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### SPAN 494.01: Twentieth Century Spanish-American Drama

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## **TWENTIETH-CENTURY SPANISH-AMERICAN DRAMA**

**SPN 494.01**

**LA 307**

**MWF 11:10-12:00**

**Spring 2002**

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**Professor Clary Loisel**

**Office: LA 428**

**Phone: 243-2150**

**Office Hours: MWF 10:25-11:10;**

**MW 12:00-1:10 and by appointment**

### **Course Description:**

In this course you will read at least thirteen Spanish-American plays from the twentieth century. Through class discussions and presentations, you will learn an appropriate vocabulary to converse about the plays as well as literary theory to help you analyze and interpret the plays. By the end of the course, you should be able to see literary trends and begin to form opinions about the direction that Spanish-American theater has taken and why. I assume that you can already read, write, understand, and speak Spanish at an advanced level. Moreover, it is expected that you have already taken a writing class (301) or a composition and grammar class (408). I also highly recommend that you have already taken at least one other literature class at either the 300 or 400 level. This course is demanding and requires that you read/prepare for at least two hours for every hour that you spend in class.

Your knowledge about many aspects of Spanish-American theater will grow substantially during the semester. I hope to improve your ability to reason abstractly as well as to improve your Spanish. Furthermore, I intend to challenge you intellectually by asking you to read the plays with a critical eye. I would like to structure this class around YOUR commentaries instead of lecturing. Thus, your participation and preparation are invaluable for a successful class. Please come see me if I can be of further assistance.

### **Required Texts:**

#### **Available at the UM Bookstore:**

*9 Dramaturgos hispanoamericanos: Volúmenes I, II y III*

*3 Dramaturgos rioplatenses*

*(There will also be handouts which I will prepare for you).*

### **Required Reading at the Reserve Desk:**

“Introduction” to *The Modern Stage in Latin America*, ix-xix

Chapter 11 “Trabajo de investigación” pages 235-251 in

*Composición: proceso y síntesis*

“Writing About Drama” pages 1089-1092

“Source Material on Latin American Theatre” (one page bibliography)

“Tragedy I” and “Tragedy II” (bried handouts)

“Absurdo; teatro del absurdo” (one page handout)

### **Recommended Books Available in the Library. They are NOT on reserve:**

*Teatro latinoamericano del siglo XX* by Carlos Solórzano 862.09 s689t

048v *Voices of Change in the Spanish American Theater* by William Oliver 862.08

*Perspectives on Contemporary Spanish-American Theater* by Frank Dauster  
78.748 B9-Mb V40 no.2

*Teatro hispanoamericano* by Hymen Alpern 862.08 A456t

*Los clásicos del teatro hispanoamericano* 862.08 c614

*Teatro hispanoamericano* by Agustín Saz 862.09 S275t

*Teatro social hispanoamericano* 862.09 S275te

*Women Writing Women: An Anthology of Spanish-American Theater of the  
1980's* 862.64080868 W872

*Las mejores escenas del teatro español e hispanoamericano* 862.08 E77m

**Recommended Books Available in the Library—especially for Graduate Students.  
They are NOT on reserve:**

*Theatre, Theory, Postmodernism* by Johannes Birringer 792.01 B619t

*The Making of Modern Drama* by Richard Gilman 809.2 6487m

*Theory/Theatre: An Introduction* by Mark Fortier 792.01 F741t

*Dramatic Concepts of Antonin Artaud* by Eve Sellin 841.912 A7852s

*Secret Art of Antonin Artaud* by Jacques Derrida 741 A785Zd

*Antonin Artaud: the Essence of Revolt* by Kathleen Irwin 841.912 A785Zir

*Antonin Artaud* by Bettina Knapp 841.912 A7852k

*Bertolt Brecht* by Martin Esslin 832.912 B829Ze2

*Brecht: the Man and His Work* by Martin Esslin 832.912 B829Ze

*Essays on Brecht: Theater and Politics* by Mews Siegfried 830.6 N867s

*Essential Brecht* by John Fuegi 832.912 B829Zf

*Understanding Luigi Pirandello* by Fiora A. Bessanese 852.912 P667Zbf

*Luigi Pirandello: Contemporary Perspectives* edited by Gian-Paolo Biasin  
852.912 P6672bia

**Recommended Books at the Reserve Desk:**

*Representative Plays of Florencio Sánchez* translated by Willis Knapp Jones. This book contains a translation of *Barranca abajo*. I have placed the English translation on reserve because the Uruguayan Spanish is difficult. Use the English translation only as an aid. You ARE responsible for the use of language and stylistics in the original.

