

**THTR 456 – Latinx Theatre**

**Section: 63210R**

**Units: 4**

**Fall 2021—T Th—10-11:50AM**

**Location: DRC 120**

**Instructor: Matthew Ramirez Montgomery**

**Office Hours By Appointment: Appointments via Zoom.**

**Contact Info: [mramire1@usc.edu](mailto:mramire1@usc.edu)**

Timeline for replying to emails/calls is within 48 hr

**Course Assistant: Lena Ford**

**Email: [lenafor@usc.edu](mailto:lenafor@usc.edu)**

### Course Description

This course explores the depth of Latinx theatre in contemporary performance and its far-reaching political, societal, and theatrical effects. With a primary focus on American plays, we will read, research, and discuss how Latinx culture has shaped theatre by looking at Latinx identity, history, and impact. Although the course is meant to focus on Latinx plays and literature, we will also look at various interpretations of specific performance and further investigate the artistic value of Latinx theatre in a real-world context.

### Learning Objectives

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

- Identify Latinx playwrights, their works, and themes in order to broaden their dramatic literacy
- Analyze and interpret dramaturgical elements used in Latinx storytelling
- Investigate how Latinx culture is represented in dramatic works and define current trends
- Develop their critical thinking and dramatic analysis skills by close reading and actively participating in class discussions
- Work in professional group settings while learning how to sharpen communication skills of dramatic interpretation in a clear manner

### Required Readings and Supplementary Materials

Required readings and supplementary materials. Where to access/purchase. List is alphabetical by author.

- [Alfaro, Luis. \*Oedipus El Rey\*](#)
- [Cruz, Nilo. \*Anna in the Tropics\*](#)
- [Fornes, Maria Irene. \*Promenade\*](#)
- [García-Romero, Anne. \*Paloma\*](#)
- [Hudes, Quiara Alegria. \*Elliot, A Soldier's Fugue\*](#)
- [López, Josefina. \*Real Women Have Curves\*](#)
- [Machado, Eduardo. \*Havana is Waiting\*](#)
- [Puig, Manuel. \*Kiss of the Spider Woman\*](#)
- [Rivera, Jose. \*Marisol\*](#) [Solis, Octavio, Lydia](#)
- [Svich, Caridad. \*Aqua de luna \(psalms for the rouge\)\*](#)

### Description and Assessment of Assignments

This is a research-heavy class focused on process. Students must be well prepared by reading materials and doing research prior to class. Some assignments will be creative in nature and will be graded by the thoroughness of your effort and the critical thought applied.

### **PARTICIPATION (15%)**

Attendance does not equate participation. Students are required to actively participate in class discussions and contribute to the overall conversation. It is imperative that students come prepared to class having read the assigned play as well as have considered their own personal interpretation and reactions to the work. Please be considerate and respectful of differing opinions as this is crucial to maintaining a safe space for inquiry and dialogue.

### **PRESENTATION ON LATINX CULTURE (20%)**

Working in groups, students will present their research findings on certain aspects of Latinx culture. Presentations will work in tandem with the particular play we are reading. All members of the group must participate. More detailed information will be provided on prompts and guidelines.

### **LITERARY COMMITTEE PRESENTATION (20%)**

For each play, students will work in groups as the role of a theatre development and acquisitions committee. The committee takes on the responsibility of deciding whether to move forward with including a play in its season or not. Committee groups will either argue for or against including the play and why. All presentations must be no more than 20 minutes. Each student will only work on one play.

### **CRITICAL REVIEW (20%)**

Students will be tasked with writing a 1500 word critical review on a Latinx play of their choice. Play cannot be one already assigned in class. At the end of semester, all critical reviews with links to the plays will be available on Blackboard for students to access. Specific guidelines to be provided.

### **FINAL GROUP PRESENTATION OF DESIGN/DIRECTION (25%)**

Students will work in groups in order to present their design and directorial approach to the assigned play. Please feel free to incorporate visuals and music to help set the stage for your creative interpretation. Specific guidelines to be provided.

## **Grading Breakdown**

<b>Assessment Tool (assignments)</b>	<b>Points</b>	<b>% of Grade</b>
Participation	100	15%
Presentation on Latinx Culture	100	20%
Literary Committee	100	20%
Critical Review	100	20%
Final Group Presentation of Design	100	25%
<b>TOTAL</b>	<b>500</b>	<b>100%</b>

## **Grading Scale**

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

## Assignment Submission Policy

No late assignments will be accepted.

