



GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

Copy and paste current course information from Class Search/Course Catalog.

College/School New College of Interdisciplinary Arts and Sciences Department School of Humanities, Arts & Cultural Studies
Prefix LAS Number 480 Title Current Trends in Theatre and New Media in Latin America and Spain Units: 3
Is this a cross-listed course? No If yes, please identify course(s) N/A
Is this a shared course? No If so, list all academic units offering this course N/A

Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.

Is this a permanent numbered course with topics? No

If yes, all topics under this permanent numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials N/A (Required)

Course description: Overview of the transatlantic cultural interrelationships between Latin American and Spanish theatre and performance in the 20th and 21st centuries. Explores topics such as cyber-theatre, Internet theatre and multimedia theatre.

Requested designation:

Mandatory Review: No

Humanities, Arts and Design-HU

Note- a separate proposal is required for each designation.

Eligibility:

Permanent numbered courses must have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu.

Submission deadlines dates are as follow:

For Fall 2016 Effective Date: October 1, 2015

For Spring 2017 Effective Date: March 10, 2016

Area(s) proposed course will serve:

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
Mathematics core courses (MA)
Computer/statistics/quantitative applications core courses (CS)
Humanities, Arts and Design core courses (HU)
Social-Behavioral Sciences core courses (SB)
Natural Sciences core courses (SQ/SG)
Cultural Diversity in the United States courses (C)
Global Awareness courses (G)
Historical Awareness courses (H)

A complete proposal should include:

- Signed course proposal cover form
Criteria checklist for General Studies designation(s) being requested
Course catalog description
Sample syllabus for the course
Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

Contact information:

Name Claudia Villegas-Silva E-mail villegas-silva@asu.edu Phone (602) 543-6008

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Louis Mendoza Date: 10/3/16



ARIZONA STATE UNIVERSITY

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Chair/Director (Signature):

- *Landy*

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**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	Syllabus and Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Syllabus and Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	Syllabus and Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	Syllabus and Table of Contents
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	Syllabus and Table of Contents
<input type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	Syllabus and Table of Contents
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
LAS	480	Current Trends in Theatre and New Media in Latin America and Spain	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
1 Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	In addition to the critical scholarship in Spanish, the course provides a broad exposure to different types of reading and writing through the use of primary text which includes theatre, performances, literature, video, visual arts, including virtual museums, cinema, and Skype contact with various authors.	Syllabus: Course Objectives, Learning Outcomes, Weekly Readings, Assignments and Activities, Class Discussions, Country Journal, and Latin American Studies in Phoenix assignment; all weekly modules require watching a performance, reading, a literary text, watching a theater productions, in addition to critical essays.
2 Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	Students actively engage in the analysis and interpretation of Latin American theatre, performances, visual arts, and virtual theatre.	Syllabus: Course Objectives, Learning Outcomes, Weekly Readings, Assignments and Activities, Lectures, Class Discussions, Country Journal, and Latin American Studies in Phoenix assignment; all weekly modules require watching a performance, a specific reading, a theatrical text, watching a theatre production, as well as critical essays.
3 Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	The course covers historical, literary and aesthetic backgrounds as they relate to Europe, Latin America, and the U.S. and their connectedness to one another's performance, media, and theatre in addition to literary, cultural, and aesthetic tendencies and trends.	Syllabus: Course Objectives, Learning Outcomes, Weekly Readings, Assignments and Activities, Lectures, Class Discussions, Country Journal, and Latin American Studies in Phoenix assignment; all weekly modules require watching a performance, reading, a literary text, watching a theatre/media production, in addition to critical essays.
4b Concerns aesthetic systems and values, especially in literature, arts, and design.  4d Concerns the analysis of literature and the	(4b) Through the active engagement in the analysis and interpretation of Latin American theatre, performances, literature, visual arts, virtual museums, cinema, and cultural history, students learn about the aesthetic systems and values of Latin America's cultural production.  (4d) Current Trends in Theatre and	(4b and 4d) Syllabus: Course Objectives, Learning Outcomes, Weekly Readings, Assignments and Activities, Class Discussions, Country Journal, and Latin American Studies in Phoenix assignment; all weekly modules require watching a performance, reading, a literary text, watching a film, in addition to critical essays.

**Humanities and Fine Arts [HU]**

**Page 4**

development of literary traditions.	New Media covers historical, literary and aesthetic backgrounds as they relate to Spain, Latin America, and the U.S. and their connectedness to one another's literary traditions.	
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## **LAS 480 Current Trends in Theatre and New Media in Latin America and Spain**

Professor Villegas-Silva  
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(602) 543-6008

Office: FAB N224  
Office Hours: Tuesdays 10-noon  
and by appointment

### **Description**

This course is an overview of the transatlantic cultural interrelationships between Latin American and Spanish theatre and performance in the twentieth and twenty-first centuries. In addition, such topics as cyber-theatre, internet theatre, and multi-media theatre will be explored.

