



SP 471 SPANISH THROUGH THEATER
IES Abroad Barcelona

DESCRIPTION:

This course is designed for advanced students. It focuses on all the skills but principally on oral and writing communication. The goals of the course are to broaden oral expression both individually and within groups as well as writing with grammatical precision. Students should also be able to read about the history of theatre, critical works from different periods, genres, movements, and plays from Spanish theatre. Students will complete a final project by performing a Spanish play previously studied in class.

Research has demonstrated that study abroad can enhance every aspect of language ability. One of the most important general findings of this research is, however, that study abroad is most beneficial for the development of abilities related to social interaction. Students who go abroad can learn to do things with words, such as requesting, apologizing, or offering compliments, and they may also learn to interpret situations calling on such speech acts in ways that local people do...In short, and logically, study abroad has been shown to enhance the aspects of communicative competence that are most difficult to foster in classroom settings (IES Abroad *MAP for Language and Intercultural Communication*, p. 6).

This course includes a strong virtual guided element. Students will use Moodle to acquire knowledge and skills ahead of face-to-face participative classroom hours. In this way classroom contact hours can be used to maximize language production and linguistic interaction.

CREDITS: 4 credits

CONTACT HOURS: 60 hours

LANGUAGE OF INSTRUCTION: Spanish will be used in all instances, with emergency use of English for disambiguation.

INSTRUCTOR:

PREREQUISITES: Completion of Emerging Independent Abroad II outcomes from the *MAP for Language and Intercultural Communication*, determined by placement test.

ADDITIONAL COST: None

METHOD OF PRESENTATION:

Instructor directed tasks, group, and pair work, individual and group oral presentations, intensive and extensive reading in class, listening activities, class discussion, role plays, and cultural activities.

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation: 5%;
- Midterm: 15%;
- Final Exam: 15%;
- Independent Learning in Context, ILC (3-4 assignments): 25%.
- Scene direction (oral and writing): 20%;
- Final project (oral presentation): 20%

The evaluation criteria will be explained to students at the beginning of the course. Feedback will be provided by the instructor (rubrics, check-lists, oral and written feedback) and fellow students (peer evaluation) to help them achieve the learning outcomes.

Class Participation

The Class Participation involves making a consistent effort to speak Spanish during class, regardless of accuracy, giving full attention to class activities, demonstrating a positive and supportive attitude to instructor and classmates, coming to class with the required materials and ready to learn when class begins. Also, an adequate use of electronic

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devices will be expected for learning purposes only.

Midterm & Final exams

The midterm and the final have the same structure. So, each exam will consist in multiple choice and essay answers will be used in both examinations.

Independent Learning in Context (ILC)

Being able to learn independently is a central aspect of the experience abroad. In order to complete the corresponding credit hours to the Independent Learning in Context (ILC) component, students will undertake assignments and projects outside the classroom that will be monitored and assessed by the instructor.

Course-related Trips: Attendance to 2-3 plays in Barcelona is mandatory. Students must turn in a 2-page critical reaction to each play on the dates assigned. Also, students may take part of staging workshops to practice outside class times.

Scene direction (Oral and writing)

All students must direct a short scene from one play previously selected in class. The students/directors are responsible for a general dramatic concept: choice of actors, acting styles, discussions after the scene, and a one-page written resume to the instructor.

Final project (Oral presentation)

Performance of a short Spanish play (45-50 minutes) previously approved by the instructor. The final project also consists of workshops to learn basic acting styles and stage techniques such interpretation, use of space, and so on.

LEARNING OUTCOMES:

Students who are placed in this level should be capable of achieving the outcomes in the Independent Abroad level as defined by the IES Abroad *MAP for Language and Intercultural Communication*.

