



ARIZONA STATE UNIVERSITY

GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:

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

College/School: College of Liberal Arts and Sciences; Department: Chicano/a Drama: Pachucos, Vendidos y Cerezitas; School of International Letters and Cultures (SILC); Prefix: SPA; Number: 487; Title: ; Units: 3

Is this a cross-listed course? No; If so, list all academic units offering this course

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.

Is this a permanent numbered course with topics? Yes

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.

Course description: Representative dramatic works, with emphasis on the history and development of this genre from its regional origins to the present.

Requested designation:

Mandatory Review: (Choose one)

Cultural Diversity in the United States-C

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.

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 (SO/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: Prof. Manuel de Jesús Hernández-G.; E-mail: Manuel.Hernandez@asu.edu; Phone: 480.678-1237/965-4965

Department Chair/Director approval: (Required)

Chair/Director name (Typed): Dr. Nina Berman; Date: 10/3/16

(Director's signature is on next page.) [back page]



ARIZONA STATE UNIVERSITY

Chair/Director (Signature):

W. J. Bennett

Arizona State University Criteria Checklist for

CULTURAL DIVERSITY IN THE UNITED STATES [C]

Rationale and Objectives

The contemporary "culture" of the United States involves the complex interplay of many different cultures that exist side by side in various states of harmony and conflict. The history of the United States involves the experiences not only of different groups of European immigrants and their descendants but also of diverse groups, including, but not limited to, American Indians, Latinos, African Americans, and Asian Americans--all of whom played significant roles in the development of contemporary culture and together shape the future of the United States. At the same time, the recognition that gender, class, and religious differences cut across all distinctions of race and ethnicity offers an even richer variety of perspectives from which to view ourselves. Awareness of our cultural diversity and its multiple sources can illuminate our collective past, present, and future and can help us to achieve greater mutual understanding and respect.

The objective of the Cultural Diversity requirement is to promote awareness and appreciation of cultural diversity within the contemporary United States through the study of the cultural, social, or scientific contributions of women and minority groups, examination of their experiences in the U.S., or exploration of successful or unsuccessful interactions between and among cultural groups.

Revised April 2014

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

ASU--[C] CRITERIA			
CULTURAL DIVERSITY IN THE UNITED STATES			
YES	NO		Identify Documentation Submitted
		1. A Cultural Diversity course must meet the following general criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	The course must contribute to an understanding of cultural diversity in contemporary U.S. Society.	
		2. A Cultural Diversity course must then meet at least one of the following specific criteria:	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.	
<input type="checkbox"/>	<input type="checkbox"/>	c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States. *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc. **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Latinos, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.	

Course Prefix	Number	Title	General Studies Designation
SPA	487	Chicano/a Drama: Pachucos, Vendidos y Cerezitas	C

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)
Example-See 2b. Compares 2 U.S. cultures	Example-Compares Latino & African American Music	Example-See Syllabus Pg. 5
1	Centers Chicano/a dramas in relationship to mainstream culture and several Latino groups	DESCRIPTION: This course offers the reader several representative texts from Chicano/a drama, with an emphasis on the history and development of this genre from its regional origins to the postmodern present and the relationship with other ethnic groups in the United States. At the same time, via several articles from literary and cultural criticism, the course promotes a critical interpretation of the dramatic text. Among the dramatists and playwrights to be read, we have: Luis Valdez, the group Teatro de la Esperanza, Milcha Sánchez-Scott, the group Culture Clash, Dolores Prida, Cherrie Moraga, Elaine Romero, Silviana Wood, Yareli Arizmedi, Amparo Garcia Crow, Diane Rodriguez, Edith Villarreal, and Carmelita Tropicana. We also see several videos based on outstanding and classic dramas such as Zoot Suit, A Bowl of Beings, How Else Am I Supposed to Know I Am Still Alive?, Border Brujo, and Luminarias. Regarding the history of the dramas under study, the student is encouraged

