Course Outline

COURSE: THEA 3   DIVISION: 10   ALSO LISTED AS:

TERM EFFECTIVE: Spring 2018   CURRICULUM APPROVAL DATE: 04/10/2017

SHORT TITLE: EL TEATRO CAMPESINO

LONG TITLE: El Teatro Campesino

<table>
<thead>
<tr>
<th>Units</th>
<th>Number of Weeks</th>
<th>Type</th>
<th>Contact Hours/Week</th>
<th>Total Contact Hours</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>18</td>
<td>Lecture: 3</td>
<td>54</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lab: 0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Other: 0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Total: 3</td>
<td>54</td>
<td></td>
</tr>
</tbody>
</table>

COURSE DESCRIPTION:

Reading, viewing and discussing the development of the Chicano (Mexican American) culture in American Society reflected in the works of playwright and director Luis Valdez and El Teatro Campesino (The Farm Worker's Theatre) are the focus of this course. It traces the historical and cultural influences of the theatrical company from its creation in 1965 to the present. Students will read actos, plays and view live theatrical production, film and video produced by El Teatro Campesino. This course has the option of a letter grade or pass/no pass. ADVISORY: Eligible for English 250 and English 260.

PREREQUISITES:

COREQUISITES:

CREDIT STATUS: D - Credit - Degree Applicable

GRADING MODES

L - Standard Letter Grade
P - Pass/No Pass

REPEATABILITY: N - Course may not be repeated

SCHEDULE TYPES:

02 - Lecture and/or discussion
05 - Hybrid
72 - Dist. Ed Internet Delayed

STUDENT LEARNING OUTCOMES:
1. Students will identify the societal influences behind the historical development of El Teatro Campesino and examine the struggle of the Chicano (Mexican-American) culture in American Society.

   Measure of assessment: Written Exam
   Year assessed, or planned year of assessment: 2018
   Semester: Fall
   This SLO addresses cultural diversity: true

2. Students will restate the background, diverse cultural and artistic influence of writer, director Luis Valdez inspiring the development of Chicano Theater and theater of social protest in the Americas..

   Measure of assessment: Exam, essay, reflection paper
   Year assessed, or planned year of assessment: 2010

3. Students will analyze and discuss the purpose of actors as the early work of El Teatro Campesino and Luis Valdez as a means for inspiring cultural awareness and social justice for the farmworkers struggle in American labor culture.

   Measure of assessment: essay, project and critiques
   Year assessed, or planned year of assessment: 2010
   This SLO addresses cultural diversity: true

4. Students will demonstrate how actos can be used to communicate ideas, how people are feeling and bring cultural awareness to a social problem.

   Measure of assessment: Writing project
   Year assessed, or planned year of assessment: 2018
   Semester: Spring

5. Students will analyze and discuss the historical influences and develop cultural awareness in the plays written and developed by Luis Valdez.

   Measure of assessment: Essays, oral reports, research project
   Year assessed, or planned year of assessment: 2019
   Semester: Spring
   This SLO addresses cultural diversity: true

6. Students will view and evaluate live theatrical performances, film and video productions produced by El Teatro Campesino and reflect on their cultural significance.

   CULTURAL DIVERSITY:
   This course promotes understanding of:
   Cultural awareness
   Familiarity with cultural developments and their complexities

CONTENT, STUDENT PERFORMANCE OBJECTIVES, OUT-OF-CLASS ASSIGNMENTS
Curriculum Approval Date: 04/10/2017
WEEK 1-2 6 HOURS
The Beginning 1965- The Farmworkers Theatre
Joining the United Farmworkers Union- La Huelga
The years of actos, political and social sketches.
Reading: "The Shrunken Head of Pancho Villa"
Actos: Las Dos Caras del Patroncito
View: The Four Roads
Writing Project: "Writing an Acto"
SPO: Identify the purpose of actos. How did the Actos inspire social action and cultural awareness?
Discuss the historical, cultural and artistic influences of the founding of El Teatro Campesino by Luis Valdez and the connection with the Great Grape Strike and the United Farmworkers Union.
Explain and describe the plight of the Farmworkers as it relates to the creation of El Teatro Campesino.

