

*Approved
1/20/75
George Neff*

PUPPETRY
A Proposal for a Concentration within an
Existing Program
Submitted: 7 January 1975

I SPONSORSHIP

- A. An interdisciplinary concentration co-sponsored by the Department of Art and Department of Speech and Theatre.
- B. Primary sponsorship and responsibility for administration lies with the Department of Art, its chairperson and instructional staff.
- C. Concentration design and coordination - George Neff, Professor of Art.

II STATEMENT FROM THE CHAIRPERSON OF THE DEPARTMENT OF ART

- A. Position of the concentration in the curriculum: An undergraduate concentration open to all students. A student majoring in Art, Early Childhood Education, Elementary Education or Psychology may use a variation on this series of courses to fulfill the existing requirement for a concentration within his major program. Any student may use the concentration as elective credit.
- B. Time and scale of implementation: Two to three sections (25 students each) of Introduction to Puppetry are currently being offered each semester. One section of Intermediate Puppetry will be offered in September 1975. Additional advanced courses will be programmed according to student demand and feasibility of staffing. See tentative schedule. Appendix C
- C. Staff and Resources:
 1. Sufficient expertise exists among current staff to allow immediate implementation of the concentration. As the demand for advanced courses grows, qualified adjunct personnel are readily available. See Appendix D.
 2. Current library holdings should be expanded by approximately 60 titles (see Bibliography). Initially minor stage construction within existing classroom facilities could be accomplished for roughly \$500. Workshop equipment for advanced courses would require an additional \$500 - \$1,000.

III OUTLINE OF THE PROPOSAL

A. Essence of the Proposal

1. Concentration Title: Puppetry
2. Credit Granted: Variable (see Appendix A)

3. Level and Prerequisites: Undergraduate
4. Curricular Pattern: An interdisciplinary concentration in the specialization area of Art, Early Childhood Education, Elementary Education and certain Psychology programs and an elective package for any student.

B. Details of the Proposal

1. At present, some aspects of puppetry are taught as small segments of certain courses, e.g. Arts and Crafts in the Elementary School. However, these experiences are completely at the discretion of the professor since no organized treatment of puppetry exists in any syllabus. Therefore, the content of the puppetry courses would not overlap any other offerings.

2. Specific Objectives

Upon completion of this concentration a student should be able to:

- a. Describe at length the development of puppetry and the role which it has played in the history of civilization.
- b. Discuss the importance of puppetry as a creative art, describing in detail:
 1. Those values peculiar to puppetry compared with other fine and performing arts.
 2. Examples of the use of puppetry in education, theatre, and therapy.
- c. Put on simple hand, rod, string, and/or shadow puppet shows including:
 1. Construction of puppets and stages.
 2. Development of original characters and scripts.
 3. Performances before live audiences.
- d. Demonstrate a high calibre performance using a puppet art form in which he/she has specialized.
- e. Relate the art of puppetry to his own major field of specialization if it is other than puppetry.

3. Scope

For a student majoring in Art or Speech and Theatre: The Puppetry Concentration will equip him/her with the knowledge and skills necessary to become a professional puppeteer. For a student majoring in Art Education, Speech and Theatre Education, Early Childhood Education, Elementary Education, Psychology or Special Educational Services/Instruction: The Puppetry Concentration will equip him/her with the knowledge and skills necessary to work with children and young people using puppets as a teaching device, therapeutic vehicle and craft activity. For a student majoring in another discipline: The Puppetry Concentration will equip him/her with the knowledge and skills necessary to pursue puppetry as an avocation as well as provide an introduction into a world of universal fascination since primitive man made the first talking rock.

C. Rationale

Puppet-making is well-established as a craft activity in the public schools to the point that it is included in most quality art teacher education programs. Complete courses in puppetry have been taught in such institutions as Columbia University and The Pennsylvania State University for many years. The University of Connecticut now offers a concentration in puppetry in its undergraduate and graduate theatre programs. The spectacular success on television of the Children's Education Workshop production, Sesame Street, (with its employment of the puppet as an educational vehicle), has recently broadened the scope of the art as well as focused nationwide attention on it.