### **Course Objective**

The main objective of this course is to offer students an introduction into key periods and common contemporary theatrical and performance trends in Latin America and Spain within their social, economic, political and theatrical contexts. Class discussion will center on the analysis of the social imaginary mediated by their transnational context as well as the meaning and function of components of the theatrical performance. The course texts include some “classical” Latin American and Spanish plays and videos of contemporary performances. Readings on theory of theatre, performance and theatre history are required..

### **Learning Outcomes**

At the completion of this course students will have developed knowledge and appreciation of culture and visual production of the America's and Spain and will have acquired skills for analyzing cultural production in their applicability to modern day society.

### **Course Textbook and Materials**

- Required: Para la interpretación del teatro como construcción visual. J. Villegas
- *Reader: Blackboard*
- Optional - It is recommended that students purchase a good Spanish-English Dictionary.

**Plays and Performances: All plays and performances will be viewed on videos provided by the instructor.**

## Course Requirements

### Methodology

This course is centered on textual and visual analyses. Therefore, students must read the assigned material and write out the study questions in order to be active participants in class discussions.

### Participation/Presentations

**Daily participation** is mandatory. Students **MUST** attend class and arrive prepared. More than three absences without a written medical excuse will result in a reduction in the participation grade: 5% for every subsequent absence. Each class session a student **will be assigned to present** some aspect of the topic of discussion. Students

### Homework

Students must type all assignments (use 10-12 pt. fonts). Students must hand in assignments on the day it is due: **NO LATE HOMEWORK IS ACCEPTED!!!** Students are responsible for the material they miss if they are absent from a class. Call or e-mail classmate for the information:

### Phone numbers and e-mails

Classmate #1: \_\_\_\_\_ Classmate #2: \_\_\_\_\_

### Essays

Must be typed 10-12pages, 10-12 font in analyzing a text not read or studied in class. Students are reminded that their essays must be organized, coherent and show depth of thought as well as correct grammar. The grade for the essays takes all of these components into consideration. Students are also reminded of the ASU policies on academic integrity and plagiarism. MLA Format.

### Midterm - NO MAKE-UP EXAMS WILL BE ADMINISTERED!!

The exam will consist of the following: True/False questions, Matching, Identification/Short answer and Essays.

### Computer Requirements

This course requires that you have access to a computer that can access the internet. You are responsible for having a reliable computer and internet connection throughout the course. You will need to have access to, and be able to use, the following software packages:

- A web browser (Internet Explorer or Mozilla Firefox)
- Adobe Acrobat Reader (free)
- Adobe Flash Player (free)
- Microsoft Word



### Attendance/Participation

*Preparation* for class means reading the assigned readings & reviewing all information required for that week. *Attendance* in an online course means logging into the Blackboard and on a regular basis and *participating* in the all of activities that are posted in the course.

### Studying and Preparation Time

The course requires you to spend time preparing and completing assignments. A three-credit course requires 135 hours of student work. Therefore, expect to spend approximately 9 hours a week preparing for and actively participating in this course.

### Late or Missed Assignments

All assignments must be finished and turned in to complete the course. No late work will be accepted.

### Subject to change notice

All material, assignments, and deadlines are subject to change with prior notice. It is your responsibility to stay in touch with your instructor, review the course site regularly, or communicate with other students, to adjust as needed if assignments or due dates change.

### Academic Integrity

ASU expects and requires all its students to act with honesty and integrity, and respect the rights of others in carrying out all academic assignments. For more information on academic integrity, including the policy and appeal procedures, please visit <http://provost.asu.edu/academicintegrity> and the *Student Conduct Statement* below.

### Course Grading/Grades and Grading Scale

Assignment of letter grades is based on a percentage of points earned. The letter grade will correspond with the following percentages achieved. All course requirements must be completed before a grade is assigned.

