

THE 4930: Latin American and US Latinx Theatre
T 3:00-3:50 & TH 3:00-4:55pm
WEIM 1076 (T)
WEIM 1094 (TH)

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COURSE DESCRIPTION: Theatre created by Latin American and US Latinx playwrights and performers has served as a vehicle for both artistic expression and social and political change. Organized geographically, this course considers themes and trends in Latin American and US Latinx Theatre in light of issues such as hybridized identities, language, immigration, oppression and generational conflict. Representative works by Latin American and US Latinx playwrights will be examined and will be supplemented by critical texts, film and recordings of live performance. Through analysis of these works and supplemental material students will gain an understanding of common themes and distinct styles of Latin American and US Latinx performance.

College of the Arts Meta-Strategy 2021-2025: Systemic Resilience

The University of Florida College of the Arts intends to be a transformative community, responding to and generating paradigmatic shifts in the arts and beyond. We do so by:

- Embracing the complexity of our evolving human experience and seeking to empower our students and faculty to shape that experience fearlessly through critical study, creative practice, and provocation.
- Collaborating effectively with the forces of change.
- Preparing students to access and unsettle centers of power in a radically changing world.
- Facilitating an arts education that will position emerging artists and researchers as catalysts for equity on local and global levels.

STUDENT LEARNING OUTCOMES (COURSE):

By the completion of this course, students will be able to:

- Identify common major themes in plays/performances of Latin American and US Latinx theatre artists.
- Analyze and explain structures of power, privilege and disenfranchisement that have led to the creation of particular styles of theatre associated with Latin American and US Latinx artists.
- Explain the development of Latin American and US Latinx Theatre as a mode of social justice and change.
- Explain the contributions of Latin American and US Latinx theatre artists to Theatre of the Americas.
- Synthesize learning through the creation of a dramatic piece for presentation

REQUIRED PLAYS*

- Nilo Cruz, *Anna in the Tropics* (Dramatists Play Service, 2005)
- Griselda Gambaro *Information for Foreigners* (Northwestern University Press, 1992)
- Quiara Alegría Hudes, *Eliot, A Soldier's Fugue* (Dramatists Play Service, 2008)
 - Alternate for those who took Script Analysis with me: Quiara Alegría Hudes, *Water by the Spoonful* (Dramatists Play Service, 2012)
- Dominique Morisseau, *Blood at the Root* (Samuel French, 2017)
- Alvaro Saar Rios, *On the Wings of a Mariposa* (Unpublished; Posted on Canvas with permission of the playwright)
- Kristoffer Diaz, *The Elaborate Entrance of Chad Deity* (Samuel French, 2011)

- José Rivera, *Marisol* (Dramatists Play Service, 1992)

REQUIRED LISTENING*

Arthur Laurents, Leonard Bernstein, Jerome Robbins and Stephen Sondheim, *West Side Story* (OBC)

Paul Simon and Derek Walcott, *The Capeman*

Lin-Manuel Miranda and Quiara Alegría Hudes, *In the Heights* (OBC)

REQUIRED VIEWING*

Zoot Suit (1981)

Y no había luz video clips

***PLEASE NOTE:** In this course, we will cover content and materials that some may find difficult. Many of the plays we will study have been written in response to systems of oppression. As such, they contain difficult material, including but not limited to gendered & sexual violence, racial & ethnic violence, and depictions of PTSD. It is important that in a theatre/performance course we do not shy away from engaging with materials that may be controversial or challenging. I will do my best to give you advance notice when specific materials or content covered may contain images, language or perspectives that some may find difficult, and I encourage you to reach out to me if you are struggling with the course materials. In class, if you need to step away for a period of time as we are covering particular content, you may do so without penalty, but I ask that you remember that you are responsible for any information covered in your absence.

ADDITIONAL REQUIRED READINGS, VIEWINGS, LISTENING

Additional Readings, Viewings, and Listening are listed in the schedule on the syllabus. Readings and/or links will be posted on Canvas.

