

## Latin American Theater during the Dictatorship



Fall 2015, Port 325  
Tues. & Thurs. 3-4:15 PM, Peters 130

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and by appt

Office Hours: to be decided,

### **Description:**

This course will offer an introduction to performance studies by way of an overview of Modern Latin American Theater during the dictatorship. It will focus on Brazil and the strategies of disguise and allegories created to contest and redefine images of nationhood. It will also offer a comparative analysis of Brazil and Spanish American playwrights in order to further investigate the performative practices that were unique to Latin American playwrights within the context of censorship, violence and oppression.

### **Texts:**

Many readings for this course will be available to you on Canvas. Please factor in the cost of printing, as an engaged and lively discussion depends on your having these materials with you in class. Please note that many of these readings are challenging, and may require more than one reading, or a slow and careful first reading. This is also true for plays; I recommend reading them twice.

### **Books to purchase:**

Griselda Gambaro *Information for Foreigners in Information for Foreigners: Three Plays* / by *Griselda Gambaro*; edited, translated, and with an introduction by Marguerite Feitlowitz, (1992). (required) (might be available online through the library site)

Puga, Ana Elena. *Memory, Allegory and Testimony in South American Theater*.

Radrigan, Juan. *Finished from the Start and Other Plays*. (available online through the library site)

### **Requirements:**

- Regular attendance and engaged participation in discussion – Absences will begin to negatively affect your final grade, 6 or more absences constitutes failing the course.
- 1 in-class presentation – this is a short presentation (20-minutes or so) where you are invited to prepare 3 discussion questions based on the readings and bring in a related visual image, song, film/media clip, short article, poem, etc. that helps to expand and challenge our thinking about the course materials in context.
- Routine Writing Assignments and Short Essays (see below). Please name documents “FirstNameLastInitialAssignment#\_\_.doc” Please note that I will not provide comments on any late papers. Papers more than one week late will not receive credit
- Final Dramaturgical Casebook on a play of your choosing or performance (to be decided)

### **course requirements**

Students in this class are expected to...

🎬 Attend all class sessions. (Following Department policy, any unexcused absence over 3 will lower the final class grade with 1%.)

🎬 Have read or viewed the assigned texts or films by the day indicated on the syllabus.

🎬 Bring to class type-written answers to the assigned reading or viewing questions for use in discussion, and hand them in at the end of each class. (Typically these assignments will be graded as check-plus, check, or check-minus.)

🎬 Be prepared actively to participate in class discussion.

🎬 One in-class presentation/performance of about 20 minutes about one of the plays or one of the films, including a discussion of one scholarly articles dealing with the work in question. The presentations lead into a class discussion moderated by the presenters. One group presentation/performance of about 10 minutes.

🎬 Final project

### **evaluation**

🎬 Attendance and participation: 20%

🎬 Presentations: 20%

🎬 Routine Writing/Performance Assignments and Short Essays: 30%

🎬 Final project: 30%

### **Honor Code:**

This course and all its assignments are covered by the Oberlin College honor code. This means, most importantly, that—unless otherwise indicated—you are to produce your own work and honor the rules and conventions of quotation, attribution, and citation. While you are allowed to ask advice and help from the instructor, librarians, or official writing tutors, you are, in the end, to submit work produced by you. Some assignments may be collaborative in nature; those will be clearly identified as such. Any case of (suspected) plagiarism will be reported to the Honors Committee.

### **Other regulations:**

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🎬 No late homework will be accepted.

🎬 Students are expected to be on time and to remain for the entire class.

Unexcused tardiness or early departure will be regarded as an absence. The student who misses any part of the class is responsible for acquiring the information missed.

