

PUPPET THEATRE FOR MIDDLE SCHOOL: HISTORY, MAIN TECHNIQUES, AND PROPOSALS FOR THE 6TH GRADE

TEATRO DE ANIMAÇÃO PARA O ENSINO FUNDAMENTAL II: HISTÓRIA, PRINCIPAIS TÉCNICAS E PROPOSTAS PARA O 6º ANO

TEATRO DE TÍTERES PARA LA EDUCACIÓN SECUNDARIA: HISTORIA, PRINCIPALES TÉCNICAS Y PROPUESTAS PARA EL 6.º GRADO



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ABSTRACT

This article briefly addresses the history and main types of Puppet Theatre, as well as its potential for pedagogical use in Art classes with 6th-grade students in Elementary School II. The research is justified by the scarcity of references on the subject in Maranhão, especially in São Luís, regarding the history and techniques of puppet making, a gap that has been partially filled by initiatives of the Casemiro Coco Group. In the educational field, puppet theatre is presented as a powerful methodology for teaching Art, as it integrates sensitivity, corporeality, and critical thinking, in accordance with the National Common Curricular Base. The overall objective of this research is to analyze Puppet Theatre in its main forms, techniques, and pedagogical possibilities, understanding its potential as an artistic language in the teaching of Art in Basic Education. Methodologically, this is a qualitative, exploratory, and descriptive-interpretative research, aimed at understanding Puppet Theatre and its pedagogical contributions. It was concluded that Puppet Theatre, as a plural and historically relevant artistic language, possesses significant pedagogical potential because, by integrating body, object, and imagination, it expands the expressive possibilities of students and fosters meaningful aesthetic experiences.

Keywords: Puppet Theatre. Art Education. Basic Education. Pedagogical Methodologies. 6th Grade of Elementary School II.

RESUMO

Este artigo aborda, de forma sucinta, a história e os principais tipos de Teatro de Animação, bem como suas possibilidades de utilização pedagógica nas aulas de Arte com alunos do 6º ano do Ensino Fundamental II. A pesquisa justifica-se pela escassez de referências sobre o tema no Maranhão, especialmente em São Luís, no que se refere à história e às técnicas de confecção de títeres, lacuna que vem sendo parcialmente suprida por iniciativas do Grupo Casemiro Coco. No campo educacional, o teatro de animação é apresentado como uma metodologia pujante para o ensino de Arte, por integrar sensibilidade, corporeidade e pensamento crítico, em consonância com a Base Nacional Comum Curricular. O objetivo geral desta pesquisa consiste em analisar o Teatro de Animação em suas principais formas,

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técnicas e possibilidades pedagógicas, compreendendo seu potencial como linguagens artísticas no ensino da Arte da Educação Básica. Metodologicamente, trata-se de uma pesquisa qualitativa, exploratória e de abordagem descritiva-interpretativa, direcionada à compreensão do Teatro de Animação e suas contribuições pedagógicas. Concluiu-se que o Teatro de Animação, enquanto linguagem artística plural e historicamente relevante, possui significativo potencial pedagógico, pois, ao integrar corpo, objeto e imaginação, amplia as possibilidades expressivas dos estudantes e favorece experiências estéticas significativas.

Palavras-chave: Teatro de Animação. Ensino de Arte. Educação Básica. Metodologias Pedagógicas. 6º ano do Ensino Fundamental II.

RESUMEN

Este artículo aborda, de manera sucinta, la historia y los principales tipos de Teatro de Animación, así como sus posibilidades de utilización pedagógica en las clases de Arte con estudiantes de 6.º grado de la Educación Secundaria Básica. La investigación se justifica por la escasez de referencias sobre el tema en Maranhão, especialmente en São Luís, en lo que respecta a la historia y a las técnicas de confección de títeres, vacío que ha sido parcialmente atendido por iniciativas del Grupo Casemiro Coco. En el ámbito educativo, el Teatro de Animación se presenta como una metodología potente para la enseñanza del Arte, ya que integra sensibilidad, corporeidad y pensamiento crítico, en consonancia con la Base Nacional Común Curricular. El objetivo general de esta investigación consiste en analizar el Teatro de Animación en sus principales formas, técnicas y posibilidades pedagógicas, comprendiendo su potencial como lenguaje artístico en la enseñanza del Arte en la Educación Básica. Metodológicamente, se trata de una investigación cualitativa, exploratoria y de enfoque descriptivo-interpretativo, orientada a la comprensión del Teatro de Animación y sus aportes pedagógicos. Se concluye que el Teatro de Animación, como lenguaje artístico plural y de relevancia histórica, posee un significativo potencial pedagógico, ya que, al integrar cuerpo, objeto e imaginação, amplía las posibilidades expresivas de los estudiantes y favorece experiencias estéticas significativas.

Palabras clave: Teatro de Animación. Enseñanza del Arte. Educación Básica. Metodologías Pedagógicas. 6.º grado de la Educación Secundaria Básica.

1 INTRODUCTION

This article deals, briefly, with the history and main types of Animation Theater, as well as its pedagogical use for students of the 6th year of Elementary School II in Art classes. Thus, the fascination that this theater exerts, "[...] Whether about children or adults, it is ancient. The Egyptians and the Chinese moved their puppets. To this day, their success helps us transform the world, making a living figure out of a can; of fantasy, a reality [...]" (Silva Filho, 2010, p. 15). This work aims to constitute a reference in the area of Animation Theater, considering that in Maranhão, and more specifically in São Luis, there are still few studies and publications that address the history and techniques of puppet making. In this context, the Casemiro Coco Group seeks to contribute to filling this gap through courses, workshops, training meetings and academic publications.

