ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.
(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE June 9, 2011

1. ACADEMIC UNIT: School of Theatre and Film

2. COURSE PROPOSED: THE 422 Latina/o Chicana/o Theater and Performance 3

(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Guillermo Reyes Phone: x52696

Mail Code: 2002 E-Mail: reyes1@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965–0739.

5. 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. (Please submit one designation per proposal)

Core Areas
Literacy and Critical Inquiry—L □
Mathematical Studies—MA □ CS □
Humanities, Fine Arts and Design—HU □
Social and Behavioral Sciences—SB □
Natural Sciences—SQ □ SG □

Awareness Areas
Global Awareness—G □
Historical Awareness—H □
Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

THE 422 fulfills the objectives of helping students appreciate a theatrical and literary tradition of Latina/o theater in the United States, as a study of the Humanities, Fine Arts and Design requirement. Through writing essays about plays and performances, the student learns to assess the contemporary state of U.S. Latina/Latino theater, and to think about a variety of other issues explored in the class in connection to these plays. Prof. Carla Melo’s syllabus states that she will discuss “issues of identity related (but not limited) to ethnicity, nationality, sexuality, gender and class.” These discussions, along with the writing of essays and oral presentations, will also help “deepen the student’s awareness of the diversity of human societies and culture” and also to “perceive aesthetic qualities of art work,” as stated in the guidelines.

CROSS-LISTED COURSES: □ No  □ Yes; Please identify courses: ________________________________

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
ARIZONA STATE UNIVERSITY

Is this a multisection course?: ☒ No ☐ Yes; Is it governed by a common syllabus? ______

Guillermo Reyes
Chair/Director (Print or Type)
Date: 6-3-11

Chair/Director (Signature)
Rationale and Objectives

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

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

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

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [HU] CRITERIA

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either 1, 2, or 3 and at least one of the criteria under 4* in such a way as to make the satisfaction of these criteria a **CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:</td>
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<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought.</td>
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<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design.</td>
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<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted *primarily* to developing a skill in the creative or performing arts, including courses that are *primarily* studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted *primarily* to developing skill in the use of a language – *However, language courses that emphasize cultural study and the study of literature can be allowed.*

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted *primarily* to teaching skills.
<table>
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<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
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<td>2. The class helps student analyze written and visual texts of theater</td>
<td>The course will require students to read plays and view performances in the tradition of U.S. Latina/Latino theater, and then write an analysis of them</td>
<td>Pages 4-5 of the syllabus provides a list of the various required texts and readings; p. 2 of the syllabus details the need for written responses to plays and performances, and later a presentation as well</td>
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<td>4c. The class emphasizes an aesthetic experience in a performing arts, specifically in theatre.</td>
<td>The course is built around the specific contributions of Latina/Latino artists to U.S. theatre</td>
<td>Pages 4-5 of the syllabus lists the various plays that the student will be required to read, including the works of Chicano, Cuban-American, Puerto Rican and other Latino writers, as well as male and female perspectives, and other issues of class, race, sexuality or sexual identity, and other general aesthetic concerns.</td>
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<td>4d. The class deepens awareness of literary traditions</td>
<td>The primary emphasis of the course is to engage in textual analysis of plays and it fulfills the need to study theatre in its aesthetic (and thereby literary) contributions to culture.</td>
<td>Pages 6-7 of the syllabus details the various activities of reading plays, engaging in discussions, and analyzing performance texts and putting them in context in themes such as &quot;grass-roots and resistance,&quot; &quot;cultural memory,&quot; &quot;the documentary impulse,&quot; &quot;dramatizing personal experience,&quot; negotiating Cuban identity,&quot; &quot;radicalizing sexual identities,&quot; and other subject matters throughout the semester.</td>
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THE 422: Latina/o Chicana/o Theater and Performance  
(Official course name: Latino and Latina Theatre)  
Tuesdays and Thursdays, 4:30pm to 5:45pm  
Lattie Coor Hall 191  
Spring, 2010

Professor Carla Melo  
Office hours: Tues., 2pm to 4pm or by appt.: Room 219  
Carla.melo@asu.edu  Phone: 480.965.0157

Introduction:
This course will selectively engage with various Latina/o and Chicana/o theatrical and performance traditions. Our focus will be on play and performance analysis, through which we will explore issues of identity related (but not limited) to ethnicity, nationality, sexuality, gender and class. We will analyze how these issues shape experiences and perceptions of immigration, "latinidad," assimilation, transculturation and political resistance. You will be expected to make connections between the texts and performances to social contexts and historical moments in terms of the changing status, struggles and achievements of various Latina/o groups. Our interdisciplinary repertoire will range from agitprop to the avant-garde, from domestic drama to performance art and from the historical to the highly personal.