*The Modern Stage in Latin America: Six Plays* edited by George Woodyard. This book contains translations of *Noche de los asesinos*, *Los soles truncos*, and *Yo también hablo de la rosa*. Again, use the translations (if you wish) only as supplements to the originals. Be sure that you have read the play under study in the original Spanish so that you can answer “language” and “stylistics” questions on the reading quizzes and the exams.

*Dramatists in Revolt* by Leon F. Lyday and George W. Woodyard. This text provides valuable critical commentary on many of the plays that we will be studying. It also has an excellent bibliography that could help you with your term paper.

**Recommended Articles at the Reserve Desk:**

To help you better understand the plays that we will be reading, I have put articles on reserve—see below. You can access these articles by either going to the Reserve Desk in the library (hard copy) or by finding them at: <http://www.weblib.lib.umt.edu/>. To make an A on either of the two exams or the final exam, you must incorporate at least one critical source (an article or a chapter from a book) for each play that you analyze during an exam. Please understand that just because you use a critical source in each of your exam questions does NOT guarantee an A on the exam. The essay must have excellent content, be organized extremely well and demonstrate senior level mastery of written Spanish. See grading policy below and grading criteria (provided on a separate sheet of paper).

Articles:

Florencio Sánchez:

Florencio Sánchez by Juan Pablo Echagüe

The Dramaturgy of Florencio Sánchez: An Analysis of *Barranca Abajo* by René de Costa

Genio y figura de Florencio Sánchez by Jorge Cruz

Florencio Sánchez and his Social Consciousness of the River Plate Region by Manuel D. Ramírez

Robero Arlt:

Pirandellism in the Theatre of Roberto Arlt by James J. Troiano

El teatro de Roberto Arlt by Raúl H. Castagnino

Argumentos renovadores de Roberto Arlt en el teatro argentino moderno by Walter Rela

Xavier Villaurrutia:

Xavier Villaurrutia, un Alto Exponente del Espíritu de Pirandello en Hispanoamérica by Alyce de Kuehne

Pasión y Verdad en el Teatro de Villaurrutia by Donald L. Shaw

Metatheatre and Parody in the Generation of 1924: The Cases of Arlt and Villaurrutia by Peter Roster

Xavier Villaurrutia by Frank Dauster

Rudolfo Usigli:

Correspondencias estructurales y semánticas entre *El gesticulador* y *Corona de sombra* by Laura Rosana Scarano

*Mecanismos de fabulación y mitificación de la historia en las “comedias impolíticas”* y las *Coronas* de Rodolfo Usigli by Ramón Layera

René Marqués:

The Theater of René Marqués by Frank Dauster

René Marqués, del absurdo a la realidad by Daniel Zalacaín

La escena puertorriqueña: *Los soles truncos* by Charles Pilditch

Jorge Díaz:

*El cepillo de dientes* and *El apartamento*: Two Opposing Views of Alienated Man by María A. Salgado

El Teatro del Absurdo a propósito de *El Cepillo de dientes* by Clary Loisel

José Triana:

- La noche de los asesinos: la política de la ambigüedad* by Diana Taylor  
 El espacio dramático como signo: *La noche de los asesinos* de José Triana by Priscilla Meléndez
- Emilio Carballido:  
*Yo también hablo de la rosa* de Emilio Carballido: Un estudio crítico by Mary Vázquez-Amaral  
 Una entrevista con Emilio Carballido by Joseph F. Vélez  
 La función de la Intermediaria en *Yo también hablo de la rosa* by R. A. Kerr
- Griselda Gambaro:  
 El victimario como víctima en *Los siameses* de Griselda Gambaro: Notas para el análisis by Miguel Ángel Giella  
 Griselda Gambaro o Modos de Hacernos Pensar en la Matanza by Emilio Carballido  
 Griselda Gambaro's Theatre of the Absurd by Tamara Holzapfel
- Osvaldo Dragún:  
 Dragún's Distancing Techniques in *Historias para ser contadas* and *El amasijo* by Candyce Crew Leonard  
 The Game of Reading and the Creation of Meaning in *El amasijo* by Jacqueline Eyring Bixler  
 El teatro de Osvaldo Dragún by Donald L. Shaw
- Egon Wolff:  
 Art and Anti-Art in Egon Wolff's *Flores de papel* by Diana Taylor  
 Ambiguity in *Flores de Papel* by Daniel López
- Eduardo Pavlovsky:  
 El teatro vanguardista de Eduardo Pavlovsky by George O. Schanzer  
 Ambigüedad verbal y dramática en *El señor Galindez* by David William Foster

