster the Oracle described: How do you know he isn’t just waiting to swallow you up?” Then the sisters warn Psyche that if she values her life, she must wait until her husband is asleep, take the lantern, and cut off his head.

Psyche is torn apart by the decision she must make, but her fear wins out over love and she decides to do what her sisters have said she must. That night, with a heavy heart, she takes the lantern into the bedroom. When she discovers, however, that her husband is the god of Love himself, she despises her intentions and the lantern drops from her trembling hand. A spot of hot oil burns Cupid’s shoulder, and he awakes.

When Cupid sees what Psyche has done, he flies off, never to return. The enchanted castle vanishes. Psyche is alone and heartbroken. She wanders ceaselessly to the ends of the earth in hopes of finding her husband. Finally, with no other hope, she decides to go to Cupid’s mother, Venus, and ask for help.

Venus’ anger toward Psyche has not diminished. Instead of helping, she sets impossible tasks for Psyche to perform, hoping that the young maiden will destroy herself. But the forces of nature and love come to assist Psyche, and she successfully completes every task she is assigned. Finally, the furious Venus tells Psyche that she must go underground, to Hades, the land of dead souls. There she must find Persephone, the maiden of spring and the guardian of souls, and bring back her box of magic beauty potion.

Even this task Psyche accomplishes, but then she makes a terrible mistake. Before delivering the box to Venus, Psyche decides to see what is in it, and maybe keep a little of the potion herself. When she opens the box, a deathly sleep overtakes her.

This might have been the end of Psyche had Cupid not seen his loved one and felt pity for her. He flies down, wipes the sleep from Psyche’s eyes, and puts the potion back in the box. After their reunion, Cupid sends Psyche to deliver the box to Venus, while he goes to find the king of the gods, the almighty Zeus.
Cupid tells Zeus of his predicament and asks him a big favor: to make Psyche one of the gods. That way the couple can live together in peace on Mt. Olympus, the home of the gods, and Venus will not trouble them, for Psyche will no longer be down among the people on Earth to divert Venus’s worshipers.

Zeus agrees to Cupid’s request and imparts to Psyche the immortality of the gods. Cupid and Psyche are happy, all the lovers on Earth are happy, and everyone lives happily ever after.

**PERFORMANCE STYLE**

Figures of Speech Theatre combines puppets and actors in a show that lets each do what it can most effectively. The roles of Cupid and Psyche are played by three-foot-tall puppets, intricately carved and authentically costumed. The dynamic roles of Venus and Zeus are portrayed by actors in a highly comic style that make them accessible and entertaining for young audiences. The puppeteers also act as storytellers, addressing the audience directly. This combination of techniques facilitates dramatic shifts in mood, from romantic to mysterious to hilarious.

The scenery is dramatic and playful. In front of the ten-by-ten foot painted backdrop is a large plexiglass table on which the puppets are operated. The table glows with lights from below for the enchanted castle sequences. On each side of the table are two eight-foot tall columns which conceal the puppets when not in use. There is also a decorative seven-foot tall Greek statue, and a white stepladder wrapped with ivy vines that serves as Mt. Olympus.

The voices are performed live, and there is an accompanying soundtrack. Prerecorded sound effects include music from antique music boxes, and the sounds of wind and whispers. The background music is primarily from “The Lark Ascending” by English composer Ralph Vaughan Williams.
DISCUSSION QUESTIONS:
BEFORE THE PERFORMANCE

1. What is a myth? Name as many Greek myths as you can. Describe the one you enjoyed the most. Name myths from other lands. How are they similar to Greek myths? How are they different?

2. Name as many Greek gods as you can remember. What were they gods of? How did the Greeks describe them?

3. The Greek myth you will see is the story of Cupid & Psyche. Who was Cupid? What was he god of? How did the Greeks describe him as behaving? Who was Psyche?

4. The myth of Cupid & Psyche is a love story. Name some other love stories. What do love stories usually have in common? How are the characters similar? How are the events similar? What usually happens in the end?

5. The performance you will see combines puppetry, acting, and storytelling. Puppets can be seen performing in a live performance, in a movie, or on television. List and describe puppets you have seen. What is the simplest puppet you have seen? How was it operated by the puppeteer? What is the most complicated puppet you have seen? How was it operated?

6. In this performance the puppets don’t talk. How do you think they’ll communicate? What is “gesture”? How do gestures communicate? Show me some gestures that an actor or an actress performing in front of an audience might use to express happiness, sadness, or anger.

