

**Carleton University
Fall 2017
Department of English**

**ENGL 4609: *Drama Studies: Global Context
(Puppetry and Performance)***

Prerequisites: 4th year standing, or permission of the Department

Wednesday / 8:35 - 11:25 a.m.

Location: 1006 DT

Please confirm location on Carleton Central

Instructor: Prof. Janne Cleveland

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Office: DT 1913

Phone: 613-520-2600 ext. 2320

Office Hours: TBD

Course Outline:

Like all forms of drama, puppetry is a mode of delivering stories. While puppetry in the current Western cultural imagination is understood primarily as children's theatre, this is a severely limited understanding of the art form. This course is designed as a seminar in which to explore the dramatic world of puppet theatre beyond simply "kids' stuff". Puppetry (an umbrella term that includes hand puppets, marionettes, shadow puppets, and many other manifestations) is a dramatic form found in cultures around the world. Examining puppet theatre practices and histories from a broad range of cultures, this course will consider such questions as: What counts as a puppet? What stories do puppets tell? How do they tell them? What is the function of puppetry in these contexts (i.e., entertainment, social instruction, religious ritual, political protest, etc.)? What is the relationship between the audience and the puppet, the puppeteer and the puppet, and the puppeteer and the audience? Further, how do these relationships affect the narratives being offered to the audience? How might we recognize puppetry as a dramatic form that speaks to us in the current sociopolitical climate? Readings will consist of a course pack of theoretical essays (available at Haven Books), and a selection of scripts we can read and return to in order to examine the issues explored in the essays. In addition, we will examine a number of short videos that demonstrate a variety of narratives and forms of puppetry throughout the term.

Course Objectives:

1. To develop a familiarity with traditions of puppetry practice around the world.
2. To theorize the function of puppetry as a dramatic form.
3. To discover the context and histories out of which puppetry emerges.

4. To develop and fine tune a critical analysis of the narratives and staging strategies of puppetry in performance
5. To refine the skills of research and presentation
6. To have the opportunity to engage with the magical, transformative world of puppet drama!

NOTE: If you are planning to be in Ottawa **July 27 - 30**, and have registered for this course, you will definitely want to check this out: <http://www.ottawa2017.ca/events/signature-events/la-machine/>. We will discuss this event during the first class.

Required Reading:

Course pack available at Haven Books (Seneca & Sunnyside)

The Tragical Comedy, or the Comical Tragedy of Punch and Judy

<http://www.spyrock.com/nadafarm/images/punch.pdf>

Ubu Roi Alfred Jarry

String Quartet Ronnie Burkett

Ubu and the Truth Commission Jane Taylor

Course Evaluation:

Seminar Presentations (20%)

Students will prepare a presentation on the materials assigned for one of the weeks during the term, beginning September 20. There will be sign-up sheet available, with 2 presentations per week, so don't wait to sign up. You may use the topic of the seminar to build your final research paper, which will be done in the form of a take-home exam. Presentations will be scheduled at the beginning of class, and should take 15 - 20 minutes. There will be time for discussion and questions following each presentation.

cuPortfolio (20%)

Students will be provided with access to cuPortfolio, in which they will create 4 portfolio pages (each worth 5%) to track their own progress across the term (due dates vary, so check the course calendar). For example, students will produce a bio page, a post-seminar report, a reflection on the annotated bibliography assignment, and a course evaluation. Prompt questions for each portfolio page will be provided.

Annotated Bibliography (20%)

This assignment is the foundation of your final paper. You will present a proposal for your final research paper that includes a thesis statement (argument), and a list of citations that you will use as evidence to support your argument. You must include **7 - 9** scholarly sources. Each source

will be properly cited and annotated in **MLA format***, and will contain a **brief** summary of each article used (no more than 2 sentences), and a careful explanation of how each resource supports your position, along with how you will use it in your paper. We will go over how to do an annotated bibliography in class, but here are also very good resources to help you:

<https://owl.english.purdue.edu/owl/resource/614/1/>

<https://owl.english.purdue.edu/owl/resource/747/01/>

Paper Workshop (10%)

This is an in-class assignment. Students will incorporate feedback from their annotated bibliography assignment, and make a short presentation on their final research paper, which is still in-progress. The expectation is not that this will be a finished product, but rather that this is an opportunity to share your ideas with your peers and get further feedback from them. All students will be expected to offer feedback to the other presenters. This is a chance to hone and clarify your ideas prior to handing in the final research paper.

