

GESM 110 Masks, Puppets, and the
Manipulation of the Human Form
Spring 2016 Tues./Thurs. 9:30am - 11:00am
Location: PED 114e

Instructor: Christina Haatainen-Jones
Office: PED 114f - in the Costume Shop
Office Hours: Tues./Thurs. 11:00 - 2:00 by appt.
haataine@usc.edu mobile:818-468-6756

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.
African Mask & Paper	6 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.
<u>Final Exam</u>	<u>10 pts.</u>
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: Mummenshanz - 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.

Apr. 28 Focus: modern CGI and the future of film puppetry
 DUE: Final Paper

May 10 FINAL EXAM 8:00am - 10:00am

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 <https://scampus.usc.edu/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. 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/departement-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.