



An Bord Oideachais agus Oiliúna Chathair Bhaile Átha Cliath  
City of Dublin Education and Training Board

**Programme Module**

## **Introduction to the Craft of Puppetry**

**leading to**

**Level 3 QQI Component: Craft – Puppetry 3N1044**

**Please note the following prior to using this programme module descriptor:**

- This programme module can be delivered as a stand alone module or as part of the:
  - 1. Level 3 QQI Certificate in General Learning 3M0874**
  - 2. Level 3 QQI Certificate in Employability Skills 3M0935**
  - 3. Level 3 QQI Certificate in Information and Communication Technologies 3M0877**
- Upon successful completion of this programme module a learner will achieve 10 credits towards the Level 3 QQI Certificates in General Learning, Employability Skills or Information and Communication Technologies
- A learner needs to achieve a minimum of 60 credits in order to achieve the Level 3 QQI Certificates in General Learning, Employability Skills or Information and Communication Technologies
- Teachers/tutors should familiarise themselves with the information contained in CDETb's programme descriptor for Everyday Living Skills, Skills for the Workplace or Introduction to Information and Communication Technologies prior to delivering this programme module
- In delivering this programme module teachers/tutors will deliver class content in line with the Guidelines for Teaching and Learning included in this programme module
- In assessing learners, teachers/tutors will assess according to the information included in this programme module. Teachers/tutors are required to devise Assessment Brief/s for the Collection of Work and Skills Demonstrations.
- Where overlap is identified between the content of this programme module and one or more other programme module(s), teachers/tutors are encouraged to integrate the delivery of this content
- Where there is an opportunity to facilitate learners to produce one piece of assessment evidence which demonstrates the learning outcomes from more than one programme module, teachers/tutors are encouraged to integrate assessment.

## Overview of the Programme Module

The Programme Module is structured as follows:

**Section 1 to 8:** contains important information for the teacher/tutor about the credit value, title, code, etc. of the programme module.

**Section 9:** details the learning outcomes prescribed for the programme module by QQI. These outcomes are set by QQI and cannot be changed in any way by the CDETb or individual teachers/tutors.

**Section 10:** outlines suggestions and guidelines for teaching the module. It contains useful information and ideas for teachers/tutors and can be helpful in clarifying learning outcomes.

**Section 11:** contains the relevant information in relation to the assessment of the module. As the teacher/tutor is the assessor of the work, this section is essential reading.

**Section 11a** specifically prescribes the way in which learners are required to present evidence for assessment.

**Learner Marking Sheet:** this is the marking sheet that must be attached to the assessment portfolio and signed by the teacher/tutor and the learner.

Programme Module	Award
<b>1. Title of Programme Module</b> Introduction to the Craft of Puppetry	<b>2. Code</b> Level 3 Craft – Puppetry 3N1044
<b>3. Duration in Hours of Programme Module</b> 100	<b>4. Credit Value</b> 10
<b>5. Assessment Technique</b> Portfolio/Collection of Work 20% Skills Demonstration 80%	<b>6. Specific Requirements</b> Centres must have access to the range of services, professional products, tools, materials and equipment to ensure the learner has the opportunity to cover all of the practical activities.
<b>7. Aims of the Programme Module</b> <p>The purpose of this award is to equip the learner with the knowledge, skills and competences to explore aspects of craft and to develop sensitivity to materials and craft skills under supervision.</p> <b>8. Objectives:</b> <ul style="list-style-type: none"> <li>• to acquire an understanding of puppet making vocabulary</li> <li>• to develop good workshop practice with regard to the use, of tools, materials and craft space</li> <li>• to develop the skills to complete a range of craftwork which includes selecting appropriate materials, use of equipment, processes, costs and displaying work</li> <li>• to develop the knowledge to be able to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process</li> </ul>	
<b>9. Learning Outcomes of Level 3 Craft – Puppetry 3N1044</b> <p>The learner will be able to:</p> <ol style="list-style-type: none"> <li>1. work with a limited range of puppet making materials to explore aesthetic aspects of a variety of the craft using appropriate language</li> <li>2. describe the basic principles for creating puppet</li> <li>3. describe a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-persons practice</li> <li>4. use a range of puppetry tools and equipment correctly to include appropriate terminology</li> <li>5. use a range of puppetry processes on materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering and decorating as appropriate</li> <li>6. make a range of puppetry to include selecting appropriate materials, equipment and processes and paying attention to costs</li> <li>7. use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process</li> <li>8. display completed puppet with supporting research and design work</li> <li>9. comment on the completed puppet/s products to include the materials used, standard of workmanship, the craft skills learnt, and difficulties encountered in making the products</li> <li>10. apply good workshop practice to include set up and preparation, organisation and clean up of the work area</li> <li>11. apply appropriate health, safety and personal hygiene practices to safeguard against accidents and hazards</li> <li>12. demonstrate the application of communications, team working and quality awareness while working in a craft environment.</li> </ol>	

