



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 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) If yes, please identify course(s)

Is this a shared course? (Choose one) 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: Literacy and 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.

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 Prof. Manuel de Jesús HernándezG. 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): [Handwritten Signature]



Arizona State University Criteria Checklist for
LITERACY AND CRITICAL INQUIRY - [L]

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: | | | |
| YES | NO | | Identify Documentation Submitted |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | <p>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. <i>In-class essay exams may not be used for [L] designation.</i></p> | |
| <p>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.</p> | | | |
| <p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>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".</p> </div> <p>C-1</p> | | | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | <p>CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection.</p> | |
| <p>1. Please describe the way(s) in which this criterion is addressed in the course design.</p> | | | |
| <p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>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".</p> </div> <p>C-2</p> | | | |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | <p>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.</p> | |
| <p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p> | | | |
| <p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; text-align: center;"> <p>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".</p> </div> <p>C-3</p> | | | |

ASU - [L] CRITERIA

| ASU - [L] CRITERIA | | |
|--|--------------------------|---|
| YES | NO | Identify Documentation Submitted |
| <input checked="" type="checkbox"/> | <input type="checkbox"/> | <p>CRITERION 4: 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. <i>Intervention at earlier stages in the writing process is especially welcomed.</i></p> |
| <p>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</p> | | |
| <p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 20px; text-align: center; margin: 10px auto; width: 80%;"> <p>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".</p> </div> <p>C-4</p> | | |

| Course Prefix | Number | Title | General Studies Designation |
|---------------|--------|-----------------|-----------------------------|
| SPA | 487 | Chicano/a Drama | L |

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 split (contextualize specific examples in next column) | Please provide detailed evidence of how course meets criteria (i.e., where in syllabus) |
|----------------------------|---|--|
| 1 | Three written assignments, including one research paper. | <p>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.</p> <p>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 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 Arizmendi. As far as critics, we draw from Jorge Huerta, Yolanda Broyles-González, Alicia Arrizón, Elizabeth Ramírez, and Raúl Homero Villa. CRITERION 1.</p> |
| 2 | 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. | <p>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</p> |

| | | |
|---|--|--|
| 3 | Three written assignments. | 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. |
| 4 | Students get two-three weeks to submit final essay version after feedback from instructor. | 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. |

Filter Your Search

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1 Results | Active Filters:

Spring 2017



Subject

SPA

Number

487

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Course

Title

Units GS

SPA 487

Chicano/a Drama: Pachucos, Vendidos y Cerezitas

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

3

Showing 1 to 1 of 1 entries

Previous

1

Next

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, 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 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), **CRITERION 2**
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.

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. **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 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%. **CRITERION 1 and CRITERION 3.**

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

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, 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.

5

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

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, rewritten version. CRITERION 4.**

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, 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****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" de Janis Astor del Valle, 194-226, *Puro Teatro*. **Criticism:** "Cross-Border Subjectivity and the Dramatic Text" (1999) by Alicia Arrizón. **DEADLINE: Second brief essay, rewritten version. CRITERION 4.**

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

10**VII. Chicana and US Latina Performance Dramaturges and Testimonio Works**

Tue 25: "Nostalgia maldita: 1-900-MEXICO, A StairMaster Piece" by Yareli Arizmendi, 229-238, y "Good Grief, Lolita" by Vilma Bonet, 239-256, *Puro Teatro*. **DEADLINE: Research paper, 7-8 pages: Outline and Bibliography. CRITERION 4.**

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" de 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*.

