

**Why the Spanish Golden Age is Cool:
An Outreach Handbook**

by
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Outreach

by Anna-Lisa Halling

Before embarking on your outreach adventure, you need to know why it is such an essential part of our project. Outreach is a one-of-a-kind opportunity to touch the lives of some really special kids.

Often heritage speakers of Spanish feel left out because of language and cultural differences, which can create feelings of alienation and worthlessness. It is difficult enough for any child to acclimate to the social and educational setting of a public school without having to learn a new language and adjust to a new culture. Since in many public schools only English is allowed by law (in Arizona, for example), a heritage Spanish speaker may be behind, off-task, or simply confused because of the lack of understanding.

As a result of this rift, many Spanish-speaking students feel that they cannot succeed and are not accepted in school, and therefore struggle in their classes and begin finding so much in negative forms of socialization. There have been many studies and experiments done in the hopes of helping Hispanic students become successful in reaching their educational goals, but theater is one field which has not been utilized enough to combat the challenges which often overwhelm Spanish-speaking learners.

This is where you come in. Not only do the students get to learn about why the Spanish Golden Age and its theater are so cool, but they get to see it in action. The best part is that they get to be a part of it all! Shy students seem to come to life when taking on a persona that is not their own, the socially ignored become the center of attention, and even those who may be "too cool" for such things find themselves enjoying, perhaps reluctantly, the experience of reaching beyond themselves and breaking boundaries which would normally hold them back. Suddenly a new world full of unperceived possibilities is open to them and they are left with a desire and a taste for theater which seems to have been made especially for them.

Besides being a fun, educational experience for the students, it validates their culture and their language. One of the students experiencing outreach last year wondered, "But, teacher, I thought literature was written in English." Can you imagine never having read a book or seen a play in your native language? That may be unfathomable for us, but it's a reality for these students. When we perform and include them in our performance, it's a way of telling them that their culture and their language are important. It's our way of telling them that *they* are important.

With this in mind you should go forward with an enormous amount of enthusiasm — determined to make a difference. You will have the exceptional opportunity to touch the lives of terrific young people who need to know how significant and extraordinary they are!

Outline for Outreach

by Jason Yancey

"The secret of teaching is to appear to have known all your life what you just learned this morning." ~Author Unknown

I. Exciting Introduction- Getting to know the students

- A. Ask Questions: (What do they know about...?)
 - > What kind of activities do they like to do?
 - > Who are their heroes/role models?
 - > Who is the most famous person they can think of?
 - > How many plays did Shakespeare write?

II. Why is the Golden Age Cool?

- A. Golden Age Playwrights wrote tons more and were just as famous/cool
- B. Major Playwrights: Lope, Calderon, Tirso, and others
- C. Fun Factsoids (Lope and the 48 hour bet, etc.)

III. What is a Comedia? (Play in three acts)

- A. Characters: Galanes, Damas, Graciosos, etc.
- B. Plot Elements: Sword fights, Mistaken identity, Cross dressing, etc.

IV. Scene Performance

- A. Short scene performed by BYU group

V. Impromptu Comedia

- A. Galán and Gracioso come to Madrid, see the dama and fall in love with her. She is also the love of Galán 2 and the two men duel. Galán 2 is injured and Galán 1 marries Dama 1. They all live happily ever after!
- B. Help the kids play the part of Galán, Dama, Gracioso, etc. (Gestures, walk, bow, etc.)

VI. Exciting Conclusion

- A. Open Question/Answer session
- B. Information about our production (where, when, how much, etc.?)
- C. THANK YOU!

I. Why is the Spanish Golden Age Cool?

A. Problems:

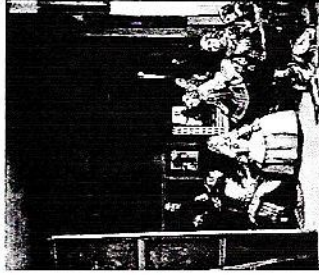
- The end of the Reconquest of the Peninsula
- La leyenda negra
- The Inquisition
- The Expulsion of the Jews and the Moors
- The Habsburgs and the Holy Roman Empire
- The Conquest of the Americas
- The Counter Reformation
- The Fall of the Invincible Armada
- Incompetent Rulers
- Wars and Rumors of War
- The Plague
- Bankruptcy

B. Really Cool Stuff:

Architecture—El Escorial

Artists:

- El Greco, *El entierro del conde Orgaz*
- Ribera
- Zurbarán
- Murillo
- Diego Velázquez, *Las hilanderas, Las meninas*