### Delivery Strategies and Learning Activities

The programme module could be delivered through classroom-based learning activities, team work, group discussions, one-to-one tutorials, field trips, case studies, role play and other relevant activities. The development of team working skills and effective communications skills should be integrated where possible in the delivery of this module. The application of these skills must be demonstrated in the Collection of Work/Skills Demonstrations. There are practical elements to this module requiring access to a range of materials, resources and equipment and the learner should be allocated adequate time and facilities to complete each task. All practical activities should exemplify safe working practices and reinforce standard health, safety and environmental concerns.

### 10. Guidelines for Teaching and Learning

Please note: the following sections cover all the learning outcomes, but indicate a possible sequence for teaching, rather than the numerical sequence of the learning outcomes listed in section 9.

#### Puppets

*In order to help the learner achieve **Learning Outcome 1** in particular, consider doing the following:*

Explore with the learner a limited range of craft materials to explore aspects of a variety of puppetry techniques using appropriate language.

#### History of puppetry

**Puppetry** is a form of theatre or performance which involves the manipulation of puppets. It is very ancient, and is believed to have originated 30,000 years BC. Puppetry takes many forms but they all share the process of animating inanimate performing objects. Puppetry is used in almost all human societies both as an entertainment – in performance – and ceremonially in rituals and celebrations such as carnivals.

Most puppetry involves storytelling. The impact of puppetry depends on the process of transformation of puppets, which has much in common with magic and with play.

Puppetry is a very ancient art form, thought to have originated about 30,000 years ago. Puppets have been used since the earliest times to animate and communicate the ideas and needs of human societies. Some historians claim that they pre-date actors in theatre. There is evidence that they were used in Egypt as early as 2000 BC when string-operated figures of wood were manipulated to perform the action of kneading bread. Wire controlled, articulated puppets made of clay and Ivory have also been found in Egyptian tombs.

#### Countries famous for puppetry (this list is not exhaustive)

##### Asia

**China** has a history of puppetry dating back 2000 years, originally in "pi-ying xi", the "theatre of the lantern shadows", or, as it is more commonly known today, Chinese shadow theatre.

**Japan** has many forms of puppetry, including the bunraku. Bunraku developed out of Shinto temple rites and gradually became a highly sophisticated form of puppetry. The puppeteers, who dressed all in black, would become invisible when standing against a black background, while the torches illuminated only the carved, painted and costumed wooden puppets.

**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 that is unique to that country.

**India** has a great tradition of puppetry. The Rajasthani Puppet from India is notable and there are many Indian ventriloquists and puppeteers.

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

**Middle East** the Turkish Shadow Theatre, has widely influenced puppetry in the region and it is thought to have passed from China by way of India.

**In Iran**, puppets are known to have existed much earlier than 1000 CE, but initially only glove and string puppets were popular.

## **Europe**

### ***Ancient Greece and Rome***

Although there are few remaining examples of puppets from ancient Greece, historical literature shows the existence of puppetry.