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.**

Thu 10: “Memorias de la Revolución” by 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 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

Tue 6: 9:50 AM – 11:40 AM: Final Exam: Oral presentations in Spanish. **DEADLINE:** Research paper, final edited version. **CRITERION 4.**

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

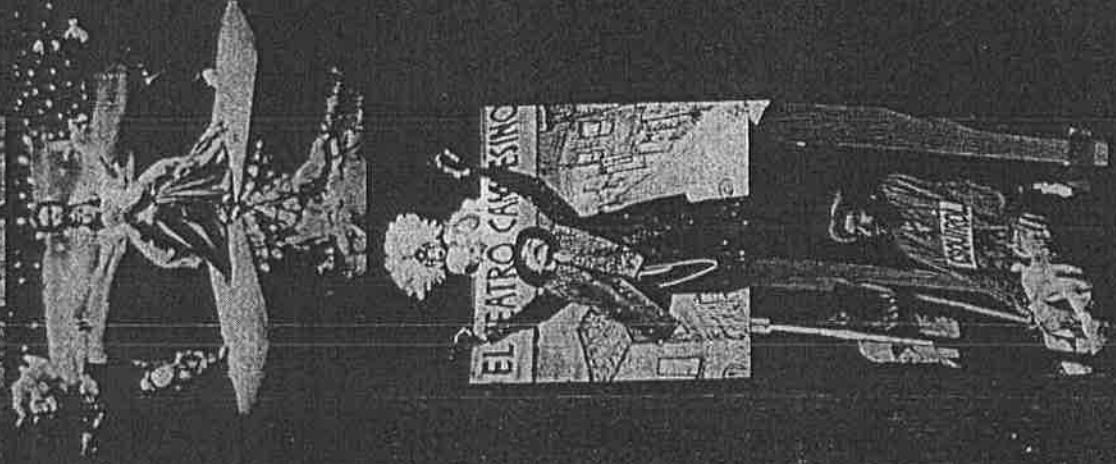
~ Early Works

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 Público Press
University of Houston
Houston, TX 77204-2090

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Luis Valdez



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Contents

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| | |
|------------------------------|-----|
| Notes on Chicano Theatre | 6 |
| The Actos | 11 |
| Las Dos Caras del Patroncito | 17 |
| Quinta Temporada | 28 |
| Los Vendidos | 40 |
| La Conquista de México | 53 |
| No Saco Nada de la Escuela | 66 |
| The Militants | 91 |
| Huelguistas | 95 |
| Vietnam Campesino | 98 |
| Soldado Razo | 121 |
| Bernabé | 135 |
| Pensamiento Serpenino | 168 |

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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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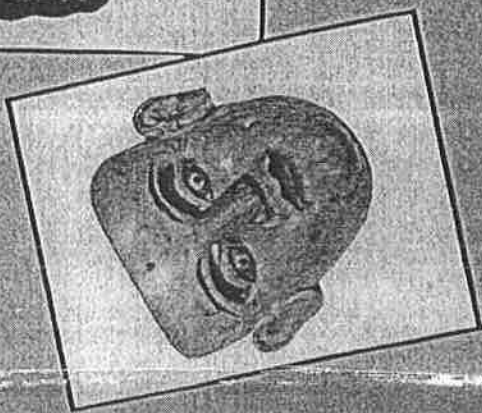
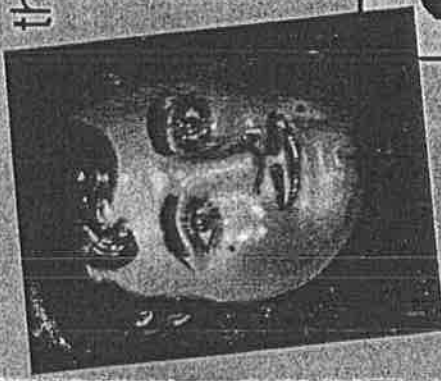
Necessary Theater

Six Plays About the Chicano Experience



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Jorge Huerta

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Contents

| | |
|--|-----|
| Introduction | 5 |
| Soldierboy by Judith and Severo Pérez | 18 |
| Latina by Milcha Sánchez-Scott and Jeremy Blahnik | 76 |
| The Shrunkken Head of Pancho Villa by Luis Valdez | 142 |
| Guadalupe by El Teatro de la Esperanza | 208 |
| Money by Arthur Girón | 258 |
| La víctima by El Teatro de la Esperanza | 316 |
| Bibliography | 366 |