Poets:

- Garcilaso de la Vega, the sonnet in Spanish, the *lira*
- Fray Luis de León, humanism
- Luis de Góngora, *Soledades, Polifemo y Galatea* (culteranismo)
- Francisco de Quevedo, (conceptismo)
- Lope de Vega
- Sor Juana Inés de la Cruz, *Primero sueño, La respuesta a Sor Filotea*

Mystics:

- Santa Teresa de Jesús, *Las moradas* o *El castillo interior*
- San Juan de la Cruz, "En una noche oscura"
- Tomás Luis de la Victoria

Novels/Novelists:

- Chivalric Romances (*Amadís de Gaula*) and Pastoral Novels
- *Lazarillo de Tormes* (precursor to all picaresque novels)
- Mateo Alemán, *Guzmán de Alfarache*
- Francisco de Quevedo, *La vida del Buscón*
- María de Zayas, *Novelas amorosas and Desengaños amorosos*
- Miguel de Cervantes, *El ingenioso hidalgo Don Quijote de la Mancha I* (1605) and II

The Theater!!!

What Gold?

by Valerie Hegstrom

(This article first appeared in the *La dama duende Playguide*)

Sixteenth-century Spain politically and militarily dominated the world. The Holy Roman Emperor Charles V (Charles I of Spain) and his son Philip II governed vast territories "on which the sun never set" in Europe, the Americas, and Asia. The Spanish Armada, which defeated the Turks in the famous Battle of Lepanto (1571), meant that Spain ruled the seas. The "Reconquest" completed in Granada by Ferdinand and Isabella in 1492 and conquest of the Americas carried out thereafter contributed large quantities of gold to Spanish coffers. By the seventeenth-century, however, following the several expulsions of Jewish and Moorish citizens, and as the empire suffered from wars, rebellions, famines, plagues, pestilence, oppressive debts, and inflation, the gold began to run out. Indeed, the Spanish government had to declare bankruptcy several times during the 1600s. In 1588, pride, so Elizabeth's little island with no standing army defeated the world's greatest military aggressor.

The Golden Age or *Siglo de oro* in Spain very loosely refers to both the sixteenth and seventeenth centuries, but courses on the period focus more specifically on the 1580s-1670s. During that Golden Century, while the political, military and economic importance of the Spanish empire declined, Spanish arts flourished. El Greco produced his masterpieces in the 1580s and then Velázquez (*Las meninas*, *Las hilanderas*), Ribera, Zurbarán, and Murillo dominated the 1600s. Cervantes published the first and greatest of all novels: Part I of *Don Quijote* in 1605, followed by the second part in 1615. Other great novelists, Quevedo, Mateo Alemán, and María de Zayas, produced best-sellers, later translated into other languages. Góngora wrote many of his best-loved poems in the 80s; Quevedo and Lope mocked his *culteranista* style in their *conceptista* poems in the early 1600s. Arguably the greatest manifestation of this cultural flourishing occurred in the theater. Madrid constructed its first two permanent public playhouses in 1579 and 1582. These *corrales de comedias* and the thirst of the Spanish people (from the nobles to the clergy to the lower classes) for the entertainment of the *comedias* staged therein, led to the writing and production of thousands of Golden Age plays, many of them masterpieces of the stage. Lope de Vega, the "father" of

Spanish National theater and the man whom Cervantes called a "monster of nature," penned at least 800 plays himself. Many great playwrights and disciples belong to "Lope's school": Tirso de Molina, Mira de Amescua, Ruiz de Alarcón, Vélez de Guevara, etc. The dramatist who most clearly moved beyond Lope's influence and carefully crafted some of the greatest plays ever written was Pedro Calderón de la Barca, author of *La vida es sueño* (*Life is a Dream*) (1635) and *La dama duende* (*The Phantom Lady*) (1629). The age was golden because of its artists; its treasures were its paintings, novels, poetry, and plays.