Although it is not possible to address, in this article, all the techniques and the history of animation theater with a necessary degree of depth, it seeks to offer subsidies and basic guidelines about the universe of puppets, aiming at its application as a methodology in the teaching of Art. Where, "the very historical and poetic constitution of each of these spectrums of animated forms is pointed out here for its methodological potential for working with Arts in school [...]" (Araújo and Santos, 2023, p. 86).

The main forms of animation theater will be described, recognizing that the experiments carried out by individual and collective artists are diverse and in constant transformation. To the extent that "[...] the establishment of relationships with the new industrial technologies associated with the puppet, and the way this modifies our daily lives in the consumer society, can also be explored by art teachers [...]" (Araújo and Santos, 2023, p. 86).

However, it was decided to highlight traditional techniques of confection, as well as some more contemporary approaches. Thus, the article is pertinent due to the need to offer theoretical bases and practical proposals that help Art teachers in the application of Puppet Theater in the classroom, while collaborating to strengthen this artistic language in the educational and cultural environment of Maranhão.

The general objective of this research is to analyze the Animation Theater in its different forms, techniques and pedagogical possibilities, understanding its potential as artistic languages in the teaching of Art to students of the 6th year of Elementary School II. To achieve this objective, it is initially sought to present a historical overview of the Animation Theater, as well as to identify its main types and techniques. In addition, it is intended to understand this artistic language as a plural manifestation, based on the symbolic relationship between actor, object and spectator. The research also aims to investigate the contributions

of Animation Theater to the sensitive, expressive and critical development of students, analyzing its possibilities of pedagogical application in Art classes, in line with the BNCC. Finally, it seeks to recognize and value local initiatives, such as those developed by the Casemiro Coco Group, which contributes to the dissemination, teaching and production of knowledge about Animation Theater in the context of Maranhão.

The article begins with the first chapter, Introduction, in which the justification, general objective, methodology, and theoretical framework are presented. Then, it is organized into three chapters, the second of which will deal with the theoretical framework of the research, providing a theoretical contextualization. The third chapter addresses the concept of animation theater and describes its main types, such as puppets or glove puppets (including the mamulengo), stick puppets, shadow puppets and their variation (the so-called "Chinese shadows"), marote, giant puppets, Bunraku, balcony puppet, tringle puppet, object theater, animated forms, ventriloquist and sock puppet. The fourth chapter will present the methodology of the research, and the fifth chapter describes the Results and Discussions in the light of the dialogue with the main authors in the area. Finally, the sixth, the final considerations are presented.

2 THEORETICAL FRAMEWORK

The theater of animated forms is constituted as a hybrid, ancestral and contemporary language, which integrates masks, puppets, objects and the actor/manipulator's own body in a symbolic game of animation of matter (inanimate). Ana Maria Amaral (1996; 2004 and 2007) is one of the main theoretical references in Brazil when she understands animation theater as an expanded field, in which the actor relates to his "doubles" (masks, puppets and objects), establishing a visual and corporal dramaturgy that goes beyond the centrality of the verbal text. For the author, animation does not reside in the object itself, but in the poetic relationship between actor, matter and spectator.

This perspective is deepened by Waszkiel (2019), when he conceives the theater of animated forms as a plural territory, marked by aesthetic, technical, and cultural diversity, in which different traditions dialogue with contemporary practices. In this approach, the focus shifts from the isolated technique to the construction of meanings, images and sensitive experiences.

In the context of popular traditions, Borba Filho (1966) highlights the mamulengo as a theatrical manifestation that articulates social criticism, comedy and cultural identity,

evidencing the political and educational character of animation theater. Álvaro Apocalypse², when discussing structures and mechanism, contributes to the understanding of the constructive and functional aspects of the puppets, reinforcing the relationship between technique, materiality and expressiveness.

In the oriental traditions, especially the Bunraku, analyzed by Giroux and Suzuki (1991) and Kusano (1993), they broaden the understanding of animation theater by highlighting the aesthetic sophistication, technical precision and cooperative work of the manipulators, narrator and musicians. These references allow us to understand puppet theater with an art of high symbolic and formal complexity.

In the field of artistic and pedagogical training, Cavalcante (2010) and Silva Filho (2010) defend the theater of animated forms as a powerful language for the training of actors and educators, as it integrates body, imagination, sensitivity and critical thinking. This approach dialogues with the complex and multi-referential conception in education, in which artistic making becomes a process of knowledge construction.

From an educational perspective, Araújo and Santos (2023) and Nascimento, Engroff and Bem (2023) highlight the theater of animated forms as a significant methodological resource in the teaching of Art, facilitating interdisciplinary, inclusive and creative practices. These reflections are supported by the National Common Curricular Base (BNCC, 2018), which recognizes Art as a fundamental area for the aesthetic, expressive and cultural development of students.

Thus, the theoretical framework adopted by this research comprises animation theater with artistic language, pedagogical practice and cultural manifestation, effective in articulating tradition and contemporaneity, technique and poetics, education and creation, consolidating itself with a relevant field for human and artistic formation.

3 ANIMATION THEATRE

Before the advent of the reproduction of movement through the machine, the animation of inanimate objects or forms was carried out a long time ago and successfully with the Animation Theater³ (area of the Theater that works with masks and also with the manipulation of puppets, objects and animated forms – the last two of which are more recent),

² Álvaro Brandão Apocalypse (1937-2003) was a professor of Visual Arts, director and set designer, founder of Grupo Giramundo: puppet theater, together with his wife Maria Terezinha Veloso Apocalypse (1936-2003) and Maria do Carmo Vivacqua Martins (1945-).

³ “[...] it is art of the unreal made real, it is the invisible made visible. It is the magic that arises from imitation and repetition, 'image and likeness', energies that are detached from movement, from making believe, without if, being. Ambiguous art, between animate and inanimate, spirit and matter” (Amaral, 1996, p. 21)

that it was and still is possible to enchant audiences with the manipulation of puppets⁴. In recent years, the word puppet (a generic term) has been used as a convention, which encompasses various manipulation techniques, and puppeteer⁵, the person responsible for the animation.

