

SEMESTER AT SEA COURSE SYLLABUS
SEMS 3500-109

Voyage: Spring 2013
Discipline: DRAMA
Course Title: Puppet Theatre
Division: Upper
Faculty Name: Susan Kattwinkel
Class Time: 8:00 – 9:15 B days

Pre-requisites: None

COURSE DESCRIPTION

In what ways can puppets represent human experience better than human actors? What sorts of stories are suited for puppet performances? What does puppet theatre offer to conversations about a culture? How can we use puppet performance to reflect our own intercultural experiences? This course will look at puppet theatre forms from around the globe, focusing on the areas of our voyage. Puppet theatres take many forms, from the water puppets of Vietnam, to the shadow puppets of Burma and Malaysia, to the wooden puppets of Japan and Ghana. In order to help us understand how puppets can communicate in unique ways the class will also include a project where we make shadow puppets and create our own story of our voyage and cultural encounters.

COURSE OBJECTIVES

- Develop a working knowledge of the major puppet forms of countries visited in spring 2013.
- Be able to recognize and articulate the cultural purposes and applications of various forms of puppetry.
- Be able to articulate in written form some of the theory behind puppetry - how it works psychologically and in relation to other forms of performance - in relation to your own experience as an audience member.
- Apply techniques and theories learned to the creation of your own puppet performance.
- Demonstrate an understanding of the concepts of tourist performance through an oral analysis of your personal experience as an audience member at performances.

REQUIRED TEXTBOOKS

AUTHOR: Donald Keene (trans.)
TITLE: Four Major Plays of Chikamatsu
PUBLISHER: Columbia University Press
ISBN #: 978-0231111010
DATE/EDITION: 1997

AUTHOR: Millar, Mervyn
TITLE: Journey of the Tall Horse
PUBLISHER: Oberon
ISBN #: 978-1840025996
DATE/EDITION: 2006

TOPICAL OUTLINE OF COURSE

Readings and Assignments should be completed by the date assigned in the syllabus.

- Class 1 Introductions and Business
 What is our experience of puppets?
 Assign group projects
- Class 2 Interculturalism and Cultural Tourism
 Introduction to Puppetry
 Reading: “Playing with Stuff: The Material World in Performance” John Bell
- Class 3 American puppetry/Asian fusion
 Reading: “Interculturalism, hybridity, tourism” from *Theatre Histories*
- Class 4 Basic puppet types
 Reading: “Show Breeds” from *Puppetry*
- Class 5 Japanese Puppetry: Bunraku
 Reading: Bunraku Theatre, from *Oriental Theatre*
- Class 6 Japanese Puppetry: Bunraku script
 Reading: *The Love Suicides at Sonezaki* - Chikamatsu
- Class 7 Post-port performance discussion (Bunraku)
 Introduction to Chinese Puppetry
- Class 8 Post-port performance discussion: Shanghai and Hong Kong
 Introduction to Vietnamese Water Puppetry
 Reading: “Vietnamese Water Puppetry as a Representation of Modern Vietnam”
 (Kathy Foley)
- Class 9 Post-port performance discussion: Ho Chi Minh City
 Malaysian Puppetry - Wayang Kulit
 Reading: “The Shadow Puppet Theatre in Southeast Asia” and “Dalang Muda” in
 The Shadow Puppet Theatre of Malaysia (Beth Osnes)
- Class 10 String Puppets of Burma
 Reading: "Burmese Marionettes" (Kathy Foley)

Class 11 **Reading:** "Three bodies, one soul: Tradition and Burmese puppetry" (William Condee)

Field Lab: Burmese Marionettes

Class 12 Post-performance discussion, Burma
Indian Puppetry
Reading: "If Gandhi could fly . . ." (Salil Singh)

Class 13 Post- performance discussion, India
Catch-up on Asian puppet forms

Class 14 Personal reflection on puppetry, discussion of American puppetry

Class 15 Creation of puppets
Due: Puppetry Plan

Class 16 Puppetry in Africa

Class 17 Modern Puppetry in South Africa
Reading: *Journey of the Tall Horse*

Class 18 Post-performance discussion: South Africa

Class 19 Work on project

Class 20 Theatre in Ghana
Reading: "Social Dynamics in African Puppetry" (Marie Kruger)

Class 21 Post-performance discussion: Ghana
Rehearsal day

Class 22 Rehearsal day
Last Chance to hand in Site Reports

Class 23 **Final Puppet Performance**

FIELD WORK

FIELD LAB

Rangoon, Burma, February 25, 2013

Participation in the Field Lab is mandatory. Attendance for the entire lab and the resulting response paper will constitute 20% of the course grade.

