

**GESM 111**    **Masks, Puppets, and the  
Manipulation of the Human Form**  
**Spring 2020**    **Tues./Thurs. 10:00am - 11:50am**  
**Location: Online**

**Instructor: Christina Haatainen-Jones**  
**Office: PED 114f - in the Costume Shop**  
**Office Hours: Tues./Thurs. 12:00 - 2:00 and by appt.**  
[haataine@usc.edu](mailto: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  
*The Art of the Puppet* by Bil Baird  
Drawing or Tracing Paper  
Colored Pencils

### **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 cannot 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.

Keep your camera on your computer turned on when in class, unless circumstances restrict your use of the camera.

### Grading Breakdown

#### PROJECTS

7 Deadly Sins	3 pts.
African Mask & Paper	5 pts.
Commedia Paper	5 pts.
Heritage Animal Mask	10 pts.
Midterm Exam	10 pts.
Puppet Project	4 pts
Puppet Report	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 initial ideas.

C– Average. Ideas begun but not explored sufficiently. Could benefit from more effort or depth of thought.

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. 19 Introduction to class. Review Syllabus.

Jan. 21 In class: 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 specific assigned African tribe.

Draw or trace an iconic example of a mask. Bring research to help describe details of mask to present in class.

Write 1-2 page paper on the masks of the tribe. Describe how the mask was used and the colors and materials used to achieve the chosen iconic mask.

**Read:** Introduction and Chapter One - *Masks Faces of Culture* - "Prehistory and Origins"

#### WEEK 2

Jan. 26 **Quiz** on Introduction and Chapter 1.

Focus: African Tribal Mask

Present African Tribal Mask assignment for discussion.

- Jan. 28 Continue to explore African ceremonial masks.  
**Read:** Chapter Two - "Rites of Passage" in Mask Book.
- WEEK 3**
- Feb. 2 **Quiz** on Chapter 2.  
 Focus: Greek masks - from Ritual to Theatrical
- Feb. 4 Focus: Egyptian Masks - The Art of Death  
**Read:** Chapter 3 - "Festivals of Renewal"
- WEEK 4**
- Feb. 9 **Quiz** on Chapter 3  
 Focus: Carnivale- historic through modern ceremony
- Feb. 11 Focus: Native Mexican and South American Masks - Day of the Dead  
**Read:** Chapter 4 - "Men as Women"
- WEEK 5**
- Feb. 16 **Quiz** on Chapter 4  
 Focus: Native American/Inuit/Aboriginal- Ceremonial  
**Assignment:** Heritage Animal Mask Project - Due March 2
- Feb. 18 Focus: Asian Theatrical and Ceremonial Masks  
**Assignment:** Research assigned individual Commedia dell'Arte character and write 1-2 page paper describing the character traits and appearance.  
**Read:** Read Chapter 5 - "Theatre"
- WEEK 6**
- Feb. 23 **Quiz** on Chapter 5 - Theatre  
**Read:** Chapter 6 - "Offense/Defense"  
 Focus: Commedia dell'Arte - How masks define character  
**DUE:** Commedia dell'Arte Paper
- Feb. 25 Focus: Theatrical Masks  
**Read:** Chapter 6 - "Offense/Defense"
- WEEK 7**
- Mar. 2 **Quiz** on Chapter 6  
 Focus: Modern Practical Masks - Protective in sports and war.  
 Review for Midterm  
**DUE:** Heritage Animal Mask project  
**Assignment:** Review Final Paper - Due April 29
- Mar. 4 **MIDTERM EXAM**  
**Read:** Chapter 1 - "What is a Puppet?" in *The Art of the Puppet*
- WEEK 8**
- Mar. 9 **Quiz** on Chapter 1  
 Focus: Puppetry - an historic view; Tony Sarg; Bil Baird
- Mar. 11 Focus: Mummenshanz - the artful manipulation of the human form