Puppet theater came before actors' theater, that is, it is one of the first forms of theater. A traditional example is that of Kabuki theatre (actors) which came from the Bunraku theatre (puppets), both from Japan. Amaral (1996) reports on the manipulation or animation of the puppet in relation to the cinema, and in the former, its movement is always live, whether the actor-manipulator (or puppeteer) is apparent or not; in the case of cinema, the animation is given by mechanical means (film camera or mechanical optical devices).

The author⁶ gives a concept of animation, according to her

To animate is to capture energies from the object, energies from inert matter. And for this it requires, first of all, the will to want to do it and then a lot of concentration, without which nothing is obtained. According to B. Boie⁷, to animate is to evanesce, and to transfer, it is to make matter live, that is, it is to provoke a transformation of energy, it is magic. It is something that connects the living to the inanimate, resulting in the illusory life of matter [...]. (Amaral; Boie apud Amaral, 1996, p. 285)

And he adds that "animation is the relationship between movement and energy. To animate an object (masks, puppets, natural or functional objects) is to imprint on it movements endowed with energy. [...]. To animate an object is to charge it with energy" (Amaral, 1996, p. 286). That is, the puppeteer lends his energy to move the puppet, giving it life or soul. To summarize in general terms, the Animation (*anima* in Latin means soul, that is, life) of objects arose before Cinema, but the animation of static images arose with the second.

There is a classification when it comes to dolls that takes into account their manipulation and construction.

⁴ In the English language it is called puppet; marionette in France; fantoccio or burattini, the latter derived from the actor Burattino in Italy; called bonifrates from the Latin bonus frater – puppet of scoundrels; the word puppet is also used; and in Brazil it depends a lot on the region, such as the mamulengo (originally from the State of Pernambuco).

⁵ Unlike the actor who represents a character, the puppet actor-manipulator gives importance to the puppet, he does not represent a character, he is the character all the time.

⁶ Ana Maria de Abreu Amaral holds a degree in philosophy (1950-52) from USP; Librarianship (1954-56) from the School of Sociology and Politics Foundation of São Paulo (FESPSP). Master in Theater (1981-83), specialty puppet theater and first doctor (1992-1995) in the area of puppets. He currently teaches at USP, in the area of performing arts. She has published four books in her area: Marionette's Theater in Brazil (1994); Theater of Animated Forms (1st in 1991, 2nd in 1993 and 3rd edition in 1996); Teatro de Animação (1997) and The Author and His Doubles (1st edition in 2002 and 2nd in 2004). He is a relevant reference in the area of Animation Theater.

⁷ BOIE, Bernhild. L'Homme et ses Simulacres, Paris, Corti, 1979.

Thus, a puppet is the puppet moved by wires; puppet, or glove puppet, is the puppet that the puppeteer wears or wears; shadow doll refers to the figure in a flat shape, articulated or not, visible with light projection; stick dummy is a dummy whose movements are controlled by sticks or sticks; Marauder is also a glove puppet that the puppeteer wears and with his hand articulates the puppet's mouth. The actor dressed as the puppet character can be a puppet mask or body mask. (Amaral, 1996, p. 71-72)

Following the classification above, let's talk about each of them and add Bunraku, the puppet theater of Japan, the theater of objects and animated forms, addressing their important aspects and a little of their history.

The term puppet originated in the century. Deriving from the French word *Maries*, which was the name given to a type of wood with which images were carved (usually of the Virgin Mary, being *mariola*, *marotte*, *marion* or *marionnette*, variations referring to small images of the Saint).

Complex in construction and difficult to manipulate, they can have dozens of threads that converge to the manipulation cross, where they are within reach of the puppeteer's hands. It is a genre that allows movements close to human movements. Because it is driven by wires, the puppet moves slowly and delicately. For the development of the manipulation technique, puppeteers need to know the behavior of the movement of a pendulum applying to the puppet. (available at: <http://www.giramundo.org/técnica/fio/htm>)

The appearance of the puppet is ancient, with traces in China and Greece. In Greece there are references to Xenophon, Lucian, Homer, Socrates and Plutarch. About these puppets it is known that "they were mime actors who also performed with small figures controlled by wires, that is, puppets. Among them is Potheinos, a puppeteer so famous that he even filled the great Theater of Dionysus." (Amaral, 1996, p. 102)

Thus, "[...] the origin of the puppet is more linked to the automatons [mechanical puppets] of Egypt and China (then powered by steam). In puppets there is a concern for the perfect copy of man, his body, his movements" (Amaral, 1996, p. 166). That is, its structures (joints) and movements are a simulacrum of the human body.

In Burma (a former British colony, today it has been under military rule since the second half of the last century) yarn dolls are very popular. "The puppets are of a dizzying richness and assembled with admirable ingenuity" (Borba Filho, 1966, p. 10). Chinese puppets have the same characteristics as Burmese with a refined refinement and surprising technical mechanism. Its application in the classroom has to be adapted, with the construction of simple dolls connected with wires by the students.

In Japan, the puppets were imported from China called Ito-Tsoukai.

Puppet theater has existed in Japan since ancient times, including puppets, hand puppets, and other types. It is believed that puppets arrived in Japan in the early 8th century, coming from Central Asia, through China and Korea. Around the 16th century, this type of theater also began to be appreciated by the popular class, as a means of entertainment. (available at <http://www.fjisp.org.br>)

Puppet or Glove Puppet is the puppet of a popular, playful and satirical **character**, most related to the history of the puppet in the West. In the East, puppet theater is linked to ritual, historical themes, the divine, mysticism, the unconscious, or is linked to trance. In the West, it is linked to earthly situations, their relationships, social situations or poetic aspects related to reality. And its evolution parallels the evolution of masks.