Goal:  
Although our trajectory will follow a loose chronology, the goal of this course is not to provide a comprehensive history, but rather, a critical introduction to Latina/o theater and performance. In other words, the objective is that you engage with the works critically and creatively, and seek to understand how they may reflect, participate, shape and/or critique both the social circumstances and the prevailing aesthetics of their historical context.

Format:  
Our class meeting will consist of lectures, discussions, student presentations (with creative options) and occasional watching of recorded and live performances. My lectures will provide background in history, aesthetics, performance practices for each play or performance, but they only constitute one half of our class meetings-the other half is designated for our lively (and informed) exchange of ideas.

Evaluation is based upon:  
Attendance, participation in discussion, short written responses, presentations and final project.

Attendance and Participation: 15%  
Since the class is very small, any absences compromise not only your own learning, but that of others as well. Class discussion represents 50% of our biweekly meetings. Thus, it is crucial that you come
fully prepared. You should be ready to raise questions, share the extra research you have done at home, and you may also relate the material to your own experience- but that means more than expressing your feelings; you must go beyond them in order to achieve a critical perspective.

**If you have more than three unexcused absences, your grade will be jeopardized-- more than four and you may be dropped. IN-CLASS COMPUTER USE IS LIMITED TO NOTE-TAKING.

Written responses: 20%
For each play/performance (in which you are not acting as a facilitator) you will write a one-page response to the reading material (500 to 700 words, no less, no more) and post it to blackboard. They should not be a summary of the plot, but rather an analysis of the play in light of our topic of the week or other issues that interest you. (These responses will receive a check + or - and comments; If you have more than 3 minuses, we should talk). Basically, the only way to not get at least 15% is by not writing. Engaged and consistent responses get the full20o/o.

Midterm: 20%

Informal presentation: 10%
Everyone will make one presentation to the class for which the format is up for the student to choose as long as it is not less than 15 min and does not exceed 25 minutes.
The essential element is that it must do the following:
*It should introduce us to one aspect of the play that most interest you-one that provokes a series of questions. I have provided an example that you may use (or not):
*Regardless of whether you come up with your own questions or use the following one, please let us know your reasoning for asking the questions you did.

1. How is a Latina/o identity articulated? Through which theatrical means? What is the locus of identity, if there is one? In other words, is it located in a fixed place/person/image?

*Please note:
You may also use visual materials OR written handouts to be distributed at the beginning of class for the instructor and other participants OR utilize a performative presentation; i.e. present as one of the characters, as the author, as a fictitious audience member delighted or enraged with the production, etc... The important thing is to engage in a critical dialogue with the work, but this does not exclude a more creative approach-- in case that suits your strengths and interests in theater.

Short Paper on live performance: 5%
You are required to attend an ASU production and write a 2-pg paper. More info will be given soon.

FINAL PROJECT: 30%
You have two options:
Research Paper OR Production proposal

1. Research Paper: This is a comparative exercise that engages with at least two plays in
terms of one of the major concepts/issues dealt in relation to Latina/o identity (i.e.: immigration experience, assimilation, marginalization, transculturation, cultural resistance, political struggle, deconstruction of traditional gender roles and heteronormativity, etc...) or the weekly themes (cultural memory, re-imagining Latin America, challenging latinidad, etc) One of the plays should have been studied in the class, the other must be a new one. Keep in mind that a good research paper starts with a question. In order to arrive at an intriguing and fertile question, ask yourself: What else do you want to know about the play/performance? What image stood out in relation to what issue?

2. The Production Proposal: Let's pretend you have unlimited funds and access to any space (which may be a traditional theater or wherever you imagine) to produce your favorite Latina/a play. Now come up with a full production concept. This project requires that you take on the roles of dramaturge and director of one of the plays we read and come up with a substantial conceptual (and visual) depiction of your idea.

*More specific directions will be handed out on these options later in the course of the semester.

General Notes on Grading:
Each individual assignment gets a number grade, from 0 to 100. So, for instance, if you get an 80 on your final project, which is worth 35% of total grade, your final project receives 28 points towards your total grade.

