

Born in 1965 as an organizing tool within Cesar Chavez's United Farm Workers union, El Teatro Campesino became the premier Chicana/o performance ensemble to emerge out of the Chicano movement of the 1960s and 1970s. This study demythologizes and reinterprets the company's history from its origins in California's farm labor struggles to its successes in Europe and on Broadway until the disbanding of the original collective ensemble in 1980 with the subsequent adoption of mainstream production techniques. Yolanda Broyles-Gonzalez corrects many misconceptions concerning the Teatro's creation and evolution. She draws from a rich storehouse of previously untapped material, such as interviews with numerous ensemble members, production notes, and unpublished diaries, to highlight the reality of the collective creation that characterized the Teatro's work. Writing within contemporary cultural studies theory, Broyles-Gonzalez sheds light on class, gender, race, and cultural issues. Her work situates the Teatro within working-class Mexican performance history, the Chicano movement, gender relations, and recent attempts to mainstream.

King Of Media: The Barry Diller Story, Alpha Female: Empower Yourself: Self-Hypnosis and Meditation, En je kwam niet terug (Dutch Edition), Swimming Without Mangoes, Jesus, Maria y Marta (Beginners Bible, The) (Spanish Edition),

El Teatro Campesino (farmworkers' theater), is a theatrical troupe founded in as the Teatro Campesino: Theater in the Chicano Movement. Born in as an organizing tool within Cesar Chavez's United Farm Workers union, El Teatro Campesino became the premier Chicana/o performance. Born in as an organizing tool within Cesar Chavez's United Farm Workers union, El Teatro Campesino became the premier Chicana/o. , English, Book, Illustrated edition: El Teatro Campesino: theater in the Chicano movement / by Yolanda Broyles-Gonzalez. Broyles-Gonzalez, Yolanda .

El Teatro Campesino, a Chicano theatre company that started in California male-dominated agenda of both the Chicano Movement and of Teatro Campesino.

El Teatro Campesino: theater in the Chicano movement. Responsibility: by Yolanda Broyles-Gonzalez. Edition: 1st ed. Imprint: Austin: University of Texas Press.

El Teatro Campesino has 18 ratings and 2 reviews. sdw said: This is such an interesting book. First of all, Yolanda Broyles-Gonzalez was not allowed to q. El Teatro Campesino: theater in the Chicano movement / by Yolanda Broyles-Gonzalez. Edition: 1st ed. Subjects: Teatro Campesino (Organization) > History . Since its inception, El Teatro Campesino and its founder and artistic director, Luis Valdez In summer of , legendary British theater director Peter Brook and his Paris such as growing corporate control and the environmental movement.

Surrounded by black-and-white photos, colorful theater posters, and a including an instrumental role in the farmworkers' movement led by Cesar . as the vanguard of Chicano Theater, exploring topics beyond the fields. His internationally renowned, and Obie award winning theater company, El the UFW and the early Chicano Movement left an indelible mark that remains. In its first 15 years, El Teatro Campesino (literally "the farmworkers' had almost singlehandedly fostered a national theatre movement. Chicana and Chicano theatre artists have come a long way since the early days. Get this from a library! El Teatro Campesino: theater in the Chicano movement. [Yolanda Broyles-Gonzalez] -- Born in as an organizing tool within Cesar.

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