Due to its anarchic, comical and contesting character, the glove puppet identified itself with popular themes, creating its own language and preferring the street as its theater. Difficult to manipulate, this puppet demands a lot from the puppeteer who must sometimes manipulate and interpret two characters at the same time. (available at www.giramundo.org/tecnica/luva.htm)

The popular puppet was introduced to dialogue and conflict. This popular theater is influenced by the Greek Doric mime⁸, the Roman Atelana (short comedy plays in ancient Rome) and the Turkish shadow theater (Karagoz⁹). From this derives the Pulcinella (one of the characters of the *comedia dell'arte*) in Italy; The jumping jack brought to France by Giovanni Briocci in the century. XVII; the Punch in England taken by Pietro Gimondi¹⁰ (a great promoter among the countries of Europe and Eurasia), in this country Punch gets a woman Judy, a son and a dog; the Guignol of Lyon having several versions about its origin in this French city; Kvo in China (he was very active and distributed clubs); Schah Selim in Persia; Putti-wallah in India; and so it reaches several countries.

In Brazil, the history of popular puppets dates back to the eighteenth century (although there is news of animated nativity scenes since the century. XVI), according to Luiz Edmundo cited by Hermilo Borba Filho (1986), which characterizes three types of puppet theater in Rio de Janeiro at the time of the viceroys when he calls it: door puppet (short shows that took

⁸ In the ancient Greco-Roman theater, it was a popular farce, interspersed with dances and games, in which the characters and customs of the time were imitated (source: Aurelius dictionary online from the Windows package).

⁹ In the eleventh century d. C. in India there are traces of an important figure: the sutradhara (the man who pulls the thread); the text was improvised and of a religious character whose main character was the vidoucahka, a brahmin (priest of the Hindu religion), dwarf, hunchbacked, with huge teeth, yellow eyes, bald, ridiculous in expressions, clothes and gluttony (gluttony); Playful, rude, beats everyone, speaks the popular language and etc. He is the father of karagoz, punch, guignol, puppet, that is, he is the ancestor of glove dolls all over the world.

¹⁰ Gimondi, when promoting his work, originated descendants of Punch such as: Hanswurt (Germany), Kasper (Austria), Vitez Laszle (Hungary), Kasperek (Netherlands) and Petrushka (Russia).

place at the doors or windows of houses for passers-by); puppet of capote (men used their body as a walking stage, wearing large and wide capes, having a boy inside to manipulate the puppet and the man still played an instrument), whose origin goes back to China in the XVIII century. XVIII; and puppet room or opera puppets (construction of a closed place for the presentation of puppets with an entrance fee). In other regions¹¹ it is a tradition and its origin is ancient. The most characteristic of the glove dolls with a more precise history is the mamulengo¹² (name whose derivation comes from Mané Gostoso or Mão Molenga) from Pernambuco.

As for the construction, the head can be made of wood, putty, styrofoam or cardboard or others mounted on a cloth sweater. The hands can be made of cloth, wood and etc.; The body (sweater) is usually made of fabric, not excluding other processes. The parts of the puppet are made with molds, later attached.

The glove doll is the best known and most practiced in the world, enchanting with its themes, its manipulation that is difficult and its proximity to the people. Its manipulation is through the index finger on the head, middle and thumb to move the arms, or another position, since this is not a rule it is quite flexible the position of the fingers. As a result, its use by 11-year-old students improves their motor coordination, creativity and collectivity.

The Shadow Doll has its origin dating back to China, whose records date back to 5,000 BC. From there through travelers it spread to the East and then to the West. Shadow theatre is usually confused with Chinese shadows. The so-called Chinese shadows are confused with shadow dolls, but they have a different process; by using hands, fingers or accessories combined with these to design people or animals.

Shadow dolls were very popular in China. It basically consists of a light source that projects the shadow of a figure, transparent or not, on a white screen. It was the first projection of an image in history of moving figures or shapes on a white screen (or fabric) before cinema.

These puppets were always related to the Opera. The themes were traditional fantastical stories taken from popular myths. From the century. Human dramas are incorporated mixing with myths and legends. The characters were old, warriors, young

¹¹ With different denominations such as: Brigueta or João Minhoca in Minas Gerais, João Minhoca in São Paulo, Rio and Espírito Santo; Mané Gostoso in Bahia; João Redondo in Rio Grande do Norte; Babau (Derived from the mamulengueiro Dr. Babau – pseudonym of Severino Alves Dias) in certain areas; Benedito in others.

¹² It is a popular entertainment well known in Pernambuco, where a cloth is spread on a small stage, behind the cloth the trained puppeteers are movement and speak to the puppets. The themes are the most varied, ranging from biblical to present. The authors receive a small pecuniary aid at the end. Mamulengo is a type of puppet, whose word derives from two sources: from Mané Gostoso (puppet of engonço – hinges – endowed with movement in the legs and arms) of its diminutive Manu exchanging the n for m and lengo-lengo (corruption of lenga-lenga – tedious and monotonous), then adding dar mamulengo; or it derives from the expression molengo or mão molenga (because of the mobility and skill of the puppeteer's hand) with reduplication (mo) appearing momolengo, by popular modification, came mamolengo and finally mamulengo (substitution of o for u).

literate, feminine and clowns. The performances were always accompanied by music (flutes, violas, oboes, cymbals and gongs).

In this sense, "the shadow theater, which emerged in Egypt during the twelfth century AD, provided stimuli for the representation of popular legends and historical events. Its form and technique were inspired by the East" (Berthold, 2004, p. 15). In Egypt, mechanized images also appeared, passing to China, passing through several countries. It is a heritage fixed in the movable nativity scenes of the Middle Ages.

