

Latine Theatre and Performance

THEA. 2501 Class# 49195

Thursdays 02:15 PM -4:55 PM

(08/25/2021 - 12/21/2021)

Online via Zoom

Professor: Beto O'Byrne

Office Hours: Tuesdays 02:00-04:00 PM (Appointment Required)

email: [REDACTED]

(Prompt email response during office hours only)

Zoom Login-In Information

- **Join Zoom Meeting:** <https://us02web.zoom.us/j/83790089287?pwd=bjNGaHBzRzRTZFBSWHdFNmVVZmtMUT09>
 - Meeting ID: 837 9008 9287
 - Passcode: 495660
- [CLICK HERE](#) to download and import the following iCalendar (.ics) files to your calendar system.

This syllabus serves as a binding contract. By attending class on the second day of this course during the semester, you are agreeing to abide by all the policies laid out in this syllabus. If you disagree and do not wish to be held accountable to these standards and grading procedures, please drop the course.

NOTE: This is a living document. Changes are to be expected as the class evolves. **Changes from the original document will be done in RED.** You will be notified by the professor either in class or via email when this occurs, however, it is the responsibility of the student to keep up to date with all changes in the class and course load. Talk to your professor if you have questions.

I. Course Description

This course examines Latine¹ theatre and performance in the United States from the mid 20th century to the present. The principal goal of the course is to explore how diverse national backgrounds, languages, racial and ethnic differences, and gender identities, among others, are enacted within the concept of Latinidad in the U.S. Therefore, students will read plays and experience performances from both the historic and emerging Latine canon, which will be analyzed through a framework that uses a variety of sources to integrate and understand the complexities of the Latine community in the United States. Students will also work with their classmates to explore the performance techniques and skills unique to Latine Theatre and utilize their creative talents to examine their expressions of ethnic identity and the world around them.

II. Course Objectives

1. Comprehend the diverse range of performative expressions that coexist within the broad classification of Latine theatre.
2. Discern how national, racial, and gender identities, among others, mark the diversity that defines Latinidad in the U.S. and relate them to personal experiences and histories.
3. Understand the impact that Latine theatre and cultures on contemporary performance in the U.S.
4. Explore the various identities that form Latinidad and challenge a homogenous, limited conception of the Latine experience in the U.S.

¹ The terminology defining the wide ethnic group and diaspora of people from Latin American countries and backgrounds evolves as often as our individual identities. In this class, we will endeavor to use "Latine" - the Spanish, non-gendered variant of Latino/Latina, when discussing the larger community and Latine/x when it is appropriate. If this is confusing, don't worry. All will be made clear!

III. Evaluations

A. Attendance and Participation

Students are expected to attend all classes and fully participate in discussions. There is no excuse policy. COME TO CLASS. Unless notified, all classes will take place on Zoom. The link is provided for you (see above and is also on the class homepage of Blackboard. Attendance and Participation will factor into your grade. The Department of Theater has an attendance policy as follows:

"After 2 absences, the course grade is lowered by one full letter grade for each additional absence. For example, as of the 3rd absence, A becomes B; as of the 4th absence B becomes C. Each lateness or early departure is half an absence. 5 absences are an automatic failure of the course."

This class will be adhering to this policy. During the first class, we will review how you can best show up for yourself, this class, and your fellow students in this digital environment.

B. Readings

We will read several of the most important, canonical works in the (unofficial) Latine Theatre Canon during the semester. Each script is a full-length play and as such, should take around 2.5 hours to read, with a little more time to digest it, research topics, etc. It's incredibly important that you read the material and do so by the required due date! These are excellent plays and worthy of your knowledge. They will also be fundamental to understanding our assignments, participating in discussions, etc. Being introduced to this canon of work is why you are in this class. Not taking this opportunity is detrimental to both your education and that of your peers, so hold yourself accountable.

The instructor will provide every text and they will be available electronically on Blackboard at no cost to you. This is a gift for you by the professor to have free access to these works, some of which are hard to find. And as my abuela says, **"the best way to thank someone for a gift is to take advantage of it!"** And to reword a mantra from that scary-ass gringo, Stephen King: **"If you don't have time to read plays, then you don't have the time or the tools to make theatre. Simple as that"** Whether you want to act, writer, direct, whatever, if there is a text, the act of creation starts there. So READ THE PLAYS!

On the due date, during class, we will have a short response session where each person in class must demonstrate that they have read the material and participate in the discussion. The nature of the evaluation will be determined both by the plays we read and the nature of our conversations. Students who do not attend this class will have an option to respond, but at minimized credit, and also to be determined by the material. The best way to avoid any issues is to **READ THE PLAY, SHOW UP TO CLASS, AND PARTICIPATE!**

C. Assignments

For every play assigned, there will be an assignment to encourage a deeper understanding of the value of each play read in class and to assess your comprehension of the material covered. You are required to complete these assignments and submit them by the required deadline is a component of your final grade. Students are asked to put forth their best effort in their assignments. Unless requested by the professor, students will not be able to revise/resubmit assignments.

Because we are in a theatre class, students will submit creative responses, each with their specific requirements. Inhabiting the work and exploring it through your creative impulses is the best way to understand the intentions of the artists. This is not a literature class nor are we preparing for a standardized test. I want to know how students respond and are inspired by the work.

It is important to understand that creative work requires the same, if not often, more rigor, preparation, and execution than an academic paper. A poem that is still a rough draft, with little depth or thought behind it, and does not align with the prompt, and is riddled with typos is not a successful submission. Make sure to give yourself time to think through what you want to do, how you want to do it, and then to complete your work. Keep in mind you will be asked to submit alongside your creative work, a brief explanation of it as well so make sure to give yourself time for that as well.