By the end of the course, students will be able to achieve some of the outcomes for the Emerging Competent Abroad level as defined by the *MAP for Language and Intercultural Communication*. The key learning outcomes from the MAP are summarized below:

- I. Intercultural Communication
 - a. Students will begin to recognize and describe key host cultures, subcultures, habits, norms, and behaviors in a variety of settings, and they will be aware of the risk that generalizations can lead to stereotypes.
 - b. Students will be able to reflect on and discuss the validity of their own cultural beliefs, behaviors, and values by contrasting and comparing them with the host cultures.
 - c. Students will demonstrate openness toward different beliefs and styles even when they do not agree with them.
 - d. Students will accept responsibility for their own learning by defining their linguistic goals and demonstrating independence in their exploration of the culture
- II. Listening
 - a. Students will be able to identify a range of social and cultural dialects of the spoken language.
 - b. Students will be able to understand a variety of native speakers and non-native experts and comprehend an array of moderately complex interactions.
- III. Speaking
 - a. Students will participate reasonably well in most academic and social interactions using when appropriate complex language including slang, colloquial expressions, double meaning, and humor with increasing confidence.
 - b. Students will be able to make arguments and form opinions on almost any topic of their interest.
- IV. Reading
 - a. Students will be able to read and understand textbooks and academic articles for classes taught in the host language as well as some popular texts for enjoyment.
 - b. Students will be able to read and understand authentic materials

including newspapers, advertisements, brochures, instruction manuals, etc. on abstract topics with some assistance at times.

V. Writing

- a. Students will be able to write for certain native audiences and express themselves somewhat clearly and effectively.
- b. Students will be able to write essays for classes incorporating aspects of appropriate academic style with some assistance at times.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, three percentage points will be deducted from the final grade for every additional absence. Seven unjustified absences in any course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies.

CONTENT:

Week	Content	Assignments	Corresponding Learning Outcome(s)
Week 1	<u>Práctica:</u> - Introducción - Intereses personales - Normas teatrales <u>Teoría:</u> - Functional: -El teatro medieval: del teatro religioso y la teología medieval (cultura monástica) al teatro profano (cultura popular-juglaresca)... - Grammatical: -Descomposición del latín / Las lenguas vernáculas y la unidad polifónica del drama europeo... - Vocabulary: -Miracles / Misteries / Juegos de escarnio (Mockery Games) / Autos (short religious plays)... - Culture: -Spanish theatre: Historical, political, and social aspects. Birth of PRINTING. -Middle Ages and beginning of Renaissance (Juan del Encina, Fernando de Rojas...)	-Required readings: MOODLE: o Nicola Comunale Rizzo: <i>Teoría del teatro en la Edad Media</i> o Anonymous: <i>Auto de los Reyes Magos</i> Introduction to Antonio Buero Vallejo: <i>Historia de una escalera</i> (scene direction: oral and writing...) Glossary	I.C-D, II.B, III. B, IV. A, V. A
Week 2	<u>Práctica:</u> La improvisación y los objetos. <u>Teoría:</u>	Presentation -Required readings: MOODLE:	I.C-D, II.B, III. B, IV. A, V. A