**Grading:** The final grade for the course will be based on the following percentages:

Participation/preparation/attendance:	10%
Reading Quizzes:	10%
Two Exams (each is worth 20%):	40%
Term Paper (5-7 pages):	20%
Final Exam:	20%

**Note: To solidify a high grade for participation/preparation, I would like to encourage you to get together with other classmates so that you can actually stage a brief scene from one of the plays. "Break a leg!" Another alternative would be to volunteer to summarize (and analyze) an article that is on reserve.**

**Grading Scale:**

A	90-100	D	60-69
B	80-89	F	0-59
C	70-79		

### **Important Information about your Term Paper:**

Read Chapter 11 “Trabajo de investigación” (*Composición: proceso y síntesis*) on reserve before beginning your term paper. You should also read “Writing About Drama,” which is also on reserve. Moreover, please familiarize yourself with “Paragraphs/Title of Paper” and “The Developmental Paragraph” both of which are on reserve. Again, you may go to the library to read the hard copy or you may download the material from the above WEB page.

**No later than 11:10 A.M., Wednesday May 1, you must turn in your term paper. If you do not turn in your paper on time, your grade for the term paper will be zero. I will only accept a late paper if you can provide a verifiable, documented excuse. I will NOT accept any type of technical problem as an excuse. If you are sick on May 1, be sure to get a note from your doctor; otherwise, I cannot accept your paper.**

You will turn in a five to seven page paper written in your best Spanish, complete with a bibliography of at least five sources (and notes if appropriate) in which you will apply what you have learned throughout the semester to at least one play that we will not discuss in class. (You may not use any part of a paper that you have written for another class. If I find out that you have submitted a paper from another class or parts of a paper from another class, you will receive a zero on your term paper for this class. Moreover, if you change topics regarding your research paper without first getting my permission, I will deduct 15 points from your grade on the term paper). I am interested in seeing how well you have synthesized the material presented in class during the semester as well as your ability to work independently. I, of course, will try to help you the best I can, but please do not expect me to pick a topic for you, tell you how to organize your paper, tell you what to say, or how to conclude. Furthermore, I will not answer specific questions concerning grammar or vocabulary. You may not ask anyone outside of this class for help; this includes proofreading and editing. I will ask you to please write the following statement on your term paper and sign it before you turn it in: “On my word of honor I have neither given nor received help on this paper. This work is entirely my own.” Please familiarize yourself with “Plagiarism” as explained in the *MLA Handbook for Writers of Research Papers*, available in the Reference Section of the library. If you commit plagiarism, you will receive an F in this course, and I will take you to Honor Court. Plagiarism is an extremely serious offense. If you commit plagiarism, it is likely that you will be expelled from the University.

I will put 16 plays on reserve from which you can choose. (Please do not write in them). The following are on reserve at the library under my name and the title of this course:

*Los invertidos* by José González Castillo

*El gesticulador* by Rudolfo Usigli

*El Teatro Hispanoamericano Contemporáneo* by Carlos Solórzano

This volume is green and purple and contains eight plays  
*El Teatro Hispanoamericano Contemporáneo* by Carlos Solórzano  
This volume is purple and contains six plays.