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"Culture Clash is a national treasure." —PHILIP KAN GOTTANDA

"These guys are funny daredevils of performance, totally fearless as they skewer convention and lazy thinking. Cool." —ERIC BOGOSIAN

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You are holding Culture Clash—the book! After fourteen years of inspired comic genius we have finally managed to squeeze the best of Culture Clash between two covers! From its founding in San Francisco's Mission District on Cinco de Mayo in 1984, this three-person troupe of writers/performers—Richard Montoya, Ricardo Salinas and Herbert Siguenza—has surveyed contemporary Latino/Chicano culture in America from its own outrageous and unique perspective. Inspired by the clashing cultures of society in transition, Culture Clash physicalizes comedy and satire, blending the best traditions of Charlie Chaplin, Lenny Bruce, the Marx Brothers and Gantinflas, while transforming vaudeville into a political weapon.

Inside you'll find *The Mission*, in which three out-of-work performers living in San Francisco's Mission District kidnap Julio Iglesias in a desperate attempt to gain national recognition; *A Bowl of Beings*, which features the tale of the world's first Chicano—Christopher Columbus's illegitimate son—and "The Return of Che," the story of a Berkeley radical who brings back Che Guevara for a hilarious political update; and *Radio Mambo*, wherein Culture Clash invades Miami, uncovering a stewing pot of ethnicity and creating "a work as shrewd, vibrant and outrageous as Miami itself," according to *Time Out New York*.



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Culture Clash

LIFE, DEATH AND
REVOLUTIONAR
COMED



Culture Clash

LIFE, DEATH AND REVOLUTIONARY COMEDY

TGG

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CONTENTS

Chicano Is a State of Mind: An Interview with Culture Clash
by Philip Kan Gotanda

ix

Glossary of Terms

xxi

The Mission (1988)

1

A Bowl of Beings (1991)

57

Radio Manbo: Culture Clash Invades Miami (1994)

107



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-SANCHEZ 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**.

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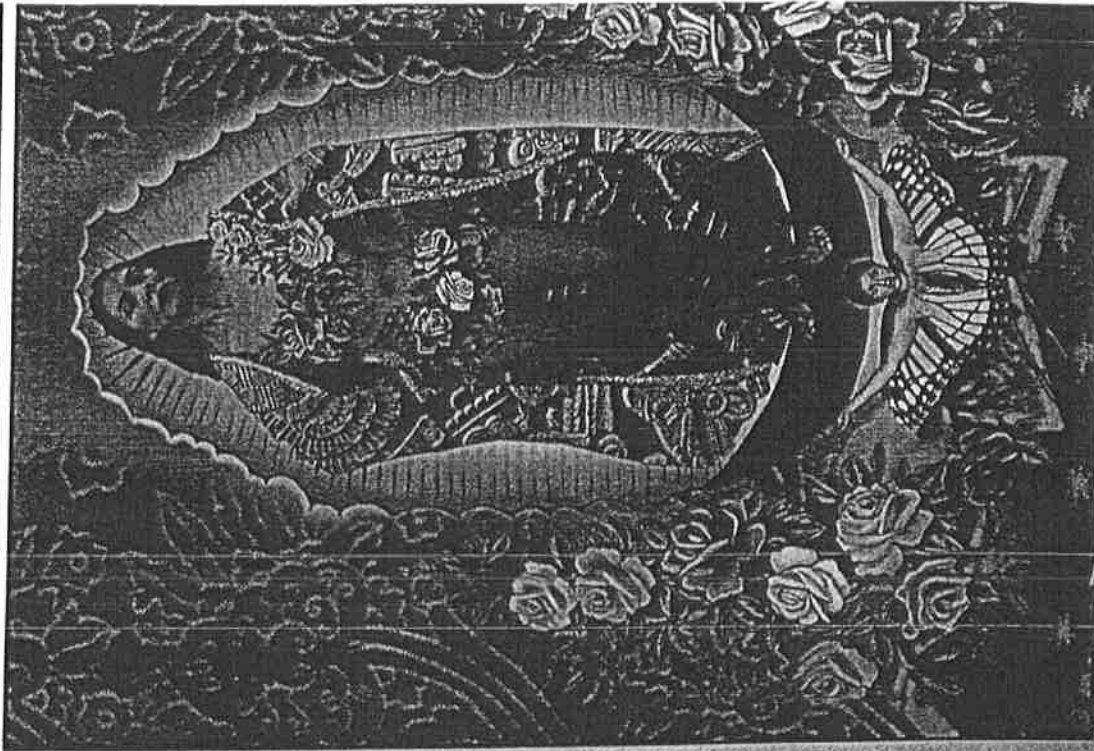