An amalgamation of the fine and performing arts, puppetry adds a dimension of kinesthesia unique among modes of sculpture. The capacity of puppetry to enable the artist-performer to continue the creative act by projecting himself/herself intellectually, physically and emotionally into his/her image-object is a capability shared by few other art forms. The use of puppetry as a projective technique by Woltman¹ and others in working with disturbed children adds still another facet. With the realization of its educational value, the art of puppetry is finally emerging from its limited role in the United States as child entertainment. Of course, it has been accepted as far more than that in most of the rest of the world for centuries. Puerto Rico now employs a professional puppeteer for each school district to teach the art to elementary school teachers. The spread of public television, an ideal medium for puppetry, is also providing more job opportunities for those who wish to pursue puppetry as a career. However, most persons who study the art are interested in

¹Adolf G. Woltman, "The Use of Puppetry as a Projective Technique in Therapy", Introduction to Projective Techniques, edited by Harold and Gladys Anderson, (New York: Prentice-Hall, Inc., 1951).

its value as a tool to assist them in their careers in art, education, theatre, psychology or allied fields. It is this emphasis - relating puppetry to other disciplines - that makes Glassboro's program unique. Most puppetry programs in colleges and universities exist as alternatives within a children's theatre program or as a craft within an art education program.

Interest in the introductory puppetry course has increased sufficiently to warrant its inclusion in each term since the first offering in Spring '74. Three sections are being taught in Spring '75--all are full. Considering the thrust of Glassboro State College into the Fine and Performing Arts and interdisciplinary studies, the expansion of puppetry into a concentration would appear to be a valuable addition to the curriculum.

D. Results of Consultation

The specific content of the puppetry concentration outlined in this proposal was discussed with Daniel Chard, Head, Department of Art; Joseph Robinett, speaking for the Department of Speech and Theatre; John Collins, Head, Department of Communication; Frank Goodfellow, Head, Department of Elementary Education; Marion Hodes, Program Advisor, Early Childhood Education; Donald Vorreyer, Head, Department of Psychology and Dominic W. Flamini, Head, Department of Special Educational Services/Instruction. The advisability of having a concentration in puppetry and the general approach to be used was discussed with Jim Hensen, Head of the "Muppets" on Sesame Street, Bil Baird, internationally known puppeteer for many years, currently operating a puppet theatre in New York City, Frank Ballard, Associate Professor of Theatre, University of Connecticut and Armand Vorce', Dean of Fine and Performing Arts, Glassboro State College. The response of all persons contacted was favorable and the proposal has the expressed endorsement of the Department of Art.

APPENDIX A

CONCENTRATION IN PUPPETRY
Curricular Structure

A student in Art, Early Childhood Education, Elementary Education, and Psychology may use the following courses to fulfill concentration requirements within his/her program. A student majoring in another discipline may use the courses as elective credit.

Concentration in Puppetry

| | | | |
|----------|---------------------------------|-----------|------------|
| 1009.225 | Introduction to Puppetry | 3 S.H. | |
| 1008.126 | Movement for the Actor | 3 S.H. | } 0-3 S.H. |
| | OR | | |
| 1008.236 | Modern Dance I | 3 S.H. | |
| | Intermediate Puppetry | 3-12 S.H. | |
| | Advanced Puppetry | 3 S.H. | |
| | Special Projects in Puppetry | 3 S.H. | |

A sequence chart showing how the concentration might fit into any major program follows.

