

Theory and Practice of Hispanic Theatre
Span 564
Department of Spanish and Portuguese
University of Wisconsin-Madison
Spring 2020

Prof. Nuria Alkorta

Class time: TR 1:00-2:15 and F 1:20-2:10

Classroom: 1132 Vilas

Office hours: TR 12:00-1:00 or by appointment. 1034 Van Hise

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Course Description (4 credit course):

The objective of this course is to introduce students to the complexity of the Latin American and Spanish Golden Age theater with an emphasis on its language, themes and theatrical aspects. Golden Age theater's verse is a unique vehicle of thought, emotion and action. This course proposes an acting experience and a practical study of the language in its semantic, syntactic, metrical and symbolic aspects. It offers to the students the possibility of analyzing and embodying the Baroque characters. The theoretical study of the plays will be carried out both through the analysis of the theatrical action, and through the recognition of the scenic elements proposed by the authors to shape the themes, such as space, time and characters in the plays. Issues such as gender, power and freedom will be part of the analysis of the plays.

Students will read a variety of Latin American and Spanish Golden Age plays while becoming familiar with a practical approach to the text through different modern techniques of acting based on the principles of well-known teachers such as Constantin Stanislavski or Michael Chekhov among others. This course is also designed to teach students how to stage a full-length play. Set, lights, costume designs, production and assisting direction will be part of this collective endeavor and each student will assume an active role in the performance (it won't be necessary to act in the final performance). The end project is to perform in front of a live audience. Class and performance are in Spanish. Two short Reading/practice papers (3 pages), one final exam and one live performance are required. This four credits class, due to the amount of extra time we use to rehearse, is giving students a productive opportunity to immerse themselves in Spanish both in body and mind.

Expectations of Students (Academic, conduct, etc.):

Students will be expected to attend every class and practice and to come prepared with their readings, their assignments and their staging duties done, and ready to participate. Late assignments and exams will not be allowed unless unforeseen circumstances arise. Professional conduct is expected at all times. This includes timeliness, politeness, preparing for class and rehearsal and participation.

Primary Readings:

Cervantes, Miguel de. *El retablo de las maravillas* (Interlude.)

Calderón de la Barca, Pedro. *El gran teatro del mundo* (Allegorical religious play.)

_____ *Las visiones de la muerte* (Mojiganga.)

De la Cruz, sor Juana Inés. *Los empeños de una casa* (Comedy.)

Secondary Readings and Bibliography:

Students will read some of these texts:

Adler, Stella. *The Technique of Acting*. New York: Bantam Books, 1988.

Berry, Cicely. *Voice and the Actor*. New York: Macmillan, 1973.

Chekhov, Michael. *To the Actor. On the Technique of Acting*. New York: Routledge, 2002.

_____ *Lessons for the Professional Actor*. New York: Performing Arts Journal Publications, 1985.

Bogart, Anne. *And then, You Act. Making Art in an Unpredictable World*. New York: Routledge, 2007.

_____ *A Director Prepares: Seven Essays on Art and Theatre*. London: Routledge, 2001.

Domínguez Caparrós, José. *Diccionario de métrica española*. Madrid: Alianza Editorial, 1999.

Franco, Jean. "La cultura hispanoamericana en la época colonial". *Historia de la Literatura Hispanoamericana* /Coord. Luis Íñigo Madrigal, t. I. Madrid: Cátedra, 1993.

García Aráez, Josefina. (Editors Izaskun Azurmendi, Consuelo García and Beatriz Suárez). *Verso y teatro. Guía teórico-práctica para el actor*. Madrid: RESAD-Fundamentos, 2016.

Hagen, Uta. *Respect for Acting*. New York: John Willey & Sons Inc, 2008.

Knébel, María Osipovna. *El último Stanislavsky*. Madrid: Fundamentos, 1996.

_____ *La palabra en la creación actoral*. Madrid: Fundamentos, 1998.

Marshall, Lorna. *The Body Speaks*. New York: Palgrave Macmillan, 2002.

Merlin, Joanna. *Auditioning. An Actor-Friendly Guide*. New York: Vintage Books, 2001.

Oida, Yoshi and Lorna Marshall. *The Invisible Actor*. New York: Routledge, 1997.

Quilis, Antonio and Joseph A. Fernández. *Curso de fonética y fonologías españolas para estudiantes angloamericanos*. Madrid: CSIC, 1982.

Regalado, Antonio. "Cervantes y Calderón: El gran teatro del mundo". *Separata de la Revista Anales Cervantinos*, t. XXXV. Madrid: CSIC-Centro de Estudios Cervantinos, 1999.