7. The performance you will see has only two performers who will assume the roles of actors, puppeteers, and storytellers. What is a storyteller? How many of you have ever seen a storyteller perform? What is the difference between seeing a storyteller perform and having a story read to you? How do you think the same two people will be actors, puppeteers, and storytellers during a single performance?

8. A good relationship between the people on stage and those in the audience is important to the success of the performance. What can you do, as an audience member, to make sure the performance is a success? Remember, the actors can see you and are affected by what they see. We’ll discuss your feelings when we return to the classroom.
DISCUSSION QUESTIONS:
AFTER THE PERFORMANCE

1. What in the story made Psyche happy? When and why did she become unhappy? Would you be unhappy if you were Psyche?

2. What kind of a person/god was Venus? Why did she give Psyche such difficult tasks to accomplish? Can you remember ever feeling jealous and angry the way she does? What happened? How did jealousy and anger make you behave: Do you think that Venus’s actions were justified? Why or why not?

3. What kind of people were Psyche’s sisters? Why do you think they told her that her husband must be a monster? Do you think they were trying to help her?

4. What would it be like if you were never allowed to see the face of someone you really loved? What would you do?

5. How do you think Psyche felt when she discovered who her husband really was? How do you think Cupid felt? Which one do you think felt the most betrayed? Do you think Cupid felt the incident was partly his fault?

6. What would it be like to be immortal?

7. Compare the story of Cupid & Psyche to other fairy tales you know. How is it like Cinderella, Beauty and the Beast, or Snow White? How are the characters the same? How are the endings the same? What other events are the same? What are some other similarities? How are the stories different?

8. How did the puppets, the storytellers, and the actors all tell different parts of the story in different ways? Which performing style did you prefer? Why?

9. How was viewing Cupid & Psyche different from viewing a T.V. show or a movie? Why is the audience important to the show you saw? How did you contribute?
ACTIVITIES

SOME TIPS ON USING PUPPETS SUCCESSFULLY
(IN THE CLASSROOM, OR ANYWHERE ELSE!)

Since the variety of puppets which one can create is truly limitless, we would like to offer some suggestions for making any kind of puppet come to life on stage, or in the classroom. There are three principles which govern the manipulation of all Figures of Speech Theatre’s puppetry: Movement, Focus, and Sound.

Movement is the “language” of the puppet. Puppets seem “dead” if they just stand on stage and talk. Gestures make them come alive. Make sure that students understand what a gesture is, then ask them to try some gestures with their own bodies, and see if the other students understand what each gesture communicates. Suggestions include waving, looking at one’s wrist (watch), yawning, crying, shrugging shoulders, etc.

Focus means, simply, looking at something. When the puppet appears to “see” something, we believe it has consciousness, or life. The puppets focus must constantly be engaged, or the audience won’t believe in its life. So when it moves forward, it needs to look in the direction it is moving. When it picks something up, it needs to focus on the object before picking it up. If two puppets are communicating, they need to look at each other. It is not the puppeteer who does the looking; the puppeteer always stays focused on the puppet he/she is manipulating, and through the puppet’s “eyes” he/she perceives what the puppet is perceiving.

A simple focusing exercise with puppets is to have each student’s puppet stand, and as you move an object such as a pencil down to the table, up in the air, fast, slow, all around, have the puppets stay focused on the object. In this way the student will experience what it is to “see” the world through the puppet’s eyes.

Sound is the “noise” of communication. Talking as we know it is the least effective thing puppets do. Puppets are a great way to explore new ways of communicating. A puppet figure, especially one that isn’t particularly human, may gurgle or howl or moan or twitter or beep or whistle. Does it have a sound it makes when it moves, or just when it “talks”? How does its sound reflect its personality? Encourage students to pair off and try a “conversation” between their puppets, using no words.
CLASSROOM PUPPETRY ACTIVITY

Here is a simple exercise to bring all these ideas together. You can try this with hand puppets, shoe trees, bare hands, a ball on one finger, a sock -- in other words, the same principles apply no matter what the puppet may be.

Let each student have a few minutes alone with his/her own puppet, so they can “listen” to who that puppet is, and explore the movement potential of the puppet. Students don’t need to try to hide themselves behind a table while manipulating the puppet, because if the puppeteer’s focus is on the puppet and the puppet is alive, no one will notice the puppeteer!