In Turkey Karagoz (name meaning "black eye") is the hero of shadow theater and accompanied by his friend Hacivad (among other characters), being made of leather or parchment and moved by sticks. The first is clumsy, hypocritical, brutal, selfish, rude, libidinous and had a huge sexual organ. The second knows/knows everything; He sees/studied everything and experienced all things. They influenced the popular puppet theater with their trickery and adventures.

In India, the puppets date back to the year 200 BC and linked to religion, it is an epic theater, whose stories are taken from the Mahabharata/Ramayana¹³. The shadow figures of the Indian theater were made of leather, finely worked and projected.

In Indonesia, particularly on the island of Java, it received influences from India for spending many years subjugated to it, including cultural, highlighting the shadow theater. Dalang is the puppeteer or priest, musician, poet, advisor and narrator in the shows.

Wayang¹⁴ in Javanese is the same as shadow theatre and is a tradition maintained to this day. The stories of the Mahabharata and Ramayana adapted and expanded. In the Javanese shadow theater it is much more refined than the Indian and its figures are delicately carved in fine leather and adorned with designs in fine strokes, in addition to having joints. The shadow theater in the 6th year of Elementary School will work on the notions of projection, imagination and plot construction with a simple puppet to make.

The stick doll has its origin on the island of Java, called Wayang Golek (Golek means round, plastic) is one of the types of stick figure on this island. Stick Puppet (Manipulated by sticks or sticks) is mounted on a main stick that supports the set, this genre is derived from the Wayang, puppet from the island of Java, Indonesia carved three-dimensionally in wood. Normally, the puppet has only one stick. Easy to manipulate and build with the help of the Art

¹³ They are poems that deal with demons, heroes, villains, lovers or the fights between one or several tribes. The Mahabharata is a Hindu epic poem with ninety thousand poems, being a compilation of various authors. The Ramayana is an epic poem about the story of Prince Rama and Princess Sita.

¹⁴ There are several types of Java dolls: Wayang purwa (ancient shadow doll); Wayang golek (three-dimensional stick figures made of wood); Wayang kruchil or klittik (they were small made of wood, flatter and equipped with leather armrests); Wayang drink or drink (now almost extinct, they were figures painted on rolls of fibrous paper or cotton and pass to the spectators as the story is narrated; it is the most remote ancestor of the cartoon).

teacher, it develops various motor and imaginative skills in children, whether it is the tringle. When two sticks are present, the puppeteer must be very skilled to operate them or have an assistant. The puppet is supported and controlled by sticks or rods, which can be made of wood, plastic, or light metal (e.g., aluminum).

The tringle doll is a variation, of the many of the stick doll. The tringle (French term meaning rod or rod) has a metal rod fixed to the head and a rod moves the limbs (legs and hands) in a simplified way. This is a tradition in southern Italy, Belgium and northern France, having great mobility. He is considered the precursor of the puppet of wires, the marionette. Because of the movement with iron rods or other metals, the tringle doll develops more dynamic, abrupt and agile movements.

Marote, on the other hand, can have a single rod perfect for extras. It is a very old puppet whose origins are lost in time. There are records of terracotta puppets with rods in Greece. But usually the puppet has articulation in the mouth and one of the limbs is manipulated by the puppeteer by means of a stick. It can also be manipulated using the manipulator's arm, the other arm moves the mouth, it is one of the types of direct manipulation. For children, a simpler doll is made, whose handling is more comfortable.

The Giant Puppet, usually more than 2, sometimes exceeding 3 meters in height, used in folkloric manifestations and street shows, are habitable puppets, that is, the handler dresses the Puppet. The best known dolls are the "Midnight Man" and "Midday Woman", popularly called Bonecões de Olinda. To be used in school, only if a pedagogical project is made for its construction and manipulation.

They are built in an artisanal way, composed of structures with bamboo, rolled paper, wires and even steel rebar. The highlight of these dolls is in the making of the head, which is usually produced by the technique of papering, a combination of chopped newspaper soaked with gum made with flour or starch. Made in successive layers of paper and gum, this technique allows the creation of a texture that, after drying, becomes rigid, similar to wood that is finally painted. The doll's body is covered with calico fabric and armrests filled with paper or foam are placed.

Bunraku (derived from Uemura Bunrakuken¹⁵) is Japan 's traditional puppet theater. It consists of the joint manipulation of puppets by three or more people who, dressed in black, blend in with the background of the scenery of the same color. Originally, the Bunraku puppets were smaller than the current ones, had no legs and were manipulated by a single manipulator.

¹⁵ At the beginning of the century. Bunrakuken transformed Osaka into a center of puppet theater and a new interest in puppets. The theater founded by him in 1871, is still remembered today, and his name associated with Bunraku.

There are visual records of the Ebisu-kaki (ancient puppet handlers) who carried a box hanging around their necks and manipulated the puppets from it, they were pilgrims constantly moving. From 1734, the dolls got larger with the weight ranging between 20 and 25 kg or reaching the weight of a child. Measuring from half to two-thirds of a person's height, Bunraku dolls are assembled with independent parts. The Bunraku puppets are true works of art in terms of construction and manipulation.

The head is made of wood (usually hinoki – Japanese cypress, or kiri – light wood from the paulownia tree, they are true works of art), shoulder frame (overlapping layers of soft vegetable foams are placed in the case of a doll, for the elders they were less thick layers, in the warriors broad and high shoulders, in an elder a drooping shoulder), torso (made of papier-mâché or quilted fabric that takes shape when covered by clothing), arms, hips (outlined by a bamboo hoop), legs (the dolls usually because of the long kimono did not have legs and feet, except in the play *The Double Suicide in Sonezaki*), hair, sashigane (40 cm rod attached to the doll's arm at the elbow) and costumes.