**Read:** Chapter 2 - "Image from the Mask"

**Assignment:** Research Project - individual assignments in class to be presented weekly by groups: A through G

**WEEK 9**

Mar. 16

**Quiz** on Chapter 2 - "Image from the Mask"

Focus: Connecting Masks with Puppets

Focus: Defining the different types of puppets

Mar. 18

Group A - Present Puppet Assignments for Discussion in Class

**Read:** Chapters 3 - "Eastern Heritage"

**Assignment:** Final Paper - Due April 29

**WEEK 10**

Mar. 23

WELLNESS DAY

Mar. 25

**Quiz** on Chapter 3 - "Eastern Heritage"

Focus: Asian influence in puppetry

Group B - Present Puppet Assignments for Discussion in Class

**Read:** Chapters 4 & 5 - "Angels, Devils & Everyman" & "Karaghioz: A Turkish Delight"

**WEEK 11**

Mar. 30

**Quiz** on Chapters 4 & 5 - "Angels, Devils & Everyman" & "Karaghioz: A Turkish Delight"

Focus: Shadow Puppets

Group C - Present Puppet Assignments for Discussion in Class

Apr. 1

Group D - Present Puppet Assignments for Discussion in Class

Group project in class

**Read:** Chapters 6 - "Punch & Judy: The First Family"

**WEEK 12**

Apr. 6

**Quiz** on Chapters 6 - "Punch & Judy: The First Family"

Look at how Punch & Judy evolved and survived for 400 years

Group E - Present Puppet Assignments for Discussion in Class

Apr. 8

Group F - Present Puppet Assignments for Discussion in Class

Work in class in teams on a theatrical presentation using puppets

**Read:** Chapters 7 & 8 - "Orlando Furioso: The Flower of Chivalry" and "Oriental Tradition"

**WEEK 13**

Apr. 13

**Quiz** on Chapters 7 & 8 - "Orlando Furioso: The Flower of Chivalry" and "Oriental Tradition"

Group G - Present Puppet Assignments for Discussion in Class

Focus: Modern American Puppeteers and their connection with the audience through the media.

Focus: The Art of Jim Henson

Apr. 15

**Assignment:** Final Paper - Due April 25

Group H - Present Puppet Assignments for Discussion in Class

Focus: Walk Around Characters - How animated characters come to life in 3-D

**Read:** Chapters 9 & 10 - "Impact of Genius" & "The Surge"

**WEEK 14**

Apr. 20           **Quiz** on Chapters 9 & 10 - “Impact of Genius” & “The Surge”  
Focus: *The Lion King* - How large scale puppets changed the face of Theatre  
Focus: *Warhorse* and beyond  
**Read:** Chapters 11 & 13 “Modern Magic” & “Today and Tomorrow”

Apr. 22           WELLNESS DAY

**WEEK 15**

Apr. 27           **Quiz** on Chapters 11 and 13 “Modern Magic” & “Today and Tomorrow”  
Group J - Present Puppet Assignments for Discussion in Class  
Focus: Object Puppets

Apr. 29           Focus: Puppetry in Film - *Harry Potter*, *Lord of the Rings*, and others in the genre.  
Focus: modern CGI and the future of film puppetry  
**DUE:** Final Paper

**May 11 Tuesday   FINAL EXAM   11:00am - 1:00pm**

Please note that per University policy, the instructors are unable to schedule an alternative time for you to take the exam. If you have questions you can contact the USC Testing office at 213-740-7166. Please note it is your responsibility to contact the testing office if you have multiple exams on one day in advance to ensure you can take your final exam.

**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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). 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>.

**Statement for Students with Disabilities**

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or to TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m.–5:00 p.m., Monday through Friday. Website for DSP and contact information: (213) 740-0776 (Phone), (213) 740-6948 (TDD only), (213) 740-8216 (FAX) [ability@usc.edu](mailto:ability@usc.edu).

**Emergency Preparedness/Course Continuity in a Crisis**

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies. See the university’s site on Campus Safety and Emergency Preparedness.

**Support Systems:**

**Student Counseling Services (SCS)** – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

**National Suicide Prevention Lifeline** – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org)

**Relationship and Sexual Violence Prevention Services (RSVP)** – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

**Sexual Assault Resource Center**

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu)

**Office of Equity and Diversity (OED)/Title IX Compliance** – (213) 740-5086 Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu)

**Bias Assessment Response and Support**

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

The Office of Disability Services and Programs Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu)

**Student Support and Advocacy** – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. [studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

**Diversity at USC**

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](http://diversity.usc.edu)

**USC Emergency Information**

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)

**USC Department of Public Safety** – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.