When they are ready, each student who feels comfortable sharing with the class will follow this exercise:

1. The puppet begins by appearing at one corner of the table.
2. Have the puppet enter from the corner and move across the table using whatever form of locomotion (rolling, slithering, walking, flying, etc) the puppet wants to use.
3. When it reaches the middle of the table, have the puppet turn and look at the audience. Make sure it really sees everyone, even if it doesn’t have eyes!
4. Have the puppet greet the audience, using whatever sort of sound it makes.
5. The puppet turns away from the audience and makes an exit off the other side of the table.

Any variation on this basic theme should be encouraged. If a performance goes on and on, ask the student to find the way to make it end.

Students who are not performing should put their puppets down and give each performer their full attention. Help them to be involved viewers by encouraging constructive feedback. Examples: “What kind of personality did that puppet seem to have?” “What was it that made that one funny?” “What could make that even funnier?”

Here are some other hints for manipulation:

• If you want a puppet to do a certain movement (say, getting up from kneeling), try the movement first on your own body. Then you’ll see the effect gravity is having on your movement, and you can try to mimic that with your puppet.
• Move slower than you think you need to. For some reason, most puppets seem to like to move more slowly than you’d think was necessary.
• Let the puppet breathe with you. The audience won’t be consciously aware that the puppet is breathing, but they will be more convinced that it is alive.
• Give the puppet a moment to “think” about things before he acts. If he pauses to consider whether or not to pick something up off the floor before he moves, we’ll be more convinced that there’s a living being up there!
AN ADVENTURE IN JOURNALISM

Usually the performers are only in your school for the day of the performances, but there are a number of ways to extend the impact of the shows both before and after that day.

One activity which schools enjoy is having a reporter or group of reporters from the school newspaper contact the performers directly, a couple of weeks before the performance, to do a telephone interview. They prepare their questions in advance, either in consultation with a teacher or with input from other class members. When their “preview” article comes out in press, it excites the rest of the students about the upcoming event, while making stars out of the reporters.

Then, on the day of the performances, another individual or group of students can review the performance, and also ask additional questions of the performers while they are on-site. If a photography group would like to shoot pictures to accompany the review, the performers will happily make time for the “press shots”.

For a telephone interview, just call Figures of Speech Theatre at

(207) 865-6355, and ask for Carol Farrell or John Farrell.

If we’re not there, just leave a message to let us know how and when to reach you.
MYTHS & FAIRY TALES

Language Arts Objectives:

• To compare and contrast myths and fairy tales.
• To draw conclusions from these comparisons and contrasts.
• To understand common elements in the ancient stories of all peoples.

Visual Arts Objectives:

• To imagine the heroes, heroines, and villains of myths and fairy tales.
• To create figures for these characters in a diorama.

Time Required: Two 45-minute sessions.

Materials Required: Copies of Cinderella and Beauty and the Beast; one shoebox per student; markers, crayons, or colored pencils; construction paper; scissors; tape or glue.

Part I: Comparing and Contrasting Myths and Fairy Tales

1. Find a appropriate space in your classroom to read comfortably. If such a space is not available, go to the reading corner of the library. Settle the students so they are ready to listen to two fairy tales: Cinderella and Beauty and the Beast.

2. Before beginning to read, ask the students to recall the story of Cupid & Psyche: Who were the main characters? Where did they live? Who did they live with? When did the story take place? What was the action of the story? What was the outcome of the story? Why did it end that way? How did you feel about Cupid and Psyche at the conclusion of the performance?

Explain to the class that the two stories you are about to read will be very familiar to them. As they listen to these familiar tales, however, they should think about how these stories are similar to the story of Cupid & Psyche. They should also think about ways the stories are different. Allow the students to think as they enjoy listening to the stories. Read the stories.

3. After reading the stories, allow the students to discuss the ways in which the fairy tales are like the story of Cupid & Psyche. Repeat the questions listed in #2 above to begin the critical thinking process. Allow the students’ responses to lead to other questions.

4. Back in the classroom, prepare a chart that compares the three stories in four categories: characters, setting, time, plot summary.
Part II: Making Those Comparisons Come Alive

1. At the next session, review the chart. Then ask the students to imagine in their minds the kind of hero and heroine who might be able to be in all three stories. How could other characters be incorporated into a single figure? Could Cupid’s mother Venus, Cinderella’s step-sisters, and Beauty’s sisters all be “collapsed” into a single role? What would that character be like?