The head is crudely carved as well as marking on the block of wood, sawing the two parts lengthwise and excavating the parts by placing the mechanical devices to move the eyes, mouth and eyebrows, I put the two halves together with glue and lacquers the surface in such a way that it seems to be made of porcelain. Color is an index of personality. The white for goodness and virtue (priests, children, young women); red for warriors; red for officers and dark pink for strong or powerful personalities. The neck fits the head, a little looser for dolls and inclined for dolls. There are various types of head, arm, and hand made with hinoki (the Japanese cypress) and worn according to paper. The complexion (skin color) of the dolls is white and their faces are carved with sad features, very difficult to reproduce with a doll.

The simplest dolls are called tsume, which are smaller and operated by a hooded manipulator who moves his head and right arm, while the left is sewn to the kimono because it remains motionless. Already, the costumes or clothing were originally made by the manipulator, but nowadays when it is quite elaborate or high cost it is made by the company's seamstress who is a specialist in the clothing of dolls. The costumes are made with a horizontal opening in the back, where the handler inserts his hand. Meanwhile, on the neck there is a cable that fits into a hole in the center of the shoulder frame. From this same frame, hang arms and legs, connected by wires. The Bunraku wigs are made by a hair craftsman with some experience and knowledge of about 100 hair styles, who is responsible for the renovation of all the wigs, as well as putting them on the heads of the dolls, fixing them,

repairing them and modifying them when necessary. The hair of the dolls has as raw materials human hair or yah hair, a kind of Tibetan ox.

Bunraku reached its apogee in the seventeenth and eighteenth centuries, having as its great playwright Chikamatsu Monzaemo (1653-1724), known as Shakespeare of Japan, together with Gidayu (1651-1714) an artist (director and owner of puppet theater and creator of the same) made an art of high literary and artistic level.

When the piece is of a mundane character, the three manipulators (the master and two assistants) are dressed in black, but if it is a traditional piece, the master (who controls the movements of the head – including the face, the right arm and supports the entire weight of the puppet – between 20 and 30 kg) is dressed in a special way, usually very colorful, leaving his face exposed. The other helpers, one controls the left arm and the other the legs or their suggestion to the dolls. You can take dolls or dolls of a similar size to Bunraku, which the children have and practice a manipulation with three students, it will work on cooperation.

Similar to Bunraku there is the counter puppet, it is derived from the Japanese Bunraku, which uses three manipulators per puppet, this genre has spread throughout the West giving rise to many variations. Among which, the curious form of theater stands out where the puppeteers dress in black and become invisible by the play of lights. This genre is informally called the balcony doll, because it is supported on a pedestal or table. Usually, the puppet is manipulated from behind, directly or through sticks, by one or more puppeteers. The same room adaptation is made for Bunraku.

A puppet character as already described by Amaral can be a body mask (a mask the size of the manipulator's body), as well as the giant puppets of Olinda, popularly called "Bonecões de Olinda", well known at the time of carnival. The best known being "The Midnight Man" and "Noon Woman". These dolls are called habitable as well. This type of puppet, as well as the giant puppet, only if it is for an entire class, through a pedagogical project.

The Theater of objects "is the designation to the theatrical form in which the object was not originally constructed for theatrical manipulation, it is usually an everyday object in which there was no interference in the matter with the specific purpose of creating a puppet" (site: www.antropologiasocial.ufpr.br). Automaton or mechanized puppets are used in object theater, but as objects.

In this way, "in everyday life, the object is functional, but in the theater of objects it passes into the world of the forms of signs and symbols" (Amaral, 1996, p. 213). "[...] The objects that at first seem to us to be simple things to be used, on stage are transformed, they appear loaded with ambiguities and symbologies" (Amaral, 1996, p. 213).

From this perspective, "[...] the theater of objects works fundamentally with functional objects; it sacralizes the object, it seeks, through it, to return to the sacred sense that previously existed in traditional puppet theater [...]" (Amaral, 1996, p. 291). "[...] The objects of our daily personal use are sacred objects to us. And the theater of objects invented a direct ritual between man and his object [...]" (Amaral, 1996, p. 291). About object animation festivals, "the first object theater festival took place in 1983, in Pau, France. Then again in 1984, under a new name, that is, micro or macro theater. The following year, in 1985, new meetings took place in Pau, France and Reggio Emilia, Italy" (AMARAL, 1996, p. 211). Micro or macro because in the theater of objects things are either small (or very small) or large (or very large). The micro and macro relationship is very pertinent in our age of technology or contemporaneity.

Within the theater of objects, we have a subdivision called object-image theater that "[...] they are images that can be created with objects, as well as figurative representations or even abstractions created with light effects" (Amaral, 1996, p. 231). This theater "[...] it is object, light, stage, time and movement" (Amaral, 1996, p. 232). Both object theater and object-image theater are easily adaptable to the school reality, where students will bring the objects and with the mediation of the art teacher will carry out the narratives and manipulations.

Animated forms¹⁶ "is the term used for the animation of 'things' that do not fit as objects or puppets per se, although Ana Maria Amaral uses the term as equivalent to what is currently called animation theater, in the sense of representing all animation operations on stage" (website: www.antropologiasocial.ufpr.br). This technique mixes lighting, music, special lamps, and others to create abstract or metamorphic shapes. The first steps of change to reach the theater of animated forms were taken by Alfred Jarry (1873-1907), a French playwright who transposed from the language of Puppets to the language of theater of actors and their innovations in relation to the displacement of situations and shots; the absurdity and grotesque of the characters and the licentiousness of the text. Then Edward Gordon Craig (1872-1966), an English playwright, introduced symbolic gestures (as in Teatro Nô – Japanese mask theater), where the actor had to control his body without being affected by

¹⁶ Name adopted in Ana Maria Amaral's research since the 80s and according to her in her book *Teatro de Formas Animadas* (1996), "the theater of animated forms can be considered an evolution of puppet theater. But it is a broader theatrical form, in which the puppet is only one, among others, of its forms" (p. 244). According to the author, they can be elastic bands that stretch, extend, grow or disappear; super-realistic or abstract masks; machines that appear to think; it can be a beam of light that chases the actor taking his place in the scene, or colored lights forming figures; Music is also used as an effect. This form of theater has affinities with *performance*, that is, it is a hybrid form of animation, mixing the maximum or minimum of technique.

the ego and introduce the puppets, eliminating emotions (the puppet would help the actor to free himself from overly realistic interpretations).

