

**THE 4930-25498: Latin American & Latinx Theatre**  
**T/TH 3:00-4:55pm**  
**LEI 0104**

Dr. Colleen Rua  
Phone: 352-273-0590  
Office Hours: T/TH 1:00-2:30 and by appointment

Email: [crua@arts.ufl.edu](mailto:crua@arts.ufl.edu)  
Office: Maguire 205

**COURSE DESCRIPTION:** Theatre created by 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 Latinx Theatre in light including but not limited to issues such as hybridized identities, language, immigration 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 texts and their productions, students will gain an understanding of common themes and distinct styles of Latinx performance.

**LEARNING OUTCOMES:**

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

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

**REQUIRED PLAYS:**

Nilo Cruz, *Anna in the Tropics* (New York: Dramatists Play Service, 2005)  
Kristoffer Diaz, *The Elaborate Entrance of Chad Deity* (Samuel French, 2011)  
Ariel Dorfman, *Death and the Maiden* (Penguin, 1991)  
Maria Irene Fornes, *Letters from Cuba* (PAJ, 2007)  
Quiara Alegria Hudes, *Yemaya's Belly* (New York: Dramatists Play Service, 2008)  
Josefina Lopez, *Real Women Have Curves* (Dramatic Publishing, 1996)

**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 Alegria Hudes, *In the Heights* (OBC)

**ADDITIONAL READINGS AND LISTENING**

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

**ASSIGNMENTS AND COURSE EXPECTATIONS:**

**Participation and attendance** (10% of final grade) are required. Discussion and dramatic readings will be an integral part of our class meetings, and the extent to which you participate will impact your grade. We're here to learn from each other and a lively discussion makes for a fun class! Please come to class prepared, having read the daily assignments. **You are allowed three absences. Missed assignments may not be made-up.**

**Presentation** (20% of final grade) on a topic listed in the syllabus. Your 10- minute presentation should be thoughtful, well-organized, and show your understanding of the topic. An additional five minutes will be allotted to allow for questions and discussion. Feel free to get creative, use visual/audio aids or performance! A bibliography of your sources is due on the day of your presentation. Topics will be assigned in class.

**50 Playwrights Project Report** (10%) The 50 Playwrights Project gives us access to as-yet unproduced plays by Latinx playwrights. We will support them through this assignment! Select a play from the 50 Playwrights Project and read it. On your assigned 50 PP day, you will spend five minutes sharing with the class (1) this playwright's contribution to Latinx Theatre (2) what notable themes or trends in Latin American/Latinx Theatre are present in your chosen play (3) your reactions to the play. Your 50 Playwrights Project Report is **not** a formal presentation, but it should be **well-prepared and rehearsed for time. Any summary should be kept to one or two sentences.** You will turn in a one-page list of bullet points to me on the day that you present. <https://50playwrights.org/>

**Quizzes (20%)** There will be a quiz associated with each unit of study. Questions may come from any material we have covered for that unit.

**Discussion Board Responses** (20%) Over the course of the semester, you will read plays, articles, blog posts, and you will listen to three musicals and several installments of a podcast. For each unit, you will post a response to a prompt on Canvas that will allow you to make connections to the material we are covering in class. Postings should be 250-500 words.

**Final Project** (20% of final grade) Here is a chance to get creative! (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 the role of director and prepare a concept for your production, finding inspiration in art, music, or nature. You may direct a short scene presented in class to demonstrate a particular concept. You may choose to write a short performance piece in the style of an *acto* that is performed in class. If you have an idea that excites you, let me know and we will work together to develop your final project!

#### **Examples of final presentations:**

- An analysis of three different actresses who have played Evita, with a student's performative interpretation of each approach
- A discussion of food in Latinx plays as the student led the class through preparing (and eating!) guacamole
- A short, student-created documentary film discussing aspects of Día de los Muertos
- A discussion with Frida Kahlo with the student in-role as Frida
- A student directed and acted scene by a Latinx playwright
- A children's theatre activity focusing on a particular playwright with the class in-role as the children

#### **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, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) 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 (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) 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](mailto: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](mailto:Learningsupport@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.

Career Connections Center, Reitz Union, 392-1601. Career assistance and counseling. <https://career.ufl.edu/>

Library Support, <http://cms.uflib.ufl.edu/ask>.

Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu/>

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

Student Complaints On-Campus: <https://sccr.dso.ufl.edu/policies/student-honorcode-studentconduct-code/>

On-Line Student Complaints: <http://distance.ufl.edu/student-complaint-process/>

### **SCHEDULE OF CLASSES**

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

Tuesday 1/7 Introduction to course

Thursday 1/9 Latinx Representation in US Theatre; Translation

Tuesday 1/14 Play: *Elliot: A Soldier's Fugue*  
Reading: Ybarra, "How to Read a Latinx Play"

### **BRAZIL**

Thursday 1/16 Brazil: Theatre of the Oppressed  
50 PP Day #1:

Tuesday 1/21 Reading: Boal, "Theatre of the Oppressed"  
Presentation: Saudade Theatre Company  
Presentation: Gustavo Melo Cerqueira  
Quiz 1: Introductions & Brazil

Thursday 1/23 Microaggressions Workshop (date subject to change)  
Due: Discussion Board Response #1

### **THE SOUTHERN CONE**

Tuesday 1/28 Argentina: Theatre & the Dirty Wars  
Presentation: Los desaparecidos  
Presentation: Amazonas Network

Thursday 1/30 Chile: Theatre & the Pinochet Regime  
Presentation: Víctor Jara  
Presentation: Egon Wolff

Tuesday 2/4 Play: Dorfman, *Death and the Maiden*  
Quiz #2: Southern Cone  
50 PP Day #2:

Thursday 2/6 **Reading: Gartner, The Rise of Women in Chilean Theatre**  
<https://howlround.com/rise-women-chilean-theatre>  
Due: Discussion Board Response #2

### **CHICANX THEATRE**

Tuesday 2/11 Chicax Theatre and the Worker's Movement  
Presentation: Cesar Chavez & Robert Kennedy

Presentation: Hugo Salcedo  
Presentation: Luis Valdez

Thursday 2/13 Reading: Valdez, "What is Chicano Theatre," "Actos" and "Preface"  
50 PP Day #3:

Tuesday 2/18 Film: *Zoot Suit*  
Due: Discussion Board Response #3

Thursday 2/20 Chicana Iconography  
Play: Lopez, *Real Women Have Curves*  
Reading: Sandra Casal, "In a Neighborhood of Another Color"  
Presentation: Frida Kahlo  
Presentation: Sor Juana de la Cruz  
Presentation: Lowrider Culture  
Quiz #3: Chicana Theatre

## **CUBA**

Tuesday 2/25 Cuba & Theatre  
Presentation: The Cuban Revolution  
Presentation: *Teatro Bufo*  
Presentation: Baseball in Cuba

Thursday 2/27 Play: Fornes, *Letters from Cuba*  
50 PP Day #4:

Tuesday 3/3 Spring Break

Thursday 3/5 Spring Break

Tuesday 3/10 Reading: Eric Meyer-Garcia, <https://howlround.com/dreaming-body-exile>  
Presentation: Carmelita Tropicana  
Presentation: Coco Fusco  
Presentation: Yoruba and Santeria Practices in the Caribbean  
Due: Discussion Board Response #4

Thursday 3/12 Play: Cruz, *Anna in the Tropics*  
Quiz #4: Cuban Theatre

## **LATINX PLAYS & POPULAR CULTURE**

Tuesday 3/17 Stereotypes and Popular Entertainment  
Presentation: Lucha Libre  
Presentation: Popular Music in Mexico  
Presentation: Contemporary Latinx figures in film & television

Thursday 3/19 Play: Diaz, *The Elaborate Entrance of Chad Deity*  
50 PP Day #5:

Tuesday 3/24 Reading: Jorge Huerta, "Looking for the Magic"

Presentation: Popular music in the Caribbean  
Presentation: Miguel Pinero  
Presentation: Elian Gonzalez

Thursday 3/26 Play: Hudes, *Yemaya's Belly*  
Quiz #5: Latinx Theatre and Popular Culture  
Due: Discussion Board Response #5

## **MUSICAL THEATRE/REPRESENTATIONS OF PUERTO RICO**

Tuesday 3/31 Latinx Representation in American Musical Theatre  
Listen to: *West Side Story*; *The Capeman*; *In the Heights*  
Presentation: *On Your Feet*  
Presentation: *West Side Story on film*  
Presentation: NYC Barrio Culture

Thursday 4/2 Reading: Elena Machado Saéz, "Bodega Sold Dreams"  
Due: Discussion Board Response #6

Tuesday 4/7 Quiz #6: Musical Theatre/Representations of Puerto Rico  
50 PP Day #6:

Thursday 4/9 Final project presentations

Tuesday 4/14 Final project presentations

Thursday 4/16 Final project presentations

Tuesday 4/21 No formal class meeting. Attend class showings.

### **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/ltx>