ASSIGNMENTS AND COURSE EXPECTATIONS:

Participation (20% of final grade) is required. Discussion and on-our-feet activities will be an integral part of our class meetings, and the extent to which you participate will impact your grade. Your meaningful contributions to discussion and active engagement support our collaborative community. Please come to class prepared, having read/completed the daily assignments.

Participation Rubric (adopted from Carnegie Mellon Eberly Center for Teaching Excellence):

	Exemplary (90%-100%)	Proficient (80%-90%)	Developing (70%-80%)	Unacceptable (<70%)
Frequency of participation in class	Student initiates contributions more than once in each recitation.	Student initiates contribution once in each recitation.	Student initiates contribution at least in half of the recitations	Student does not initiate contribution & needs instructor to solicit input.
Quality of Comments	Comments always insightful & constructive; uses appropriate terminology. Comments balanced between general impressions, opinions	Comments mostly insightful & constructive; mostly uses appropriate terminology. Occasionally comments are too general or not	Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not	Comments are uninformative, lacking in appropriate terminology. Heavy reliance on opinion & personal taste,

	& specific, thoughtful criticisms or contributions.	relevant to the discussion.	always relevant to the discussion.	e.g., "I love it", "I hate it", "It's bad" etc.
Listening Skills	Student listens attentively when others present materials, perspectives, as indicated by comments that build on others' remarks, i.e., student hears what others say & contributes to the dialogue.	Student is mostly attentive when others present ideas, materials, as indicated by comments that reflect & build on others' remarks. Occasionally needs encouragement or reminder from T.A of focus of comment.	Student is often inattentive and needs reminder of focus of class. Occasionally makes disruptive comments while others are speaking.	Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, etc.

Attendance Policy: Students are expected to be in attendance daily and to be on time. Students are allowed 2 "unexcused" absences that do not require documentation and do not conform to the UF "acceptable reasons for absence." Any other "unexcused" absence will result in a penalty of a full letter grade (10%) from the final grade per "unexcused" absence. To be considered "excused" an absence must be accompanied by appropriate official documentation. Religious observances do not require documentation.

In response to COVID-19, the following policies and requirements are in place:

I urge our students to become vaccinated and/or boosted if they have not already done so. The vaccine is free, readily available, safe, and effective.

Visit this link for details on where to get your shot, including options that do not require an appointment: <https://coronavirus.ufhealth.org/vaccinations/vaccine-availability/>. Students who receive the first dose of the vaccine somewhere off-campus and/or outside of Gainesville can still receive their second dose on campus.

UF has made clear its expectation that all students be masked inside our buildings, even if you are vaccinated. While being masked may change the look and feel of classwork, rehearsals, production activities, and performances, I believe it is most important to prioritize the health and safety of our community. Sanitizing supplies are available in classrooms and hand sanitizing stations are situated throughout our building.

UF has eliminated social distancing protocols. This means that as we return to regular operations, classes, rehearsals, and performances will require students to work in close proximity to others. Note that special care will be taken regarding moments of theatrical intimacy (including notices of anticipated intimacy in audition notices). For non-intimate moments of physical proximity (dancing close to each other, a handshake in a scene, working in a tech booth, a costume fitting, etc.), students are expected to perform stage blocking, choreographic requirements, and/or production activities in classes, rehearsals, and performances.

Any students who are absent from class for reasons related to illness, inclusive of COVID, should not attend rehearsals or performances. If you are sick, stay home and self-quarantine. Please visit the UF Health Screen, Test & Protect website about next steps, retake the questionnaire and schedule your test for no sooner than 24 hours after your symptoms began. Please call your primary care provider if you are ill and need immediate care or the UF Student Health Care Center at 352-392-1161 (or email covid@shcc.ufl.edu) to be evaluated for testing and to receive further instructions about returning to campus. UF Health Screen, Test & Protect offers guidance when you are sick, have been exposed to someone who has tested positive or have tested positive yourself. Visit the [UF Health Screen, Test & Protect website](#) for more information.

