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

Is this a cross-listed course? (Choose one) Yes
If yes, please identify course(s) Is this a shared course? (Choose one) Yes
If so, list all academic units offering this course

Note- For courses that are cross-listed 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? 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: Critical Inquiry-L
Mandatory Review: Yes

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 (SBS)
- Natural Sciences core courses (NS)
- 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
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: Monday, 3 October 2016
Chair/Director (Signature):
Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [L] CRITERIA**

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE—AS EVIDENCED BY THE FOLLOWING CRITERIA:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
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</table>

**CRITERION 1:** At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. *In-class essay exams may not be used for [L] designation.*

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

**CRITERION 2:** The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.

1. Please describe the way(s) in which this criterion is addressed in the course design.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

**CRITERION 3:** The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing-speaking assignments.

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".
### ASU - [L] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>✗</td>
<td></td>
<td><strong>CRITERION 4:</strong> These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <em>Intervention at earlier stages in the writing process is especially welcomed.</em></td>
</tr>
</tbody>
</table>

1. Please describe the sequence of course assignments—and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-4".
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>General Studies Designation</th>
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<tbody>
<tr>
<td>SPA</td>
<td>487</td>
<td>Chicano/a Drama</td>
<td>L</td>
</tr>
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</table>

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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets split (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Three written assignments, including one research paper.</td>
<td>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%. CRITERION 1 and CRITERION 3. DESCRIPTION: This course offers the reader several representative texts, with an emphasis on the history and development of this genre from its regional origins to the postmodern present. 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 Arizmendi, Amparo García Crow, Diane Rodríguez, 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 Arizmendi. As far as critics, we draw from Jorge Huerta, Yolanda Broyles-González, Alicia Arrizón, Elizabeth Ramírez, and Raúl Homero Villa. CRITERION 1.</td>
</tr>
<tr>
<td>2</td>
<td>Based on suggested topics from instructor, student writes two essays and research paper where he or she applies a critical method to specific class readings.</td>
<td>5. Write and correctly prepare a research paper (selection of original project, research, brainstorming; thesis, presentation of critical method, arguments, use of direct quotes, conclusion, and works cited section), CRITERION 2</td>
</tr>
<tr>
<td>3</td>
<td>Three written assignments.</td>
<td>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%. CRITERION 1 and CRITERION 3.</td>
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<td>4</td>
<td>Students get two-three weeks to submit final essay version after feedback from instructor.</td>
<td>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 is strictly prohibited; any case will be institutionally admonished. CRITERION 4.</td>
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<tr>
<td>Course</td>
<td>Title</td>
<td>Units</td>
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<tr>
<td>SPA 487</td>
<td>Chicano/a Drama: Pachucos, Vendidos y Cerezitas</td>
<td>3</td>
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Representative dramatic works, with emphasis on the history and development of this genre from its regional origins to the present.

- **Allow multiple enrollments:** No
- **Primary course component:** Lecture
- **Repeatable for credit:** No
- **Grading method:** Student Option
- **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
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, with an emphasis on the history and development of this genre from its regional origins to the postmodern present. 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 Arizmendi, 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 Martinez, Lynn Burton, Evelina Fernández, and Yareli Arizmendi. As far as critics, we draw from Jorge Huerta, Yolanda Broyles-González, Alicia Arrizón, Elizabeth Ramirez, 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), CRITERION 2
6. Practice and master punctuation in Spanish (interrogation signs, admiration signs, dash, comma, 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.

fn: SPA487SlaboGenStudiesFall2016 L


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.

CRITERION 4.

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 XF 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%. CRITERION 1 and CRITERION 3.

fn: SPA487SyllabGenStudiesFall2016 L
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


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.


August 25: Tuition Fee Payment Deadline.

August 31: Tuition and Fees 100% Refund Deadline.

2


September

II. Luis Valdez: From Acto to Mito


3

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


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


5

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


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


October

October 1: University 45th Day

October 3, 2016: Deadline to Apply for Graduation.

7


8

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

Tue 11: Holiday. Semester Break.


October 15, 2016: Graduation Filing Deadline

9


10

VII. Chicana and US Latina Performance Dramaturges and Testimonio Works


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

October 25, 2016: Tuition Fee Payment Deadline.


11

November


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*.