Burmese String Puppets

Our field lab will expose us to the history and practice of Burmese string puppets, one of the most cherished of Burma's traditional arts. Dating back to at least the 15th century and probably earlier, string puppets (marionettes) were an important national art form until the 20th century. Popular with royal courts and connected to the Buddhist traditions of Burma, the *yokthe thay* were considered high art and demanded highly trained puppeteers who could execute the slapstick humor and acrobatics demanded by the texts. In recent years there has been an attempt to revive the form as a nationalistic representation of traditional Burmese culture.

We will visit the National Museum to see traditional puppets and musical instruments, and then we will visit the Traditional String Puppet Theatre. Director Khin Maung Htwe and his professional puppeteers will tell us about the history of the form, and conduct a workshop on puppet making and manipulation. Finally, we will see a Burmese string puppet performance.

Students will write a five-page paper following the field lab that will analyze the performance they saw in the following ways: 1) as an example of the form as we discussed it in class; 2) in terms of its observable connection to contemporary culture (i.e. is it a tourist performance, heritage performance, ongoing cultural practice); 3) as an audience member, articulating your own experience.

FIELD ASSIGNMENTS

- Students are required to see at least two other performances that fit into a broad description of puppetry during the voyage. Students may select a performance from a suggested list, or may attend an individual performance. **Students may encounter street puppet performances at any time. These will count as witnessed performances even without prior approval if 1) you are able to observe the performance for at least 15 minutes, and 2) if you are able to bring back visual evidence (photos) of the performance.** In the absence of sufficient available performances, visits to museums featuring puppets will be acceptable. (A list of these will be provided for you.)
- As part of the participation grade, after each port call, students will discuss performances seen, and share photos or other ephemera. Please contribute your observations of productions viewed and listen actively to those observations if you did not see the performance.
- Students will submit 2-3 page reports for two performances seen independently.

METHODS OF EVALUATION / GRADING RUBRIC

1. **Attendance and Participation, 15%**

Students are expected to participate in all discussions, both faculty led and student led. Active contribution to in-class discussions will contribute to your grade. Part of your participation grade will rely on your reports to the class about your performance experiences in port. You must contribute to at least two of those discussions (most likely the two performances on which you write your Performance Reports).

2. **Quizzes on Readings 10%**

This course requires significant reading of essays on performance, as well as three plays. In order to participate fully and get value from the class students must keep up with the reading material. There will be several short unannounced quizzes based on the day's reading.

3. **Field Report 20%**

Students will submit a 5 page analysis paper of the Field Lab performance experience as described above. A full assignment and rubric will be provided to you. *The paper will be due five class days following the lab.*

4. **Performance Reports 20%**

Students will submit 2-3 page performance reports for two performances of puppet theatre, or performances including puppet elements. A full assignment and rubric will be provided to you. *Performance reports will be due three class days after leaving that particular port.*

5. **Comparison Paper 15%**

Students will analyze one type of puppet theatre not covered in depth in class. This form can be from anywhere in the world. The paper will be 2-3 pages long and focus on a comparison of the form with one of the forms covered in depth in class. A full assignment and rubric will be provided to you. *The comparison paper will be due on the last day of class.*

6. **Final Group Project 20%**

The final project, to be performed for our peers towards the end of the semester (on a day convenient on the ship) will be a puppet performance, using theories and techniques we have learned along the way, about our personal journeys on the voyage. Material will be provided to you for the making of shadow puppets, but you may expand on these in any way you like with any materials you choose. Your group will turn in a script and a process paper. A full assignment and rubric will be provided to you.

