DATE   May 27, 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 985-0739.

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
   - Humanities, Fine Arts and Design—HU
   - Social and Behavioral Sciences—SB
   - Natural Sciences—SQ

   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 course fulfills the objective of providing awareness of cultural diversity within the United States with an in-depth study of Latino or Latina achievements in live theater, allowing for a variety of perspectives and also featuring the contributions of women to that discourse as well. Prof. Melo’s syllabus makes it clear that she will be exploring “issues of identity related (but not limited) to ethnicity, nationality, sexuality, gender and class.” This will be achieved exploring texts in a variety of styles from traditional plays to avant-garde, performance art, historical to highly personal art.

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

   Is this an amultisection course?: ☒ No ☐ Yes; Is it governed by a common syllabus? ________
Rationale and Objectives

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

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

### ASU--[C] CRITERIA

#### CULTURAL DIVERSITY IN THE UNITED STATES

<table>
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<th>YES</th>
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1. A Cultural Diversity course must meet the following general criteria:

- The course must contribute to an understanding of cultural diversity in **contemporary** U.S. Society.

   - Syllabus and Research Reflect Guidelines

2. A Cultural Diversity course must then meet **at least one** of the following specific criteria:

   a. The course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender*, racial, ethnic and/or linguistic minority groups** within the United States.

      - Syllabus and Research reflect guidelines; THE 422 studies culturally specific issues in U.S. Latina/Latino theater

   b. The course is primarily a comparative study of the diverse cultural contributions, experiences, or world views of two or more gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   c. The course is primarily a study of the social, economic, political, or psychological dimensions of relations between and among gender*, racial, ethnic and/or linguistic minority groups** within the United States.

   *Gender groups would encompass categories such as the following: women, men, lesbians, gays, bisexuals, transgender individuals, etc.

   **Cultural, racial, ethnic, and/or linguistic minority groups in the U.S. would include categories such as the following: Hispanics, African Americans, Native Americans/First Peoples, Asian Americans, Jewish Americans, Muslim Americans, members of the deaf community, etc.
### Course Prefix | Number | Title | Designation
---|---|---|---
THE | 422 | Latina/o Chicana/o Theater and Performance | CULTURAL

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 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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<tbody>
<tr>
<td>Example-See 2b. Compares 2 U.S. cultures</td>
<td>Example-Compares Latino &amp; African American Music</td>
<td>Example-See Syllabus Pg. 5</td>
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</tbody>
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1. The course must contribute to an understanding of cultural diversity in contemporary United States society.

The course studies various Latina/o and/or Chicana/o performance traditions in the context of how they are practiced today in the United States, including issues related to ethnicity, nationality, sexuality, gender and class.

The class reads various performance texts and plays regarding specific contributions of Latina/o and/or Chicano artists to the rich fabric of American theatrical traditions and puts them in the context of contemporary practice. The student takes midterm, writes research papers, and attends performances.

See Syllabus:

Page 1--Introduction defines the student's engagement in these culturally specific traditions.

Page 4--lists the required readings, which specify contemporary issues, including "Out of the Fringe," a collection of contemporary plays by various U.S. Latino authors; and "Necessary Theater" which specifies Chicano theater; The Reader also includes essays and another list of contemporary U.S. Latina/o writers; the syllabus breaks it down to specific names.

p. 6 Introduction to class helps student define the concept of "Latina/o" and "Chicana/o" identities within the U.S. and concepts of cultural memory, dramatizing personal experiences, radicalizing sexual identities, etc.

p. 7-8 the class follows discussions of multicultural paradigms, how U.S. Latinos "reimagine" Latin America; view border issues, female icons, challenge "latinidad"
2a. This course is an in-depth study of culture-specific elements, cultural experiences, or cultural contributions (in areas such as education, history, language, literature, art, music, science, politics, work, religion, and philosophy) of gender, racial, ethnic and/or linguistic minority groups within the United States.

Lectures, discussions and student presentations are required about how Latina/o identity is articulated in the various plays assigned and by which theatrical means (see page 2 of syllabus) it is presented. The student is asked to think about these issues and do a presentation about the aspects of the play that most intrigue her/him to discuss these issues. The professor allows for cultural experiences to provoke both dialogue and creativity and is able to engage the student in thinking about the texts he/she has read about matters pertinent to U.S. Latino identity.

Pages 2-3: The course encourages the student to respond either as a "character" in the play or the author, or a fictitious audience member to engage the class in the dialogue that the various plays provoke in his/her imagination, thereby provoking more theatricality and engagement in both a critical and creative manner. The student then must write a paper dissecting two plays that address issues of Latina/o identity, or present a production proposal for one of these plays. Either way, the student must learn to identify how issues of U.S. Latina/o identity are presented in the plays presented, which cover various angles from ethnicity, immigrant status, sexuality, gender and class.
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 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
Cherrie 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

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

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. II: 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

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

Week ELEVEN: Critique of Exoticism, Corporeal Resistances
Tue. April 6: Discuss *New World Border*
Thu. April 8: Continue discussion of *New World Border*; watch videos of the artist's work.
Read: *Jose Rivera's Marisol* (Reader)
Essay: "Looking for the Magic: Chicanos in the Mainstream," by Huerta (Reader)

Week TWELVE: Mainstreaming or Infiltrating? Tue.
April 13: Discuss *Marisol*
Thu. April 15: 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 18: Discuss *Frida*
Thu. April 20: Continue discussion.
Read: *Alchemy of Desire/Dead Mans Blues*, by Caridad Sviich (*Out of the Fringe*)
Essay: Sviich's "Out of the Fringe: in defense of Beauty" (*Out of the Fringe*)

Week FOURTEEN: Challenging latinidad
Tue. April 23: Discuss Sviich'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?* Silvana 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 1: 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/