



Study Guide

Brigham Young University

Spanish Golden Age Theater

© 2005

El caballero de Olmedo

Elementary Education Study Guide

Table of Contents

What Gold?	
Information about Golden Age Spain.....	3
Why We Do Outreach.....	4
Outline for Outreach.....	5
<i>El caballero de Olmedo</i> Plot Summary.....	6
<i>El burlador de Sevilla</i> Plot Summary.....	8
Theater Terminology.....	9
Glossary.....	10
<i>El caballero de Olmedo</i> Comic.....	11
Lessons Plans.....	15
Love.....	17
Deception.....	19
Dealing with the Unexpected.....	21
Discussion Questions.....	23
Worksheets.....	24
Activities.....	25
Overheads.....	26

BYU's Spanish Golden Age Theater Group is sponsored by The College of Humanities, The Department of Spanish and Portuguese, BYU's Office of Research and Creative Activities, and the program for Cultural Cooperation between Spain's Ministry of Education, Culture, and Sports, and United States Universities.

Golden Age Spain

What Gold?

By: Valerie Hegstrom

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 the 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, seasickness, a storm, and bad luck conspired against the “Invincible” *Armada*, 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 *culternista* style with 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 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”: Tirsa 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 de 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.

Why We Do Outreach

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 times 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 society. 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 solace in negative forms of socialization. There have been many studies and experiments done in hopes to help Hispanic students be 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 said, “I thought literature was only 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

“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 Factoids (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!

Plot Summary for *El caballero de Olmedo* by Lope de Vega

Act I

The play opens with the folk song “El caballero de Olmedo”, after which Don Alonso expresses his love for Doña Inés, a woman he sees earlier that day at the market in Medina. Don Alonso desires marriage, but is uncertain of Doña Inés returned interest. He sends Tello, his comic servant, to search for the “witch” Fabia. Upon their return, Don Alonso describes his encounter with Doña Inés at the market, and informs Fabia of a letter he has written to profess his love to her. Fabia agrees to deliver the letter, and Don Alonso praises her honor.

Meanwhile, Doña Inés and her sister Doña Leonor discuss the virtues of love, and specifically the attributes of the handsome gentleman (Don Alonso) Inés saw at the market. Ana, their servant, announces the arrival of Fabia, who is disguised as a merchant woman. Fabia, after discussing the beauty of youth, delivers Don Alonso’s letter to Inés, but refuses to reveal the name of its author. Inés, assuming from content that the unsigned letter is from the stranger she saw earlier at the market, quickly writes a letter in return. As Fabia leaves with the letter, Don Rodrigo and Don Fernando, the respective suitors of Doña Inés and Doña Leonor, enter. However, they are immediately dismissed at the arrival of Don Pedro, Doña Inés and Doña Leonor’s father.

Alonso, lamenting the unlikely fulfillment of his love, vows to return to Olmedo. However, after receiving Doña Inés’ letter his hopes are renewed. In the letter Doña Inés instructs him to go to the garden gate of her home that night. Tied to the gate he is to find a green ribbon that he must wear the next day to reveal his identity to Doña Inés. Following Don Alonso’s having received Doña Inés’s letter, Fabia coaxes Tello into following her to pull a tooth from a man recently hung.

That evening Don Rodrigo and Don Fernando, while making their habitual pass by Doña Ines’ house, find the green ribbon intended for Don Alonso. Because each believes the ribbon to be for him, they resolve to divide it in half. Later, Don Alonso arrives to find the two men waiting at the gate. Supposing it to be a trap, he concludes that Doña Inés must not love him and in anger he confronts the men, who retreat from the challenge.

The next day both Don Rodrigo and Don Fernando arrive at Doña Inés’s home wearing their half of the ribbon. Doña Inés is devastated to have inadvertently given Don Fernando reason to believe that she returns his love. Doña Inés, believing the entire situation to be a trick of Fabia, accuses her of giving the letter to Don Rodrigo and Don Fernando. Meanwhile, Don Rodrigo and Don Fernando discuss plans of marriage with Don Pedro, displaying the green ribbon as a symbol of his daughters’ love for them. Fabia enters and explains the truth to Doña Inés, assuring her that she will soon marry Don Alonso, *el caballero de Olmedo*.

