Course Description and Overview
This course will explore the connections between historic mask and puppetry and how they translate into viable modern works of art and performance. We will investigate the origins of the use of masks and puppets for ancient ritual, religious ceremony and social commentary in different countries and cultures. We will examine the similarities across cultural divides and understand the creation of a universal language by exploring and discussing the physical features and movements that cross over every culture.

Learning Objectives

• ANALYSIS: To increase the student’s ability to analyze creative endeavors, including describing them with appropriate vocabulary, examining their formal elements, and engaging in research to understand their context.

• MAKING: To expand the student’s knowledge about the creative process, as exemplified by specific works studied and by the making of creative works.

• CONNECTIVITY: To deepen the student’s appreciation of the connections between creative endeavors and the concurrent political, religious, and social conditions; show how these endeavors fulfill cultural functions or fill cultural needs.

• CONTEXT: To enrich the student’s discernment of creative production by increasing the knowledge of its theoretical, historical, and aesthetic bases across history and cultures.

• ENGAGEMENT: To develop an understanding of the universality of the human condition through the use of masks and puppets.

Required Texts and Class Materials

*Masks: Faces of Culture* by John W. Nunley and Cara McCarty

*Puppetry: A World History* by Eileen Blumenthal

Drawing or Tracing Paper

Colored Pencils
**Additional Supplemental Texts**

*Mask Makers and Their Craft: An Illustrated Worldwide Study* by Deborah Bell

*The Art of the Puppet* by Bill Baird

*Masks of the World* by Douglas Condon-Martin

*Masks and Masking: Faces of Tradition and Belief Worldwide* by Gary Edson

*Japanese No Masks* by Friedrich Perzynski

*Masks of Mexico: Tigers, Devils, and the Dance of Life* by Barbara Mauldin

*The World of Puppets: from Ancient Egypt to Modern Day America to Malaysia* by Rene Simmen

*Punch and Judy: A Short History with the Original Dialogue* by John Payne Collier

**Description of Grading Criteria and Assessment of Assignments**

Point values are assigned to individual projects & assignments listed below. The final course grade is earned on the accumulated points for all assignments based on the following scale:

- **A= 100--94, A-= 93--90, B+= 89--87, B= 86--84, B-= 83--80, C+= 79--77, C= 76--74, C-= 73--70,**
- **D= 69--60, F= below 59**

Assignments turned in late can not receive the total point value unless advance arrangements have been made between the student and teacher or in the case of exceptional circumstances.

There will be no unexcused absences.

Bring your laptop to class if possible to facilitate research in class

**Grading Breakdown**

**PROJECTS**

- 7 Deadly Sins 3 pts.
- Animal Mask Design 10 pts.
- Puppet Report 10 pts.
- Commedia Paper 8 pts.
- Midterm Exam 10 pts.
- Quizzes 28 pts.
- Final Paper 15 pts.
- Final Exam 10 pts.

**TOTAL** 100 pts.

**Project Grading Matrix**

- **A -Excellent. Solved problems. Understood the subject and assignment. Communicated ideas clearly.**
- **B– Good. Nice ideas, but lacking depth of thought.**
- **C– Average. Ideas begun but not explored sufficiently.**
- **D – Below average. Less than half done; incomplete thought.**
- **F – Minimal work; lacking thought. Unturned in.**
Assignment Submission Policy
All projects will be presented in class the day they are due.

WEEKLY CLASSES AND ASSIGNMENTS

WEEK 1
Jan. 12  Introduction to class.

Jan. 14  Create Mask Designs for the Seven Deadly Sins. Examine in class how static facial expressions convey non-verbal depictions of Wrath, Gluttony, Lust, Sloth, Greed, Envy, and Pride.
Assignment: Research masks created by a specific assigned African tribe.
Draw or trace an iconic example of a mask. Bring research to help describe details of mask.
Write 1-2 page paper on the masks of the tribe and describe how the mask was used and the colors and materials used to achieve the chosen iconic mask.
Assignment: Read Introduction and Chapter One -“Prehistory and Origins” of Masks Faces of Culture.

WEEK 2
Jan. 19  Quiz on Introduction and Chapter 1.
Focus: African Tribal Mask
Present African Tribal Mask assignment for discussion.

Jan. 21  Continue to explore African ceremonial masks .
Assignment: Read Chapter Two -“Rites of Passage” in Mask Book.