### ***Italy - Middle Ages and Renaissance***

Italy is considered by many to be the early home of the marionette due to the influence of Roman puppetry.

**Great Britain** The traditional British Punch and Judy puppetry traces its roots to the 16th century to the Italian commedia dell'arte.<sup>[21]</sup>

### **Netherlands, Denmark, Romania, Russia and France**

Many regional variants of Pulcinella (Punch) were developed as the character spread across Europe.

**Germany and Austria** *There is a long tradition of puppetry in Germany and Austria. The Salzburg Marionette Theatre productions are aimed for adults although children are of course welcome.*

**The Czech Republic** Marionette puppet theatre has had a very long history in entertainment in Prague, and elsewhere in the Czech Republic. It can be traced deep into the early part of the Middle Ages.

**Africa** Sub-Saharan Africa may have inherited some of the puppet traditions of Ancient Egypt.<sup>[1]</sup> Certainly, secret societies in many African ethnic groups still use puppets (and masks) in ritual dramas as well as in their healing and hunting ceremonies. Today, puppetry continues as a popular form, often within a ceremonial context, and as part of a wide-range of folk forms including dance, storytelling, and masked performance.

**Americas** The Teotihuacan culture (Central Mexico) of 600 AD made figurines with moveable arms and legs as part of their funerary rites. Native Americans also used ceremonial puppets.

**Oceania** The aboriginal peoples of Australia have a long tradition of oral storytelling which goes back many thousands of years. There are links between as an early form of ritualistic human carnival puppetry. Masks were carved from wood and heavily decorated with paint and feathers. In many of the Pacific countries, there has been a heavy emphasis on ritual.

## **Ireland**

The Lambert Puppet Theatre Dublin - [www.lambertpuppettheatre.ie](http://www.lambertpuppettheatre.ie)

The Lambert Puppet Theatre established in 1972 is a puppet company based in Dublin. From fairy tales for children to Oscar Wilde for adults. It also has Ireland's only puppet museum

**Contemporary puppetry** (this list is not exhaustive)

Puppetry is now probably more familiar through television than live performance, but this still flourishes throughout the world. In the world of theatre, puppetry continues to be influential.

**Some contemporary puppets (this list is not exhaustive)**

- **The Muppets**
- **Story Sacks**
- **Zig & Zag**



- **Thunderbirds**
- **Sesame Street**
- Puppets also have been used in the [Star Wars](#) films, notably with the character of [Yoda](#). His voice and

**Podge and Rodge**



Devise a worksheet highlighting the characteristics of puppet work with accompanying visual reference.

An organised visit to a craft fair may be beneficial in enabling learners to identify varying techniques of puppet and creating pieces and in the manner in which they are displayed.

A useful resource: [www.teacherhelp.org/puppets.htm](http://www.teacherhelp.org/puppets.htm)

**Good workshop practice including health and safety**

*In order to help the learner achieve **Learning Outcome 10 & 11** in particular, consider doing the following:*

Taking into account the specifics of the craft you are working with and space you are working in, explore with the learner how to:

- Apply good workshop practice to include set up and preparation, organization and clean up of work area.
- Apply appropriate health, safety and personal hygiene practices to safeguard against accidents and hazards.

As with any practical activity, there is an element of risk in craft activities. However this can be kept to an acceptable minimum if those involved are aware of the potential hazards and take appropriate steps to avoid accidents.

Examples (this list is not exhaustive)

**Organisation of space**

- Untidiness and disorganisation can cause accidents. Keep workspace tidy, Store work carefully. Clean up after you.

**Use of sharp tools**

- Sharp knives and tools are needed for a variety of crafts. They must be kept in good condition; sharp tools are less of a hazard than blunt tools. All sharp tools must be kept in a safe place. Care should be taken to ensure materials and objects are held securely and handled with care in an appropriate working environment.

**Use of liquids**

- Any liquid spills can cause a hazard, slipping, and damage to work.

