

## **Call for Papers: Puppetry International #47: Puppetry and Shakespeare**

PUPPETRY INTERNATIONAL seeks brief articles (max. 2,000 words) on the subject of “Puppetry and Shakespeare.” We intend a broad interpretation of the topic and a style that will appeal to general readers with a strong interest in any aspect of this theme.

More than four centuries after the Bard’s death, Shakespeare’s plays are still performed all over the world, and the details of his life and artistic legacy remain one of the great ongoing battlefields of academic research. Some of the most stunning productions of his plays have been versions that feature puppets and performing objects. What is it about these plays, which contain a great deal of spoken text, that lends itself well to visual representation and puppet actors? What metaphors, emotions, audience connections, and spectacular effects are puppets uniquely able to capture? How and why are puppets often featured in radical adaptations of Shakespearian comedies and tragedies?

In addition to articles that explore these questions, possible topics might include but are not limited to:

- Reviews of notable productions that feature puppets and/or performing objects, either live or on recorded media.
- Analyses of instances in which puppets are a stronger medium for interpreting Shakespeare than live actors.
- Interviews with prominent puppetry practitioners who have a history of working with Shakespearean texts or themes.
- Reviews of books related to the subject of puppetry and Shakespeare.

If interested please send a proposal or query email to [aperiale@gmail.com](mailto:aperiale@gmail.com).

*Deadline for editor-reviewed submissions: February 1, 2020*

*Deadline for peer-reviewed submissions: December 1, 2019*

### **Submissions for Peer Review**

We aim to publish at least one double-blind peer-reviewed article per issue. These do not necessarily need to be on the theme of the issue.

The peer-reviewed section of *Puppetry International* features articles that explore how the puppet functions dramaturgically, investigate larger philosophical questions generated in response to puppets and performing objects, and/or trace the integral place of puppetry

in world performance culture. We especially welcome work by scholars who are pioneering new discoveries based on archival, field, or practice-based research and/or who aim to generate fresh theoretical perspectives on how humans interact with objects in performance.

Submissions for peer review should follow the same length (2,000 words, including notes and bibliography) and style restrictions (MLA) as all other articles, but should demonstrate scholarly rigor and original research while remaining accessible to a broad readership. Longer versions of these articles can be published on our website. Peer-review submissions should be emailed to peer-review editor Dassia N. Posner ([d-posner@northwestern.edu](mailto:d-posner@northwestern.edu)) AND to general editor Andrew Periale ([aperiale@gmail.com](mailto:aperiale@gmail.com)).

**Deadline for peer-reviewed submissions: December 1, 2019.**

### **Book and Performance Reviews**

We also seek BOOK reviews (500 words max.) and PERFORMANCE reviews (1,000 words max.)

Performance reviews to editor Andrew Periale: [aperiale@gmail.com](mailto:aperiale@gmail.com)

Book reviews to John Bell [john.bell.puppeteer@gmail.com](mailto:john.bell.puppeteer@gmail.com)

Word documents preferred.

**Deadline for book and performance review submissions:** February 1, 2020

### **For All Submissions – PLEASE READ!**

Subject line on email: PI 47, author's last name, key word(s) from title (e.g. PI 47 Bell interview PSchumann)

**NO FORMATTING** (no columns, embedded images, exotic fonts, different sizes of text, etc.), please.

Please note: While we generally publish new, original writing, we occasionally accept translations of previously published articles if they have not yet appeared in English.

**Images should be sent, preferably as jpegs, at 300dpi at size to be printed.** Larger is fine.