Rennert, Hugo Albert. *The Spanish Stage in the Time of Lope de Vega*. New York: Dover, 1963.

Richard, Thomas. *At Work with Grotowski on Physical Actions*. New York: Routledge, 1995.

Ruano de la Haza, José María. *La puesta en escena en los teatros comerciales del Siglo de Oro*. Madrid: Castalia, 2000.

Ruiz, Borja. *El arte del actor en el Siglo XX. Un recorrido teórico y práctico por las vanguardias*. Bilbao: Artezblai, 2008.

Sabat de Rivers, Georgina. "Sor Juan Inés de la Cruz". *Historia de la Literatura Hispanoamericana* /Coord. Luis Íñigo Madrigal, t. I. Madrid: Cátedra, 1993.

Sánchez Escribano, Federico and Alberto Porqueras Mayo. *Preceptiva dramática Española. Del Renacimiento al Barroco*. Madrid: Editorial Gredos, 1972.

Shelly, Kathleen and Grinor Rojo. "El teatro hispanoamericano colonial". *Historia de la Literatura Hispanoamericana* /Coord. Luis Íñigo Madrigal, t. I. Madrid: Cátedra, 1993.

Stanislavski, Constantin. *An Actor Prepares*. New York: Routledge, 1989.

_____. *Building a Character*. New York: Routledge, 1989.

_____. *Creating a Role*. New York: Routledge, 1989.

_____. (Ángel Gutiérrez Spanish Version and Prologue). *El Sistema Stanislavski. Diccionario de términos stanislavskianos*. Murcia: Escuela Superior de Arte Dramático, 2000.

Suárez Miramón, Ana. *La construcción de la modernidad en la literatura española*. Madrid: Editorial Universitaria Ramón Areces, D.L., 2015.

Toporkov, Vasily Osipovich. *Stanislavski in Rehearsal*. New York: Routledge, 1998.

Video & Film:

Bemberg, María Luisa (Director). *Yo, la peor de todas*. 1990.

<https://www.youtube.com/watch?v=PTI7H1ohD2M>

El Carro de Comedias UAM. *Los empeños de una casa*. 2017:

https://www.youtube.com/watch?v=TmMXIG3V_YA

Rull, Enrique and Ana Suárez Miramón. *El teatro y la vida teatral del Barroco: de la Corte al pueblo*. Madrid: UNED, 2009.

Materials: All materials, including films, will be available through our dropbox folder “UWTheory and Practice of Hispanic Theatre”.

Link to our learn@uw site: <https://uwmad.courses.wisconsin.edu/d2l/home/4007637>

Learning Goals:

- To learn about history and culture of Latin America and Spain through plays.
- To improve speaking and listening in the target language by immersing students in dramatic readings, rehearsal and production.
- To experience the vivacity of the performing arts.
- To read and write analytically about theater.

Credit Hours:

This class meets for two 75-minute class periods each week over the spring semester as well as one 50-minute class period each week and carries the expectation that students will work on course learning activities (reading, writing, studying character’s lines and staging notes, working on creation and production of a performance, etc.) for about 4 hours out of classroom for every class period. The syllabus includes more information about meeting times and expectations for student work. Note: Since there is a live performance as the end product of this class, students will have compounded hours of rehearsal in the target language. There is an average of 45 hours of rehearsal, which is the added one-credit hour. This is done both in class and outside of regular allotted class time. Please see below for more detailed information.

Assessment and Grading Policy:

1. Participation 40%
2. Two Reading/participating responses 20%
3. One Take-home exam 10%
4. Final performance * 30%

* The performance will be evaluated as follows:

Full attendance and an active role at rehearsals and production. The final product on performance nights will also be evaluated and I will take into consideration the time and effort invested in this. Since all students will have an active role in the performance, they will be evaluated accordingly (i.e. set design, assisting direction, acting, etc.).

PARTICIPATION: You will be graded on your active participation every day. This entails asking questions, showing interest for the material and showing you have read the material in advance. It also entails participating with creativity and responsibility in rehearsals and being on time for every class.

READING/PARTICIPATING RESPONSES: You are responsible for turning in up to three pages of a reading/participating response. They are marked on your syllabus. These responses have to show your understanding both of the reading and your practice.

No more than three pages! You will have to analyze the readings, cite very carefully and be able to use space to voice your opinion or experience.

TAKE-HOME EXAM: The final exam will consist of information gathered through readings and class practices.