SUGGESTED SEQUENCE FOR PUPPETRY CONCENTRATION

| | FIRST YEAR | SECOND YEAR | THIRD YEAR | FOURTH YEAR |
|---|------------|---------------------|--------------------------|--------------------------------|
| GENERAL EDUCATION 45 | | | | |
| CORE (as determined by major dept) | | | | |
| PUPPETRY CONCENTRATION 12 - 24 | | INTRO TO PUPPETRY 3 | INTERMEDIATE PUPPETRY 3 | ADVANCED PUPPETRY 3 |
| RESTRICTED ELECTIVES | | | MOVEMENT FOR THE ACTOR 3 | SPECIAL PROJECTS IN PUPPETRY 3 |
| PROFESSIONAL EDUCATION | | | INTERMEDIATE PUPPETRY 6 | |
| FREE ELECTIVES | | | INTERMEDIATE PUPPETRY 6 | |

APPENDIX B

CONCENTRATION IN PUPPETRY
Descriptions of Puppetry Courses

1009.225
INTRODUCTION TO PUPPETRY 3 S.H.

An overview of the field of puppetry including history, construction, play-writing and performance. Lecture, discussion and studio work.

NOTE: This course has already been approved under the title Puppetry, and is currently being offered.

INTERMEDIATE PUPPETRY 3 S.H.

(Prerequisite: 1009.225 INTRODUCTION TO PUPPETRY or permission of the instructor). An in-depth study of a specific phase of the puppetry. Emphases include hand and rod puppets, shadow puppets and black theatre, marionettes and the history of puppetry.

ADVANCED PUPPETRY 3 S.H.

(Prerequisite: 1009.225 INTRODUCTION TO PUPPETRY and INTERMEDIATE PUPPETRY; or permission of the instructor). An in-depth involvement with sophisticated puppetry techniques. Each student will develop an individual expertise, style and approach to the art of puppetry. May be taken repeatedly for additional credit.

SPECIAL PROJECTS IN PUPPETRY 3 S.H.

(Prerequisites: 1009.225 INTRODUCTION TO PUPPETRY and INTERMEDIATE PUPPETRY; or permission of the instructor). A professionally oriented course during which each student will relate puppetry to his/her chosen field e.g. Education, Theatre, Therapy etc. Problems will be structured for practical application of his/her skills and knowledge.

APPENDIX C

TENTATIVE SCHEDULE OF COURSE OFFERINGS
1974-1978

74-75 SPRING

Introduction to Puppetry

76-77 FALL

Introduction to Puppetry
Intermediate
Intermediate

74-75 SUMMER

Introduction to Puppetry
Intermediate

76-77 SPRING

Introduction to Puppetry
Intermediate
Advanced/Special Projects

75-76 FALL

Introduction to Puppetry
Intermediate
Intermediate

76-77 SUMMER

Introduction to Puppetry
Advanced/Special Projects

BEGIN SEQUENCE

75-76 SPRING

Introduction to Puppetry
Intermediate
Advanced/Special Projects

77-78 FALL

Introduction to Puppetry
Intermediate
Intermediate
Intermediate

75-76 SUMMER

Introduction to Puppetry
Intermediate

END SEQUENCE

77-78 SPRING

Introduction to Puppetry
Intermediate
Advanced/Special Projects

APPENDIX D

CREDENTIALS OF STAFF QUALIFIED
TO TEACH PUPPETRY COURSES

| STAFF | EDUCATION | DEPARTMENT | ASSIGNMENT/ OCCUPATION | EXPERIENCE |
|--------------------|--|-------------------------|--|---|
| Regular Staff: | | | | |
| Robert Blough | D.Ed. in El. Ed. | Elementary Education | Science Ed./ Practicum | Created original puppets & stage; performed with hand puppet; used puppetry in the classroom |
| Joseph Robinette | Ph.D. in Theatre: Play- writing | Speech/ Theatre | Children's Theatre Creative Drama | Taught puppetry as part of children's theatre courses |
| George Neff | D.Ed. in Art Ed. | Art | Puppetry | Doctoral Dissertation in Puppetry; created & performed with puppets for 10 years |
| Adjunct Staff: | | | | |
| Richard Grupenhoff | Ph.D. candidate in Theatre | | Currently working full time on dissertation | Has worked as a professional puppeteer in television, for city recreation commission and department store advertising |
| Helen Stevens | B.A. | | Professional Puppeteer | Has traveled with her puppet troupe for many years. Currently contracted to teach puppetry at Penn State, Summer, 1975 |
| Harold Taylor | B.A. | | Professional Puppeteer | Operates a marionette shop in Philadelphia, makes and performs with marionettes; teaches private lessons in art |

In addition to the above, the Puppetry Journal lists 47 active members of the Puppeteers of America in the Philadelphia-Southern New Jersey area.