	1. Functional: -De la lírica y el misticismo a lo patético y realista o laudes líricas / las glosas... 2. Grammatical: -Escriturario litúrgico / Tropos = Diálogos / alegorías / Monólogos y soliloquios... 3. Vocabulary: -Theatre: Miracles / Misteries / Juegos de escarnio (Mockery Games) / Autos (short religious plays)... 4. Culture: -Spanish theatre: Historical, political, and social aspects. Birth of PRINTING. -Middle Ages and beginning of Renaissance.	Nicola C. R.: <i>Teoría del teatro en la Edad Media</i> o Anonymous: <i>Auto de los Reyes Magos</i> Buero Vallejo: <i>Historia...</i> (1st. scene direction) Glossary	
Week 3	• <u>Práctica:</u> 1. La improvisación y las partituras escénicas: del contenido de la partitura, a la forma escénica interactiva y artística. • <u>Teoría:</u> 1. Functional: -Humanismo y Erasmismo / Antropocentrismo / Vuelta a los clásicos: modelos estéticos y las tres unidades dramáticas: tiempo, lugar y acción... 2. Grammatical: -Equilibrio y armonía / Regularidad-Simetría -Desplazamiento del latín: las lenguas romances son vehiculares ahora de la expresión culta... 3. Vocabulary: -Theatre: Comedies, Comedies of Swashbuckling, Religious, Pastoral, Pasos (short dramatic piece)... 4. Culture: -Spanish theatre: Historical, political, and social aspects (Torres Naharro, Rueda...). Renaissance.	Presentation -Required readings: MOODLE: Nicola C. R.: <i>Teoría del teatro en el Renacimiento</i> o Lope de Rueda: <i>Las aceitunas</i> Buero Vallejo: <i>Historia...</i> (2nd. scene direction) ♦ Glossary	I.A-D, II.B, III. B, IV. A, V. A
Week 4	• <u>Práctica:</u> 1. La improvisación libre y el personaje. 2. Exploración física de las emociones, las pasiones, el comportamiento y la creación de personajes y tipos.	Presentation -Required readings: MOODLE: Nicola C. R.: <i>Teoría del teatro en el Renacimiento</i> o Lope de Rueda: <i>Las aceitunas</i>	I.A-D, II.A-B, III. B, IV. A-B, V. A-B

	• <u>Teoría:</u> 1. Functional: -Lope y la transgresión de los clásicos: La comedia y puesta en escena de los problemas de la clase media con mayor libertad para los actores... 2. Grammatical: -Carga poética y expresividad del lenguaje... 3. Vocabulary: -Theatre: Comedies, Comedies of Swashbuckling, Religious, Pastoral, Pasos (short dramatic piece)... 4. Culture: -Spanish theatre: Historical, political, and social aspects. (Torres Naharro, Rueda...). Renaissance.	Buero Vallejo: <i>Historia...</i> (3 rd . scene direction) Glossary	
Week 5	• <u>Práctica:</u> 1. El personaje y el uso del cuerpo. Introducción al teatro físico y la mímica. El movimiento basado en la pedagogía Jaques Lecoq. • <u>Teoría:</u> 1. Functional: -Pesimismo, desconfianza y desengaño: obras moralizadoras, ascéticas y satíricas... 2. Grammatical: -Conceptismo / Quevedo (poesía amorosa, satírica y burlesca, religiosa y moral, política y filosófica) 3. Vocabulary: -Theatre: Corrales, actors, public and censure, power and theater, brief comic plays... 4. Culture: -Spanish theatre: Historical, political, and social aspects (Lope de Vega, Juan Ruiz de Alarcón, Tirso de Molina, Pedro Calderón de la Barca...). Baroque	-Presentation: Renaissance -Required readings: MOODLE: Nicola C. R.: <i>Teoría del teatro en el Siglo de Oro y el Barroco</i> o Lope de Vega: <i>Fuenteovejuna</i> Buero Vallejo: <i>Historia...</i> (4 th scene direction) Glossary	I.A-D, II.A-B, III. A-B, IV. A-B, V. A-B
Week 6	• <u>Práctica:</u> 1. El espacio y el juego dramático. • <u>Teoría:</u> 1. Functional: -Decadencia nacional... 2. Grammatical:	Presentation -Required readings: MOODLE: Nicola C. R.: <i>Teoría del teatro en el Siglo de Oro y el Barroco</i> o Lope de Vega: <i>Fuenteovejuna</i> Buero Vallejo: <i>Historia...</i> (5 th scene direction) ♦ Glossary	I.A-D, II.A-B, III. A-B, IV. A-B, V. A-B