		<p>to see 13 interviews of several renowned figures: Luis Valdez, Cherrie Moraga, Luis Alfaro, Alma Martínez, Lynn Burton, Evelina Fernández, and Yareli Arizmendi. As far as critics, we draw from Jorge Huerta, Yolanda Broyles-González, Alicia Arrizón, Elizabeth Ramírez, and Raúl Homero Villa. CRITERION 1.</p>
<p>2a</p>	<p>Chicano/a and Latina/o drama texts are in Spanish, English, and Spanglish. Students write essays in academic Spanish.</p>	<p>REQUIRED TEXTBOOKS: Luis Valdez. Luis Valdez- Early works. Houston: Arte Público Press, 1990. Paperback. ISBN 1-55885-003-1; Huerta, Jorge, ed. Necessary Theater: Six Plays about the Chicano Experience. Houston, TX: Arte Público Press, 1989. Paperback; ISBN 0- 934770-95-6; Richard Montoya et al. Culture Clash: Life, Death and Revolutionary Comedy. New York: Theatre Communications Group, 1998. Paperback . ISBN1-55936-139- 5; Alberto Sandoval-Sánchez and Nancy Saporta Sternbach , eds . Puro Teatro: A Latina Anthology. Tucson, AZ: U of Arizona P, 1999. Paperback. ISBN 0-8165-1827-0, Silviana Wood. Barrio Dreams: Selected Plays. Tucson, AZ: U of Arizona P, 2016. Paperback. ISBN 978-0-8165-3247-6. CRITERION 2a</p>
<p>2b</p>	<p>Several sections comparte Chicana/o texts with those written by Neorricans and Colombia-Americans.</p>	<p>V. Culture Clash: el teatro chicano y la conciencia eulatina CRITERION 2b 5 Ma 20: "The Mission" de Culture Clash, 1-56, Culture Clash: Life, Death, and Revolutionary Comedy. Jue 22: "A Bowl of Beings" de Culture Clash, 57-106, Culture Clash. 6 Ma 27: "Radio Mambo: Culture Clash Invades Miami" de Culture Clash, 107-164, Culture Clash. Jue 29: Vídeo: Mambo Mouth (1991) de John Leguizamo. Criticism: "Transformations</p>

		<p>through Teatro: Culture Clash in a Chicana/o History Classroom" (2008) de David C. García.</p> <p>Octubre 7</p> <p>Ma 4: Película: Luminarias (2000) de Evelina Fernández.</p> <p>Jue 6: Película: Luminarias (2000) de Evelina Fernández.</p> <p>8</p> <p>VI. El teatro chicano y euhispano feminizado: del compromiso a la comunidad a la experimentación posmoderna</p> <p>CRITERION 2b</p> <p>Ma 11: Día Inhábil. Vacaciones.</p> <p>Jue 13: "The Fat-Free Chicana and the Snow Cap Queen" de Elaine Romero, 89-144, Puro Teatro.</p> <p>9</p> <p>Ma 18: "Botánica" de Dolores Prida, 7-45, y "Fucsia" de Janis Astor del Valle, 194-226, Puro Teatro. Criticism: "Cross-Border Subjectivity and the Dramatic Text" (1999) by Alicia Arrizón.</p> <p>Jue 20: "Las nuevas tamaleras" de Alicia Mena, 149-175, y "And Where Was Pancho Villa When You Really Needed Him?" de Silvana Wood, Puro Teatro.</p> <p>10</p> <p>VII. Las chicanas y euhispanas performistas y el testimonio de dramaturgas</p> <p>CRITERION 2b</p> <p>Ma 25: "Nostalgia maldita: 1-900-MEXICO, A StairMaster Piece" de Yareli Arizmendi, 229-238, y "Good Grief, Lolita" de Vilma Bonet, 239-256, Puro Teatro.</p> <p>October 20-27, 2016: Academic Status Report #2</p> <p>October 25, 2016: Tuition Fee Payment Deadline.</p> <p>Jue 27: "A Roomful of Men: A Radio for the Eyes Performance Piece" de Amparo García-Crow, 257-280, y "Describe Your Work" de Mónica Palacios, 281-184, Puro</p>
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		<p>Teatro. 11 Noviembre Ma 1: "Battle Worn" de Laura Esparza, 287-299, "Dancing with the Voice of Truth" de María Mar, 300-312, y "Searching for Sanctuaries: Cruising through Town in Red Convertible" de Diane Rodríguez, 313-318, Puro Teatro. Criticism: "Chicana Identity and Performance Art: Beyond Chicansismo" (1999) by Alicia Arrizón. November 2, 2016: Course Withdrawal Deadline Jue 3: "Home, Desire, Memory: There Are No Borders Here" de Caridad Svich, 319-324, "Tales of a South-of-the-Border / North-of-the-Stereotype Theater Director" de Susana Tubert, 325-329, y "Catching the Next Play: The Joys and Perils of Playwriting" de Edith Villarreal, Puro Teatro.</p> <p>12 VIII. Las dramaturgas y la obra colectiva CRITERION 2b Ma 8: "Frida: The Story of Frida Kahlo" de Migdalia Cruz y Hillary Blecher, 337-390, Puro Teatro. Jue 10: "Memorias de la Revolución" de Carmelita Tropicana and Uzi Parnes, 391-424, Puro Teatro. Criticism: "Between Nationalism and Women's Standpoint" (2000) by Raúl Homero Villa.</p>