II. Why is Spanish Golden Age Theater Cool?

A. What is Golden Age Theater?

1. Who:

- Lope de Vega
- Tirso de Molina
- Juan Ruiz de Alarcón
- Pedro Calderón de la Barca

2. What:

- The *Comedia*
- *loa*
- *entremés*
- *sarao*
- *auto sacramental*

3. When:

- 16th and 17th centuries
- 1580—first permanent playhouses in Madrid
- 1681—death of Pedro Calderón de la Barca

B. Why is it Cool?

1. More What:

Sub-Genres of Theater—

- Comedy (*La dama diuende, El muerto disimulado*)
- Tragedy / Serious (*El caballero de Olmedo, El burlador de Sevilla, La vida es sueño*)
- History (*Fuenteovejuna*)
- Romance (*El conde Partinuplés*)
- Saints' Lives (*El esclavo del demonio, La margarita del Tajo*)
- Wife Murder (*El médico de su honra*)

2. Where: The National Pastime

- The public playhouses—*El corral de comedias*
- Palace theater
- Party time



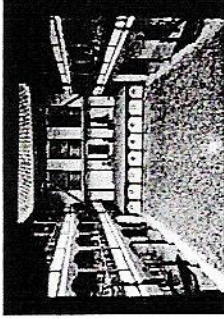
- Street theater
- Church holidays
- The convent

3. How:

Conventional Theater:

- Language
- Characters (*damas, galanes, el gracioso, el viejo, criadas, el figurón*)
- Stage Machinery and Stage Set-up
- Offstage Action
- Night Scenes
- Identity—Disguise, Crossdressing, *Mujer varonil*, triangles
- Enredos
- Asides and Soliloquies
- Eavesdropping and the Play-within-the-Play

III. Why are Golden Age Theaters Cool?



A. What is a *corral de comedias*?

- el patio
- el escenario
- las tramoyas
- el escotillón
- los mosqueteros
- los bancos
- los aposentos
- la cazuela
- la tertulia
- el aire libre y el toldo

B. Where were the *corrales de comedias*?

- Madrid: El corral de Príncipe, El corral de la Cruz
- Alcalá de Henares: El teatro Cervantes
- Almagro: El corral de comedias de Almagro
- Sevilla, Valencia, Oviedo, Pamplona, Córdoba, León, Burgos, Lisboa

C. Why are Spain's *corrales* cooler than Shakespeare's Globe?

- The Globe
- Almagro
- Alcalá

IV. How Cool is Lope?

A. His Life:

Félix Lope de Vega Carpio (1562-1635)

- nace en Madrid de familia humilde
- colegio de Jesuitas, Universidad to
- Alcalá de Henares (precoz, mal estudiante)
- "aventuras"--expedición a las Azores, la Armada, servicio de varios grandes
- amante, marido (2), padre (7+) y sacerdote (1613)
- padre de Sor Marcela de san Félix
- casa en Madrid
- 1632 rapto de Antonia Clara, muerte de Lope Félix
- 1635 muere amargo y solo en Madrid; todo Madrid asiste al funeral



B. "Es de Lope"

- El padre del teatro nacional español
- "El monstruo de la naturaleza"--Cervantes
- "No hay casa de hombre curioso que no tenga un retrato de él."
- "Creo en Lope de Vega, poeta del cielo y de la tierra..."
- The 48-hour bet
- En su poesía corta/lírica (*Rimas humanas y Rimas sacras*) rechaza el culteranismo y propone el conceptismo
- escribe novelas (*La Galatea*) y poemas (algunos tan largos como libros—*La Gatomaquia*)
- 1500/800/500 comedias, más autos, poesía, novelas, etc. (He said, "1500." We know 800. We have almost 500.)
- Most prolific writer of all time anywhere
- Shakespeare—37 or 38 plays

C. Lope's Plays:

- *Fuenteovejuna*

The *comendador* of Fuenteovejuna (a town in Andalucía) is a tyrant. He beats up and rapes the women. After suffering his abuse, Laurencia rises up and accuses the men of *Fuenteovejuna* of lacking masculinity. Her stirring oratory is a call to action, and the townspeople storm the tyrant's house and kill him. King Fernando and Queen Isabel are left with the problem of disciplining a rebellious town that has shown a lack of respect for nobility.

They send a judge to town to torture the people until someone confesses the name of the actual individual who dealt the death blow to the *comendador*. One by one the townspeople are tortured and questioned; one by one, they respond, "Fuenteovejuna lo hizo." In the end, the Catholic monarchs (perhaps bowing to political necessity) pardon all the townspeople of Fuenteovejuna.