2. Ask the students to imagine in their minds how they could draw these three characters so that someone listening to any one of the three stories might recognize the figures as the story’s characters.

3. Pass out markers, crayons, or colored pencils, construction paper, scissors, tape or glue, and shoe boxes (with covers) that will serve as the dioramas. Have the students draw the three characters - each one separately - and any props or background they’d like to have “on stage”. Remind them that the figures and props will need tabs on them so they can be set up in the diorama. The figures should be large enough that viewers can see their faces, but not so large that they won’t fit into the show box.

Encourage the students to draw the details and cut the larger items from the total picture. For additional background, the shoebox itself can be decorated.
4. Encourage students to use their creative talents to their fullest potential by asking them leading questions such as: How can you draw the heroine's clothes so they would fit Psyche, Cinderella, and Beauty? How can you make the hero look like Cupid and the handsome Prince and the Beast, all at the same time? How can you place your characters in relation to one another so that they will help tell your story?

5. When the figures are completed, have the students cut them out. Then allow time for the students to “play” with the set and props, experimenting with various arrangements until they are sure how their diorama should look. Then they should tape or glue everything in place.

6. Share the “show” with other classes, parents, and school visitors. Ask viewers what story they think they’re seeing!

**GREEK WORDS & PHRASES**

<table>
<thead>
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<th>Language Arts Objectives:</th>
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<tbody>
<tr>
<td>• To understand the impact the ancient Greeks had on our language and thought.</td>
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<tr>
<td>• To learn about the origins of words.</td>
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<tr>
<td>• To develop research skills.</td>
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<tr>
<th>Time Required:</th>
<th>Two hours in two sessions.</th>
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| Materials Required: | A standard dictionary; reference books that recount Greek myths (see “BIBLIOGRAPHY” on page 27); index cards, one for each student; paper and pencils. |

1. Ahead of time, the teacher or teacher’s aide should write a Greek phrase or word on each index card; see the list on the attached page. This list has been arranged so it can be photocopied, and the phrases and words cut out and applied to the index cards.

2. Begin class discussion by asking the students if they know what “cupidity” means. What about the word “psyche”? From seeing *Cupid & Psyche*, can you guess what these words mean? Continue discussion by explaining that there are many words and phrases in English today that have their origins in Greek and Roman myths. How many have heard or read Greek myths? Do they know the stories? Ask for volunteers to tell what they know. Encourage them to read about mythology by handing out a reading list. This discussion will allow students who have done independent reading to share their knowledge as well as encourage others to read outside the regular classroom assignments.
3. Continue the discussion by explaining that about 12 percent of English words and phrases are
derived from Greek and that this activity is an exercise to help them understand how phrases and
words acquire a special meaning. At the same time, the students will read Greek myths that can
enrich their vocabulary and communication skills.

4. Distribute the index cards, one per student. Allow time for the students to look up his or her phrase
or word in the dictionary and write down the definition on a separate sheet of paper. If you prefer,
students may work in pairs, a system that often fosters learning.

5. Research can continue in a separate session. In either the classroom or school library, the
students should locate and read the myth associated with the phrase or word. There are many books
that recount Greek myths for young people (see “BIBLIOGRAPHY” on page 27).

6. After reading the myths, each student is to write a paragraph summarizing the myth and explaining
what the specific phrase or word means. At the end of the paragraph, the student should construct a
sentence using the phrase or word.

7. Student paragraphs may be read aloud to the class, posted on a bulletin board, or turned in to the
teacher for a grade. For a border around the bulletin board, see the Hands-On Materials section. The
patterns in the second activity may be reproduced.