For some assignments, you will be collaborating with your classmates on them. With all our assignments, you may choose to communicate in the language with which you are most comfortable.

Regardless of the form, late assignments will be docked 2.5 points. After three days, students may turn in the paper by the end of the class with the maximum availability of 5 points total. **TURN IN YOUR WORK!**

D. Midterm Project

Your midterm is the 2nd assignment in class where you will utilize the ensemble tradition of El Teatro Campesino to create your own *acto*. Your *acto* will be performed in class for our peers, and we will go over all the needs and the creative process during class.

E. Final Project

Students will be required to submit/present a final project that will serve as their final exam. The content, expectations, and instructions on preparing and submitting your final project will be based on the collective work and interests of the class. It will be uploaded to blackboard shortly after the MidTerm Project is submitted and reviewed and

This being true, you can expect that the final will be a culmination project, utilizing both the ensemble techniques we will be looking at as well as the different aesthetic and performance techniques we will explore in the class. As such it's incredibly important to fully participate in this class to help all involved in crafting a valuable experience!

F. Additional information about Evaluations and Class:

- a. **Students are responsible for finding out what was covered**, assignments, and adaptations that happen in class. The professor is not obligated to catch you up.
- b. **Students who use the Learning Center** and provide proof of attendance and tutoring will earn extra credit that goes directly to the final grade. Other extra credit may become available but it will not be by student request.

IV. Schedule (subject to change)

For the complete schedule, please refer to the Latine Theatre and Performance: Course Schedule, available via the following link and within the content section of Blackboard.

Latine Theatre and Performance Course Schedule:

<https://docs.google.com/document/d/1qrW0fkGZkO1RiRHnlWv3ht3aI82dzh3nzHFwMOgW5RU/edit?usp=sharing>

V. Quick Sheet for Assignments and Due Dates

Due Date	Assignment	Points
08/30/21	<i>Discussion: Class Preparation/Syllabus</i>	2
09/02/21	<i>Discussion: ETC's Actos</i>	4
09/10/21	<i>Assignment #0.5 - Latinx New Play Festival</i>	4
09/20/21	<i>Assignment #1 - ETC's Acto Response</i>	10
10/21/21	<i>MidTerm Group Project - Zoot Suit/La Victima</i>	16
10/21/21	<i>MidTerm Group Project - Feedback Participation</i>	5
10/28/21	<i>Discussion: La Gringa</i>	5
11/11/21	<i>Discussion: Fefu and Her Friends</i>	5
11/15/21	<i>Assignment #3 - La Gringa/Fefu</i>	10
11/2/21	<i>Discussion: Oepdipus El Rey</i>	5
12/9/21	FINAL Project	20
	Attendance:	14
	Participation:	5
	TOTAL:	100

VI. Brooklyn College Policies

Learning Center:

The Learning Center offers Brooklyn College students free peer tutoring in courses across the curriculum where they can get help with every stage of the writing process from brainstorming to outlining to composing to proofreading. I strongly recommend that any student struggling with their writing make an appointment with one of the Learning Center tutors. More information about obtaining remote tutoring from the Learning Center can be found [here](#).

Plagiarism:

Plagiarism is the act of presenting another person's ideas, research, or writings as your own. The following are some examples of plagiarism, but by no means is it an exhaustive list:

- a. Copying another person's actual work without the use of quotation marks and footnotes attributing the words to their source.
- b. Presenting another person's ideas or theories in your own words (i.e. paraphrasing) without acknowledging the source.
- c. Using information that is not common knowledge without acknowledging the source
- d. Failing to acknowledge collaborators on homework and laboratory assignments.

Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and "cutting & pasting" from various sources without proper attribution. Any instance of plagiarism in This course will result in an automatic F for the paper.

The faculty and administration of Brooklyn College support an environment free from cheating and plagiarism. Each student is responsible for being aware of what constitutes cheating and plagiarism and for avoiding both. The complete text of the CUNY Academic Integrity Policy and the Brooklyn College procedure for policy implementation can be found at www.brooklyn.cuny.edu/bc/policies. If a faculty member suspects a violation of academic integrity and, upon investigation, confirms that violation, or if the student admits the violation, the faculty member **MUST** report the violation. Students should be aware that faculty may use plagiarism detection software.

Disabilities:

The Center for Student Disability Services (CSDS) will be working remotely for the fall semester. To receive disability-related academic accommodations students must first be registered with CSDS. Students who have a documented disability or suspect they may have a disability are invited to schedule an interview by calling (718) 951-5538 or emailing testingcsds@brooklyn.cuny.edu. If you have already registered with CSDS, email Josephine.Patterson@brooklyn.cuny.edu or testingcsds@brooklyn.cuny.edu to ensure the accommodation email is sent to your professor.

Student Bereavement Policy:

Students who experience the death of a loved one must contact the Division of Student Affairs, 2113 Boylan Hall, 718.951.5352, studentaffairs@brooklyn.cuny.edu, if they wish to implement either the Standard Bereavement Procedure or the Leave of Absence Bereavement Procedure. More information on this policy can be found here: <http://www.brooklyn.cuny.edu/web/about/initiatives/policies/bereavement.php>

Non-Attendance Due to Religious Belief:

The New York State Education Law provides that no student shall be expelled or refused admission to an institution of higher education because he or she is unable to attend classes or participate in examinations or study or work requirements on any particular day or days because of religious beliefs. Students who are unable to attend classes on a particular day or days because of religious beliefs will be excused from any examination or study or work requirements. I have done my best to avoid scheduling any assignments during religious holidays, but if you have to miss a class or are unable to complete an assignment due to your religious beliefs, please let me know and I will make the appropriate accommodations.