**Use of Adhesives & Fixatives**

- Some forms of adhesives can be irritants. Adhesives that give off fumes and aerosol propelled fixatives should be used with adequate ventilation and following the manufacturer's instructions.

**Use of paints (especially spray)**

- The use of airbrush or aerosol: Always use good ventilation and masks if spray painting. Follow the manufacturer's instructions.
- Ingestion of paints. The practice of licking a paintbrush may result in the ingestion of toxic pigments.

**Personal health and Hygiene**

- Protective clothing; Apron, gloves and mask where necessary.
- Hands should be thoroughly washed after working.

**Care of tools and materials**

- Respect materials, and tools. Clean after use and store carefully.

**Solvents****Volatile substances**

- Solvents are generally highly volatile and toxic substances. They constitute the most common source of hazardous fumes in art and craft processes. Users of these products must follow the manufacturer's instructions for health and safety.

**Skin irritants**

- Some solvents are primary irritants. Others may produce dermatitis, and by dissolving the natural grease of the skin, make it more vulnerable to damage.

**Inhalation**

- Inhalation is the most common way for solvents to enter the body. Therefore appropriate ventilation should be used according to manufacturer's guidelines.

**Fire precautions**

- Never store rags/ paper /aerosol near heat or flames.

**Using electrical equipment** - You should make sure that electrical equipment used for work is safe.

- Check that the electrical equipment is suitable for the work and way in which it will be used.
- Check that the electrical equipment is in good condition.



- Make sure that the user of the equipment is trained to use it safely and can keep others safe.
- Make sure the user knows which personal protective equipment to wear, how to use it, and make sure they do.

### **Communication and team working**

*In order to help the learner achieve **Learning Outcome 12** in particular, consider doing the following:*

Explore with the learner the application of communications, team working and quality awareness while working in a craft environment.

**Meanings:** (this list is not exhaustive)

**Communications** = the process of conveying meaning

- Non verbal
  - Body language
  - Face
  - Artwork
  - Written word
- Verbal

**Team working** = the actions of individuals, brought together for a common purpose or goal, where the needs of the group are more important than the needs of the individuals for the common purpose or task. The interactions among the members and the work they complete is called teamwork.

**Environment** = the surroundings or conditions in which a person, animal, or plant lives or operates.

Explore with the learner the importance of clear communication in the craft environment:

Examples : (this list is not exhaustive)

- When designing your work
  - Clear design
  - Measurements
- When ordering materials
  - Colours
  - Sizes
  - Amounts
- When booking a space or machinery
  - Time
- When giving instructions
  - To a colleague
  - A person helping you to create a piece of work
  - When ordering a specialist out sourced piece of pre-made craft element to enhance your work.

Explore with the learner the importance of teamwork in the craft environment:

Examples : (this list is not exhaustive)

- Booking of space
- Use of machinery
- Respecting others
  - Opinions
  - Space
  - Artwork

- When working together of a joint project respect others:
  - Opinions
  - Contribution
  - Ideas
- Work together
  - Share work load
  - Work to each others strengths
  - Pull you weight
  - Respect time lines

### **Creating fine art puppet.**

*In order to help the learner achieve **Learning Outcome 2 & 5** in particular, consider doing the following:*

Explore (2) with the learner a range of puppets and describe the basic principles for creating a two-dimensional or three-dimensional piece

Explore (5) with the learner a range of puppet making methods to include experimenting with a range of cutting, joining, shaping, manipulating, finishing, rendering and decorating as appropriate.

Explain the processes involved in generating from an initial design to a finished piece of puppet craft.

- Emphasise the important value of gathering reference images for inspiration.
- Distinguish between two-dimensional and three-dimensional forms.

Types of puppets (this list is not exhaustive)

#### **Finger Puppet**

Finger puppets start with a tube that fits over your finger. Decorated in different ways, a small cast of characters can appear on every finger of both hands. Another version has two fingers poke through the puppet's torso to become the legs. Stages for finger puppets can be as simple as a shoebox.