"Our Lady," digital print by Alma Lopez, ©1999 (special thanks to performance artist Raquel Salinas and DJ/musician Raquel Gutierrez).

PURO TEATRO A LATINA ANTHOLOGY

EDITED BY

Alberto Sandoval-Sánchez & Nancy Saporta Sternbach



Sandoval-Sánchez & Sternbach

PURO TEATRO A LATINA ANTHOLOGY

ARIZONA

Carroll
Diana
Willa
Linda
Rita

James
Pamela

C o n t e n t s

Mark
Linda
Willa
Salma
Yvonne
Linda
Linda
Linda

ACKNOWLEDGMENTS ix

INTRODUCTION: *Contemporary Latina Theater*,
Alberto Sandova-Sanchez and Nancy Saporta Sternbach xi

I. FULL-LENGTH PLAYS 3

- Botanica, Dolores Prida 7 *Cuba*
- Heart of the Earth: A Popol Vuh Story, Chertie Moraga 46
- The Fat-Free Chicana and the Snow Cap Queen, 1998
- Ealine Romero 89 *1998*

II. ONE-ACT PLAYS 143

- Las Nuevas Tamaras, Alicia Mena 149
- And Where Was Pancho Villa When You Really Needed Him?
- Silviana Wood 176
- Fuchsiá, Janis Astor del Valle 194

III. PERFORMANCE PIECES 227

- Nostalgia Maldita: 1-900-MEXICO, A StairMaster Piece, Yareli Arizmendi 229
- Good Chief, Lolita, Wilma Bonet 239
- A Roomful of Men: A Radio for the Eyes Performance Piece, Amparo Garcia Crow 257
- Describe Your Work, Monica Palacios 281

IV. TESTIMONIOS 285

- "Battle-Worn," Laura Esparza 287
- "Dancing with the Voice of Truth," Maria Mar 300
- "Searching for Sanctuaries: Cruising through Town in a Red Convertible," Diane Rodriguez 313

"Home, Desire, Memory: There Are No Borders Here,"
 Caridad Svich 319 *Caridad Svich*
 "Tales of a South-of-the-Border/North-of-the-Stereotype Theater
 Director," Susana Tubert 325 *Susana Tubert*
 "Catching the Next Play: The Joys and Perils of Playwriting,"
 Edit Villarreal 330 *Edit Villarreal*
 V. FULL-LENGTH PLAYS, COLLABORATIVE WORKS 335
Frida: The Story of Frida Kahlo, Migdalia Cruz and
 Hilary Blecher 337 *Hilary Blecher*
Memorias de la Revolución, Carmelita Tropicana and Uzi Parnes 391 *Uzi Parnes*
 CONTRIBUTORS 425
 CREDITS 437

A c k n o w l e d g m e n t s

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, Migdalia Cruz, Caridad Svich, Cherrie 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.