The futuristic synthetic theater full of symbols, various ideas, many situations and rare words, is a show composed of combined, fitted, confused facts, fragments and improvisations. Dadaism with its evasion of the senses, but linked to trance, is a return to the most primitive forms of communication, so the mask, the sounds and the dance would vent unknown inner sensations. Surrealism and its return to the inner self, to psychic automatism and dreams. The French playwright, writer and director Artaud (Antoine Marie Joseph Artaud, 1896-1948) preached a return to ritual and a theater based on myths, which are updated (more contemporary). The performance has a great contribution, because any space is good, the unexpected is part of the presentation and in it everything is symbolic.

On the other hand, "the theater of animated forms, almost always non-verbal, is close to Jung's theory of free association, according to which any irregular and accidental form is capable of triggering an associative process" (Jung¹⁷ apud Amaral, 1996, p. 301). In this theatre what matters most is the movement, the dynamism of the form. It is another way, similar to object theater, of performing in the classroom with 6th grade students.

The ventriloquist uses the artifice of speaking without or slightly opening his lips, giving the impression that the voice is that of the dummy he manipulates, at the same time that he manipulates a dummy. The actor/manipulator conceals the natural timbre of his own voice and engages in a true dialogue with the inanimate piece, which contributes to reinforce the illusion, through a mechanism behind the puppet's body, which is handled by the ventriloquist. Like the giant puppet and the puppet character, this type of puppet, even adapted, requires more time and interdisciplinary pedagogical work at school.

Sock-puppet (Puppet or sock puppet) is also known as puppet or sock puppet. It is made, as its name suggests, of sock and other elements in fabric or button for the eyes, tongue that are sewn or glued to the main part which is the sock (the body of the doll). It can be finished with paint combined with the elements mentioned above. Basically it's creativity, sewing and, of course, a sock that can be thick or thin, smooth or textured for the magic to happen. One of the types of best adaptation is to use in the classroom with 6th grade students, because it uses accessible material that requires a lot of creativity.

The animation theater still preserves its old or renewed techniques, reaching today the Theater of Animated Forms, its evolution. The puppets are still used in movies, either as supporting actors or main actors, one of the classic examples is the "giant" monkey King

¹⁷ Carl Gustav Jung (1875-1961) was a Swiss psychiatrist. And his cited work is "O homem e seus símbolos" (Rio de Janeiro, nova Fonteira, 1964).

Kong (1933). On the other hand, the puppets reached TV, and today many programs use or used them. A classic example is the *Muppets* (*translation: dolls*) of Jim Henson (1936-1990), his Glove dolls (in special foam and with sticks) gained a large audience. In Brazil¹⁸, currently, the best known case is "Louro José" who hosts the program "Mais Você" (Globo) together with Ana Maria Braga (1949-), was manipulated by Tom Veiga¹⁹.

In short, the educational potential of the Theater of Animated Forms presented above "[...] from the knowledge of its historical and aesthetic aspects, to construction and experimentation, through the body investigation of the artist/actor-manipulator, etc., are potentially important as sources of methodological production for art teachers, especially in basic education [...]" (Araújo and Santos, 2023, p. 87). By fostering the incentive to collective work and interaction inherent to theater, placing the student as the protagonist of their learning, this methodology can be associated with active methodologies in today's society.

4 METHODOLOGY

The present research is characterized as qualitative and exploratory, adopting a descriptive and interpretative approach, with the objective of analyzing and understanding the Animation Theater in its various forms, techniques and pedagogical possibilities, with emphasis on the teaching of Art to students of the 6th year of Elementary School II. present in the practices of Animation Theater.

The main methodological procedure was bibliographic and documentary research, which involves a survey and analysis of books, scientific articles, dissertations and specialized journals. This stage allowed the identification of popular and contemporary traditions, as well as specific techniques of puppet making and scenic manipulation, in addition to historically contextualizing Animation Theater in Brazil and in other cultures, with the Japanese Bunarku.

¹⁸ Several programs use or have used puppets or mascots, such as, for example, Xaropinho (manipulated by Eduardo Mascarenhas), from the program *Ratinho Livre* (Record TV), the puppet dog Uóli (manipulated by Marcos Lima) from the program *Note e Anote* (Record TV), the monkey Kinho (manipulated by Eberson Taborda) from *Escolinha do Barulho* (Record TV), the alien Ed from *Domingo Legal* (SBT) and the puppet Guinho (manipulated by Anderson Clayton), who accompanied the culinary artist Palmirinha Onofre (1932-1923) on her programs.

¹⁹ Neilton José Veiga Júnior, better known as Tom Veiga (1973–2020), was the actor/handler of Louro José from 1997 until his death due to a stroke in 2020. Louro José was created, a parrot puppet, for the *Note e Anote* program on TV Record to interact with the presenter, making comments, jokes and gaining the sympathy of viewers. In 1999, Ana Maria Braga went to Rede Globo taking the Doll with her. On TV Globo, Louro José got a new look and his eyes moved by remote control, giving more realism to the manipulation. The puppet participated in several programs and soap operas on Globo, even recording an album in 2003, in addition to a track on another album with Ana Maria Braga. Since April 2022, the character has changed his name, being Louro José's "son", called Louro Mané and acted/manipulated by Fábio Caniatto.