Take-home exam/Research Paper (30%)

Due December 22

This is a formal writing assignment. Using feedback from the thesis/outline assignment and the paper workshop, students will present a polished, carefully crafted final paper of **10 - 12** pages (excluding Works Cited page) in **MLA format** with a coherent, arguable thesis, supported by evidence from the text and scholarly sources, a conclusion that responds to and resolves the argument. The most important aspect of your paper is **critical analysis**; in other words, not just what happens in the play you are examining, but most importantly, why it happens. As well, elements of writing such as rich vocabulary, proper use of citation style, correct punctuation and grammar, and sentence structure (syntax) will be taken into account. Further, structural elements, such as the logical progression of ideas that form the basis of your argument, will be expected. This assignment is your opportunity to demonstrate what you have learned in the course. Don't be afraid to demonstrate your excitement about your discoveries!

Essay Topics:

Choose one of the weekly topics in connection with the reading schedule, and pair this with one of the plays available for study to produce a carefully crafted argument. For instance, you might choose to examine the topic of Puppets & Politics, and look at the play *Ubu and the Truth Commission* as a way of discussing how the art of puppetry can be employed to make a particular political commentary. You are encouraged to discuss your topic, and your approach, in advance with the instructor.

Attendance: It is extremely important to attend class, and participate (even if that means just coming to class having read the required materials for that week). To get the most benefit, you need to be prepared to give as much as you get (from yourself and your colleagues).

Academic Accommodation

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

Pregnancy obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

Religious obligation: write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details see the [Student Guide](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or pmc@carleton.ca for a formal evaluation.

If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable).

After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the [PMC website](#) for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Plagiarism

The University Senate defines plagiarism as “*presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own*”. This can include:

- Reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source
- Using ideas or direct, verbatim quotations, or paraphrased material, concepts, or ideas without appropriate acknowledgement in any academic assignment
- Failing to acknowledge sources through the use of proper citations when using another’s works and/or failing to use quotation marks

Plagiarism is a serious offence. When an instructor suspects plagiarism the Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student. Penalties can include a final grade of “F”, which will appear on the student’s transcript.

The Academic Integrity Policy can be accessed at
<http://www2.carleton.ca/studentaffairs/academic-integrity>.

Class Schedule*

September 6	Introduction: exploring the syllabus and the assignment requirements Discussion question: What do you think counts as a puppet? Why?
September 13	Puppetry as Spectacle: Bread & Puppet; La Machine <i>The Scale of the Puppet</i>
September 20	Histories & Traditions <i>Punch & Judy</i> <i>Visions of Graver Puppetry: Punch and Judy and Cultural Appropriation</i>
September 27	Puppets as "Presence" <i>Happy (from String Quartet)</i> <i>The Co-presence and Ontological Ambiguity of the Puppet</i>
October 4	Puppetry & Religious Ritual <i>Relating to the Cross: A Puppet Perspective on the Holy Week Ceremonies of the Regularis Concordia; Early Adventures of the Earthly Gods</i>
October 11	Puppets & Children's Theatre <i>Entanglement: A Preliminary Study of a Philippine Puppet Sinakulo for Children</i>
October 18	Puppetry & Politics <i>Ubu Roi</i> <i>The End of Our Domestic Resurrection Circus: Bread and Puppet Theatre and Counterculture Performance in the 1990s</i>
October 25	Fall Reading Week - no class
November 1	Puppetry & Technology <i>Ubu and the Truth Commission</i> <i>The Art of Puppetry in the Age of Media Production; Wayang Kulit and the Challenges of Traditional and Digital Puppet Theatre</i>
November 8	Semiotics & Puppetry Narratives *Annotated Bibliography due

Tinka's New Dress (from String Quartet)
*Reading a Puppet Show: Understanding the Three-
Dimensional Narrative; The Object of Signification:
Vitalism, Semiotics, and the Puppet*

November 15

Puppets and Popular Culture
The Great 20th Century Upgrade;
Live Marionettes & Divas on Strings

November 22

Paper Workshops

November 29

Paper workshops

December 6

Wrap up

*** May be subject to change, so check frequently on the course page on cuLearn.**