- *Peribáñez*
- *El caballero de Olmedo*
- *El perro del hortelano*
- *La dama boba*
- *El villano en su rincón*

V. Other Cool "Students" in the School of Lope de Vega

A. Tirso de Molina

- maybe more than 400 plays, 77 extant
- *El burlador de Sevilla* (The first Don Juan, copied by everyone)
Don Juan seduces and/or rapes four women of different backgrounds and social positions. In the process, he lies, disrespects two kings, breaks the rules of hospitality, ignores social conventions, offends friendship, kills a man, and desecrates the sacrament of marriage. The *gracioso*, Catalinón tries unsuccessfully to warn Don Juan of price of his sins, but the young seducer cannot imagine his own eventual death and reckoning: "Tan largo me lo fiáis." Almost all of the characters who surround Don Juan implicate themselves in the immorality of their society. Don Gonzalo de Ulloa, alone, represents integrity. He falls victim to Don Juan's sword, but his ghost invites the young man to dinner and drags his soul to hell.
- *El condenado por desconfiado*
- *La prudencia en la mujer* (strong female protagonists)
- *Don Gil de las calzas verdes*
Doña Juana (dressed as "Don Gil" in green breeches) follows Don Martín to a new town to impede his marriage to another woman and win him back. He has abandoned Juana on the advice of his father, because even though she is noble, she is poor. The richer other woman and her best friend both fall in love with Doña Juana/Don Gil, causing all kinds of trouble for Don Martín/Don Gil. In the end, four different people dress up as Don Gil and everything resolves happily with plans for four upcoming marriages.
- *El vergonzoso en palacio*
- *La villana de la Sagra*
- *Marta la piadosa*

B. Juan Ruiz de Alarcón

- born in Mexico
- more realistic than other playwrights
- *La verdad sospechosa*
- *Las paredes oyen*

C. Guillén de Castro

- *Las mocedades del Cid*
- *Las hazañas del Cid*



D. Mira de Amescua

- *El esclavo del demonio*
- *La casa del tahir*

E. Ana Caro

- "La décima musa de Sevilla"
- The most economically successful Golden Age woman playwright
- *Valor, agravio y mujer*

F. María de Zayas y Sotomayor

- "La décima musa de nuestro siglo"
- The most famous Golden Age woman novelist
- *La traición en la amistad*

VI. Calderón and His Cool School
Más allá del monstruo de la naturaleza . . .

A. Pedro Calderón de la Barca

- Not as prolific as the other two "biggies." About 120 comedias and 80 autos extant.

- Critics considered his writing more careful, refined, polished.
- He wrote for the palace theater.

- *La vida es sueño*

Rosaura, dressed as a man, has come to Polonia to find her father and pursue the prince (Astolfo) who has taken her honor and abandoned her. She and the gracioso, Clarín, stumble onto the tower where Segismundo (the heir to the throne) has lived his life secretly imprisoned, because of astrological predictions believed by his father, the king. Rosaura turns out to be the daughter of Clotaldo, the king's servant and Segismundo's jailor. Meanwhile, Astolfo and Estrella have come to court to stake their future claims to the throne. King Basilio decides to announce the existence of Segismundo and bring him to the palace to test him to see how he will behave. Having spent his life imprisoned, he behaves monstrously, throwing a servant out the window to his death, and threatening to rape Rosaura. The king returns him to his tower where he speaks the lines of his famous soliloquy: "¿Qué es la vida? Un frenesí. / ¿Qué es la vida? Una ilusión, / una sombra, una ficción / y el mayor bien es pequeño. / ¡Que toda la vida es sueño / y los sueños, sueños son!" Rebels liberate Segismundo and return him to power. He has learned in the process to behave well. He marries Estrella. Astolfo marries Rosaura.

- *La dama duende*

The young widow Angela is kept hidden away by her brothers because of her debts, but she sneaks out. When her eldest brother's friend Manuel comes to stay at the house, she plays the "duende" and confuses him and frightens the gracioso. Eventually Manuel promises to marry Angela (and so the debts will be paid off and she will not be kept hidden by her brothers).

- *El médico de su honra*

B. Agustín Moreto

- *El lindo don Diego* (figurón—French theater: Molière)
- *El desdén con el desdén*

C. Francisco de Rojas Zorrilla

- *Entre bobos anda el juego*

D. Angela de Azevedo

- *El muerto disimulado*

Alvaro tries to kill his friend Clarindo because of jealousy over Jacinta. Clarindo's sister Leonor (believing him dead) dresses as a man to avenge the family honor, but when she meets Alvaro she falls in love with him. Meanwhile Jacinta's father is pushing her to marry Alvaro. Clarindo realizes everyone thinks he's dead, so he dresses as a woman to go and find out if Jacinta has been loyal to him. In the end, the right couples get together and live happily ever after.

E. Sor Juana Inés de la Cruz

- "La décima musa mexicana"
- *Los empeños de una casa*