#### **Pop-up Puppet**

This puppet is often found in a toy store. It has a cone and a rod through it. By attaching the puppet to the top of the rod and pushing the rod through the cone, the character appears and disappears.

#### **Paddle Puppet**

Street performers in the late 18th century manipulated paddle puppets by tapping a plank with their foot. The puppets, suspended by string or a rod, bounced on the plank, giving the illusion of dancing. The puppeteer used hands for playing a musical instrument for accompaniment.

#### **Jumping Jack**

Another favourite toy puppet,, jumping jacks have a simple movement accomplished by running four

strings from the four limbs of the character. The strings are joined at the base of the puppet and, when pulled and released, bring the arms and the legs of the puppet up and down.

### **Hand Puppet (Glove Puppet)**

There are many variations to a hand puppet. If the puppet does not have a movable mouth, three fingers on one hand become the neck and two arms. This type of puppet is often called a glove puppet. If the puppet has a movable mouth, traditionally the thumb serves as the lower jaw; the four fingers form the upper mouth.

### **Rod Puppet**

Sticks or wire rod manipulate rod puppets attached to the neck and hands. In most cases, these controls come from below. Rod puppets may also be worked with rods from above, or any direction necessary for good movement and performance.

### **Shadow Puppet**

Mostly rod puppets, they are made flat and cast a shadow when the puppeteer manipulates them between a light source and a screen (often a piece of muslin stretched like a canvas). A shadow puppeteer learns to move the puppet in and out of the light so its shadow grows and shrinks and goes in and out of sharp focus. Traditionally, these are made from animal hides that are painted and punched with decorative designs. Coloured acetates are often used to create colours in the puppet's projected shadow.

### **Hand and Rod Puppet**

This is the style made famous by the Muppets. The puppeteer uses his hand to move the puppet's mouth while rods attached to the puppet's hands animate the arms.

### **Hand and Glove Puppet**

Also used frequently by the Muppets, this puppet is like the hand and rod puppet except human hands become the puppet's hands. This type of puppet may manipulate, pick up and put down, objects. For both hands to work, two puppeteers are needed: one on the mouth and one hand, an additional puppeteer on the second hand.

### **Marionette (String Puppet)**

One of the most difficult forms of puppetry to manipulate effectively, marionettes hang on strings. Usually there are eight basic strings to a well-designed marionette. However, some marionettes can have thirty or more. A good marionette performer learns how to use gravity to give the puppet life and weight. To work a marionette well, one must practice.

### **Ventriloquist Figure**

Just don't call it a dummy. Only Paul Winchell may do that. He's one of the great ventriloquists in show business. Ventriloquism is lots of fun, but it too takes a great deal of practice. The puppet has a slotted

mouth that works on a trigger. A good vent figure will also have multiple eye movement and eyebrows.

### **Junk Puppet (Found Object)**

The simple paper bag puppet typifies what a junk puppet is. Everyday objects become incorporated into a puppet that may be moved by hand, string or rod. This includes boxes, socks, egg cartons and paper plates. More rarefied artistically, the type of puppet becomes "found object" and, in the hands of a talented puppeteer, can be truly magical.

### **Humanette**

A puppet-proportioned body hangs from the puppeteer's neck. If the performer dresses in black and performs against black, the illusion is that the human head appears on a small, comic body. The puppeteer, wearing black gloves, manipulates the limbs with rods attached to the hands and heels. The performer's hands might also fit into small shoes to operate the feet with a second puppeteer manipulating the arms. The "triplets" number from the classic Fred Astaire movie "Bandwagon" is a perfect example of a humanette.

### **Cable-controlled Puppet**

One of the most expensive forms of puppet, a cable puppet uses bicycle cables to control its motions. Whereas a rod puppet or marionette needs only one or two strings or rods to move an arm, a cable-controlled puppet requires as many as a dozen cables. These are popular puppets in the world of special effects. A puppet like Chucky in Child's Play requires as many as eight puppeteers. The cables are all bundled out the back where they then branch out to the different controls for the head, left arm, right arm, and fingers.