<b>Oral Participation/Presentations/Homework</b>	<b>25%</b>
<b>Group Creative Presentation</b>	<b>25%</b>
<b>Midterm</b>	<b>25%</b>
<b>Final Critical Essay</b>	<b>25%</b>
<b>Scale: A+ = 100 - 97.5</b>	<b>A = 97.49 - 94.5</b>
<b>B+ = 89.99 - 87.5</b>	<b>B = 87.49 - 83.5</b>
<b>C+ = 79.99 - 77.5</b>	<b>C = 77.49 - 73.5</b>
<b>D+ = 69.99 - 67.5</b>	<b>D = 67.49 - 63.5</b>
<b>E = 59.99 - 0</b>	<b>A- = 94.49 - 90.0</b>
	<b>B- = 83.49 - 80.0</b>
	<b>C- = 73.49 - 70</b>
	<b>D- = 63.49 - 60</b>

### Syllabus Disclaimer

The instructor views the course syllabus as an educational contract between the instructor and students. Every effort will be made to avoid changing the course schedule but the possibility exists that unforeseen events will make syllabus changes necessary. The instructor reserves the right to make changes to the syllabus as deemed necessary. Students will be notified in a timely manner of any syllabus changes face-to-face, via email or in the course site Announcements. Please remember to check your ASU email and the course site Announcements often.

## Weekly Course Schedule LAS 480 Current Trends in Theatre and New Media in Latin America and Spain

### I. AUGUST 25

In-Class Introduce Course, Discuss Syllabus and Expectations

Write about your interests: Country, Time Period and any special subjects

H.W. Read: Chapter I: *Para la interpretación del teatro como construcción visual* de Juan Villegas, outline chapter and pose five discussion questions for the class.

### II. SEPTEMBER 1

In-Class Discuss Chapter 1 and discussion questions. Watch theater clips and use *Para la interpretación...* as a model for analysis.

Homework: Read: Florencio Sanchez', Barranca Abajo (Argentina)

### SEPTEMBER 8

In class: Discuss Barranca Abajo. Watch video of Barranca Abajo-theater production (Mexico)

Homework Read: Chapter 2 & 3: *Para la interpretación del teatro como construcción visual*

### III. SEPTEMBER 15

2<sup>a</sup>. In-Class: Discuss Villegas and analyze video(s) for discussion.

2b Homework for Next Class Read Chapter 4 & 5: Para la interpretación del teatro como construcción visual de Juan Villegas

### IV. SEPTEMBER 22

In-Class:

Homework: Read: Chapters 6 & 7: Para la interpretación del teatro

### V. SEPTEMBER 29

In-Class

Homework for Next Class Read Chapter 8 & 9 *Video: Para la interpretación del teatro como construcción visual* de Juan Villegas

Due Today:

### VI. OCTOBER 6

In-Class Introducción: Intimate Theatre/ Teatro Intimo

Critical Readings: Alicia del Campo, Lola Proaño-Gómez

- Reason Obscured (USA/ Mexico) (Video)

Critical Article: )

- December (Chile) (video)
- Celeste Flora (Argentina/Spain (video)

Student Presentation: Name: \_\_\_\_\_

Homework for Next Class:

Due Today

**VII. OCTOBER 13 FALL BREAK 10/11-14: CLASS EXCUSED**

**VIII. OCTOBER 20 EXAMEN PARCIAL**

In-Class

Homework for Next Class

Due Today

**IX. OCTOBER 27**

**Teatro Colectivo: El pueblo speaks**

**Critical Readings: Augusto Boal, Eugenio Barba and Bertolt Brecht, Richard Schechner**

**Enrique Buenaventura**

- **Raquel Araujo La condesa sangrienta (Yucatan, México) (video)**
- **Teatro de los Andes: Hamlet (Bolivia) (video)**
- **Yuchakani: Santiago (Peru) (video)**
- **Clowns de Shakespeare (Brazil), (video)**

**Student Presentation: Name: \_\_\_\_\_**

\*Presentation provides historical information about a country and the events that surround the plays to be viewed by the class.

In-Class

Homework for Next Class

Due Today

**X. NOVEMBER 3**

**Teatro "Global": Transnational Collaboration**

**Critical Readings: Oscar Cornago, Fernando de Toro, Beatriz Rizk**

- **Amloii Hamlet (Chile/Spain) (video)**
- **Alice Underground (Chile/France/Spain) (video)**



- Seven Deadly Sins (England/Argentina) (video)
- Rodrigo García (Argentina/Spain) (video)

Student Presentation: Name: \_\_\_\_\_

\*Presentation provides historical information about a country and the events that surround the plays to be viewed by the class.

