

**THGR 291 CHICANO DRAMATIC LITERATURE AND THEATRE
COURSE SYLLABUS**

PROF. JORGE HUERTA

Spring Quarter, 2004

Tuesdays 1:00PM to 3:50PM GH 144

Office Hours: Wednesdays 3:00-4:00pm GH 311

Office: (619) 534-1050; cell: 858.395.8579 jhuerta@ucsd.edu

WEEK DATE DISCUSSION TOPIC(S) AND READINGS

- I 3/30 Introduction to the seminar and to each other; brief review of nomenclature and overview of the evolution of contemporary Chicano theatre.
READINGS [after the fact]: Harry Elam, Jr., “Ritual Theory and Political Theatre: *Quinta Temporada* and *Slave Ship*” [READER]; Huerta (1982), Ch. 1 [NOTE: “Huerta (1982)” refers to *Chicano Theater: Themes and Forms*; “Huerta (2000)” refers to *Chicano Drama: Performance, Society and Myth*; Luis Valdez, *EARLY WORKS*, pp. 6-52; 169-199. [NOTE: An English translation of “Pensamiento Serpentino” will be handed-out to those who need it.
FURTHER READING RECOMMENDED: Yolanda Broyles-Gonzales, *El Teatro Campesino*...Ch. 1.
- II 4/6 Let’s start with the first play written by Luis Valdez, a surreal vision? Continue discussing the evolution of Chicano theatre.
READINGS: Valdez, ***THE SHRUNKEN HEAD OF PANCHO VILLA*** [READER]; Huerta (1982), pp. 47-60; Nicolas Kanellos, “Two Centuries of Hispanic Theatre in the Southwest” [READER]; W. B. Worthen, “Staging America...” [READER].
RECOMMENDED: see Video, “Necessary Theatre: Interview With Luis Valdez” [GEISEL FILM AND VIDEO RESERVES]
NOTE: English translations of the Spanish and caló in *The Shrunken Head of Pancho Villa* are in READER.
- III 4/13 “The Chicano Docu-Drama: And the Beat(ing) Goes on....”
READINGS: Carlos Morton, ***THE MANY DEATHS OF DANNY ROSALES***; Lee A. Daniel, “Introduction to *Johnny Tenorio and other plays*” [READER]; Barclay Goldsmith, “Brecht and Chicano Theatre” [READER]; Huerta (1982) 155-173; Huerta (2000) pp. 102-107.
RECOMMENDED: see Video, “Necessary Theatre: Interview With Carlos Morton” GEISEL].
- IV 4/20 “The First (and only) Chicano Play on Broadway.”
READINGS: Luis Valdez, ***ZOOT SUIT*** [in Valdez, *Zoot Suit and other plays*]; Huerta, “Looking for the Magic” [READER]; Huerta (1982) pp. 174-186.
HIGHLY RECOMMENDED: Broyles-Gonzalez, pp. 165-214.
BEGIN REPORTS:

WEEK DATE DISCUSSION TOPIC(S) AND READINGS

- V 4/27 “Magical Realism in a Chicana’s Drama.”
 READINGS: Milcha Sanchez-Scott, **ROOSTERS** [READER]; Huerta (2000) pp. 107-118; Maria Teresa Marrero, “In the Limelight...,” [READER].
 RECOMMENDED: Broyles-Gonzales, Ch 4; Elizabeth Ramirez, *Chicanas/Latinas in American Theatre*: Chs. 1-3; Milcha Sanchez-Scott, **LATINA**” [READER].
REPORT(S):
- VI 5/4 “Post-modern (Dis)junction: a Bodiless Head Takes Action.”
 READINGS: Cherrie Moraga, **HEROES AND SAINTS**. [READER]; Guillermo Gomez-Peña, “The Multicultural Paradigm: An Open Letter to the National Arts Community” [READER]; Huerta (2000) pp. 60-71; Cherrie Moraga, “Art in America con Accento” [READER].
 FURTHER READING RECOMMENDED: Ramirez, Chs. 4-5.
REPORT(S):
- VII 5/11 “What’s in a Title? Do Real Women Have Curves?”
 READINGS: Josefina Lopez, **REAL WOMEN HAVE CURVES**;
 Maria Teresa Marrero, “Real Women Have Curves: The Articulation of Fat as a Cultural/Feminist Issue” [READER].
 RECOMMENDED: see Video, “Necessary Theatre: Interview With Josefina Lopez” [GEISEL]
REPORT(S):
- VIII 5/18 “Putting a Face on AIDS.”
 READINGS: Evelina Fernandez, **DEMENTIA** [READER]; Ashley Lucas, “The Stigmatized Body On Stage: Evelina Fernandez’s *Dementia* as a Response to the AIDS Crisis” [READER].
 RECOMMENDED: see Video, “Necessary Theatre: Interview With Evelina Fernandez” and “Necessary Theatre: Interview with Jose Guadalupe Saucedo” [GEISEL].
REPORT(S):
- IX 5/25 “Just Another Play About Chicanos and Drugs--or is it?”
 READINGS: Octavio Solis, **SANTOS AND SANTOS** [READER]; Huerta (2000) pp. 89-97.
REPORT(S):
- X 6/1 “Bringing it All to Home Base, Culture Clash in Los Angeles,” And summary and conclusions...
 READINGS: Culture Clash, **CHAVEZ RAVINE** [READER]; Antonia Glenn, “Comedy for These Urgent Times: Culture Clash as Chroniclers in America” [READER].

IN ADDITION TO THE READINGS AND IN-CLASS DISCUSSIONS, YOU WILL BE REQUIRED TO CONTRIBUTE ONE 30 MINUTE ORAL/WRITTEN REPORT THAT IS (HOPEFULLY) VITAL TO THE WEEK’S TOPIC(S). THESE REPORTS WILL BEGIN IN THE FOURTH WEEK. YOUR REPORT MAY BE THE SEED OF

YOUR FINAL PAPER OR PLAY. THE PAPER SHOULD BE BETWEEN 15 TO 20 PAGES IN LENGTH (USING TIMES NEW ROMAN 12 POINT FONT), INCLUDING FOOT/END NOTES AND A BIBLIOGRAPHY. **PAPERS ARE DUE THE LAST DAY OF CLASS, JUNE 1 [NO EXCEPTIONS, AS I WILL BE OUT-OF-THE-COUNTRY BEGINNING JUNE2].** YOU WILL BE EVALUATED ON YOUR PRESENTATION, PARTICIPATION AND PAPER.

REQUIRED TEXTS [IN BOOKSTORE]

Huerta, Jorge. *Chicano Drama: Performance, Society and Myth*. Cambridge, 2000.

_____. *Chicano Theater: Themes and Forms*. Tempe, AZ, Bilingual Press, 1982, 2nd ed.

Lopez, Josefina. *Real Women Have Curves*. NY: Dramatic Publishing Co.

Valdez, Luis. *Early Works: Actos, Bernabe, Pensamiento Serpentino*. Houston: Arte Publico, 1990.

_____. *Zoot Suit and other plays*. Houston: Arte Publico Press, 1992.

RECOMMENDED TEXTS [IN BOOKSTORE]

Broyles-Gonzalez, Yolanda. *El Teatro Campesino: Theatre in the Chicano Movement*. Texas, 1994.

Ramirez, Elizabeth C. *Chicanas/Latinas in American Theatre: A History*. Indiana, 2000.