Filter Your Search

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Spring 2017

Course	Title	Units	GS
SPA 487	<p>Chicano/a Drama: Pachucos, Vendidos y Cerecitas Representative dramatic works, with emphasis on the history and development of this genre from its regional origins to the present.</p> <p>Allow multiple enrollments: No Primary course component: Lecture Repeatable for credit: No Grading method: Student Option</p> <p>Offered by: New College of Interdisciplinary Arts and Sciences -- School of Humanities, Arts, and Cultural Studies Prerequisite(s): SPA 325 College of Liberal Arts and Sciences -- School of International Letters and Cultures Prerequisite(s): SPA 325</p>	3	

Showing 1 to 1 of 1 entries

Feedback

Fall 2016

Arizona State University

SPA 487: Chicano/a Drama:
**From Agitprop to Feminist and Performance Theater:
 Dramas and Videos**

Prof.: Manuel de Jesús Hernández-G., Ph.D.**Office:** LL 420-A**SPA 487:** Chicano/a Drama, Tue and Thu 10:45-11:55 a.m., LL 047, SLN: 09413**Pre-requisite:** SPA 325 or Instructor's Permission. **Office Hours:** Mon y Tues 2-4:30 p.m. & by appointment

DESCRIPTION: This course offers the reader several representative texts from Chicano/a drama, with an emphasis on the history and development of this genre from its regional origins to the postmodern present and the relationship with other ethnic groups in the United States. At the same time, via several articles from literary and cultural criticism, the course promotes a critical interpretation of the dramatic text. Among the dramatists and playwrights to be read, we have: Luis Valdez, the group El Teatro de la Esperanza, Milcha Sánchez-Scott, the group Culture Clash, Dolores Prida, Cherrie Moraga, Elaine Romero, Silviana Wood, Yareli Arizmedi, Amparo Garcia Crow, Diane Rodriguez, Edith Villarreal, and Carmelita Tropicana. We also see several videos based on outstanding and classic dramas such as *Zoot Suit*, *A Bowl of Beings*, *How Else Am I Supposed to Know I Am Still Alive?*, *Border Brujo*, and *Luminarias*. Regarding the history of the dramas under study, the student is encouraged to see 13 interviews of several renowned figures: Luis Valdez, Cherrie Moraga, Luis Alfaro, Alma Martínez, Lynn Burton, Evelina Fernández, and Yareli Arizmedi. As far as critics, we draw from Jorge Huerta, Yolanda Broyles-González, Alicia Arrizón, Elizabeth Ramírez, and Raúl Homero Villa. **CRITERION 1.**

LEARNING OUTCOMES:

1. Demonstrate awareness of the history and evolution of Chicano/a and Latina/o theater,
2. Practice writing correctly a sentence in Spanish (simple, compound and compound complex),
3. Practice writing correctly a paragraph in Spanish (central idea, explanation of the central idea, example to illustrate the idea, closing transition),
4. Practice writing correctly a composition in Spanish (thesis, arguments and conclusion),
5. Write and correctly prepare a research paper in Spanish (selection of original project, research, brainstorming; thesis, presentation of critical method, arguments, use of direct quotes, conclusion, and works cited section),
6. Practice and master punctuation in Spanish (interrogation signs, admiration signs, dash, coma, colon, semicolon, brackets),
7. Polishing a draft in order to achieve necessary correctness and lucid clarity in the Spanish language,
8. Practice public oral presentations in the Spanish language,
9. Prepare a lecture in Spanish using a PowerPoint,
10. Offer the class an oral presentation in Spanish based on your research paper, and
11. Use the Internet to search for word definitions, synonym and antonyms, and correct spelling in Spanish.

REQUIRED TEXTBOOKS: Luis Valdez. *Luis Valdez-Early works*. Houston: Arte Público Press, 1990. Paperback. ISBN 1-55885-003-1; Huerta, Jorge, ed. *Necessary Theater: Six Plays about the Chicano Experience*. Houston, TX: Arte Público Press, 1989. Paperback; ISBN 0-934770-95-6; Richard Montoya *et al.* *Culture Clash: Life, Death and Revolutionary Comedy*. New York: Theatre Communications Group, 1998. Paperback. ISBN1-55936-139-5; Alberto Sandoval-Sánchez and Nancy Saporta Sternbach, eds. *Puro Teatro: A Latina Anthology*. Tucson, AZ: U of Arizona P, 1999. Paperback. ISBN 0-8165-1827-0, Silviana Wood. *Barrio Dreams: Selected Plays*. Tucson, AZ: U of Arizona P, 2016. Paperback. ISBN 978-0-8165-3247-6. **CRITERION 2a**