Course materials will be provided to you with an excused absence, and you will be given a reasonable amount of time to make up work.

If you are withheld from campus by the Department of Health through Screen, Test & Protect you are not permitted to use any on campus facilities. Students attempting to attend campus activities when withheld from campus will be referred to the Dean of Students Office.

- Any absence from class for the following reasons must be supported by official acceptable documentation to avoid a grade penalty:
 - Illness—doctor's note must be on official letterhead with address and phone number, noting the date and time of visit and diagnosis verifying that an absence from class is warranted, doctor name and signature
 - Serious family emergencies
 - Special curricular requirements (e.g., judging trips, field trips, professional conferences)
 - Military obligation
 - Severe weather conditions
 - Participation in official university activities such as music performances, athletic competition or debate
 - Court-imposed legal obligations (e.g., jury duty or subpoena)

Late work policy: Things happen. There is one “Make Up Day” listed on the schedule. You may submit up to two missed/late assignments on Make Up Day for up to full credit. Any additional assignments submitted on Make Up Day will be considered for up to half credit. Please only submit these assignments on the assigned Make Up Day and in the Make Up Day Canvas submission dropbox. Please note that oral presentations are not included in Make Up Day.

Presentation (20% of final grade) on a topic listed in the syllabus (**You will submit your top three choices in the first week of class**). Your ten-to-fifteen-minute presentation should be thoughtful, well-organized, show your understanding of the topic, and clearly communicate to & enhance your audience’s understanding of the material. You should be prepared to respond to questions from the class. Feel free to get creative, use visual/audio aids or performance. Your presentation, along with a bibliography of your sources will be due to Canvas on the day of and prior to your presentation. Specific guidelines and grading rubric will be posted to Canvas.

50 Playwrights Day (10%) The 50 Playwrights Project gives us access to as-yet unproduced plays by Latinx playwrights. We will support them through this assignment while expanding our library of Latinx plays. Select a play from the 50 Playwrights Project and read it. Note the following: (1) What notable themes or trends are present in the play, (2) what is the playwrights’ contribution to Latin American/US Latinx Theatre, (3) how this play might be in dialogue with other materials we have read/studied, and (4) your reactions to the play. On your assigned 50 Playwrights Day, we will discuss your findings as a group and you will submit your notes to Canvas. **You will submit your top three choices of due date** for this

assignment in the first week of class, **along with your top three choices of play.**
<https://50playwrights.org/>

Read (or Watch or Listen) & Respond (25%) Over the course of the semester, you will read plays, articles and posts; view a film and video clips and listen to three musicals. The listed readings/viewings/listening are required and you should be prepared to engage in discussion about each of them. However, **you will have choice** in which works you respond to via Canvas assignment. Here is the breakdown of R&R Assignments:

- Three **required** responses: first response and two associated with a guest artist visit (Alvaro Saar Rios and Y no había luz); 3 possible responses; complete all 3 (highlighted in blue)
 - I request that the first, two-part Read & Respond assignment be completed through flipgrid (part 1) and Perusall (part 2), so that I can have the opportunity to see you, hear your voice, and read a snippet of your writing.
- Articles/Posts (submit to Perusall): 7 possible responses; choose 5 (highlighted in green)
- Plays/Film/Set of 3 Musical (submit to Canvas): 7 possible responses; choose 5 (highlighted in pink)
 - For the plays/film/set of 3 musicals, **you will also have choice in the method by which you respond.**
 - Submit once via essay
 - Submit once via flipgrid video
 - Submit once via creative project
 - Submit twice as you choose
- Please note in Canvas when you choose to skip a response

Specific guidelines and a rubric for each Read & Respond will be posted to Canvas but bear in mind that you will be graded on the efficacy of your argument. Are you analyzing and synthesizing ideas? Are you covering the questions posed in the assignment? Making a thoughtful and meaningful contribution that can inform our group discussion?