	-Culteranismo y Gongorismo (Romances, sonetos, letrillas, fonética expresiva, latinismos y cultismos, hipérbaton)... 3. Vocabulary: -Theatre: Corrales, actors, public and censure, power and theater, brief comic plays... 4. Culture: -Spanish theatre: Historical, political, and social aspects (Lope de Vega, Juan Ruiz de Alarcón, Tirso de Molina, Pedro Calderón de la Barca...). Baroque.	MIDTERM EXAM	
Week 7	• <u>Práctica:</u> 1. La voz y su proyección. La expresión vocal. El foco estará en la aplicación del entrenamiento vocal al texto • <u>Teoría:</u> 1. Functional: -La Ilustración / Importancia de la razón, la libertad y el progreso / Secularización del pensamiento / Valor de la enseñanza / La enciclopedia... 2. Grammatical: -Géneros poéticos y dramáticos / Prosa concisa e impecable / Poesía anacreóntica / Fábulas / Odas... 3. Vocabulary: -Theatre: Tragedies, New Comedy, Sainete (comedy sketch)... 4. Culture: -Spanish theatre: Historical, political, and social aspects. Neoclassicism: Vicente García de la Huerta, Leandro Fernández de Moratín, Ramón de la Cruz...	>>Play 2 in BCN and 2-page critical reaction - Required readings: MOODLE: Nicola C. R.: <i>Teoría del teatro en el Neoclasicismo</i> o Moratín: <i>El sí de las niñas</i> Buero Vallejo: <i>Historia...</i> (6th scene direction) ♦ Glossary Ensayo	I.A-D, II.A-B, III. A-B, IV. A-B, V. A-B
Week 8	• <u>Práctica:</u> Ensayo de la obra: memorización del texto. • <u>Teoría:</u> 1. Functional: -Vuelta a los clásicos (la tragedia) y sus tres unidades dramáticas: tiempo, lugar y acción... 2. Grammatical: -Géneros poéticos y dramáticos / Prosa concisa e impecable / Poesía anacreóntica / Fábulas / Odas...	-Presentation: Neoclasicism - Required readings: MOODLE: Moratín: <i>El sí de las niñas</i> Nicola C. R.: <i>Teoría del teatro en el Neoclasicismo</i> ♦ Glossary Ensayo	I.A-D, II.A-B, III. A-B, IV. A-B, V. A-B

	3. Vocabulary: -Theatre: Tragedies, New Comedy, Sainete (comedy sketch).. 4. Culture: -Spanish theatre: Historical, political, and social aspects. Neoclassicism.		
Week 9	• <u>Práctica:</u> Ensayo de la obra: propuestas personales. • <u>Teoría:</u> 1. Functional: -Libertad en todos los órdenes (imaginación, senti-miento y movimiento): el hombre y la conquista de su plenitud / Subjetivismo y “Vedetismo” / Valores nacionales / Ruptura con lo clásico / La Naturaleza / El Panteón / Lo exótico / EL DESTINO 2. Grammatical: -Falta de estructuras y descuido léxico / Prosa / Métrica variada... 3. Vocabulary: -Theatre: Integral Lyricism / The feelings and sensations in the lyrics 4. Culture: -Spanish theatre: Historical, political, and social aspects. Romanticism: Duque de Rivas, Zorrilla...	-Neoclassicism - Required readings: MOODLE: Nicola C. R.: <i>Teoría del teatro en el Romanticismo</i> o José Zorrilla: <i>Don Juan Tenorio</i> ♦ Glossary Ensayo	I.A-D, II.A-B, III. A-B, IV. A-B, V. A-B
Week 10	• <u>Práctica:</u> Ensayo de la obra: la escena, el espacio y los tiempos. • <u>Teoría:</u> 1. Functional: -Triunfo del Positivismo / Se pinta la vida como es / Auge de la burguesía / De lo tradicional y paisajístico a la reacción del hombre en su entorno social / Conflicto de clases 2. Grammatical: -Renovación de la lírica / Descuido y formalismo en las estructuras... 3. Vocabulary: -Theatre: Vehemence / Moralism and Social Intentions / Esperpento (<i>Absurdity</i>: distorted descriptions of reality)... 4.Culture: -Spanish theatre: Historical, political, and social aspects. Realism and	-Presentation: Romanticism - Required readings: MOODLE: Nicola C. R.: <i>Teoría del teatro en el Realismo y el Naturalismo</i> Juan Varela: <i>Estragos de amor y de celos</i> o R. de Campoamor: <i>Dies irae</i> Glossary Ensayo	I.A-D, II.A-B, III. A-B, IV. A-B, V. A-B

