



# El Teatro Campesino: Theater in the Chicano Movement

By Yolanda Broyles-González

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**El Teatro Campesino: Theater in the Chicano Movement** By Yolanda Broyles-González

Born in 1965 as an organizing tool within César Chávez'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-González 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storehouse of previously untapped material, such as interviews with numerous ensemble members, production notes, and unpublished diaries, to highlight the reality of the collective creation that characterized the Teatro's work.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-González 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.

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## **El Teatro Campesino: Theater in the Chicano Movement** By Yolanda Broyles-González Bibliography

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### Editorial Review

#### Review

"This welcome addition in critical theory about the Chicana/o theater movement is recommended for those researchers interested in theater practice and performance, women's studies, and cultural studies." (*Choice*)

"An excellent work in Chicano historiography and performativity. . . . Broyles-González does not merely intend to de-mythologize the [Luis] Valdez-centered cultural history of the Teatro; more importantly, she begins to explore a specific period and scope of a collective performance practice in the Teatro." (*Theatre Journal*)

"I cannot overstress the significant contribution this book will make to the field of Chicano literature and the humanities in general. To date, there is no book-length study of this seminal and controversial theater company." (Yvonne Yarbrow-Bejarano, associate professor of Spanish and Portuguese, Stanford University)

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#### From the Back Cover

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 pioneering work 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 practices. Yolanda Broyles-Gonzalez corrects many of the widely held 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, showing how they traverse and inform the Chicana/o performance aesthetic embodied by *El Teatro Campesino*. Her work situates the Teatro within working-class Mexican performance history, the Chicano movement, gender relations, and contemporary attempts to mainstream.

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make you fun. Why they are often thought like that? Have you seeking best book or appropriate book with you?

**Fannie Garcia:**

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