In addition, the research carried out a comparative and systematic analysis of the different forms of animation theater, describing its history and its construction techniques, typologies and possibilities of pedagogical application. This analysis was articulated with the BNCC (2018), aiming to foster educational proposals that enhance artistic learning, creative expression and the sensitive development of students. In this sense, "[...] the National Common Curriculum Base develops and, to a certain extent, updates Ana Mae Barbosa's proposition when it proposes six dimensions for the approach to the teaching of Arts: creation, criticism, aesthesia, expression, fruition and reflection (BNCC, p. 195-196).

In short, the research demonstrated that, with exceptions such as Bunraku and Ventriloquist, it is possible to adopt an art methodology that uses playful learning with 6th grade students. The analysis allowed the construction of a consistent theoretical framework, capable of guiding the application of the practice of animation theater in the school context, providing subsidies for teachers and students to experiment with different techniques and forms of expression of the puppets. The methodology adopted ensures not only the historical and technical understanding of the Puppet Theater, but also its educational and transformative potential in the school environment.

5 RESULTS AND DISCUSSIONS

The analysis carried out allowed us to identify that the Theater of animated forms is a rich and diversified artistic language, capable of interacting body, objects and imagination, creating significant aesthetic experiences for students. From this point of view "[...] of the methodological practice in the classroom, the Theater of Animated Forms can be a tool capable of building a line between history, Art and education, in an interdisciplinary way, capable of encompassing different themes and realities, in addition to constituting a thin line between the imaginary and the real. [...]" (Araújo and Santos, 2023, p. 86). The data obtained in the bibliographic research confirm that this approach provides more playful, sensitive and creative artistic learning opportunities in the school context.

Waszkiel (2019) corroborates that the theater of animated forms has a plural character, allowing multiple languages and experiments, a fact observed in the diversity of techniques analyzed in this article. The research proposes that, in the pedagogical context, these different forms can be adapted to the motor and cognitive skills of 6th grade students, stimulating coordination, body expression, narrative and creativity in the making of the puppets.

Araújo and Santos (2023, p. 86), point out that "[...] the methodological perspective in this field can stimulate the collectivity and contextualization of various themes, in addition to

enabling the Arts teacher to dialogue between different fields of knowledge." This aspect was observed as a point of convergence between cultural practice and artistic education, strengthening the pertinence of the pedagogical use of theater in animated forms. The analysis of oriental traditions, specifically Bunraku, according to Giroux and Suzuki (1991) and Kusano (1993), proves the aesthetic and technical complexity of this modality. However, despite their sophistication, some techniques can be adapted to the school context, such as coordinated manipulation with the theater of objects and the joint narrative, fostering the understanding of cooperation, discipline and rhythm in the construction of the scene.

In the pedagogical field, Cavalcante (2010) and Silva Filho (2010) point out that puppet theater contributes significantly to artistic and teacher training, integrating sensitivity, corporeality and critical thinking. For Nascimento, Engroff and Bem (2023) highlight that the use of puppets and animation techniques in school provides interdisciplinarity, as "[...] for the construction of puppets and silhouettes there is a need for some experience with visual arts techniques; for the elaboration of a narrative or script, some specificities in the area of literature and/or dramaturgy [...]" (Engroff, De Bem e Nascimento, 2023, p. 178).

Also for Nascimento, Engroff and Bem (2023, p. 178), active participation occurs in the "[...] construction of more complex puppets and articulated puppets there is a need for notions of mechanics and the functioning of gears [...]" and the students' body expression in the manipulation of puppets and objects, "[...] a body is needed that is able to perform the innumerable body scores as happens in the language of theater and dance." In addition, the research showed that the practice of Puppet Theater is aligned with the objects of the BNCC Art Teaching (2018), which values the artistic, expressive and cultural development of students.

In general, the results indicate that Animation Theater, when incorporated into the Art curriculum, enables a rich and accessible methodology, efficient in strengthening learning, creativity, body expression and cultural knowledge. At the same time, the discussion highlights the need for specific teacher training and greater dissemination of practices and references on the subject, especially in local contexts such as São Luis do Maranhão, where initiatives such as those of the Casemiro Coco Group are fundamental.

6 CONCLUSION

The research proved that Animation Theater is an artistic language, historically consolidated and with great pedagogical potential, especially in the teaching of Art to students in the 6th year of Elementary School II. By integrating body, object and imagination, this

practice will provide expressive and sensitive experiences, stimulating creativity, motor coordination, narrative and critical thinking of students.

It was found that there is a scarcity of theoretical and practical references about Animation Theater in Maranhão, especially in São Luis. In this sense, initiatives such as this academic research are fundamental for the dissemination of knowledge of the history and techniques of puppets for local study. In this context, the contributions of the Casemiro Coco Group stand out, whose training actions and academic productions collaborate to disseminate and strengthen this language in the region.

In the light of the theoretical references analyzed, it was possible to recognize Animation Theater as an effective methodology for teaching Art, as it contributes to the development of sensitivity, corporeality, creativity and critical thinking, in line with the principles of the National Common Curricular Base (BNCC). In this sense, puppet theater is a precious curricular component for the teaching of Art and that can "[...] contribute a lot to the educational and pedagogical development of students. It allows the exploration of diverse themes, in addition to mobilizing atmospheres of production of meaning, creating an environment conducive to reflection and dialogue." (Engroff, De Bem e Nascimento, 2023, p. 187)

Thus, it is concluded that the insertion of Animation Theater in the school context expands pedagogical practices and contributes to the more significant aesthetic and cultural formation of students. In addition, the research indicates that this hybrid modality of theater is an effective methodology, applicable and based on the BNCC (2018), efficient in articulating tradition, technique, production and creativity, promoting the aesthetic, cultural and expressive training of students. In addition, the research emphasizes the need for greater teacher training and pedagogical resources to corroborate the application of this artistic language in school.

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