APPENDIX E

FACILITIES FOR PUPPETRY

Theatre/Studio:

Three stages suitable for performing with shadow, hand, and string puppets are required. They should be equipped with sound and lighting controls. The marionette stage requires a bridge large enough to accommodate five puppeteers. Space should be sufficient so that chairs might be arranged to seat an audience of 50 to 75 people.

The stages would be used both for practice while puppets and plays are being created and for finished performances with an audience.

Large general purpose worktables for puppet construction and small group show sessions are needed. Ideally, portions of the room could be screened off to form small cubicles to enable several groups to practice at the same time with a degree of privacy.

Workshop:

Bandsaw, jigsaw, woodworking counter with vices, miscellaneous hand tools and cabinets, drill press, sewing machine and storage space for puppets and props. This workshop would be used by students constructing and costuming puppets from wood, fabric and plastic.

BIBLIOGRAPHY

| Priority | Books | |
|----------|---|---|
| 1 | Adair, Margaret Weeks and Patapoff, Elizabeth | <u>Folk Puppet Plays for the Social Studies</u> |
| 1 | Anderson, Benny E. | <u>Let's Start a Puppet Theatre</u> |
| 2 | Ando, Tsuruo | <u>Bunraku</u> |
| 1 | Batchelder, Marjorie | <u>Puppet Theatre Handbook</u> |
| 1 | Batchelder and Comer | <u>Puppets and Plays</u> |
| 1 | Baird, Bil | <u>Art of the Puppet</u> |
| 3 | Bennett, O.W. | <u>Skits and Puppets</u> |
| 3 | Binyon, Helen | <u>Puppetry Today</u> |
| 2 | Bohmer, Guntey | <u>Wonderful World of Puppets</u> |
| 2 | Boylan, Eleanor | <u>How to be a Puppeteer</u> |
| 2 | Bramall and Somerville | <u>Expert Puppet Technique</u> |
| 2 | Cochrane, Louise | <u>Shadow Puppets in Color</u> |
| 1 | Crothers, J. Frances | <u>Puppeteer's Library Guide</u> |
| 2 | Cummings, Richard | <u>101 Hand Puppets</u> |
| 2 | Emberley, Ed | <u>Punch and Judy</u> |
| 1 | Engler, Larry and Fijan, Carol | <u>Making Puppets Come Alive</u> |
| 2 | Fettig, Hansjurgen | <u>Hand and Rod Puppets</u> |
| 2 | Fling, Helen | <u>Marionettes: How to Make and Work Them</u> |
| 2 | Fraser, Peter | <u>Introducing Puppetry</u> |
| 1 | Fraser, Peter | <u>Punch and Judy</u> |
| 3 | Fraser, Peter | <u>Puppet Circus</u> |
| 2 | French, Susan | <u>Presenting Marionettes</u> |
| 1 | Hopper, Grisella | <u>Puppet Making Through the Grades</u> |

