Theatre 173

Contemporary Chican@/Latin@ Theatre and Culture: 1965-Present
Spring 2013

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Office Hours:
Monday: 11 AM-Noon; Tuesday: Noon-2:30 PM
Or by Appointment

Syllabus

Course Description

Study of contemporary Chican@/Latin@ theatre and drama from 1965 to the present, and its approaches towards performance. The course focuses on new trends, influences, and new developments in playwriting, directing, performance styles, and its impact on the film industry.

Course Objectives
- Comprehend the history of Chican@ and Latin@ performativity, performance techniques and dramatic literature.
- Become acquainted with the writing of notable Chican@ and Latin@ dramatists. Examples include: Luis Valdez, Miguel Piñero, Milcha Sanchez-Scott, José Rivera, Cherrie Moraga, Nilo Cruz, Dolores Prida, Estela Portillo Trambley, and Maria Irene Fornes.
- View and analyze the performativity of Teatro Campesino, Guillermo Gómez-Peña, John Leguizamo.
- View and analyze various cinematic representations of Chican@ and Latin@ culture.
- Apply methods of dramatic criticism by which to analyze the plays during class discussions.
- To understand the breath of Chican@ and Latin@ theatrical expression.
- To understand the distinctiveness of Chican@ and Latin@ theatrical expression within the cultural reality of the United States in relationship to the rest of the Americas.
- To create a weekly forum for intellectual and artistic expression and discussion.

**REQUIRED TEXT**

Course Reader: *Theatre 173—Contemporary Chican@ and Latin@ Theatre and Performance: 1965 –Present.*
Cost: $61
Available at: Simplybrilliant press
COURSE REQUIREMENTS

- Eight unannounced quizzes based on the required course reading. Make up quizzes are NOT permitted for any reason. 25% of the final Grade.
- Participation in panel discussion presentation. 25% of the final grade.
- Semester Project. 25% of the final grade.
- Class Participation. 10% of the final grade.
- Participation in Women of Juárez production class activities. 15% of the final grade.

ATTENDANCE

Carries a separate grade. To be specific, after TWO unexcused absences, your final grade will be dropped by a FULL grade, per absence. Each TARDY ARRIVAL will equal a half an absence.

REQUIRED READING

*Bernabe* by Luis Valdez
*Los Vendidos* and *Las Dos Caras del Patroncito* by Luis Valdez
*Zoot Suit* by Luis Valdez
*Dreaming on a Sunday in the Alameda* by Carlos Morton
*Short Eyes* Miguel Piñero
*The House of Ramon Iglesia* by José Rivera
Fefu and Her Friends by Maria Irene Fornes  
Roosters by Milcha Sanchez-Scott  
Anna of the Tropics by Nilo Cruz  
Giving up the Ghost by Cherrie Moraga  
Beautiful Señoritas by Dolores Prida  
Sor Juana by Estela Portillo Trambley

SEMESTER SCHEDULE

January

29  Introductory Comments

31  Teatro Chicano—Towards a Definition, Discussion

FEBRUARY

5   Teatro Chicano and its influence on Latin@ performativity , Discussion

7   Bernabe by Luis Valdez, Panel Presentation and Discussion

12  Corridos Tales of the Revolution, Video, Luis Valdez

14  Los Vendidos and Las Dos Caras del Patroncito by Luis Valdez, Panel Presentation and discussion.

19  Zoot Suit by Luis Valdez, Panel Presentation and discussion
21 **Zoot Suit**—Film, 1981. Directed by Luis Valdez. Part I

26 **Zoot Suit**—Film. Part II, Discussion

28 *Dreaming on a Sunday in the Alameda* by Carlos Morton, Panel Presentation and Discussion

**MARCH**

5 Final Project Update. Brief Presentations.

7 The NewYorkino Caribbean—Diaspora communities within the United States, Discussion

12 **Short Eyes** by Miguel Piñero, Panel Presentation and Discussion. Poetry Samples to be Included.

14 Professor Emeritus Manuel Pickett, Guest Discussion of *Women of Juárez*

19 **Cloud Tectonics** by José Rivera, Panel Presentation and Discussion

21 **Fefu and her Friends** by Maria Irene Fornes, Panel Presentation and Discussion

**Spring Recess**

**APRIL**

2 **Roosters** by Milcha Sanchez-Scott, Panel Presentation and Discussion
4  **Roosters**—Film, 1993. Directed by Robert M. Young. Part I

9  **Roosters**—Part II, Discussion

11  **Anna of the Tropics** by Nilo Cruz, Panel Presentation and Discussion

16  Coming Home to Roost: Chican@/Latin@ Feminism, Discussion

18  **Giving up the Ghost** by Cherrie Moraga, Panel Presentation and Discussion

23  **Beautiful Señoritas** by Dolores Prida, Panel Presentation and Discussion

25  **Sor Juana** by Estela Portillo Trambley, Panel Presentation and Discussion

30  **I, The Worst of All (Yo, la peor de todas)**—Film, 1993. Directed by Maria Luisa Bemberg (Argentina). Part I

**MAY**

2  **I, The Worst of All**—Part II, Discussion

7  Guillermo Gómez-Peña, Performance Artist and Cultural Guerrilla. Video samples and Discussion
9  *Mambo Mouth* by John Leguizamo. 1991 HBO Production, Discussion

14  Final Project Presentations

16  Final Project Presentations

21  Final Project Presentations

Final Exam (Presentations)—Tuesday, May 21\textsuperscript{st}—3-5 PM