	Naturalism (López de Ayala, Echegaray, Dicenta, Valle-Inclán...)		
Week 11	• <u>Práctica:</u> Ensayo de la obra: pulir los personajes, escenificación. • <u>Teoría:</u> 1. Functional: -Corrientes estéticas vanguardistas / Rechazo total con el pasado (Realismo, etc.) / El arte como un fin en sí mismo: imaginación fluida y fuera del control de la razón y de la escritura automatizada / Actitud militante / Diversos -ismos... 2. Grammatical: -Prosa pictórica / Verso musical... 3. Vocabulary: -Theatre: Commercial theater, Género chico (genre of short plays with music), Humor (absurd and fetched)... 4. Culture: -Spanish theatre: Historical, political, and social aspects. Contemporary (Jacinto Benavente, Federico García Lorca, Antonio Buero Vallejo, Els Joglars, La Fura...)	-Presentation Realism and Naturalism - Required readings: MOODLE: Nicola C. R.: <i>Teoría del teatro del Realismo a la primera vanguardia escénica</i> o F. G. Lorca: <i>Amor de don Perlimplín con Belisa en su jardín</i> ♦ Glossary >>DiscoverIES: Play performance of Historia...	I.A-D, II.A-B, III. A-B, IV. A-B, V. A-B
Week 12	• <u>Práctica:</u> Ensayo de la obra y representación final • <u>Teoría:</u> 1. Functional: -Corrientes estéticas vanguardistas / Últimas ten-dencias 2. Grammatical: -Prosa pictórica / Verso musical... 3. Vocabulary: -Theatre: Commercial theater, Género chico (genre of short plays with music), Humor (absurd and fetched)... 4. Culture: -Spanish theatre: Historical, political, and social aspects.	- Required readings: MOODLE: Nicola C. R.: <i>Teoría del teatro innovador moderno y el teatro actual</i> o Els Joglars o Els Comediants... o La Fura del Bau ♦ Glossary FINAL EXAM	I.A-D, II.A-B, III. A-B, IV. A-B, V. A-B

COURSE-RELATED TRIPS:

- Three theater plays to attend during the semester. Based on current plays, dates will be selected and informed in the first session of the semester.

REQUIRED READINGS:

- Anónimo. *Auto de los Reyes Magos*. PDF. http://www.freewebs.com/mayrasoto/Auto_Reyes_Magos.pdf
- Bercebal, Fernando (1995), *Un estadio intermedio entre juego y teatro*,

ñaque editora, Ciudad Real, 114-119.