Group Final Project (25% of final grade) Here is a chance to get creative! You will work in a small group. (1) **choose a topic surrounding Latinx Theatre that interests you.** Perhaps it is a playwright, a performer, a theatre company, a style of performance or a particular play. (2) Prepare a creative piece to share with the class in conjunction with this topic. For example, if you chose a particular play or playwright, you might take roles of director and designers and prepare a concept for your production. You may direct or perform in a short scene that demonstrates a particular concept. You may choose to write a short performance piece in the style of an *acto*. Whatever you choose, your project should demonstrate your knowledge of concepts and material that we have covered in class and should explore new connections. A brief proposal explaining what you plan to do will be due prior to the final presentation. A 750 to 1000-word “connection and reflection” paper will accompany your project. If you have an idea that excites you, check in with me and we will work together to develop your final project! Additional guidelines will be posted on Canvas.

Examples of past final presentations:

- An analysis of three different actresses who have played Evita, with a student’s performative interpretation of each approach
- A discussion of the use of food in Latinx plays as the student led the class through preparing (and eating!) guacamole

- A short documentary film discussing performative aspects of Día de los Muertos
- A discussion with Frida Kahlo (Latinx-identifying student in-role as Frida)
- A student directed and acted scene by a Latinx playwright
- A children's theatre activity focusing on a Latinx folktale

Overview of Assignments with Grading Percentages

Participation	20%
Presentation	20%
50 Playwrights Paper	10%
Read & Respond	25%
Group Final Project	25%

Grades & Grading Policies:

Information on current UF grading policies for assigning grade points:

<https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/>

University Policies:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Accommodations:

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Online Course Evaluation Process:

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>.

Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/publicresults/>.

UF Honesty Policy:

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code." On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://sccr.dso.ufl.edu/policies/student-honor-code-studentconduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Campus Resources:

Health and Wellness:

U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out.

- Counseling and Wellness Center: <https://counseling.ufl.edu/>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.
- Sexual Assault Recovery Services (SARS) Student Health Care Center, 392-1161.
- University Police Department, 392-1111 (or 9-1-1 for emergencies). <http://www.police.ufl.edu/>

Academic Resources:

- E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learningsupport@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.
- Career Connections Center, Reitz Union, 392-1601. <https://career.ufl.edu/>
- Library Support <http://cms.uflib.ufl.edu/ask>.
- Teaching Center, Broward Hall, 392-2010 or 392-6420. <http://teachingcenter.ufl.edu/>
- Writing Studio, 302 Tigert Hall, 846-1138. <http://writing.ufl.edu/writing-studio/>

Student Complaints

- On-Campus: <https://sccr.dso.ufl.edu/policies/student-honorcode-studentconduct-code/>
- On-Line: <http://distance.ufl.edu/student-complaint-process/>

SCHEDULE OF CLASSES

(readings/assignments are **DUE** on the date listed. **This schedule is subject to change**)

Thursday 1/6 Introduction to course

Tuesday 1/11 Latinx Representation in US Theatre; Translation
Due: Top Three Presentation Choices
Due: Preferred 50 PP Day & Play

Thursday 1/13 How to Read a Latinx Play
Read & Respond (Flipgrid): Hudes, *Elliot: A Soldier's Fugue* **OR** *Water by the Spoonful*
Read & Respond (Perusall): Ybarra, "How to Read a Latinx Play in the 21st Century"

BRAZIL

Tuesday 1/18 Brazil: Theatre of the Oppressed
50 PP Day #1:

Thursday 1/20 Theatre of the Oppressed
Read & Respond (Perusall): Boal, "Theatre of the Oppressed"

Tuesday 1/25 Theatre of the Oppressed
Possible Presentations: Gustavo Melo Cerqueira
Theatre of the Oppressed in the US

THE SOUTHERN CONE

Thursday 1/27 Argentina & Chile: the Dirty Wars & the Pinochet Regime
Possible Presentations: Víctor Jara
Egon Wolff