SIX NECESSARY REFERENCE TEXTS FOR THE BALANCED BILINGUAL PROFESSIONAL: 1) Sara Lequerica de la Vega y Carmen Salazar. *Avanzando: gramática española y lectura*, 3ra ed. New York: John Wiley & Sons, 1994, PC4129 .E5 D4 1986, On reserve; 2) *El pequeño Larousse ilustrado*. México: Larousse, 2007, AG61 .G36 2006, reference work; 3) a style manual for properly using direct quotes in your research paper, **MLA STYLE MANUAL**: <http://owl.english.purdue.edu/owl/resource/747/08/>; 4) a Spanish-English dictionary; 5) a dictionary of synonyms and antonyms, and 6) a writing or composition book in English or Spanish. **NOTE:** Module 14 in Blackboard offers a series of reference articles on grammar, accent mark, syntax, and composition. **NEWS:** There are new rules on the accent mark from the Spanish Royal Academy concerning words that are written and pronounced in the exact manner but mean something different; for example: *sólo* (adverb) vs. *solo* (adjective)

STUDENT RESPONSIBILITIES: Students must read the assigned material and prepare the written homework prior to coming to the class. The student writes and submits to the instructor two brief essays on themes designed by the instructor—although the student also has the option of thinking and developing his or her own theme—(2 pages), a research paper (7-8 pages, without counting the section entitled “Works Cited”), and will offer an oral presentation. Those students whose major is Spanish will be provided extra attention for improving their writing skills.

PLAGIARISM: Plagiarism is strictly prohibited, and each case will be institutionally sanctioned, including a reduced or failing grade for the assignment or course, or a grade of XE for the course (see: “Sanctions,” <https://provost.asu.edu/academic-integrity/policy>). ASU policy defines plagiarism in these words: “Means using another’s words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another’s work or materials and for acknowledging and documenting the source appropriately” (see: “Definitions,” <https://provost.asu.edu/academic-integrity/policy>).

ATTENDANCE: Class attendance is required. Any student absent more than three times without a valid excuse, and verified in written form, will not receive an “A” in class. Any person who is absent ten times without a valid excuse will receive a “D” or less.

GRADE EVALUATION: Short essay I and short essay II, 30%; a research paper, 55%; oral presentation, 5%; class participation and y via Blackboard, 5%; and semester digital notebook with all written works (including the first version with instructor’s comments), 5%.

Tentative Assignments

August

Thu 18: Introduction: Course readings and student responsibilities.

1

I. Luis Valdez and Agitprop Theater: Social Commitment with the People's Struggle

Tue 23: "La dos caras del patroncito," 17-27, "Los vendidos," 40-52, "Quinta temporada," 28-39, "Notes on Chicano Theater," 6-10, and "The Actos," 11-16, by Luis Valdez, *Luis Valdez—Early Works: Actos, Bernabé and Pensamiento Serpentino*.

August 24: Last Day to Register Drop/Add without College Approval.

August 24: Residency Classification Petition Deadline.

August 31: Tuition and Fees 100% Refund Deadline.

Thu 25: "The Shrunken Head of Pancho Villa" by Luis Valdez, 142-207, *Necessary Theater*.

Criticism: "In the Fields and Factories: The Worker's Struggle" (1982) by Jorge Huerta.

August 25: Tuition Fee Payment Deadline.

August 31: Tuition and Fees 100% Refund Deadline.

2

Tue 30: "La conquista de México," 53-65, "No sacó nada de la escuela," 66-90, "Vietnam campesino," 98-120, and "Soldado raso," 121-134, *Luis Valdez—Early Works*.

September

II. Luis Valdez: From Acto to Mito

Thu 1: "Bernabé," 135-167, and "Pensamiento serpentino," 168-199, by Luis Valdez, *Luis Valdez—Early Works*. "Heart of the Earth: A Popul Vuh Story" by Cherríe Moraga, 46-88, *Puro Teatro: A Latina Anthology*.

3

III. El Teatro de la Esperanza and Struggle for Social Justice CRITERION 2a

Tue 6: "Guadalupe" by El Teatro de la Esperanza, 208-257, *Necessary Theater*. **Criticism:** "Back to the Barrio: Local Government and Education" (1982) by Jorge Huerta.

Thu 8: "La víctima" by El Teatro de la Esperanza, 316-356, *Necessary Theater*.