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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 invite 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—janitors, 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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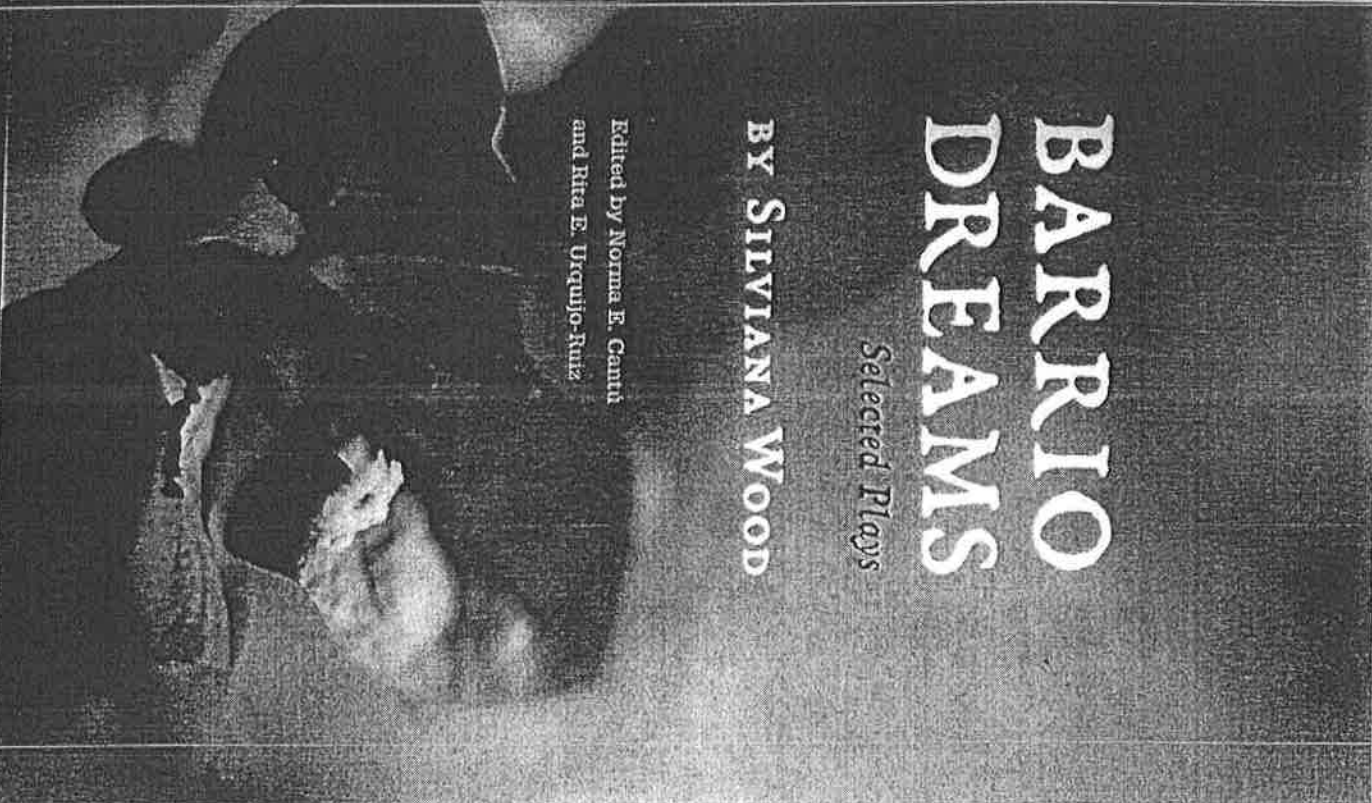
WOOD | BARRIO DREAMS

BARRIO DREAMS

Selected Plays

BY SILVIANA WOOD

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



CONTENTS

| | |
|---|-----|
| Acknowledgments | ix |
| Introduction: Chicana Theater and the Plays of Silvana Wood by Norma E. Cantú and Rita E. Urquijo-Ruiz | 3 |
| | |
| The Plays | |
| ✓ 1. Una vez, en un barrio de sueños . . . / Once Upon a Time in a Barrio of Dreams . . . | 37 |
| 2. Amor de hija / A Daughter's Love | 101 |
| 3. A Drunkard's Tale of Melted Wings and Memories | 166 |
| 4. Yo, Casimiro Flores / I, Casimiro Flores | 236 |
| 5. Anhelos por Oaxaca / Yearnings for Oaxaca | 307 |

