

**THE 4332: Latin American and US Latinx Theatre**  
**T 3:00-3:50 & TH 3:00-4:55pm**  
**MCCB 3124**

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Office Hours: T/TH 2:00-3:00 and by appointment

**COURSE DESCRIPTION.** Organized geographically, this course considers themes and trends in Latin American and US Latinx Theatre and traces their development from early improvisational forms to the contemporary Broadway musical. While investigating a variety of styles and techniques such as the use of music, dance, puppetry, and theatre for young audiences, students will examine representative works by Latin American and US Latinx playwrights, supplemented by additional 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 across regions both within and beyond the United States.

All content in this course will be presented as objects of analysis within a larger course of instruction that is delivered in an objective manner.

**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.
- Explain the historical development of particular styles, genres and forms of theatre associated with Latin American and US Latinx artists.
- Explain and analyze 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

This course fulfills **General Education** designations in **Humanities** and **Diversity**.

**Humanities** courses provide instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

**STUDENT LEARNING OUTCOMES (HUMANITIES):**

**By the end of this course, students will be able to**

- Identify, describe, and explain the history of Latin American and Latinx Theatre practice, as well as the theories and methodologies used in the creation and development of Latin American and Latinx theatre practice.
  - Assessed through: Presentation assignment, Read & Respond assignments, Daily participation.
- Identify and analyze key elements and influences that shape Latin American and Latinx Theatre practice, including but not limited to: language, intergenerational relationships, natural disaster/climate, community engagement, and the relationships among Latin American and Caribbean geographies as well as the relationships between the United States and Latin American and Caribbean geographies.

- Assessed through: Presentation assignment, 50 Playwrights Report, Read & Respond assignments, Daily participation.
- Communicate knowledge, thoughts and reasoning clearly and effectively through written analyses, creative work, and oral/visual/audio presentations
  - Assessed through: Presentation assignment, Connection & Reflection Paper, Read & Respond assignments, 50 Playwrights Report, Final Project presentation, Daily participation.

In **Diversity** courses, students examine the historical processes and contemporary experiences characterizing social and cultural differences within the United States. Students engage with diversity as a dynamic concept related to human differences and their intersections, such as (but not limited to) race, gender identity, class, ethnicity, religion, age, sexual orientation, and (dis)abilities. Students critically analyze and evaluate how social inequities are constructed and affect the opportunities and constraints across the US population. Students analyze and reflect on the ways in which cultures and beliefs mediate their own and other people's understandings of themselves and an increasingly diverse U.S. society.

### **STUDENT LEARNING OUTCOMES (DIVERSITY):**

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

- Identify, describe, and explain the historical development of Latin American and Latinx Theatre techniques, as well as foundational and influential artists and practitioners.
  - Assessed through: Presentation assignment, Read & Respond assignments, 50 Playwrights Report, Final Project presentation, Connection & Reflection paper
- Identify, describe, and explain cultural experiences of Latin American and Latinx populations.
  - Assessed through: Presentation assignment, Read & Respond assignments, 50 Playwrights Report, Final Project presentation, Connection & Reflection paper
- Analyze and evaluate how social inequities are constructed and affect the opportunities and constraints of Latinx-identified individuals and communities in the United States, and the ways in which theatre artists represent and comment on these inequities in performance.
  - Assessed through: Presentation assignment, Read & Respond assignments, 50 Playwrights Report, Final Project presentation, Connection & Reflection paper
- Analyze and reflect on the ways in which Latinx cultures and beliefs mediate understandings of an increasingly diverse U.S. society, with a specific focus on New York City, Miami, Chicago and Los Angeles.
  - Assessed through: Presentation assignment, Read & Respond assignments, 50 Playwrights Report, Final Project presentation, Connection & Reflection paper

A minimum grade of C is required for general education credit.