"A" level work is work that demonstrates a sure grasp of the material at hand and the ability to make a convincing argument about it.

"B" level work shows promise and commitment, but needs attention in the areas of research, writing, or argumentation.

"C" work generally demonstrates lack of commitment. Although the student may have some grasp of the material, he/she fulfilled ·the basic assignments only partially.

Incompletes: Could be granted only in extreme circumstances, usually health related.

In points:
A (100 to 90)
A- (89-85)
B+ (85-81)
B (80-76)
B- (75-71)
C+ (70-66)
C (65-60)
D (59-55)
E Anything below the above

***IMPORTANT EXCEPTIONS: In spite of the above percentage breakdown, if a student does not fulfill one of the assignments (i.e.: the presentation or more than three weekly responses) she/he will fail the course. Also, in spite of having to quantify the grading, I do take into account each student's
growth throughout the course, which means that a substantial improvement may add extra points to your grade.

Required Texts and Readings:

*THE 422/494 READER: available on January 25".
The Alternative Copy Shop: 715 South Forest Avenue, Tempe, AZ 85281
PH: 480.829.7992
Including:
“Zoot Suit and the Pachuco Phenomenon: An Interview with Luis Valdez.”
Barclay Goldsmith, “Brecht and Chicano Theatre”
“Teatropoesia by Chicanas”
Milk of Amnesia by Carmelita Tropicana
The Conduct of Life by Maria Irene Fornes
New World Border by Guillermo Gomez-Pena
Marisol by Jose Rivera
Frida by Migdalia Cruz
And Where Was Pancho Villa When you Really Needed Him? by Silviana Wood

*Out of the Fringe: Contemporary Latina/Latino Theatre and Performance, edited by Caridad Svich and Maria Teresa Marrero (New York: Theatre Communications Group, 2000.)*
Including:
Luis Alfaro, Straight as a Line
Coco Fusco/Nao Bustamante, Stuff
Migdalia Cruz, Fur
Nilo Cruz, Night Train to Bolina
Naomi Iizuka, Skin
Oliver Mayer, Ragged Time
Pedro Monge-Rafuls, Trash
Cherríe Moraga, The Hungry Woman: Mexican Medea
Monica Palacios, Greetings from a Queer Señorita
Caridad Svich, Alchemy of Desire/Dead-Man's Blues

*Necessary Theater: Six Plays about the chicano Experience, edited by Jorge Huerta—(Houston: Arte Publico Press, 1989.)*
Including:
Soldierboy by Judith and Severo Perez
Latina by Milcha Sanchez-Scott and Jeremy Blahnik
The Shrunken Head of Pancho Villa by Luis Valdez
Guadalupe by El Teatro de la Esperanza
Money by Arturo Giron
La Victima by El Teatro de la Esperanza

Further readings: (not required)


Class Schedule: *subject to changes*

**Week ONE: Grass-roots and Resistance**

**Tue. Jan. 19:** Introduction: Who is a Latina/o? Who is a Chicana/o?

*Handouts:* *Los Vendidos*, by Luis Valdez; and essay: "Latino Theater in the Unites States: The Importance of Being the Other," by Beatriz J. Rizk.

**Thu. Jan. 21:** Discussion: How does *Los Vendidos* stage Chicano identity?

*Read: The Shrunken Head of Pancho Villa (Necessary Theater)*

**Week TWO: Cultural Memory**

**Tue. Jan. 26:** Lecture/discussion: *The Shrunken Head of Pancho Villa*


**Thu. Jan. 28:** Continue discussion on El Teatro Campesino and alternative histories of Latino Theater.

*Read: "Zoot Suit and the Pachuco Phenomenon: An Interview with Luis Valdez," (Reader) "Barclay Goldsmith, "Brecht and Chicano Theatre" (Reader) Watch: Film *Zoot Suit* on reserve at the media library.*

**Week THREE: The documentary impulse**

**Tue. Feb. 2:** Discuss *Zoot Suit* and other readings. Lecture on documentary theater.

*Read: Guadalupe, by El Teatro de La Esperanza and introduction. (Necessary Theater)*