4

IV. Milcha Sánchez-Scott and Judith Pérez: Pioneering Chicana and US Latina

Dramaturges

Tue 13: "Latina" by Milcha Sánchez-Scott and Jermmy Blahnik, 76-141, *Necessary Theater: Six Plays about the Chicano Experience*. **DEADLINE: First brief essay in Spanish, 2 pages (500 words).**

Thu 15: "Soldier Boy" by Judith and Severo Pérez, 18-75, *Necessary Theater*. **Criticism:** "Barrios, Borderlands, and Mujeres: From Social Protest to Political Performance" (2000) by Elizabeth C. Ramírez.

V. Culture Clash: A US Latino Consciousness in Chicano Theater CRITERION 2b

5

Tue 20: "The Mission" by Culture Clash, 1-56, *Culture Clash: Life, Death, and Revolutionary Comedy*.

Thu 22: "A Bowl of Beings" by Culture Clash, 57-106, *Culture Clash*.

September 25, 2016: Tuition Fee Payment Deadline

September 26-October 3: Academic Status Report #1

6

Tue 27: "Radio Mambo: Culture Clash Invades Miami" by Culture Clash, 107-164, *Culture Clash*.

DEADLINE: First brief essay in Spanish, rewritten version.

Thu 29: Video: *Mambo Mouth* (1991) by John Leguizamo. **Criticism:** "Transformations through Teatro: Culture Clash in a Chicana/o History Classroom" (2008) by David C. García.

October

October 1: University 45th Day

October 3, 2016: Deadline to Apply for Graduation.

7

Tue 4: Film: *Luminarias* (2000) by Evelina Fernández. **DEADLINE: Second brief essay in Spanish, 2 pages (500 words).**

Thu 6: Película: *Luminarias* (2000) by Evelina Fernández

8

VI. A Feminized Chicano and US Latino Theater: From Community Commitment to Postmodern Experience CRITERION 2b

Tue 11: Holiday. Semester Break.

Thu 13: "The Fat-Free Chicana and the Snow Cap Queen" by Elaine Romero, 89-144, *Puro Teatro*.

October 15, 2016: Graduation Filing Deadline

9

Tue 18: "Botánica" by Dolores Prida, 7-45, and "Fucsia" by Janis Astor del Valle, 194-226, *Puro Teatro*. **Criticism:** "Cross-Border Subjectivity and the Dramatic Text" (1999) by Alicia Arrizón. **DEADLINE: Second brief essay in Spanish, rewritten version.**

Thu 20: "Las nuevas tamaleras" by Alicia Mena, 149-175, and "And Where Was Pancho Villa When You Really Needed Him?" by Silviana Wood, *Puro Teatro*.

10

VII. Chicana and US Latina Performance Dramaturges and Testimonio Works CRITERION 2b

Tue 25: "Nostalgia maldita: 1-900-MEXICO, A StairMaster Piece" by Yareli Arizmendi, 229-238, and "Good Grief, Lolita" by Vilma Bonet, 239-256, *Puro Teatro*. **DEADLINE: Research paper, 7-8 pages: Outline and Bibliography.**

October 20-27, 2016: Academic Status Report #2

October 25, 2016: Tuition Fee Payment Deadline.

Thu 27: "A Roomful of Men: A Radio for the Eyes Performance Piece" by Amparo García-Crow, 257-280, and "Describe Your Work" by Mónica Palacios, 281-184, *Puro Teatro*.

11

November

Tue 1: "Battle Worn" by Laura Esparza, 287-299, "Dancing with the Voice of Truth" by María Mar, 300-312, and "Searching for Sanctuaries: Crusing through Town in Red Convertible" by Diane Rodríguez, 313-318, *Puro Teatro*. **Criticism:** "Chicana Identity and Performance Art: Beyond Chicanismo" (1999) by Alicia Arrizón.

November 2, 2016: Course Withdrawal Deadline

Thu 3: "Home, Desire, Memory: There Are No Borders Here" by Caridad Svich, 319-324, "Tales of a South-of-the-Border / North-of-the-Stereotype Theater Director" by Susana

Tubert, 325-329, and “Catching the Next Play: The Joys and Perils of Playwriting” by Edith Villarreal, *Puro Teatro*.

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VIII. Female Dramaturges and Collective Works CRITERION 2b

Tue 8: “Frida: The Story of Frida Kahlo” by Migdalia Cruz and Hillary Blecher, 337-390, *Puro Teatro*. **DEADLINE:** Research paper, 7-8 pages, MLA Style [see model]. **MLA STYLE MANUAL:** <http://owl.english.purdue.edu/owl/resource/747/08/>.