| Priority | Books | |
|----------|--|---|
| 2 | Hutchings, Margaret | <u>Making and Using Finger Puppets</u> |
| 3 | Jagendorf, Moritz | <u>Penny Puppets, Penny Theatre, and Penny Plays</u> |
| 2 | Jagendorf, Moritz | <u>Puppets for Beginners</u> |
| 3 | Kampmann, Lothar | <u>Creating with Puppets</u> |
| 2 | Leeper, Vera | <u>Indian Legends Live in Puppetry</u> |
| 2 | London, Carolyn | <u>You Can Be a Puppeteer</u> |
| 2 | Mahlamann and Jones | <u>Puppet Plays for Young Players</u> |
| 2 | McLaren, Esme | <u>Making Glove Puppets</u> |
| 1 | McPharlin, Paul and McPharlin, Majorie Batchelder | <u>Puppet Theatre in America with Supplement since 1948</u> |
| 3 | Niculescu, M. | <u>Puppet Theatre in the Modern World</u> |
| 1 | Philpott, A.R. | <u>Dictionary of Puppetry</u> |
| 3 | Philpott, A.R. | <u>Modern Puppetry</u> |
| 1 | Reiniger, Lotte | <u>Shadow Theatre and Shadow Films</u> |
| 1 | Renfro, Nancy | <u>Puppets for Play Production</u> |
| 3 | Schonewolf, Herta | <u>Play with Light and Shadow</u> |
| 3 | Scott, May and Shaw | <u>Puppets for All Grades</u> |
| 1 | Simon, Bernard | <u>Simon's Theatrical Directory, 4th Edition</u> |
| 3 | Snook, Barbara | <u>Puppets</u> |
| 3 | Speight, George | <u>History of the English Toy Theatre</u> |
| 3 | Speight, George | <u>Punch and Judy</u> |
| 1 | Tichenor, Tom | <u>Tom Tichenor's Puppets</u> |
| 2 | Wall, White and Philpott | <u>The Puppet Book</u> |
| 1 | Ward, Winifred | <u>Playmaking with Children</u> |

| Priority | Pamphlets | |
|----------|--------------------------|---|
| 1 | Coad Canada Puppets | <u>Black Theatre</u> |
| 1 | Coad Canada Puppets | <u>Puppet Theatre Management</u> |
| 1 | Coad Canada Puppets | <u>Puppets for Schools</u> |
| 1 | Coad Canada Puppets | <u>Rod Puppets</u> |
| 1 | Jacoby, Rev. Wm. | <u>Puppetry in Religious Education</u> |
| 1 | LeFeuvre, R.C. (Nick) | <u>Start with a Balloon</u> |
| 1 | Polus, Betty | <u>Shadow Puppet Know-How</u> |
| 1 | Schubert, Lettie Connell | <u>A Manual of Hand Puppet Manipulation</u> |
| 1 | Sylwester, Roland | <u>The Puppet in the Church</u> |

PUPPETRY
A course proposal within an
existing program
Submitted: 7 December 1972

I SPONSORSHIP

- A. An interdisciplinary course co-sponsored by the Department of Art and Department of Speech and Theatre.
- B. Primary sponsorship and responsibility for administration lies with the Department of Art, its chairperson and instructional staff.
- C. Course design - Dr. George Neff, Professor of Art.

II STATEMENT FROM THE CHAIRPERSON OF THE DEPARTMENT OF ART

- A. Position of the course in the curriculum: An undergraduate, free elective open to all students.
- B. Time and scale of implementation: One section (25 students maximum) to be offered first in September, 1973, then according to student demand and feasibility of scheduling and staffing.
- C. Staff and resources:
 - 1. Present staff is adequate, it is assumed students will select this course in lieu of another art or drama elective. Qualified staff - Dr. George Neff and Dr. W. Byron Young, Department of Art, and Mr. Joseph Robinette, Department of Speech and Theatre.

2. Current library holdings should be expanded by approximately 30 titles (see Bibliography) Minor stage construction within existing classroom facilities could be accomplished for roughly \$100.

III. OUTLINE OF THE PROPOSAL

A. Essence of the Proposal

1. Course title: Puppetry
2. Credit granted: 3 semester hours
3. Level and Prerequisites: Primarily for undergraduate students especially those majoring in Art, Theatre, and Elementary Education. No prerequisites would be required.
4. Curricular Pattern: An elective in general education and in the specialization area of Fine Arts, Theatre, and Elementary Education programs.