WEEK 3
Jan. 26  Quiz on Chapter 2.
Focus: Greek masks - from Ritual to Theatrical

Jan. 28  Focus: Egyptian Masks - The Art of Death
Assignment: Read Chapter 3 -“Festivals of Renewal”

WEEK 4
Feb. 2  Quiz on Chapter 3
Focus: Native American/Inuit/Aboriginal- Ceremonial Masks

Feb. 4  Focus: Native Mexican and South American Masks - Day of the Dead
Assignment: Read Chapter 4 -“Men as Women”
Assignment: Mask Project Due Feb. 25 - Individually Assigned Designs

WEEK 5
Feb. 9  Quiz on Chapter 4
Focus: Asia - Theatrical Mask
Feb. 11  Focus: Asia Ceremonial Masks
Assignment: Individual 2 page paper assignment on Commedia dell’Arte characters
Assignment: Read Chapter 5 -“Theatre”

WEEK 6
Feb. 16  Quiz on Chapter 5
Focus: Commedia dell’Arte - How masks define character
DUE: Commedia dell’Arte Paper

Feb. 18  Focus: Carnivale - historic through modern ceremony
Assignment: Read Chapter 6 -“Offense/Defense”

WEEK 7
Feb. 23  Quiz on Chapter 6
Focus: Modern Practical Masks - Protective in sports and war.

Feb. 25  MIDTERM EXAM
Assignment: Read Chapter 1 -“Origin of Species” in Puppetry: A World History

WEEK 8
Mar. 1  Quiz on Chapter 1
Focus: Puppetry - an historic view

Mar. 3  Focus: Mumenshanz - the artful manipulation of the human form
Assignment: Read Chapter 2 -“Show Breeds”
Assignment: Research Project - individual assignments in class to be presented weekly by groups: A through G

WEEK 9
Mar. 8  Quiz on Chapter 2 -“Show Breeds”
Focus: Hand Puppets - Punch and Judy - a history

Mar. 10  Group A - Present Hand Puppet Assignments for Discussion in Class
Assignment: Read Chapters 3 and 4 -“High-Wire Acts” and “Casting Characters”

SPRING BREAK

WEEK 10
Mar. 22  Quiz on Chapters 3 and 4
Focus: Marionettes - from ancient through Bill Baird
Group B - Present Marionette Assignments for Discussion in Class
Mar. 24  Focus: Bunraku - a tradition  
Group C - Present Bunraku Assignments for Discussion in Class  
**Assignment:** Read Chapter 5 -“Puppet Masters”

**WEEK 11**  
Mar. 29  **Quiz** on Chapter 5  
Focus: Rod Puppets - Indonesian and Javanese.  
Group D - Present Rod Puppet Assignments for Discussion in Class

Mar. 31  Focus: Shadow Puppets  
Group E - Present Shadow Puppet Assignment for Discussion in Class  
**Assignment:** Read Chapters 6 and 7 -“Sex” and “Violence”

**WEEK 12**  
Apr. 5  **Quiz** on Chapters 6 and 7  
Focus: Abstract Puppetry - the Bauhaus and Larger Than Life puppets  
Group F - Present Abstract Puppet Assignment for Discussion in Class

Apr. 7  Focus: Modern American Puppeteers and their connection with the audience through the media.  
**Assignment:** Read Chapters 8 and 9 -“Politics” and “And Other Public Service”

**WEEK 13**  
Apr. 12  **Quiz** on Chapters 8 and 9  
Focus: the Art of Jim Henson  
**Assignment:** Final Paper - Due April 28

Apr. 14  Focus: Walk Around Characters - How animated characters come to life in 3-D costumes  
**Assignment:** Read Chapter 10 -“Crossing Between Worlds”

**WEEK 14**  
Apr. 19  **Quiz** on Chapter 10  
Focus: The Lion King - How large scale puppets changed the face of Theatre

Apr. 21  Focus: Warhorse and beyond  
**Assignment:** Read Chapters 11 and 12 -“Living on the Edges” and “Coda: Coming Full Circle”

**WEEK 15**  
Apr. 26  **Quiz** on Chapters 11 and 12  
Focus: Puppetry in Film - Harry Potter, Lord of the Rings, and others in the genre.
Statement on Academic Conduct and Support Systems

Academic Conduct

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, Behavior Violating University Standards. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, http://policy.usc.edu/scientific-misconduct/.

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the Office of Equity and Diversity http://equity.usc.edu/ or to the Department of Public Safety http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us. This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. The Center for Women and Men http://www.usc.edu/student-affairs/cwm/ provides 24/7 confidential support, and the sexual assault resource center webpage sarc@usc.edu describes reporting options and other resources.

Support Systems

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the American Language Institute http://dornsife.usc.edu/ali, which sponsors courses and workshops specifically for international graduate students.

The Office of Disability Services and Programs http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, USC Emergency Information http://emergency.usc.edu/ will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.