### **REQUIRED PLAYS\***

- Nilo Cruz, *Anna in the Tropics* (Dramatists Play Service, 2005)
- Griselda Gambaro *Information for Foreigners* (Northwestern University Press, 1992)
- Quiara Alegria Hudes, *Eliot, A Soldier's Fugue* (Dramatists Play Service, 2008)
  - Alternate for those who took Script Analysis with me: Quiara Alegria Hudes, *Water by the Spoonful* (Dramatists Play Service, 2012). OR, if you also have already read WBTS, please read *The Happiest Song Plays Last*
- 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 Alegria Hudes, *In the Heights* (OBC)

### REQUIRED VIEWING\*

*Zoot Suit* (1981)  
*Y no había luz* video clips

### 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.

### 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 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.

- 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 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)

### ASSIGNMENTS AND COURSE EXPECTATIONS:

**Participation** (10% of final grade): is required. Please be mindful that you, your instructor and your colleagues will be speaking, presenting, and leading and participating in discussion throughout the semester. We are all human beings and are deserving of our voices being heard and of an audience of engaged and active listeners.

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):

	<b>Exemplary (90%-100%)</b>	<b>Proficient (80%-90%)</b>	<b>Developing (70%-80%)</b>	<b>Unacceptable (&lt;70%)</b>

<b>Frequency of participation in class</b>	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.
<b>Quality of Comments</b>	Comments always insightful & constructive; uses appropriate terminology. Comments balanced between general impressions, opinions & specific, thoughtful criticisms or contributions.	Comments mostly insightful & constructive; mostly uses appropriate terminology. Occasionally comments are too general or not relevant to the discussion.	Comments are sometimes constructive, with occasional signs of insight. Student does not use appropriate terminology; comments not always relevant to the discussion.	Comments are uninformative, lacking in appropriate terminology. Heavy reliance on opinion & personal taste, e.g., "I love it", "I hate it", "It's bad" etc.
<b>Listening Skills</b>	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. Does not spend time on computer or phone.	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. Does not spend time on computer or phone unrelated to relevant class activity in the moment.	Student is often inattentive and needs reminder of focus of class. Occasionally makes disruptive comments while others are speaking. Spends time on computer or phone.	Does not listen to others; regularly talks while others speak or does not pay attention while others speak; detracts from discussion; sleeps, spends time on computer or phone.

**Presentation** (20% of final grade): on a topic listed in the syllabus (**You will submit your top four choices in the first week of class**). Your fifteen(ish)-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.

**Two Quizzes** (20% of final grade): Over the course of the semester, you will complete two quizzes that will include short answer, multiple choice, matching and/or essay questions. We will prepare for each quiz together as it approaches and additional guidelines will be distributed.

**Read (or Watch or Listen) & Respond** (15% of final grade): 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. 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?

**R&R LATE WORK POLICY:** There is one “R&R 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 *by* this date. You do not have to wait for this date to submit.

**Discussion Facilitation** (15% of final grade): Over the course of the semester, you will select one of our assigned plays, readings, viewings or listenings and facilitate our group discussion. We will talk about and go over guidelines for successful discussion facilitation, but you should be prepared to do some research around these works, offer some thoughts about it, direct us to specific passages to look at together, offer questions and follow ups to the thoughts of your colleagues. Feel welcome to share a relevant clip if it helps to inform the discussion. **You will submit your top four choices of play, article, film, etc. in the first week of class**

**Group Final Project** (20% 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. Additional guidelines will be posted on Canvas. Please note that each student in a group will receive an individual grade for this project and will be assessed on the following criteria: 1) your element of this project clearly demonstrates an understanding of concepts/material we have covered in class (25%); 2) your element of this project and your paper explore connections between the material you present and material we have covered in class (25%); your element of this project and your paper use appropriate terminology (25%); 4) your element of this project and your paper demonstrate creative techniques developed by Latinx theatre artists (25%).

**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 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	10%
Presentation	20%
Quizzes	20%
Read & Respond	15%
Discussion Facilitation	15%
Group Final Project	20%

**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](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. <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**)

Tuesday 1/14 Introduction to course

Thursday 1/16 Latinx Representation in US Theatre; Translation

Tuesday 1/21 How to Read a Latinx Play/Discussion Facilitation: Dr. Rua  
 Read & Respond: Hudes, *Elliot: A Soldier's Fugue* **OR** *Water by the Spoonful* **OR** *The Happiest Song Plays Last*  
 Read & Respond: Ybarra, "How to Read a Latinx Play in the 21<sup>st</sup> Century"  
**Due:** Top Four Presentation Choices (by Topic or Date)  
**Due:** Top Four Preferred Discussion Facilitation (by Topic or Date)