## Sharing of course materials outside of the learning environment

USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

*SCampus Section 11.12(B)*

*Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).*

## Course evaluation

Course evaluation occurs at the end of the semester university-wide. It is an important review of students' experience in the class. You should expect to receive an email update once the system has launched to provide your feedback on this course. In addition, you are always welcome to connect with with me as the instructor to offer any feedback on the course.

## Additional Grading Criteria

When the average falls between two grades, the final grade will be weighted toward the positive end of the scale for students whose attendance and participation in class have been good but will be weighted toward the negative end of the scale for those with poor attendance and participation.

EDI @SDA: Professional Development/Mandatory EDI Training

Wednesday, September 15, 2021

As part of our EDI initiatives and call to action, some workshops will be offered to faculty and staff and to students. Competencies that will be included: Anti-Racism (Faculty/Staff) and Equity Mindedness (Faculty/Staff), and then Theater Intimacy & Building Cultures of Consent (Students, Faculty/Staff). More details will follow. NOTE: All SDA classes will be cancelled to support involvement in this effort.

## Course Schedule: A Weekly Breakdown

Week	Topic	In-class work & Assignments
Week 1	Introduction to Course <i>Elliot, A Soldier's Fugue</i> , by Quiara Alegria Hudes	Review Syllabus Dramaturgical Discussion
Week 2	<i>Elliot, A Soldier's Fugue</i> , by Quiara Alegria Hudes Politics and War	Dramaturgical Discussion Additional Readings
Week 3	<i>Oedipus El Rey</i> , by Luis Alfaro Tentative Guest Speaker	Dramaturgical Discussion

<b>Week</b>	<b>Topic</b>	<b>In-class work &amp; Assignments</b>
Week 4	<i>Oedipus El Rey</i> , by Luis Alfaro Immigration and Emigration	Dramaturgical Discussion <b>Latinx Culture Groups A Presentations</b> Additional Readings
Week 5	<i>Havana is Waiting</i> , by Eduardo Machado	Dramaturgical Discussion
Week 6	<i>Anna in the Tropics</i> , by Nilo Cruz	Dramaturgical Discussion Prep for Midterm
<b>Week 7</b>	<b>MIDTERM</b> <i>Agua de luna (psalms for the rouge)</i> , by Caridad Svich Inequities and Social Justice Tentative Guest Speaker	<b>WRITTEN ASSIGNMENT</b> Dramaturgical Discussion <b>Latinx Culture Groups B Presentations</b> Additional Readings
Week 8	<i>Lydia</i> , by Octavio Solis	Dramaturgical Discussion Additional Readings
Week 9	<i>Lydia</i> , by Octavio Solis <i>Promenade</i> , by Marie Irene Fornes	Dramaturgical Discussion
Week 10	<i>Promenade</i> , by Marie Irene Fornes Social Class and Structure	Dramaturgical Discussion <b>Latinx Culture Groups C Presentations</b> Additional Readings
Week 11	<i>Real Women Have Curves</i> , by Josefina López	Dramaturgical Discussion
Week 12	<i>Kiss of the Spider Woman</i> , by Manuel Puig Masculinity in Latinx Culture	Dramaturgical Discussion Additional Readings
Week 13	<i>Paloma</i> , by Anne García-Romero Post-9/11 Latinx Culture	Dramaturgical Discussion Additional Readings
Week 14	Literary Committee Presentations	<b>Literary Committee Presentations - All Groups</b>
Week 15	Wrapping Up The Future of Latinx Theatre	<b>Critical Review of Latinx Play Due</b>
<b>FINAL EXAM</b>	<b>Thursday, December 9<sup>th</sup> 11AM-1PM</b>	<b>Group Presentation of Play Design - All Groups</b>

### **SDA PRODUCTIONS, ISPS, AND EXTRACURRICULAR ACTIVITIES**

SDA productions, ISPs and Extracurricular Activities\* will not excuse you from any class work. There will be no exceptions made for absences in class, missed or delayed assignments, homework or lack of class participation resulting from your involvement in any of the above. Your grade will reflect your work in this class, independent from work in any other class or activity.

\*Activities that have been officially sanctioned by the larger university (such as marching band, song girls, or varsity sports) are exempt. You must submit official documentation to your professor regarding your participation in an event prior to your absence.

## Statement on Academic Conduct and Support Systems

### Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

### Support Systems:

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://studenthealth.usc.edu/counseling)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*  
[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*  
[studenthealth.usc.edu/sexual-assault](http://studenthealth.usc.edu/sexual-assault)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298*  
[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*  
[usc-advocate.symplicity.com/care\\_report](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*  
[dsp.usc.edu](http://dsp.usc.edu)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[uscса.usc.edu](http://uscса.usc.edu)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](http://diversity.usc.edu)

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information