12

VIII. Female Dramaturges and Collective Works
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/. **CRITERION 4.**

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

13

IX. Return to the Barrio

14
Thu 24: **Holiday, no classes.**

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

15
Tue 29: Oral presentations in Spanish.

December
Thu 1: Oral presentations in Spanish. **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


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 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, Valdez offers familiar characters and settings, but his scope is larger than it appears. Quinientos poemas de la escuela, La conquista de Mexico, Vietnam campesino, the decision to die, etc., explore the lawlessness of the community and the obviousness of the decision to live. The Militants, Los vendidos and Soldado raro. Bernabe is a touching, personal story of the Earth. Pescadillo serpentina 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.
Necessary Theater: 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 Theater 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 Theater 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).

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

ISBN 0-934770-95-6
LC 89-288
LIFE, DEATH AND REVOLUTIONARY COMEDY

You are holding Culture Clash-the Broadway hit that has been a national sensation. Look no further for the best of Culture Clash between two covers. From its founding in San Francisco's Mission District to a run in New York, this three-person troupe of experimentalists—Richard Montoya, Renée Saldana, and Victor Smercini—have performed and written a political and social commentary in America. Culture Clash is a national sensation, and its members have been hailed as important social forces in the United States. This new edition of Culture Clash contains the best of the company's work, including interviews, scripts, and photographs. It is a must-read for anyone interested in the current social and political landscape of America.

Cover painting by Kathleen Goméz, photo by Eugene Oshiro.

TREASURE COMMUNICATIONS GROUP

$3.95
Radio Mambo: Culture Clash Invaades Miami

A Bowl of Beignets

The Mission

Glossary of Terms

by Philip R. Kan Coanda

Glasgow is a State of Mind: An Interview with Culture Clash

CONTENTS
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.

PURO TEATRO is the first book of its kind to reflect in print a diversified body of writing that turns the spotlight on some of America's most talented and prolific artists. It includes a variety of theatrical genres—plays, performance pieces, puppet shows, innovative collaborations, and testimonials—and features previously unpublished plays from a broad range of experiences within the Latino/a community, including families and home, friends and community building, coming of age and empowerment, and sexual and ethnic identities.

ALBERTO SANDOVAL-SÁNCHEZ is Professor of Spanish at Mount Holyoke College and the author of JOSÉ, 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.
Introduction: Contemporary Literature Trends

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The work of compiling and completing this book would not have been possible without the assistance, support, and encouragement of many people. It goes without saying that the playwrights themselves have been instrumental in our acquisition of manuscripts in order to construct a history of Latina theater. A todas y a cada una, we want to extend our deep gratitude, with a special thanks to those who sent us photocopies of their work, even when they themselves were out of work, those who spoke to us either in person or by telephone to clarify some of the many details that arose, those who allowed themselves to be interviewed by us, even when we could not offer a possible publication of that interview or of their work. Especially important in putting together the pieces of this myriad puzzle were Dolores Prida, Migdaíña Cruz, Caridad Svich, Cherie Moraga, Edit Villarreal, Elaine Romero, Silviana Wood, Denise Chávez, Carmelita Tropicana, Marga Gomez, Monica Palacios, as well as all those playwrights whose works we, regrettably, cannot include, but who have helped us compose this book.

For theater criticism in the past and present, feminist theory, and performance theory, we acknowledge the groundbreaking work of many scholars, whose thinking in some way informed our own: Gracias a Beatriz Rizz, Diana Taylor, Tiffany López, Lillian Manzor-Coats, Yolanda Flores, Yvonne Ybarra-Belarán, Yolanda Broyles-González, María Herrera-Scheck, Diana Rebollido, Marta Teresa Marrero, and Judith Butler.

Colleagues who showed interest in our work and who supported and sustained us in our efforts are Gail Hornstein, Karen Remmler, Efrain Baradas, Silva Spita, Ellen McCracken, Patricia González, Reyes Lázaro, Marina Kaplan, Jane Vanpee, Rosetta Cohen, Sheila Ortiz Taylor, Lourdes Rojas, Panu Samantak, Jorge Román-Lagunas, Sandy Doucet, and Alan Bloomgarden. We thank them for their friendship and support. Additionally, we thank the anonymous readers for the National Endowment for the Humanities, who
BARRIO DREAMS

Selected Plays

BY SITIANA WOOD

Wood's work has evolved as a playwright, scenographer, director, and actor. His work is a response to the involvement in theater. Wood's bold, imaginative, and risky work has garnered attention and acclaim. He is currently working on several new projects and is a member of the Arizona Theatre Company's Board of Directors.

The book is the first book to collect the work of one of Arizona's most innovative and influential playwrights.
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