### BRAZIL

Thursday 1/23 Brazil: Augusto Boal

Tuesday 1/28 Augusto Boal  
 Read & Respond: Boal, "Games for Actors and Non-Actors" /Discussion Facilitation:

### THE CARIBBEAN

Thursday 1/30 Puerto Rico  
*Y no había luz*

Tuesday 2/4 Puerto Rico  
 Read and Respond: *Marisol* /Discussion Facilitation:

Thursday 2/6 Cuba  
 Watch and Respond: The Cuban Revolution/Discussion Facilitation:  
 Possible Presentations: Ybor City/Cigar Industry

Tuesday 2/11 Cuba  
 Read & Respond: Cruz, *Anna in the Tropics*/ Discussion Facilitation

Thursday 2/13 Cuba  
 Read and Respond: *Yemaya's Belly*/Discussion Facilitation  
 Possible Presentations: Carmelita Tropicana  
 Coco Fusco  
 Yoruba and Santeria Practices in the Caribbean

Tuesday 2/18 Haiti  
Possible Presentations: Bond Street Theatre  
2010 Haiti Earthquake

Thursday 2/20 Haiti  
Read & Respond: Morisseau, *Blood at the Root* / Discussion Facilitation

### **CHICANX THEATRE**

Tuesday 2/25 Chicax Theatre/Discussion Facilitation  
Read & Respond: Valdez, "What is Chicano Theatre," "Actos" and "Preface"  
Possible Presentations: Cesar Chavez & Robert Kennedy  
Hugo Salcedo  
Luis Valdez

Thursday 2/27 A Visit From Alvaro Saar Rios!  
Read, Listen & Submit Two Questions for the Playwright (Required): Rios, *On the Wings of a Mariposa* and Podcast, *Hey Playwright: Alvaro Saar Rios and the Facts of the World*

Tuesday 3/4 Quiz #1

Thursday 3/6 El Teatro Campesino Continued  
Watch & Respond: *Zoot Suit* /Discussion Facilitation:  
Possible Presentations: Frida Kahlo  
Sor Juana de la Cruz  
Lowrider Culture

### **THE SOUTHERN CONE**

Tuesday 3/11 Argentina & Chile  
Possible Presentations: Victor Jara  
Egon Wolff  
Amazonas Network

Thursday 3/13 Immersive Theatre Techniques in Latinx Performance  
Read & Respond: Gambaro, *Information for Foreigners*/Discussion Facilitation:

Tuesday 3/18 Spring Break

Thursday 3/20 Spring Break

Tuesday 3/25 Southern Cone Continued  
Read & Respond: Gartner, *The Rise of Women in Chilean Theatre*/Discussion Facilitation:  
<https://howlround.com/rise-women-chilean-theatre>

### **LATINX PLAYS & POPULAR CULTURE**

Thursday 3/27 Popular Entertainment  
Possible Presentations: Lucha Libre



Popular Music in Mexico  
Contemporary Latinx figures in film & television

Due: Final Topic Proposal

- Tuesday 4/1 Listen and Respond: “Pajaritos: A Chicago Latinx Theatre Podcast” Ep 01: Avi Roque and the Importance of Resilience  
Discussion Facilitation:
- Thursday 4/3 Read & Respond: Diaz, *The Elaborate Entrance of Chad Deity*/Discussion Facilitation:
- Tuesday 4/8 Read & Respond: Jorge Huerta, “Looking for the Magic” /Discussion Facilitation:  
Possible Presentations: Popular music in the Caribbean  
Miguel Pinero  
Elían Gonzalez

**MUSICAL THEATRE**

- Thursday 4/10 Latinx Representation in American Musical Theatre (focus: back to Puerto Rico)  
Listen & Respond: *West Side Story*; *The Capeman*; *In the Heights* /Discussion  
Facilitation:  
Possible Presentations: *On Your Feet*  
NYC Barrio Culture
- Tuesday 4/15 Quiz #2
- Thursday 4/17 Latinx Representation in American Musical Theatre  
Read & Respond: Elena Machado Saéz, “Bodega Sold Dreams”/Discussion Facilitation:
- Tuesday 4/22 Final Project Presentations  
**R&R Make Up Day:** Up to two missed R&Rs due by today

**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>