Thu 10: “Memorias de la Revolución” de Carmelita Tropicana and Uzi Parnes, 391-424, *Puro Teatro*. **Criticism:** “Between Nationalism and Women’s Standpoint” (2000) by Raúl Homero Villa.

November 11, Friday: Veterans’ Day, no classes.

13

IX. Return to the Barrio

Tue 15: Drama: *Real Women Have Curves* (2002) by Josephina López.

Thu 17: “Una vez, en un barrio de sueños...”, 37-100, by Silviana Wood, *Barrio Dreams: Selected Plays* (2016). **Criticism:** “Spatial Practice and Place-Consciousness in Chicano Urban Culture” (2000) by Raúl Homero Villa.

14

Tue 22: “Yo, Casimiro Flores” by Silviana Wood, 236-306, *Barrio Dreams*.

Thu 24: **Holiday, no classes.**

November 24-25, 2016: Thanksgiving Day: No classes.

15

Tue 29: Oral presentations.

December

Thu 1: Oral presentations. **Last day of classes.**

December 2, 2016: Friday, Last Day of Classes

December 2, 2016: Friday, Complete Session Withdrawal Deadline

December 3-4, 2016: Study Days

Tue 6: 9:50 AM – 11:40 AM: Final Exam: Oral presentations in Spanish. DEADLINE: Research paper, final edited version.

Final Exam: Tuesday, December 6, 2016, 9:50 p.m. - 11:40 p.m.

Final Grades Due: December 5-12, 2016

Commencement Ceremony: December 12, 2016



Luis Valdez

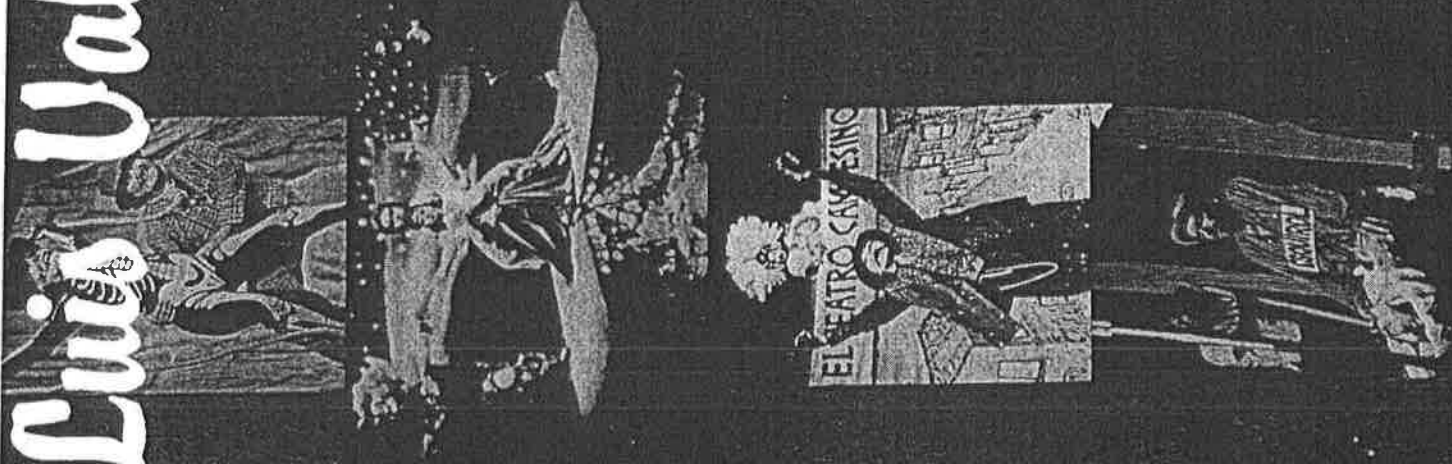
~ Early Works

Luis Valdez—Early Works: Actos, Bernabé and Pensamiento serpentino is three books in one: 1) a collection of one-act plays by Valdez and the famous farmworker theater, El Teatro Campesino, 2) one of the first fully realized, full-length plays by Valdez alone, and 3) an original narrative poem by Luis Valdez. In the first part are collected the original, improvised works of El Teatro Campesino that deal with the exploitation of Mexican farm labor in the California fields, the discrimination found by Mexicans in the schools, and Mexicans being turned into cannon fodder by the U.S. Army in Vietnam: *No saco nada de la escuela, La conquista de México, Vietnam campesino, Quinta temporada, Las dos caras del patroncito, Huelguistas, The Militants, Los vendidos and Soldado raso. Bernabé is a touching, Lorcaesque poetic drama about a town fool's enchantment and ultimate unity with the Earth. Pensamiento serpentino* is a long, philosophical poem, based on Mayan thought and cosmology, which analyzes the cultural, religious and political circumstances of Mexican Americans and prepares a metaphysical framework for their future.