<table>
<thead>
<tr>
<th>Greek Phrases:</th>
<th>Greek words:</th>
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<tbody>
<tr>
<td>the song of the Sirens</td>
<td>bacchanalia</td>
</tr>
<tr>
<td>between Scylla and Charybdis</td>
<td>chaos</td>
</tr>
<tr>
<td>the head of the Hydra</td>
<td>chimerical</td>
</tr>
<tr>
<td>cleaning the Augean stables</td>
<td>circean</td>
</tr>
<tr>
<td>an Achilles heel</td>
<td>epicurean</td>
</tr>
<tr>
<td>the apple of Discord</td>
<td>labyrinth</td>
</tr>
<tr>
<td>Medusa’s head</td>
<td>laurel</td>
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<tr>
<td>the music of the Spheres</td>
<td>lethargic</td>
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<tr>
<td>the Lotus-eaters</td>
<td>meander</td>
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<tr>
<td>the sword of Damocles</td>
<td>narcissism</td>
</tr>
<tr>
<td>throwing a sop to Cerberus</td>
<td>odyssey</td>
</tr>
<tr>
<td>the labors of Sisyphus</td>
<td>olympian</td>
</tr>
<tr>
<td>flying too near the sun (Icarus)</td>
<td>oracle</td>
</tr>
<tr>
<td>a Herculean task</td>
<td>protean</td>
</tr>
<tr>
<td>with wings on his feet (Hermes)</td>
<td>tantalanze</td>
</tr>
<tr>
<td>the golden fleece (Jason)</td>
<td>titanic</td>
</tr>
<tr>
<td></td>
<td>zephyr</td>
</tr>
</tbody>
</table>
GREEK PATTERNS

Examine the Greek patterns below. The name of each is given on the side. Many Greek patterns are stylized, or formalized, interpretations of designs in nature. Can you find flowers, leaves, waves, teeth, eggs? Have you ever seen these patterns before? Where? Where else do you think they might be used?

Select colors that will highlight the patterns and color each one carefully. Then think you you might use the patterns. Duplicate them, cut them out, use them in your classroom and class work. How many ways can you think of?

Key

Meander

Laurel

Dentil

Egg and Dart

Wave

Water Leaf

Anthemion

Guilloche

GREEK COSTUMES

Look at the following pages and examine the kinds of garments the Greeks wore. Color the costumes. You might want to use authentic colors. In ancient Greece, ordinary people wore “earthy” colors: greens, grays, and browns. Other colors were also known: red, yellow, saffron, apple green, and the rich Tyrian purple made from a kind of shellfish. The aristocracy favored pure white.

After you color the costumes of the Greek women and men, try making your own costume! All you need is a sheet and the directions for a simple Doric chiton shown on the final page.
Priestess

Noblewomen
Captains
MAKE A SIMPLE DORIC CHITON WITH A SHEET!
WHAT IS A PUPPET?

Let's start our survey by defining what a puppet is. To do that, we'll borrow some quotes from *The Art of the Puppet*, by Bil Baird, one of the most distinguished puppet masters that our country has produced.

A puppet is an inanimate figure that is made to move by human effort before an audience. It is the sum of these qualities that uniquely defines the puppet. A puppet is not the bowing saint in the cathedral clock or the mechanized display figure in the store window. These are machines. It is definitely not a doll. When somebody plays with a doll it involves an intimate action which never extends past the two of them. The player supplies the life for both of them. In no sense is that "show business".

Puppets are not little men, women or animals. A puppet must always be more than his live counterpart - simpler, sadder, more wicked, more supple. The puppet is an *essence* and an *emphasis*. For only in this way does a puppet begin to reflect the truth. When puppeteers try to copy the human animal, they fail. Live actors do it much better. The mechanical copy of life may be amazing, curious, or even frightening, but it doesn't live, whereas the *suggestion* contained in a puppet may be full of life.

Most importantly, there is the almost magical interaction *between* puppet and puppeteer. Never get the idea that the puppet stands independently between the audience and his manipulator. The puppeteer can feel the response of the audience through this extension, this part of himself, as much as the actor on a stage. He is very conscious of how he's "coming down the strings".

The distinguished puppeteer and actor Vladimir Sokolov wrote, “The [puppet] is not a mere embodiment of the human will and imagination, it becomes instead animated and commences a life of its own. A man transfers himself into his wooden puppet and makes it obey his orders - so it happens that man submits to the puppets own being. The puppet obeys his orders and submits to him, and at the same time, by its obedience, he submits to the puppet.

“In this art is an unexampled phenomenon. Here it is so, as if the actor, the instruments, the notes and even the music unite into one entirety. Not even one of the elements may ever be separated from the total complex. It is an ideal harmony, music transformed into visible, animated form.”

The urge to make puppets is nothing new. People have been creating them for thousands of years. And why? What is the fascination of puppets? It is part of man’s ancient urge to recreate life that results in this multi-layered art. More diverse than painting, sculpture, dance, song or story, puppetry has something of all of them. It is also a means of communication, an extension of human expression.
HISTORY OF PUPPETRY AND DEFINITION OF PUPPET TYPES

Writing a history of puppetry would be only slightly less complicated than writing a history of the world, since the use of puppets is as old as civilization and as varied as the world’s cultures.