WEEK 3-4 6 HOURS
El Centro Campesino Cultural
The company establishes itself in Del Rey and becomes "concerned with the broad sweep of history that the Chicano was caught up in."

ASSIGNMENTS:
Reading: Actos: Los Vendidos and No Saco Nada en la Escuela
View: Los Vendidos
SPO: Explain how the use of comedy in the actos was used to promote understanding of the farmworkers situation.
Identify how stereotypes and behavior in the characters being satirized and promoted cultural awareness in the actos assigned.

WEEK 5-6 6 HOURS
The years of the MITOS or myths, stories drawn against cultural backdrops of Mexican Indian Legend and mythology. El Teatro Campesino begins nationwide and worldwide touring. It becomes an award winning theatre company recognized by Broadway with an Obie award in 1968

ASSIGNMENTS:
Reading: "Bernabe",
"Soldado Razo" "The Dark Root of a Scream"
View: "From Fields to Hollywood" CD
SPO: Explain how "alma", "cuerpo" and "corazon" are used in the CD to promote cultural understanding.
Compare and contrast what you learned to your personal beliefs.
"From field to Hollywood" to guide one through the CD in reference to the work of El Teatro Campesino.
Discuss the themes, ideas and cultural expression present in each of the plays. How are the protagonists presented in the plays

WEEK 7-8 6 HOURS
El Teatro Campesino establishes its home in San Juan Bautista and evolves two folk plays into a seasonal tradition staged in the Mission. "La Virgen del Tepeyac based on a mystery play and "La Pastorela" a shepherd's play remade in the Chicano image.

ASSIGNMENTS:
Read: The assigned plays.
Write reflection paper.
View: ETC Teledramatic Showcase: The Passion Play
Research: The sources of folkplays, cycle plays and the shepherd's plays.
SPO: Recognize how a folk tale can be adapted to a live theatrical production.
Describe the significance and influence of religion and belief as portrayed by the play.
Compare and contrast your personal views and beliefs with those reflected in the production.

WEEK 9 3 HOURS
Peter Brook and El Teatro Campesino
El Teatro Campesino welcomes Sir Peter Brook and his company to San Juan Bautista for a collaboration or “unholy” theater.

ASSIGNMENTS;
Read: Segments from "The Empty Space" by Peter Brook
SPO: Recognize the world-wide significance of El Teatro Campesino as a theatrical ensemble creating work which crosses cultural boundaries through theatrical performances.

MID TERM EXAMINATION
SUBMIT ACTOS
WEEK 10 3 HOURS
"La Carpa de los Rasquachis: The Tent of the Underdogs"

ASSIGNMENTS:
Read: "La Carpa"
View: El Corrido
SPO: Discuss the universal themes evident in the play.

WEEK 11 3 HOURS
"El Fin del Mundo" (The End of the World-A Chicano retelling of a medieval mystery play.) Examining the literature and theatrical history influencing the plays.

ASSIGNMENTS:
Read: "El Fin del Mundo" and "Mundo Mata"
View: Available segments.
SPO: Compare and contrast the style and production aspects of the two plays.
Describe how the first play influenced the second.

WEEK 12-13 6 HOURS
El Teatro Campesino and Luis Valdez embark on a world tour and come home to San Juan Bautista California and begin to work in film.
"Zoot Suit" is presented at the Aquarius Theater in Los Angeles. Edward James Olmos play "El Pachuco" It is the first play by a Chicano playwright to appear on Broadway. It is made into a film.

ASSIGNMENTS:
Read: Zoot Suit
View: Zoot Suit the movie and segments of the staged play.
Interviews with the producer and designer of the 2004 tour.
SPO: Discuss the historical and cultural issues evident in the play Zoot Suit.
Identify the historical, cultural and social elements contributing to the Zoot Suit riots. Recognize how a playwright transforms a real event to the page and then to the stage and then to film.