### **Radio-controlled Puppet**

Also popularized by movie special effects, this puppet uses model airplane controls that send radio signals to servos inside the puppet. These control the puppet's action. Movie producers like radio-controls as the puppeteers can manipulate the puppet from behind the cameras with no external controls visible. Most movie puppets combine cable, radio controls and traditional puppetry.

### **Computer-generated Puppet**

When computer animation became a new form of media production, the terminology often associated with moving CGI characters came from puppetry. A basic knowledge of sculpting, puppet articulation, joints and movement transfers well into CGI. Key-frame animation is the simplest form of computer animation and corresponds to stop motion. The computer puppet is posed in its main (key) positions and the computer generates the in-between positions. These cycles may be saved and used over and over again in different scenes with different camera angles. The animator is the puppeteer.

### **Design options and solutions**

*In order to help the learner achieve **Learning Outcome 3** in particular, consider doing the following:*

Explore with the learner a range of design options and preferred solutions or problem solving techniques to an idea or theme of interest to include gathering evidence of other puppet practitioners practice

- Tutor to discuss the variety of puppet making methods.
- By open discussion with the learners describe the processes by which a craftsperson may develop an original idea or image and select an appropriate puppet response.
- Distribute a selection of examples of puppets
- Tutor to describe the step-by-step workshop procedures that a craftsperson may follow.
- Tutor to provide worksheets and sample checklists.
- Tutor to encourage learner to research a puppet maker

### **Puppet making tools and equipment**

*In order to help the learner achieve **Learning Outcome 4** in particular, consider doing the following:*

Explore with the learner a range of puppet tools and equipment correctly to include appropriate terminology.

Introduce as necessary the learners to each of the processes used for puppet work,

**Equipment** (this list is not exhaustive)

- creating an puppet piece.

### **Making a Puppet**

*In order to help the learner achieve **Learning Outcome 6** in particular, consider doing the following:*

Explore with the learner the process of creating puppet, to include selecting appropriate materials, equipment and processes and paying attention to costs of producing a puppet piece.

- Provide learners with the appropriate instructions for each of the puppet processes
- Encourage the use of a variety of techniques
- Instruct learner to generate an idea/image and develop it in a suitable manner
- Encourage learner to experiment and record experimental pieces

### **Common problems and solutions**

*In order to help the learner achieve **Learning Outcome 7** in particular, consider doing the following:*

Explore with the learner how to use known problem solving techniques to prevent or resolve a limited range of common technical problems associated with the puppet methods, equipment or process.

Explore with learner each of the puppet processes and discuss the potential problems that might happen.

Identify a list of the common problems and resolutions which may be applied to the particular technique, medium and method the learner is using.

Class discussion should be encouraged where any, or in particular, new problems arise within class.

### **Displaying work**

*In order to help the learner achieve **Learning Outcome 8** in particular, consider doing the following:*

Explore with the learner how to display completed pieces with supporting research and design work.

Demonstrate and encourage the learners on how to obtain the most visually effective method of displaying a finished puppet.

- As part of a simple performance and recorded visually / with sound
- Hung on a wall
- In situ and photographed
- On a small stage

Instruct learners to be observant while in shops and galleries and note how pieces of craft are displayed to their optimum best – as part of a collection, on a plinth and be aware of how lighting is used in the display.

Discuss how a craft stand at a fair or a gallery may deploy certain methods of displaying the puppet pieces effectively.

Encourage all learners to have their supporting research and design work for each of the finished puppet pieces placed in their folders.

**Discussing completed work**

*In order to help the learner achieve **Learning Outcome 9** in particular, consider doing the following:*

Explore with the learner how to comment on the completed puppet to include the materials and tools used, standard of craftsmanship, the skills learnt, and any difficulties encountered in making the puppet pieces.