Some say that theater itself first came to be when people in caves gathered near the fire and shaped their hands to form looming shadows on the cave walls. Others propose that puppets have their origins in masks. Masks became associated with magic when they disguised hunters seeking food. These masked dancers became priests, and the first puppeteer may have been a priest who discovered that he or she could hinge the jaw of the mask to make it appear more alive. The addition of strings to objects used in dimly lit rituals served the same magic function.

We know that the ancient Egyptians used puppets, as evidenced by statues with moving parts found in the ruins of shrines. Stringed figures are mentioned in documents of the ancient Greeks and Romans, but we know nothing of the content of the puppet plays.

Many traditional cultures still perform styles of puppetry which have been passed down by generation after generation for hundreds, if not thousands of years. These shows can range from slapstick farce intended for the common people, to highly refined performances produced for the enlightened nobility.

Puppets have been successful at making people laugh ever since they first appeared. They have helped to preserve stories in oral traditions. They were teachers before the days of universal education. And they have been able to comment even more bravely than actors on the political and social themes of the day.

Shadow Puppetry

Shadow puppets are formed when a screen and a cut-out figure are placed between the audience and a light source. This form first developed when people gathered around a fire used their hands and bodies to cast shadows on cave walls, and later shadow puppets were projected on the tents of early nomads. Eventually dangling limbs were added to the crude cut-outs. Then the first major breakthrough in puppetry was accomplished when control rods were added to the moving parts.

There are still many types of traditional shadow puppetry in use today, primarily in the East. The Tholumata shadow puppets of southern India are 4 to 5 feet tall, and made of nonviolent leather. The Wayang Kulit theater of Indonesia employs smaller, more delicately pierced lace-like leather figures. Traditionally, men watch the performance from the “backstage” side, so they see the colored figures, while women watch the shadow figures from the other side of the screen.
Chinese shadow puppets are known for the staining of the translucent leather which allows the shadows to be seen in color. They are operated differently than their Eastern cousins, and the plays are less religious and more popular and heroic.

The Turks also have a form of shadow theater, with a clown who is so popular that the form itself is referred to by his name: Karaghioz. These puppets have dangling limbs and can do somersaults and many free movements which are not possible with other traditional shadow puppets.

**Marionettes**

Marionettes are puppets which are controlled from above, usually suspended by strings. In Europe during the Middle Ages, wooden figures controlled by strings became a popular element of church services. These “Miracle Shows” commonly depicted the Assumption of the Virgin and the Story of the Nativity. The name “marionette”, meaning “little Mary”, derives from these church puppets. These performances proved so popular they took to the public squares, where they eventually became so comic and rowdy that the monks discontinued the in-church puppet performances.

Marionettes exist in may non-European cultures as well. The north Indian Kathpuli marionettes have only two stings, and long skirts take the place of legs. In Italy the Sicilian marionettes, because of their size and weight, use thick iron rods instead of strings. This form is characterized by armored puppets who participate in wild fight scenes from the Orlando epic, and end with the stage strewn with puppet bodies, many of which are decapitated.

Before the arrival of the Muppets, marionettes were the best known form of puppetry, with large performing troupes touring elaborate productions all over the country. The advent of movies and TV, and the public taste for realism, pushed this form of entertainment out.

**Rod Puppets and Muppets**

Rod puppets are operated from below, with sticks or rods attached to the puppet’s hands. In Indonesian rod puppetry, called the Wayang Golek, a vertical rod extends through the puppet’s body and into its head, which can turn from side to side. The puppeteer holds both the hand rods in one hand, operating them like chopsticks.

**Muppets** are essentially rod puppets which are operated with the puppeteer’s hand going up through the body and into the mouth, so that the mouth can be animated. The name combines “mouth” and “puppet”. Usually any puppeteer focuses on their puppet when they are performing, but for TV
purposes, the puppet puppeteer has a TV monitor which he or she watches to see what the puppet is doing.

**Hand Puppets**

Hand puppets have no strings or rods or joints, and rely exclusively on the movement of the puppeteer’s hand. Because the form itself is simple, this is the puppet most associated with child’s play.