Discuss the historical influence behind Zoot Suit. Identify the cultural climate among different people during World War II in California.

WEEK 14 3 HOURS

La Bamba, a film written and directed by Luis Valdez, is a biography of Chicano rock’n’roll singer Ritchie Valens.

ASSIGNMENTS:
View: The Film
SPO:
Recognize and discuss the struggle of Chicano recording artists during the 50’s.
Identify the cultural challenges overcome by the protagonist in La Bamba.

WEEK 15 3 HOURS

"I Don't Have to Show You No Stinking Badges" examine how the situation comedy influenced the writing of this play.

ASSIGNMENTS:
Read: The play
Write a discussion paper.
Write a play analysis.
View: Segments of the live productions.
Research: Reviews of the productions
SPO:
Compare and contrast the style of "Badges" with "Zoot Suit" Evaluate and explain the motivations of the protagonist. Describe the social, economic and cultural lives of the characters in the play. Question the resolution of the play. Compare and contrast the style of "Badges" with "Zoot Suit". Evaluate and explain the motivations of the protagonists and how the characters embody the complexities of one culture merging into another.

WEEK 16 3 HOURS

Bandido! The American Melodrama of Tiburcia Vasquez, Notorious California Bandit

ASSIGNMENTS:
Read: The play
Write a play analysis.
Exam, essay
SPO: Analyze the main character, Tiburcio Vasquez. Discuss the use of melodramatic techniques in this play. Compare and contrast this play with Zoot Suit. Discuss the themes,
ideas and cultural environment present in the play.

WEEK 17 3 HOURS
Mummified Deer
ASSIGNMENTS:
Read: Mummified Deer
View: Available segments of "Corridos" and Corridos
Remix
SPO: Analyze the effects of genocide on the family structure. Discuss the use of flashback and how it works in the telling of the play.

WEEK 18 2 HOURS
Final

OUT OF CLASS ASSIGNMENTS:
Required Outside Hours: 36
Assignment Description: Reading assignments, analyze readings, attend plays and critique them, and other assignments as listed in course content.

METHODS OF INSTRUCTION:
Lecture and discussion Reading and written analysis of actos and plays Viewing films, interview, stages readings on video and attending live theatrical productions.

METHODS OF EVALUATION:
Writing assignments
Percent of total grade: 35.00 %
Percent range of total grade: 35 % to 55 % Written Homework. Reading Reports. Essay Exams. Other: Critiques, writing projects: actos, plays.
Objective examinations
Percent of total grade: 35.00 %
Percent range of total grade: 35 % to 55 % Multiple Choice True/False Matching Items Completion
Other methods of evaluation
Percent of total grade: 5.00 %
Percent range of total grade: 5 % to 10 % Special project: theater, film, video, website

REPRESENTATIVE TEXTBOOKS:
Required Representative Textbooks
Note: The textbooks are anthologies of actos and plays which do not required updating.
ISBN: 18558854177
Note: The textbooks are anthologies of actos and plays which do not required updating.
ISBN: 978-1-55885-048-4
Note: The textbooks are anthologies of actos and plays which do not required updating.

ARTICULATION and CERTIFICATE INFORMATION
Associate Degree:
GAV C1, effective 201470
GAV F, effective 201470
CSU GE:
    CSU C1, effective 201470
IGETC:
    IGETC 3A, effective 201470
CSU TRANSFER:
    Transferable CSU, effective 201470
UC TRANSFER:
    Transferable UC, effective 201470

SUPPLEMENTAL DATA:
Basic Skills: N
Classification: Y
Noncredit Category: Y
Cooperative Education:
Program Status: 1 Program Applicable
Special Class Status: N
CAN:
CAN Sequence:
CSU Crosswalk Course Department: THEA
CSU Crosswalk Course Number: 3
Prior to College Level: Y
Non Credit Enhanced Funding: N
Funding Agency Code: Y
In-Service: N
Occupational Course: E
Maximum Hours:
Minimum Hours:
Course Control Number: CCC000163021
Sports/Physical Education Course: N
Taxonomy of Program: 100700