Arte Publico Press
University of Houston
Houston, TX 77204-2090

ISBN 1-5885-003-1
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Luis Valdez



This Arte Publico Press edition of *Actos*, *Pensamiento Serpentino* and *Bernabé* is made possible through a grant from the Ford Foundation.

Contents

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Arte Publico Press
University of Houston
Houston, Texas 77204-2090

Luis Valdez—Early Works: *Actos*, *Bernabé* and *Pensamiento Serpentino*/Luis Valdez and El Teatro Campesino.

P. cm.

A collection of plays and a narrative poem.

ISBN 1-55885-003-1:

I. Valdez, Luis. *Pensamiento serpentino*. 1990. II. Teatro Campesino (Organization) III. Title: *Actos*.

PS3572.A387A6

1990

89-35438

812: 54—dc20

CIP

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Necessary Theater

edited by
Jorge Huerta



Necessary Theatre, *Six Plays about the Chicano Experience* is a collection of plays successfully produced by professional companies throughout the United States. Compiled and edited by Jorge Huerta, the leading critic of Hispanic theatre of the United States, *Necessary Theatre* includes biographies of the playwrights, production histories of the plays, critical commentary and a bibliography. Whether as a book of reference, a textbook or just enjoyable reading, *Necessary Theatre* is unique.

This outstanding honor roll of playwrights includes among its credits, productions on the stage, the large and small screens, numerous awards and even, as in the case of Luis Valdez, the distinction of having fathered an entire theatre movement and a new theatrical esthetic.

Jorge Huerta, Ph.D., is Professor of Drama at the University of California-San Diego. He is a respected critic, director and author. His books include *Chicano Theater: Themes and Forms* (Bilingual Press, 1982) and *Nuevos Pasos: Chicano and Puerto Rican Drama* (Arte Publico Press, 1979).

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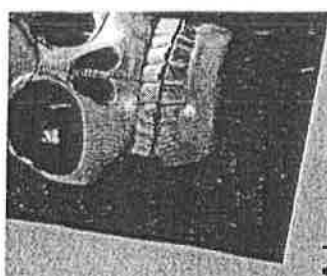
Necessary Theater

Six Plays About the Chicano Experience



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the Chicano Experience



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From plays produced on shoestring budgets in the 1970s to high-tech performance pieces of the 1990s, Latina theater has emerged as a vibrant art form whose time has come. This anthology showcases this dynamic new genre through the works of established playwrights such as **CHERRIE MORAGA** and **DOLORES PRIDA** as well as talented new playwrights and performers who have emerged in the past decade such as **MIGDALIA CRUZ**, **ELAINE ROMERO**, and **MONICA PALACIOS**.

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ALBERTO SANDOVAL-SANCHEZ is Professor of Spanish at Mount Holyoke College and the author of **JOSE, CAN YOU SEE? LATINOS ON AND OFF BROADWAY**.

NANCY SAPORTA STERNBACH is Associate Professor of Spanish and Portuguese at Smith College and coeditor of **BREAKING BOUNDARIES: LATINA WRITING AND CRITICAL READINGS**.