In China, however, this form has been so highly developed that it is one of the country’s most respected art forms. Elaborately costumed figures spin plates, fly across the stage, handle flames, and perform wild acrobatics.

The Western tradition of hand puppets derives from the English Punch and Judy shows, which can in turn be traced to “Pulchinello”, the hook-nosed humpback clown of the Italian comic theater of the 1500’s. Punch and Judy shows are traditionally street entertainment performed by a single puppeteer inside a portable box stage. Performances, which rely largely on the quick wit of the puppeteer, usually manage some sharp social commentary in the midst of raucous good humor. Although they went through a period of controversy due to the violent nature of the traditional form, Punch and Judy have enjoyed a comeback as ever-inventive puppeteers find new ways to breath life into the traditional characters.

**The Bunraku Theater of Japan**

The classical **bunraku** performances, which date back over 300 years, have the status that opera or Shakespeare enjoy in the west. The plays, which deal with sophisticated themes, are intended for adult audiences.

The exquisite, unique puppets are approximately two-thirds life size, and are operated in by 3 manipulators in full view of the audience. Someone with only a few years of experience works the feet, as the puppets walk in mid-air. He then graduates to working the left hand, and handling props for the puppet. After 20 years or so, one may be eligible to work the puppet’s head and right hand. Only men work traditional **bunraku** puppets, even when the puppets themselves are female. Men who choose to work male puppets do so for their entire careers, and manipulators of female figures also stay always with female figures.

As if it weren’t hard enough for these 3 people to coordinate their movements perfectly, all the dialogue, sound effects and music are handled by a chanter and a musician who are seated off to one side of the stage. The performances are stylized, graceful, and highly dramatic. Many consider **bunraku** to be the most refined, developed puppet theater in the world.
ABOUT FIGURES OF SPEECH THEATRE

John and Carol Farrell founded Figures of Speech Theatre in 1982 to explore the interplay of puppets, actors, shadows, music, movement, and masks. Believing that audiences experience art most vitally when they are called upon to engage their imaginations fully, the company produces visual theater that emphasizes myth, metaphor and transformation.

Figures of Speech Theatre is devoted to exploring personal, social, and spiritual issues with work that quietly but emphatically illuminates our relationship to the earth, the inherent value of all cultures, and the balance between individual vision and community obligation. The company has toured all over the world - from Sofia, Bulgaria to Tokyo, Japan, to Lima, Peru. Besides performing at venues such as the Kennedy Center, the Smithsonian Institution, and the New Victory Theatre on Broadway, the company retains a strong commitment to teaching and performing in rural schools and theater venues throughout its home state of Maine.

Figures of Speech Theatre is a four-time recipient of the coveted UNIMA Citation of Excellence, the highest distinction in American puppet theatre, as well as numerous grant awards from organizations including the National Endowment for the Arts, the Rockefeller Foundation, the Jim Henson Foundation, and the New England Foundation for the Arts. In 1999 Co-Directors John and Carol Farrell were awarded a six-month Fellowship from the Japan-US Friendship Commission’s Creative Artists program to live and study in Japan.

ABOUT THE ARTISTS

CAROL FARRELL began performing experimental theater in 1971 with the New World Energy Theatre in Switzerland, then moved to San Francisco to study dance. After returning back east and completing a Master’s degree in Theater Design, Carol joined the theater faculty at the University of Maine as Costume Designer, until visions of creating whole worlds from scratch inspired her to co-found Figures of Speech Theatre with husband John in 1982. She has studied at the Institut Internationale de la Marionnette in France, and served on the Board of the international puppetry association, UNIMA USA. With FST Carol wears many hats, including writing and designing plays, performing, and creating teaching programs.

JOHN FARRELL founded Figures of Speech with Carol 26 years ago after dropping out of law school. Since then he has studied directing for the puppet theatre with Josef Krofta of Czechoslovakia’s DRAK Theatre, and carving with Toru Saito, Japanese master puppet builder. From 1984-86 he was an adjunct faculty member at the Institute of Professional Puppetry Arts, and in 1991 was a guest artist-in-residence at Trinity College and at the Haystack Mountain School of Crafts. In 1999 he was one of five American artists awarded a Creative Artists’ Program Fellowship from the Japan-United States Friendship Commission, allowing him to spend 6 months in Japan studying Japanese theater and gardens. The Maine Arts Commission awarded him an Individual Artist Fellowship in 2002.
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