In-Class:

Homework for Next Class

Due Today

## **XI. NOVEMBER 10 TEATRO GLOBAL (CONTINUADO)**

In-Class

Homework for Next Class

Due Today

## **XII. NOVEMBER 17**

Taking it to the Streets: Street Theatre in Latin America and Spain

Critical Readings: Jan Cohen-Cruz and Marvin Carlson

- Volar: (Argentina) (video)
- Jaime Lorca: Gulliver (Chile) (video)
- Enrique Buenaventura (Colombia)(video)

Student Presentation: Name: \_\_\_\_\_

In-Class

Homework for Next Class

Due Today



### **XIII. NOVEMBER 24 (THANKSGIVING WEEK)**

In-Class: On the fringe: Theater and Multimedia

Critical Readings: Josef Svoboda, Vsevolod Meyerhold, Amy Peterson Jensen and Johannes Berringer

- Hibrid (Barcelona, Spain) (video)
- Cuidade perfeita (Portugal) (video)
- Raul Miranda (Chile) (video)
- Teatro Cinema (Argentina) (video)
- Producciones Imperdible (Sevilla, Spain) (video)

Homework for Next Class

Due Today

### **XIV. DECEMBER 1 NEW MEDIA CONTINUED**

**LAST DAY OF CLASS**

In-Class **FINAL PAPER DUE**

Due Today

### **XV. DECEMBER 8**

**PRESENTATIONS OF PORTAFOLIO DUE AND TURN IN PORTAFOLIO**

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Published by  
**GESTOS**  
Irvine, California  
USA

# PARA LA INTERPRETACIÓN DEL TEATRO COMO CONSTRUCCIÓN VISUAL

Juan Villegas

Library of Congress Catalog Card Number: 00-107075

Villegas, Juan

*Para la interpretación del teatro como construcción visual*

- 1.- Spanish American drama - History and Criticism
- 2.- Spanish drama - History and Criticism
- 3.- Theater - Spain
- 4.- Theater - Latin America
- 5.- Theatricality
- 6.- Theory of theater and drama
- 7.- Visual Studies

Ediciones de **GESTOS**  
Colección Teoría 2



Cristo románico



J. Bosch: "Crucifixión"



Cristo de *A rua da Amargura* por el grupo brasileño Galpão dirigida por Gabriel Villela, imagen que corresponde a la tradición del "Ecce Home."

*Teatralidad religiosa*. Toda imagen es un proceso de comunicación de un imaginario social y un mensaje desde la perspectiva de un productor y en función de destinatarios específicos. Los cambios en la representación de Cristo son indicios de las transformaciones de la Iglesia Católica, los cambios en su mensaje, los destinatarios y el espacio en que se ubica la imagen.

## Índice

<i>Palabras iniciales</i>	9
<b>Capítulo 1</b>	
<b>De las estrategias de análisis e interpretación de textos dramáticos y teatrales</b>	11
El texto dramático en su especificidad genérica	12
Del texto teatral como objeto cultural	16
El teatro como texto espectacular	25
Propuesta de una estrategia: pragmática de la cultura y el teatro	30
<b>Capítulo 2</b>	
<b>Algunos conceptos básicos: el "teatro" como producción cultural</b>	37
La resemantización del término <i>teatro</i>	37
De la cultura como construcción visual	41
De teatralidad, teatralidad social y discursos teatrales	49
<b>Capítulo 3</b>	
<b>La teatralidad y la historia de la cultura</b>	57
La vida social como teatralidad	57
De la teatralidad política	67
De la teatralidad deportiva	70
De las teatralidades religiosas	71
Las teatralidades sociales legitimadas	74
La teatralidad y otras prácticas escénicas	75
<b>Capítulo 4</b>	
<b>De los constituyentes del texto dramático y del texto teatral</b>	77
La historia representada	77
Los personajes	79
La disposición temporal.	91
Los códigos y la competencia del lector:	94
Los motivos en el texto dramático y el texto teatral	96
De intertextualidad, cruces y apropiaciones culturales	101



## **Capítulo 5**

### **El lector/espectador como constructor de significados**

El modo de percepción del mundo del texto dramático  
y del texto espectacular  
La perspectiva del espectador  
Modos de lectura

## **Capítulo 6**

### **De la estrategia para el análisis del texto dramático**

Los rasgos específicos del texto dramático  
Validez y limitaciones del análisis de la construcción dramática

## **Capítulo 7**

### **La configuración del mundo en el texto espectacular: la puesta en escena**

La materialidad de la puesta en escena  
Las expectativas del espectador y los determinantes  
de la puesta en escena  
La puesta en escena específica  
La percepción sensorial del mensaje  
La competencia cultural y teatral del espectador

## **Capítulo 8**

### **El registro y documentación de los textos espectaculares**

De los documentos sobre puestas en escena específicas  
De la puesta en escena posible: la teatralidad legitimada

## **Capítulo 9**

### **La historicidad del canon y la evaluación estética**

La evaluación de los textos y objetos culturales  
La evaluación estética: el texto dramático y el texto teatral

*Palabras finales*

**Apéndice: Esquema de una estrategia de análisis**

**Textos citados**

**Textos teatrales citados**

**Bibliografía**