B. Details of the Proposal

1. At present, some aspects of puppetry are taught as small segments of certain courses, e.g. Arts and Crafts in the Elementary School. However, these experiences are completely at the discretion of the professor since no organized treatment of puppetry exists in any syllabus. Therefore, the content of the puppetry course would overlap none other.

2. Specific objectives: Upon completion of this course a student should be able to:

- a.) Describe briefly the history of puppetry.
- b.) Discuss the importance of puppetry as a creative art, citing:
 1. Those values peculiar to puppetry compared with other fine and performing arts.
 2. Examples of the use of puppetry in education.
- c.) Put on a simple hand, rod, string, or shadow puppet show including:
 1. Construction of puppets and stage.
 2. Development of original characters and script.
 3. Performance before a live audience.

3. Scope

- a.) History of Puppetry

The development of the art from its prehistoric origin through its employment as a vehicle of religious indoctrination during the Middle Ages to its current status in the realms of education, entertainment, and artistic expression.

b.) Puppets and Techniques

An introduction to the various types of puppets and their manipulation.

c.) The Art of Puppetry

The creation of a puppet production from idea through performance.

4. Teaching Methods

a.) History - Lecture - discussion

with slides and/or examples of historical puppet paraphernalia (museum visit, if possible).

b.) Puppets and Techniques - Demonstration and student participation.

c.) The Art of Puppetry

1. Each student will design and construct an original puppet.
2. Students and puppets will be grouped in to casts of characters.
3. Each group will produce an original puppet play and perform it before a live audience.

5. Methods of evaluation

a.) Written examination on historical data.

b.) Observation by professor during the entire course.

- c.) Group critiques of puppets and performances.
- d.) Oral and written self-evaluations of student growth within the course.

C. Rationale

Puppet-making is well-established as a craft activity in the public schools to the point that it is included in most quality art teacher education programs. Complete courses in puppetry have been taught in such institutions as Columbia University and The Pennsylvania State University for many years. The University of Connecticut now offers a concentration in puppetry in its undergraduate and graduate theatre programs. The spectacular success of Sesame Street, with its employment of the puppet as an educational vehicle, has recently broadened the scope of the art as well as focused nationwide attention on it.

An amalgamation of the fine and performing arts, puppetry adds the dimension of kinesthesia to an otherwise static form of sculpture. The capacity of puppetry to enable the artist-performer to continue the creative act by projecting himself intellectually, physically and emotionally into his image-object is a capability shared by few other art forms. The use of puppetry as a projective

technique by Woltman¹ and others in working with disturbed children adds still another facet.

Considering the thrust of Glassboro State College into the Fine and Performing Arts and interdisciplinary studies, puppetry would appear to be a valuable addition to the curriculum.

D. Results of Consultation

The specific content of the puppetry course outlined in this proposal was discussed with Dr. Seymour Blinderman, Chairman, Department of Art, and Mr. Joseph Robinett, speaking for the Department of Speech and Theatre. The advisability of having a course on puppetry and the general approach to be used was discussed with Mr. Frank Ballard, Associate Professor of Theatre, University of Connecticut and Dr. Armand Vorce, Dean of Fine and Performing Arts, Glassboro State College. The response of all persons contacted was favorable and the proposal has the expressed endorsement of the Department of Art.

¹Adolf G. Woltmann, "The Use of Puppetry as a Projective Technique in Therapy," Introduction to Projective Techniques, edited by Harold and Gladys Anderson, (New York: Prentice-Hall, Inc., 1951).

BIBLIOGRAPHY BOOKS

- | | |
|--------------------------|---|
| Ando, Tsurno | <u>Bunraku</u> |
| Bachelder, Marjorie | <u>Puppet Theatre Handbook</u> |
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| Trichenor, Tom | <u>Tom Tichenor's Puppets</u> |
| Wall, White and Philpott | <u>The Puppet Book</u> |
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PHAMPHLETS

- | | |
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