- Tutor may consider a group (critique) or one to one discussion on the displayed works (if in group they need to be guided in positive and supportive comments). This work can be captured on a tutor form, audio or visual recording.
- Provide new worksheets for learners to process the above requirements.

**11.a Specific Information Relating to the Assessment Techniques**

The Assessor is required to devise assessment brief/s for the Collection of Work. In devising the assessment brief/s, care should be taken to ensure that the learner is given the opportunity to show evidence of ALL learning outcomes. Each learner is required to work alone in completing the Collection of Work. There is no facility for this Collection of Work to be completed as a group.

Evidence that the learner has achieved the learning outcomes may take a variety of forms including tutor verification of the learner's contribution, learner worksheets, diagrams, cloze tests, multiple choice statements, visual presentation or other appropriate evidence in the form of written, oral, graphic, audio, visual or any combination of these. Any audio or visual evidence must be provided in a suitable format. All of the evidence must be retained in the learner's assessment portfolio.

<b>Collection of Work</b>	<b>20%</b>
The Collection of Work may be produced throughout the duration of this programme module. . It must be clearly indicated where evidence covers more than one learning outcome.	
<p>The learner will compile a Collection of Work to include (numbers cross reference to outcomes)</p> <ol style="list-style-type: none"> <li>1. The learner should present at least two pieces of work that demonstrate understanding of a limited range of puppet making materials using appropriate language.</li> <li>2. The learner should present a least two pieces of work that demonstrate knowledge and understanding of the basic principles for creating puppet.</li> <li>3. The learner should present a folder of work that demonstrate a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-persons practice.</li> <li>6. The learner should make a puppet and present back up material that demonstrates understanding of the selection of appropriate materials, equipment used, processes and costs.</li> <li>8. The learner should display a completed puppet with evidence of supporting research and design work.</li> </ol>	

<b>Skills Demonstration</b>	<b>80 %</b>
The learner will complete a number of Skills Demonstrations at appropriate intervals during the programme.	
<p>The learner will complete a number of Skills Demonstrations, requiring him/her to complete the following tasks:</p> <ol style="list-style-type: none"> <li>7. The learner should while working use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment, or process.</li> <li>4. The learner should demonstrate use of a range of craft tools and equipment correctly to include appropriate terminology.</li> </ol>	

5. Evidence that the learner has used a range of puppet making processes and materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering, and decorating appropriate to puppet.

9. Evidence that the learner has through group or one to one commented on the completed puppet, describe the materials used, the standard of workmanship, the craft skills learnt, and difficulties encountered in making puppets.

10. Evidence that the learner has demonstrated the application of good workshop practice during this module, to include set up and preparation, organisation and clean up of the work area.

11. Evidence that the learner has demonstrated the application of appropriate health, safety and personal hygiene practices during this module to include safeguarding against accidents and hazards.

12. Evidence that the learner has demonstrated during this module the application of communications, team working, and quality awareness while working in a craft environment.



**11.b Assessment - General Information – Craft – Puppet 3N1044**

All instructions for the learner must be clearly outlined in an Assessment Brief.

**Mapping Each Learning Outcomes to an Assessment Technique**

<b>Learning Outcome</b>	<b>Assessment Technique</b>
1. Work with a limited range of puppet making materials to explore aesthetic aspects of the craft using appropriate language	Collection of Work
2. Describe the basic principles for creating puppets	Collection of Work
3. Describe a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-persons practice	Collection of Work
4. Use a range of puppet tools and equipment correctly to include appropriate terminology	Skills Demonstration
5. Use a range of puppet processes on materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering and decorating as appropriate	Skills Demonstration
6. Make a range of puppets to include selecting appropriate materials, equipment and processes and paying attention to costs	Collection of Work
7. Use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process	Skills Demonstration
8. Display completed puppets with supporting research and design work	Collection of Work
9. Comment on the completed puppets to include the materials used, tools, standard of workmanship, the craft skills learnt, and difficulties encountered in making the products	Skills Demonstration
10. Apply good workshop practice to include set up and preparation, organisation and clean up of the work area	Skills Demonstration
11. Apply appropriate health, safety and personal hygiene practices to safeguard against accidents and hazards	Skills Demonstration
12. Demonstrate the application of communications, team working and quality awareness while working in a craft environment.	Skills Demonstration

**Grading**

At Level 3 a Learner is graded as Successful or Referred.