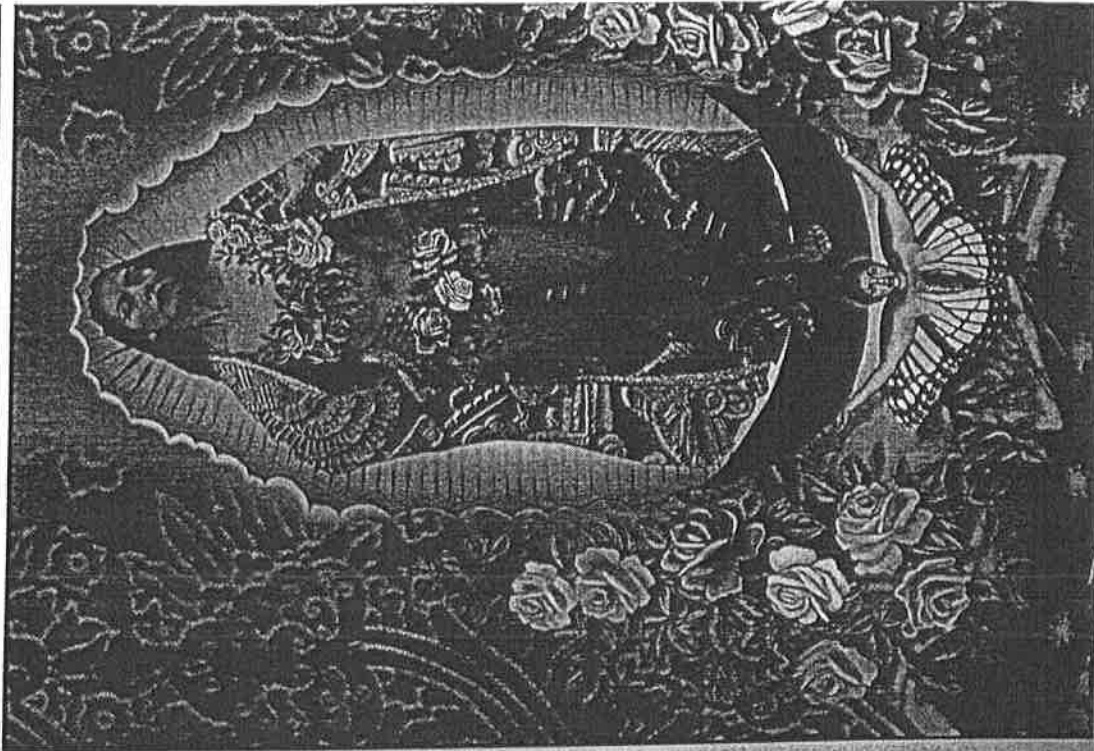
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PURO TEATRO A LATINA ANTHOLOGY

EDITED BY
 Alberto Sandoval-Sánchez & Nancy Saporta Sternbach



Sandoval-Sánchez & Sternbach

PURO TEATRO A LATINA ANTHOLOGY

ARIZONA

Carlos Ruiz
 Diana Buitrago
 Blanca Suarez
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 Gerardo Hernandez

Tony...
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Barrio Dreams is the first book to collect the work of one of Arizona's foremost dramatists, playwright Silviana Wood. During her decades-long involvement in theater, Wood forged a reputation as a playwright, actor, director, and activist. Editors Norma E. Cantú and Rita E. Urquijo-Ruiz write in their introduction that Wood's works form a testimonio of Chicana life, steeped in art, politics, and the borderlands. Wood's plays challenge, question, and incite women to consider their lot in life. She ruptures stereotypes and raises awareness of social issues via humor and with an emphasis on the use of the physical body on stage.

The people who inhabit Wood's plays are common folk—families, mothers, grandmothers, and teenagers—hardworking people who, in one way or another, have made their way in life and who embody life in the barrio.

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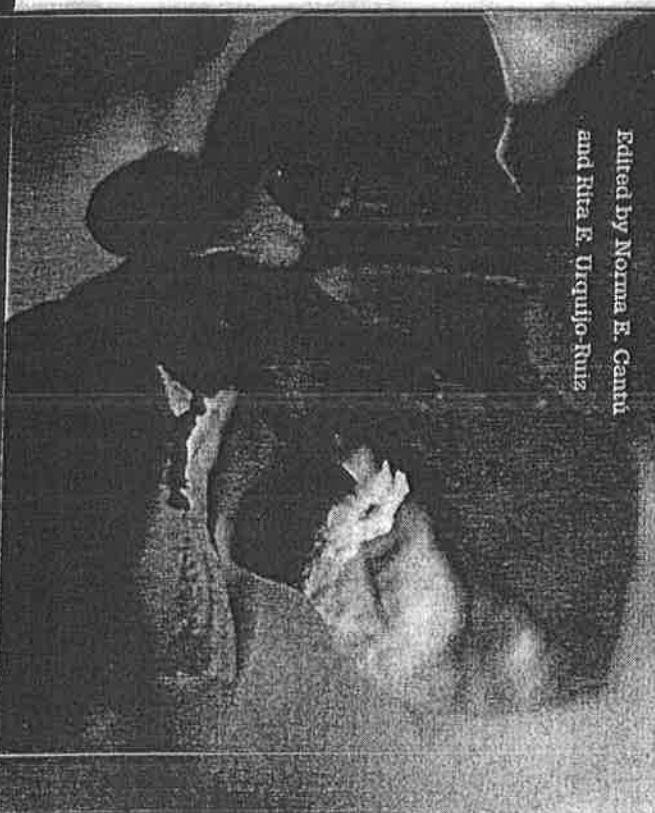
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BARRIO
DREAMS

Selected Plays

BY SILVIANA WOOD

Edited by Norma E. Cantú
and Rita E. Urquijo-Ruiz



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