FINAL PERFORMANCE: We will perform in Spanish and in front of a live audience in the Play Circle Theatre at the University of Wisconsin Memorial Union on one or two consecutive nights: April 29 (Wednesday) and April 30 (Thursday) at 7:00 p.m. Please make appropriate arrangements in order to assist and participate in this project. **NO EXCEPTIONS.**

Grading Scale:

Grading scales should adhere to policies as outlined by the UW-Madison Office of the Registrar, https://registrar.wisc.edu/grades_and_gpa.htm

DEPARTMENT OF SPANISH AND PORTUGUESE GRADING SCALE:

A:	92-100%	AB:	89-91%	B:	83-88%	BC:	80-82%
C:	71-79%	D:	65-70%	F:	Below 65%		

Attendance Policy:

Your attendance is mandatory. If a student cannot come to class or to a rehearsal due to illness or any other unforeseen circumstance, work will be reassigned accordingly, as long as the student communicated the situation. Otherwise, students' participation grade will suffer.

Institutional Policies:

PLAGIARISM: By enrolling in this course, each student assumes the responsibilities of an active participant in UW-Madison's community of scholars in which everyone's academic work and behavior are held to the highest academic integrity standards.

Academic misconduct compromises the integrity of the university. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these acts are examples of academic misconduct, which can result in disciplinary action. This includes but is not limited to failure on the assignment/course, disciplinary probation, or suspension. Substantial or repeated cases of misconduct will be forwarded to the Office of Student Conduct & Community Standards for additional review. For more information, refer to studentconduct.wiscweb.wisc.edu/academic-integrity/.

Disability Accommodations: The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy (Faculty Document 1071) require that students with disabilities be reasonably accommodated in instruction and campus life. Reasonable accommodations for students with disabilities is a shared faculty and student responsibility. Students are expected to inform faculty [me] of their need for instructional accommodations by the end of the third week of the semester, or as soon as possible after a disability has been incurred or

recognized. Faculty [I], will work either directly with the student [you] or in coordination with the McBurney Center to identify and provide reasonable instructional accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA.

Sexual Harassment Statement: It is the policy of the University of Wisconsin-Madison, in keeping with efforts to establish an environment in which the dignity and worth of all members of the university community are respected, that sexual harassment of students and employees at UW-Madison is unacceptable conduct and will not be tolerated. Sexual harassment may involve the behavior of a person of either sex against a person of the opposite or same sex, when that behavior falls within the definition outlined below.

DEFINITION: Sexual harassment of employees and students at UW-Madison is defined as any unwelcome sexual advances, requests for sexual favors, and other verbal and physical conduct of a sexual nature when: A) Submission to or rejection of such conduct is made either explicitly or implicitly a term or condition of an individual's employment. B) Submission to or rejection of such conduct is used as the basis for employment decisions affecting that individual. C) Such conduct has the purpose or effect of unreasonably interfering with an individual's work or educational performance or creates a hostile, intimidating or offensive work or educational environment.

Schedule of classes:

First Section: From Text to Action

Tues, Jan 28	Introduction to Acting.
Thurs, Jan 30	Introduction to Spanish and Latin American Golden Age theatre. Miguel de Cervantes, <i>El retablo de las maravillas</i> .
Fri, Jan 31	Miguel de Cervantes, <i>El retablo de las maravillas</i> .
	THEORY:
	Oida, Yoshi and Lorna Marshall. <i>The Invisible Actor</i> , “Introduction” and chapter 2 “Moving” (14-29).
	Rennert, Hugo Albert. <i>The Spanish Stage in the Time of Lope de Vega</i> , chapter VII (146-158).

Tues, Feb 4	Introduction to Acting.
Thurs, Feb 6	Introduction to Spanish and Latin American Golden Age theatre. Pedro Calderón de la Barca, <i>El gran teatro del mundo</i> .
Fri, Feb 7	Pedro Calderón de la Barca, <i>El gran teatro del mundo</i> .
	THEORY:

Marshall, Lorna. *The Body Speaks* (3-11).

Berry, Cicely. *Voice and the Actor*, “Vocal Development”(11-17).

Regalado, Antonio. *Separata de la Revista Anales Cervantinos*, “Cervantes y Calderón: El gran teatro del mundo”.

Rull, Enrique y Ana Suárez Miramón. *El teatro y la vida teatral del Barroco: de la Corte al pueblo*. Video.