**Successful** means that ALL the learning outcomes from the Component Specification have been demonstrated to an appropriate standard in the Learner's portfolio of assessment.

**Referred** means that the portfolio of assessment needs further work by the Learner before s/he can demonstrate the standard and achieve certification from QQI.


**Level 3 Craft – Puppetry 3N1038**
**Learner Marking Sheet**

Learner's Name: \_\_\_\_\_

Learner's PPSN: \_\_\_\_\_

<b>Learners will be able to:</b>	<b>Evidence of the following is included in the assessment portfolio:</b>	✓ <b>If present in portfolio</b>	<b>Please indicate where evidence is to be found</b>
1. Work with a limited range of puppetry making materials to explore aesthetic aspects of a variety of the craft using appropriate language	Collection of work The learner should present a piece of work that demonstrates understanding of a limited range of puppet making materials using appropriate language.		
2. Describe the basic principles for creating a puppetry	Collection of work The learner should present a piece of work that demonstrates knowledge and understanding of the basic principles for creating puppets.		
3. Describe a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-person's practice	Collection of work The learner should present a piece of work that demonstrates a range of design options and preferred solutions to an idea or theme of interest to include gathering evidence of other crafts-persons practice.		
4. Use a range of puppetry tools and equipment correctly to include appropriate terminology	Skills demonstration Evidence that the learner has demonstrated during this module the use of a range of puppetry tools and equipment correctly to include appropriate terminology.		
5. Use a range of puppetry processes on materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering and decorating as appropriate	Skills demonstration Evidence that the learner has created during this module a range of puppets that use a range of puppetry processes and materials to include experimenting with a range of cutting techniques, joining, shaping, manipulating, finishing, rendering and decorating appropriate to puppetry.		

6. Make a range of puppets to include selecting appropriate materials, equipment and processes and paying attention to costs.	Collection of work The learner should make a range of puppets and present back up material that demonstrates understanding of the selection of appropriate materials, equipment used and processes and costs.		
7. Use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process	Skills demonstration The learner should while working use known solutions to prevent or resolve a limited range of common technical problems associated with the medium, equipment or process.		
8. Display completed puppet with supporting research and design work	Collection of work: The learner should display completed puppets with evidence of supporting research and design work.		
9. Comment on the completed puppets products to include the materials used, standard of workmanship, the craft skills learnt, and difficulties encountered in making the products	Skills demonstration The learner should be able though group or one to one or in written form comment on the completed Puppet, describe the materials used, the standard of workmanship, the craft skills learnt, and difficulties encountered in making puppets.		
10. Apply good workshop practice to include set up and preparation, organisation and clean up of the work area	Skills demonstration: The learner has demonstrated during this module the application of good workshop practice during this module to include set up and preparation, organisation and clean up of the work area.		
11. Apply appropriate health, safety and personal hygiene practices to safeguard against accidents and hazards	Skills demonstration: The learner has demonstrated during this module the application of appropriate health, safety and personal hygiene practices during this module to include safeguarding against accidents and hazards.		
12. Demonstrate the application of	Skills demonstration:		

<p>communications, team working and quality awareness while working in a craft environment.</p>	<p>The learner has demonstrated during this module the application of appropriate communications, team working and quality awareness while working in a craft environment.</p>		
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This is to state that the evidence presented in the attached portfolio is complete and is the work of the named learner.

Learner's Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Assessor's Signature: \_\_\_\_\_

Date: \_\_\_\_\_

External Authenticator's Signature: \_\_\_\_\_

Date: \_\_\_\_\_