Amazonas Network
#niunamenos

- Tuesday 2/1 Immersive Theatre Techniques in Latinx Performance
Read & Respond: Gambaro, *Information for Foreigners*
50 PP Day #2:
- Thursday 2/3 Southern Cone Continued
Read & Respond (Perusall): Gartner, The Rise of Women in Chilean Theatre
<https://howlround.com/rise-women-chilean-theatre> taylor

CHICANX THEATRE

- Tuesday 2/8 Chicana Theatre & the Worker's Movement
Read & Respond (Perusall): Valdez, "What is Chicano Theatre," "Actos" and "Preface"
Possible Presentations: Cesar Chavez & Robert Kennedy
Hugo Salcedo
Luis Valdez
- Thursday 2/10 Chicana Theatre
El Teatro Campesino Workshop
Watch & Respond: *Zoot Suit*
- Tuesday 2/15 El Teatro Campesino Continued
Possible Presentations: Frida Kahlo
Sor Juana de la Cruz
Lowrider Culture

THE CARIBBEAN

- Thursday 2/17 Cuban Representation
Possible Presentations: Ybor City/Cigar Industry
Baseball & Cuba
50 PP Day #3:
- Tuesday 2/22 Cuban Representation
Read & Respond: Cruz, *Anna in the Tropics*
- Thursday 2/24 Cuban Representation
Read & Respond (Perusall): Meyer-Garcia, <https://howlround.com/dreaming-body-exile>
Possible Presentations: Carmelita Tropicana
Coco Fusco
Yoruba and Santeria Practices in the Caribbean
50 PP Day #4:
- Tuesday 3/1 Haitian Representation
Possible Presentations: Duvalier Dictatorship
Bond Street Theatre
2010 Haiti Earthquake

- Thursday 3/3 Haitian Representation Continued
Read & Respond: Morisseau, *Blood at the Root*
50 PP Day #5:
- Tuesday 3/8 Spring Break
- Thursday 3/10 Spring Break
- Tuesday 3/15 Haitian Representation
Read & Respond (Perusall): Johnson, "The Artist-Activist: History and Healing Through Art"
 Due: Final Topic Proposal
50 PP: Day #6:
- Thursday 3/17 Puerto Rican Representation/A Visit From Y No Habia Luz!
Watch & Submit Two Questions for the Artists (Required): YNHL video links
- Tuesday 3/22 A Visit From Alvaro Saar Rios!
Read & Submit Two Questions for the Playwright (Required): Rios, *On the Wings of a Mariposa*

LATINX PLAYS & POPULAR CULTURE

- Thursday 3/24 Stereotypes and Popular Entertainment
 Possible Presentations: Lucha Libre
 Popular Music in Mexico
 Contemporary Latinx figures in film & television
- Tuesday 3/29 **Read & Respond:** Diaz, *The Elaborate Entrance of Chad Deity*
50 PP Day #7:
- Thursday 3/31 **Read & Respond (Perusall):** Jorge Huerta, "Looking for the Magic"
 Possible Presentations: Popular music in the Caribbean
 Miguel Pinero
 Elian Gonzalez
- Tuesday 4/5 **Make Up Day**
Read & Respond: Rivera, *Marisol*
50 PP Day #8:

MUSICAL THEATRE

- Thursday 4/7 Latinx Representation in American Musical Theatre (focus: back to Puerto Rico)
Listen & Respond: *West Side Story*; *The Capeman*; *In the Heights*
 Possible Presentations: *On Your Feet*
 NYC Barrio Culture
50 PP Day #9:

Friday, 4/8-4/15 *Marisol* Performances

Tuesday 4/12 Latinx Representation in American Musical Theatre
Read & Respond (Perusall): Elena Machado Saéz, “Bodega Sold Dreams”
50 PP Day #10:

Thursday 4/14 Final Project Presentations

Tuesday 4/19 Course Wrap-up

Check Out These Additional Resources:

100 Latinx Plays!
<https://howlround.com/101-plays-new-americans-or-latinidad>

Pajaritos: A Chicago Latinx Theatre Podcast
<http://altachicago.org/pajaritos>

HowlRound Latinx Theatre Commons
<https://howlround.com/ltc>