RESERVE LIBRARY LIST

AUTHOR: Phillip Zarrilli, Bruce McConachie, Gary Jay Williams and Carol Fisher Sorgenfrei
TITLE: Theatre Histories: an Introduction
PUBLISHER: Routledge
ISBN #: 978-0-415-46224-2
DATE/EDITION: 2010/2nd

AUTHOR: Blumenthal, Eileen
TITLE: Puppetry: A World History
PUBLISHER: Harry N. Abrams
ISBN #: 0-8109-5587-3
DATE/EDITION: 2005, 1st

AUTHOR: Bell, John
TITLE: Strings, Hands, Shadows: A Modern Puppet History
PUBLISHER: Detroit Institute of Arts
ISBN #: 978-0895581563
DATE/EDITION: 2000

ELECTRONIC COURSE MATERIALS

AUTHOR: Bell, John
ARTICLE/CHAPTER TITLE: Chapter 1: "Playing with Stuff: The Material World in Performance"
JOURNAL/BOOK TITLE: American Puppet Modernism
VOLUME:
DATE: 2008
PAGES: 1-16

AUTHOR: Phillip Zarrilli, Bruce McConachie, Gary Jay Williams and Carol Fisher Sorgenfrei
ARTICLE/CHAPTER TITLE: Chapter 13, "Interculturalism, hybridity, tourism"
JOURNAL/BOOK TITLE: Theatre Histories: an Introduction
VOLUME:
DATE: 2010
PAGES: 551-564

AUTHOR: Blumenthal, Eileen
ARTICLE/CHAPTER TITLE: Chapter 2, "Show Breeds"
JOURNAL/BOOK TITLE: Puppetry: A World History
VOLUME:
DATE: 2005
PAGES: 37-69

AUTHOR: Freund, Philip
ARTICLE/CHAPTER TITLE: short section from Chapter 4: Japan
JOURNAL/BOOK TITLE: Oriental Theatre

VOLUME:
DATE: 2005
PAGES: 212-225

AUTHOR: Foley, Kathy
ARTICLE/CHAPTER TITLE: Vietnamese Water Puppetry as a Representation of Modern Vietnam
JOURNAL/BOOK TITLE: TDR: The Drama Review
VOLUME: 45.4
DATE: 2001
PAGES: 129-141

AUTHOR: Osnes, Beth
ARTICLE/CHAPTER TITLE: Short section from Chapter 1: The Shadow Puppet Theatre in Southeast Asia, and short section from Chapter 4: Five Scripts
JOURNAL/BOOK TITLE: The Shadow Puppet Theatre of Malaysia
VOLUME:
DATE: 2010
PAGES: 13-26, 94-103

AUTHOR: Foley, Kathy
ARTICLE/CHAPTER TITLE: Burmese Marionettes: Yokthe Thay in Transition
JOURNAL/BOOK TITLE: Asian Theatre Journal
VOLUME: 18.1
DATE: 2001
PAGES: 69-80

AUTHOR: Condee, William
ARTICLE/CHAPTER TITLE: Three bodies, one soul: Tradition and Burmese puppetry
JOURNAL/BOOK TITLE: Studies in Theatre & Performance
VOLUME: 31: 3
DATE: 2011
PAGES: 259-274

AUTHOR: Singh, Salil
ARTICLE/CHAPTER TITLE: If Gandhi Could Fly...: Dilemmas and Directions in Shadow Puppetry of India
JOURNAL/BOOK TITLE: TDR: The Drama Review
VOLUME: 43.3
DATE: 1999
PAGES: 154-168

AUTHOR: Kruger, Marie
ARTICLE/CHAPTER TITLE: Social Dynamics in African Puppetry
JOURNAL/BOOK TITLE: Contemporary Theatre Review
VOLUME: 20.3

DATE: 2010
PAGES: 316-328

ADDITIONAL RESOURCES

Videos of world puppet forms will be shown in class.

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."

Jump to: General, Art, Business, Computing, Medicine, Miscellaneous, Religion, Science, Slang, Sports, Tech, Phrases. We found one dictionary with English definitions that includes the word four major plays of chikamatsu: Click on the first link on a line below to go directly to a page where "four major plays of chikamatsu" is defined. General (1 matching dictionary). Four Major Plays of Chikamatsu: Wikipedia, the Free Encyclopedia [home, info]. [â–](#), Words similar to four major plays of chikamatsu. [â–](#), Words that often appear near four major plays of chikamatsu. [â–](#), Rhymes of four major pla... Chikamatsu Monzaemon (1653-1725) wrote some 130 plays, chiefly for the puppet theater, many of which are still performed today by puppet operators and Kabuki actors. Chikamatsu is thought to have written the first major tragedies about the common man. This edition of four of his most important plays includes three popular domestic dramas and one history play. Chikamatsu's domestic dramas are accurate reflections of Japanese society at the time: his characters are samurai, farmers, merchants, and prostitutes who speak colloquially, and who people the shops, streets, teahouses, and brothels