- Bercebal, Fernando (1998), *Un taller de drama*, ñaque editora, Ciudad Real, 57-90.
- Buero Vallejo, Antonio. *Historia de una escalera*. PDF. <http://ciervalengua.files.wordpress.com/2011/10/buero-vallejo-a-historia-de-una-escalera1.pdf>
- Campoamor, Ramón. *Dies irae*. PDF. <http://www.cervantesvirtual.com/obra/dies-irae-drama-en-un-acto/>
- Cañas, José (1992), *Didáctica de la expresión dramática*, ediciones Octaedro, Barcelona, 174-181.
- *Columbi lapsus*. Els juglars. URL. (Fragments). http://artescenicass.uclm.es/archivos_subidos/companias/143/Columbi%20Lapsus%20de%20Els%20Joglars.%20Albert%20Boadella%20en%20los%20sotanos%20del%20Vaticano.%20Santiago%20Fondevila.%20El%20Publico.%2075.%20Dic.%201989.%20pp.4-6.pdf
- *Dimonis*. Els comedians. URL/PDF. (Fragments). <http://www.comedians.com/esp/fitxes/espectacles/pdf/dimonis.pdf>
- Fernández de Moratín, Leandro. *El sí de las niñas*. PDF. <http://alarnesliteratura.es/alarnesweb2/ricardo/el-si-de-las-ninhas.pdf>
- García Lorca, Federico. *Amor de don Perlimplín con Belisa en su jardín*. PDF. http://mazingersisib.uchile.cl/repositorio/lb/g20028231220bodas_sangre.pdf
- Lázaro Cantarín, Julio (2001), *Taller de teatro*, Editorial CCS, Madrid.
- Motos, Tomás y Tejedo, Francisco (1987), *Prácticas de dramatización*, Editorial Humanitas, Barcelona, 24-36.
- *Olympic Man Movement*. Els juglars. URL. (Fragments). http://www.elsjoglars.com/produccions/prensa_olympicman.pdf
- Riera, Pere (2008), *Hacer teatro*, editorial la Galera, Barcelona, 25-29, 47-90.
- Rota, Cristina (2009), *Los primeros pasos del actor*, ediciones Martínez Roca, Madrid, 45-70, 83-84.
- Rueda, Lope de. *Las aceitunas*. PDF. <http://xtec.cat/~iyague1/lecturas/AceitunaLopeRueda.pdf>
- Salvatierra Capdevilla, Carmina (1999). Jaques Lecoq: La pasión por el movimiento. <https://www.raco.cat/index.php/AssaigTeatre/article/download/145580/248531> [consulta el 14 de junio]
- *Sol, solet*. Els comedians. URL. (Fragments). <http://www.google.es/url?sa=t&rct=j&q=&esrc=s&source=web&cd=21&ved=0CCwQFjAAOBQ&url=http%3A%2F%2Fdialnet.unirioja.es%2Fdescarga%2Farticulo%2F3736362.pdf&ei=8mesUciMNMXE7Abs8YGoBQ&usq=AFQjCNG1-uFnzttheBfITtcXDKSy1fwpDw&bvm=bv.47244034,d.ZG4>
- Suz/o/Suz. *La fura dels baus*. PDF. (Fragments). <http://pendientedemigracion.ucm.es/info/per3/profesores/abernardez/pdfs/fura.pdf>
- *Teoría: desde el origen hasta nuestros días*. <http://www.nicolacomunale.com/teoria.esenica/teorhistescenic/renacimiento.html#vi>.
- Valera, Juan. *Estragos de amor y de celos*. PDF. <http://www.biblioteca.org.ar/libros/131210.pdf>
- Vío, koldobika (2011), *Explorando el mach de improvisación*, ñaque Editora, Barcelona, 21-25, 49-54.
- Vega Carpio, Frey Lope Félix de. *Fuenteovejuna*. PDF. <http://www.edu.xunta.es/centros/iesvaladares/system/files/Vega,+Lope+De+-+Fuenteovejuna.pdf>
- Zorrilla, José. *Don Juan Tenorio*. PDF. http://www.liceokant.it/Documenti/2010-11/DocumentiDidattici/Don_Juan_Tenorio_SPA_ITA.pdf

RECOMMENDED READINGS:

- Alonso de Santos, José Luis (2007). *Manual de teoría y práctica teatral*. Madrid: Castalia.
- de Peter Handke, Gaspar (2010). *Una puesta en escena*:
- Huerta Calvo, Javier (2003). *Historia del teatro español. Tomo 1: De la Edad Media al Siglo de Oro. Tomo 2: Del siglo XVIII hasta la época actual*. Madrid: Gredos.
- Ruiz Ramón, Francisco (1978). *Estudios sobre teatro español clásico y contemporáneo*. Madrid: Fundación Juan March.