## Skeleton Syllabus (up to modifications):

### Week One Mapping South America and the dictatorships

September 1 Course Introduction

9/3 \*"Post What?! (Not) An Abbreviated Introduction" in *Reframing Latin America: A Cultural Theory Reading of the Nineteenth and Twentieth Centuries*, Erik Ching, Christina Buckley, and Angélica Lozano-Alonso. Austin: University of Texas Press, 2007, p. 3-38. **(available on the library site)**

Steven Volk films on the dirty wars

#### Assignment #1: DUE IN CLASS 9/3

How have you encountered images and imaginings of "the Americas" or "South America" in the media, popular culture, film, etc.? What do the authors' mean by "imagined geographies" and how do you make sense of the statement: "Latin America does not exist"? Respond in a 1-page reflection that makes direct reference to the text and to your own experiences. **Goal: to integrate personal experiences/reflections with course readings and broad concepts**

### Week Two

Sept 8 \*Diana Taylor, Intro and Chapter 1 "Theatre and Transculturation" in *Theatre of Crisis: Drama and Politics in Latin America*, Lexington, Ky.: University Press of Kentucky, 1991.

Sept 10 READ: Ana Elena Puga, "Introduction"

Plinio Marcos play and Steven Volk videos

- **Reflection for Class Discussion:** How do you connect the play with the ideas presented in "Post What?!"?

### Week Three

9/15 Boal and Guarneri, Read "Theater of the Oppressed" (excerpts)

9/17 Plinio Marcos

### Week Four

9/22 Film: "Eles não usam Black-Tie" (in class)

9/24 **NO CLASS.** Due on google for education: post responses to film, think of ways how you put the play to the stage, using the joker method

### Week Five What Does Theater *Do*? Theater, Social Change & Revolution

9/29 \*"A Short Organum for the Theater" in *Brecht on Theatre: The development of an aesthetic*, edited and translated by John Willett. New York: Hill and Wang; London: Eyre Methuen, 1978.

\*"Theatre & Culture" Enrique Buenaventura and Joanne Pottlitzer. *The Drama Review: TDR*, Vol. 14, No. 2, Latin American Theatre (Winter, 1970), pp. 151-156

"Documents from Hell," Enrique Buenaventura in *Stages of Conflict*

10/1 More: Augusto Boal, excerpts (t.b.a.) from *Theatre of the Oppressed* translated by Charles A. & Maria-Odilia Leal McBride. New York: Theatre Communications Group, 1985, c1979.

Exercises, play

**Short written assignment due**

### **Week Six Theater, Terror and Disappearance**

10/6 Griselda Gambaro *Information for Foreigners* (written 1973) in *Information for Foreigners: Three Plays / by Griselda Gambaro*; edited, translated, and with an introduction by Marguerite Feitlowitz, Evanston, Ill.: Northwestern University Press, 1992.

\*"Percepticide" in *Disappearing Acts: spectacles of gender and nationalism in Argentina's "dirty war,"* Diana Taylor. Durham: Duke University Press, 1997.

10/8 Ana Puga's p. 138 on Gambaro

### **Week Seven Performing Memory**

10/13 Nelson Rodrigues: "The Wedding Dress"

\*Taylor, Diana "Staging Traumatic Memory" in *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham: Duke University Press, 2003). (library site)

10/15 Film. Read "The Modern Brazilian Stage"(excerpts) and "The Stagecraft of Nelson Rodrigues': 'Vestido de Noiva'"

**Assignment**

**\*\*\*Fall Recess\*\*\***

### **Week Eight Women on Theater in Brazil**

10/27 Leilah Assunção (intro and play)

10/29 Consuelo de Castro (intro and play)

**Week Nine Chile**

11/3 Ana Puga's on Juan Radrigan, plus plays

11/5 Plays

**Week Ten Black Experimental Theater**

11/10 Sortilege and articles

11/12 Sortilege and articles  
**Short response**

**Week Eleven Gender and Theater**

11/17 Dzi Croquette

11/19 Plinio Marcos

**Week Twelve Theater and the Cinema/Documentary**

11/24 "Bonitinha mas Ordinária" or Grupo Galpão, Flavio Rangel

**Thanksgiving Break: Nov 26-29**

**Week Thirteen:**

12/1 "Kiss of the Spider woman "

12/3 Film and discussion

**Week Fourteen: Stagings and groups**

12/8 Docs on Flavio Rangel and Galpao

12/10 Presentation/wrap up