If you do not want to write on any of the suggested plays, you are free to research a dramatist whose work interests you. Please be sure to tell me, however, whom you have chosen before you start your research project. After choosing a play (or plays), consult the excellent bibliographical sources at the end of each of the volumes of plays (your texts for this class). You may also use the bibliographical sources on the handout that I will give you. Our library may not have what you are looking for, and it will be necessary to order it through interlibrary loan. I suggest that you start early so that you can avoid problems and delays late in the semester. I will not accept the excuse that your materials did not arrive in time. I would also like to recommend the *MLA (Modern Language Association) Bibliographical Guide* which is also available in the Reference Section of the library. You can find the most current critical commentary there. Ask a librarian how to use it if you have never worked with it before. You may also use the Internet to try to locate critical commentaries of the play that you select. Furthermore, you should familiarize yourself with the handouts “Guide to Literary Criticism” and “Current Periodical Subscriptions in Foreign Languages,” both of which are available free at the library. Your term paper will adhere to the MLA documentation style (Consult *MLA Handbook for Writers of Research Papers*; see *Sample pages of a research paper in MLA style* towards the end of the MLA Handbook. There is also information concerning MLA Style at the end of Chapter 11 in *Composición: proceso y síntesis*). **If you do not adhere to MLA style, I will deduct ten points from your term paper.**

Graduate students will write a term paper of between 10 and 15 pages with at least eight sources. Your term paper also must be theoretical in nature; you must utilize contemporary literary criticism appropriate for a graduate level term paper.

I have arranged a presentation by Professor Sue Sampson, Director of the UM Library, to help you research Spanish-American drama. This will take place on March 6 at the library during this class time.

For those students who have grammatical questions, I have placed the following grammar texts on reserve at the library in the event you would like to consult them: *Spanish for Oral and Written Review; A Concept Approach to Spanish; El español en síntesis*.

Please note that Spanish Spell-check/Grammar/Thesaurus (Corel Word Perfect 8.0) is available in the lab (LA 103). You are required to use it for your term paper, especially since 25% of the grade is based on grammar and another 25% is based on vocabulary—see below.

**There are no make-ups whatsoever. If you miss a reading quiz or an exam, whatever grade you make on the final exam will substitute for the missing grade(s).**

**Criteria for grading your all of your written work (quizzes, exams, and term paper):**

**25% Content**

**25% Grammar**

**25% Organization**

**25% Vocabulary**

**There is also a one page handout explaining my grading criteria in detail for all written work in this class. Be sure you have read it carefully.**

**Preliminary Schedule: (Subject to change)**

**Jan 28: Introducción al curso**

**Jan 30-Feb 8: “Introduction” to *the Modern Stage in Latin America*; Read “Tragedy I” and “Tragedy II” by Friday, February 1. Barranca abajo**

**Feb 8-13: Saverio el cruel**

**Feb 15-20: Parece mentira y ¿En qué piensa?**

**Feb. 22-27: Corona de sombra**

**Mar 1: *Examen I***

**Mar 4: Los soles truncos**

**Mar 6- Meeting with Dr. Sue Sampson at the library (Student Learning Center MLIB 283)**

**Mar 8-11: Los soles truncos**

**Mar 13-25: El cepillo de dientes; Read “Absurdo; teatro del absurdo” by Wednesday, March 13**

**Mar 27-Apr 1: La noche de los asesinos**

**Apr 3-Apr 8: Yo también hablo de la rosa**

**Apr 10: *Examen II***

**Apr 12-17: Los siameses**

**Apr 19-24: El amasijo**

**Apr 26-May 1: Flores de papel; Día de entrega--trabajo escrito**

**May 3-8: El Señor Galíndez**

**May 10: Conclusión; Repaso para el examen final**

***Examen Final:* Wednesday May 15; 10:10 A.M.-12:10 P.M. If you miss the final and cannot provide a documented, verifiable excuse, your grade on the final exam will be a zero. No exceptions.**



Nombre \_\_\_\_\_

Spanish 494

Grade Sheet

I. Participation/preparation/attendance: (10%)

\_\_\_\_\_

II. Reading Quizzes: (10%)

\_\_\_\_\_

\_\_\_\_\_

III. Exams: (40%; each one counts 20%)

First exam \_\_\_\_\_

Second exam \_\_\_\_\_

Average: \_\_\_\_\_ x .40 \_\_\_\_\_

IV. Term Paper: (20%)

\_\_\_\_\_ x .20 \_\_\_\_\_

V. Final Exam: (20%)

\_\_\_\_\_ x .20 \_\_\_\_\_

Total: \_\_\_\_\_

Course Grade: \_\_\_\_\_