Tues, Feb 11	Introduction to Acting.
Thurs, Feb 13	Introduction to Spanish and Latin American Golden Age theatre. Pedro Calderón de la Barca, <i>Las visiones de la muerte</i> .
Fri, Feb 14	Pedro Calderón de la Barca, <i>Las visiones de la muerte</i> . THEORY: Berry, Cicely. <i>Voice and the Actor</i> , “Relaxation and Breathing” (18-42). Rennert, Hugo Albert. <i>The Spanish Stage in the Time of Lope de Vega</i> , chapter II (26-46). <u>READING/PARTICIPATION RESPONSE #1 DUE</u>

Tues, Feb 18	Introduction to Acting.
Thurs, Feb 20	Introduction to Spanish and Latin American Golden Age theatre. Sor Juana Inés de la Cruz, <i>Los empeños de una casa</i> .
Fri, Feb 21	Sor Juana Inés de la Cruz, <i>Los empeños de una casa</i> . THEORY: Stanislavski, Constantin. <i>An Actor Prepares</i> , chapter 3 “Action” (33-53). García Aráez, Josefina. <i>Verso y teatro. Guía teórico-práctica para el actor</i> , chapter 2 “La voz” (19-27). Franco, Jean. “La cultura hispanoamericana en la época colonial” (35-53)

Second Section: Text and Practice

Tues, Feb 25	<i>Los empeños de una casa</i> (Act I, scenes).
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Thurs, Feb 27 *Los empeños de una casa* (Act I, scenes).

Fri, Feb 28 *Los empeños de una casa* (Act I, scenes).

THEORY:

García Aráez, Josefina. *Verso y teatro. Guía teórico-práctica para el actor*, “El verso dramático” (65-76).

Bemberg, María Luisa. *Yo, la peor de todas*. Film.

READING/PARTICIPATION RESPONSE #2 DUE

Tues, March 3 *Los empeños de una casa* (Act II, scenes).

Thurs, March 5 *Los empeños de una casa* (Act II, scenes).

Fri, March 6 *Los empeños de una casa* (Act II, scenes).

THEORY:

Chekhov, Michael. *To the Actor. On the Technique of Acting*, chapter 1 “The Actor’s Body and Psychology” (1-20).

Sabat de Rivers, Georgina. “Sor Juan Inés de la Cruz” (275-294).

Tues, March 10 Text and Practice *Los empeños de una casa* (Act III, scenes).

Thurs, March 12 Text and Practice *Los empeños de una casa* (Act III, scenes).

Fri, March 13 Text and Practice *Los empeños de una casa* (Act III, scenes).

THEORY:

Chekhov, Michael. *To the Actor. On the Technique of Acting*, chapter 2 “Imagination and Incorporation of Images” (21-34).

Tues, March 17 Text and Practice *Los empeños de una casa* (Act I, scenes).

Thurs, March 19 Text and Practice *Los empeños de una casa* (Act I, scenes).

Fri, March 20 Text and Practice *Los empeños de una casa* (Act I, scenes).

THEORY:

Knébel, María Ósipovna. *El último Stanislavsky*, “Sucesos” (37-43) y “Valoración de los hechos” (45-50).

TAKE-HOME EXAM

Tues, March 24 Text and Practice *Los empeños de una casa* (Act II, scenes).

Thurs, March 26 Text and Practice *Los empeños de una casa* (Act II, scenes).

Fri, March 27 Text and Practice *Los empeños de una casa* (Act II, scenes).

Tues, March 31 Text and Practice *Los empeños de una casa* (Act III, scenes).

Thurs, April 2 Text and Practice *Los empeños de una casa* (Act III, scenes).

Fri, April 3 Text and Practice *Los empeños de una casa* (Act III, scenes).

Tues, April 7 SPRING BREAK

Thurs, April 9 SPRING BREAK

Fri, April 10 SPRING BREAK

Third Section: Stage and Performance

Tues, Apr 14 Rehearsal First Act.

Thurs, Apr 16 Rehearsal Second Act.

Fri, Apr 17 Rehearsal Third Act.

Sat, Apr 18 Run-through *NOTE: FIRST SATURDAY

Tues, Apr 21 Rehearsal Scenes

Thurs, Apr 23 Run-through

Fri, Apr 24 Rehearsal Scenes

TECHNICAL AND DRESS REHEARSALS:

EXTRA TIMES:

Sat, Apr 25 TECH REHEARSAL, PLAY CIRCLE

Sun, Apr 26 TECH REHEARSAL, PLAY CIRCLE

Mon, Apr 27 TECH AND DRESS REHEARSAL, PLAY CIRCLE

Tues, Apr 28 TECH AND DRESS REHEARSAL, PLAY CIRCLE

Wed, April 29 TECH AND DRESS REHEARSAL, PLAY CIRCLE

PRODUCTION AT THE PLAY CIRCLE:

Wed, April 29 PRODUCTION at 7:00 pm

Thurs, April 30 PRODUCTION at 7:00 pm