**Thu. Feb. 4:** Discuss *Guadalupe*

*Read: Latina, by Milcha Sanchez-Scott and Jeremy Blahnik (Necessary Theater)*

*Essay: "Teatropoesia by Chicanas" (Reader)*

**Week FOUR: Dramatizing personal experience**

**Tue. Feb. 9:** Discuss *Latina* and other readings.

*Read short excerpt from: Luis Alfaro, *Cuerpo Politizado* (handout)*

**Thu. Feb. 11:** Discuss *Cuerpo Politizado*; share initial ideas/questions for Final Project.

*Read: Milk of Amnesia, Carmelita Tropicana (Reader)*

**Week FIVE: Negotiating Cuban identity**

**Tue. Feb. 16:** Discuss *Milk of Amnesia.*

*Read: Trash, a monologue, by Pedro R. Monge-Rafuls (Out of the Fringe)*

**Thu. Feb. 18:** Discuss *Trash* in comparison to *Milk of Amnesia.*

*Read: The Hungry Woman, by Cherrie Moraga (Out of the Fringe) "Art in America con Accento," Cherrie Moraga*

**Week SIX: Radicalizing sexual identities**

**Tue. Feb. 23:** Discuss *The Hungry Woman*
Thu. Feb. 25: Continue discussion on the *The Hungry Woman*
   Read: *Conduct of a Life*, by Maria Irene Fornes (*Reader*)

**Week SEVEN: Re-imagining Latin America**

Tue. March 2: Discuss *Conduct of a Life* and readings.
   Read: *Night Train to Bolina*, by Nilo Cruz (*Out of the Fringe*)

Thu. March 4: Discuss *Night Train to Bolina*

**Week EIGHT: Postcolonial Critiques; Hybrid identities**

Tue. March 9: Discuss assigned essay. Video (in class): *Couple in a Cage*;

Thu. March 11: Project proposals due. Continue discussion of *Couple in a Cage*.

**Week NINE: SPRING BREAK Week**

**Week TEN: MIDTERM**

   Tue. March 23: Midterm Review
   Read: *New World Border*, by Guillermo Gomez-Peitia (*Reader*)

**Week ELEVEN: Critique of Exoticism, Corporeal Resistances**

   Tue. March 30: Discuss *New World Border*
   Thu. April 1: Continue discussion of *New World Border*; watch videos of the artist's work.
   Read: *Jose Rivera's Marisol* (*Reader*)

**Week TWELVE: Mainstreaming or Infiltrating?**

April 6: Discuss *Marisol*

   Thu. April 8: Continue discussion on *Marisol* and final projects: DUE: 2 pg-proposal to Final Proj.
   Read: *Frida*, Migdalia Cruz (*Reader*)

**Week THIRTEEN: Reclaiming historical female icons**

   Tue. April 13: Discuss *Frida*
   Thu. April 15: Continue discussion.
   Read: *Alchemy of Desire/Dead Mans Blues*, by Caridad Svich (*Out of the Fringe*)
   Essay: Svich's "Out of the Fringe: in defense of Beauty" (*Out of the Fringe*)

**Week FOURTEEN: Challenging latinidad**

   Tue. April 20: Discuss Svich's play
   Read: "Manifestations of Desire" by Maria Teresa Marrero (*Out of the Fringe*)
Thu. April 22: Discuss essay  
   Read: *And Where was Pancho Villa when you Really Needed Him?* Silviana Wood *(Reader)*

Week FIFTEEN: Feminist absurdism  
   Tue. April 27: Discuss assigned one-act play.  
   Thu. April 29: Presentations on your ongoing Final Project (Group I)

Week SIXTEEN:  
   Tue. May 4: Presentations on your ongoing Final Project (Group 2)  
   Paper on theatrical performance DUE.

**FINAL PROJECTS ARE DUE MAY 11TH AT NOON ON MY MAIL BOX.**  
*I DO NOT ACCEPT LATE PAPERS UNLESS YOU HAVE PROOF OF A HEALTH RELATED EMERGENCY.*

****IMPORTANT REMINDERS & RESOURCES:****  
January 22: Drop/Add- In Person  
January 24: Drop/Add- Online  
January 31: Tuition/Fee Payment Deadline- for registration from January 11- 31)  
February I: Tuition & Fees 100% Refund Deadline  
April 9: Course Withdrawal Deadline- In Person  
April 11: Course Withdrawal Deadline- Online  
****For a complete calendar see: http://www.asu.edu/calendar/academic.html

**ALSO: Please review the statement of academic integrity at:**  
http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm

And if you have a disability review: http://www.asu.edu/studentaffairs/ed/drc/