Act II

Don Alonso and Tello discuss both Don Alonso's frustrated attempts to win Doña Inés's love, as well as Tello's adventures with Fabia. Tello informs Don Alonso that in the process of climbing the ladder to pull a tooth from the hanging corpse, he falls from fear and wets his pants. Don Alonso, ignoring Tello, continues to speak of Doña Inés. Later, Don Alonso sneaks into Inés' room where they express their love for each other; Don Alonso reading poetry that he has written for Doña Inés. When Don Pedro enters to talk to Doña Inés about Don Rodrigo's proposal of marriage, Don Alonso and Tello are forced to hide. Inés explains to her father that she cannot marry Don Rodrigo because she has decided to become a nun. Although surprised by

her decision, Don Pedro supports his daughter's resolution and promises to find her a tutor for Latin and voice lessons. Once Don Pedro leaves the room, Don Alonso and Tello reveal themselves to finish speaking with Doña Inés. Tello offers himself as a Latin tutor, in order to remain in contact with Doña Inés. Doña Inés then suggests that Fabia become her teacher of virtues and customs.

Next, Don Rodrigo speaks with Don Fernando regarding Don Alonso, who they recognize as the noble *caballero de Olmedo*. Don Rodrigo threatens to kill the man that impedes his marriage to Doña Inés. Don Fernando calls him crazy, and Don Rodrigo declares that his love for Doña Inés is the cause.

As Doña Inés is speaking with her father regarding her desires to become a nun, Fabia (disguised as a nun), and later Tello (pretending to be a teacher of Latin), enter. They convince Don Pedro that they are to begin their lessons immediately and ultimately entering the monastery in Olmedo. As soon as Don Pedro leaves the room, Doña Inés inquires regarding the well being of Don Alonso. Tello gives Doña Inés a letter from Don Alonso, which they pretend to be their first Latin lesson when Don Pedro returns unexpectedly. Doña Inés asks permission of her spiritual advisor Fabia to view the King's festival, and all exit together.

As Don Alonso laments his separation from Doña Inés, Tello arrives with a letter from her. However, Don Alonso reads only portions at a time, as he vacillates between his desire to read the letter and his desire to learn more about Tello's meeting with her. Concluding the letter, Don Alonso reads two lines in the margin which ask him to wear a band around his neck. He does so and makes preparations to return to Medina.

Act III

There is great excitement in Medina due to the festivities prepared from the coming of the King. Likewise, many speak of the fame and nobility of Don Alonso, which incites the jealousy of Don Rodrigo. During the festivities, Alonso saves Don Rodrigo from an angry bull. Having been humiliated, Rodrigo's already growing hatred toward Don Alonso intensifies, and he determines to kill him. After the celebrations conclude, Don Alonso visits Doña Inés one last time before returning to Olmedo. While he feels uneasy about returning home, he vows to do so as to not worry his parents. As he is leaving Medina he is confronted with his shadow, which he takes as a bad omen. On the road he passes a laborer who is singing the folk song *El caballero de Olmedo*, foreshadowing his untimely death. Don Alonso, recognizing the omens as signs of his own death, still continues toward Olmedo. Shortly after, he is confronted by Don Rodrigo and Don Fernando, who shoot Don Alonso in the back. The murderers return to Medina and Tello, who is en route to Olmedo, recognizes them as he passes. Finding Don Alonso near death,

Tello confirms that it was Rodrigo and Fernando who shot him. Alonso dies as Tello carries him back to Olmedo.

The next morning Inés tells her father of her desire to marry Don Alonso. Because of Don Alonso's newly gained fame in Medina, Don Pedro gladly gives his consent for the marriage. Don Rodrigo and Don Fernando arrive at the home of Don Pedro inquiring about their proposals of marriage to his daughters. Tello also arrives and announces that Don Alonso has been murdered and that his assassins are none other than Don Rodrigo and Don Fernando. They are sentenced to die the following day.

El burlador de Sevilla

by Tirso de Molina

(High School)

The play is about an evil man named Don Juan whose only purpose in life is to seduce women so he can later abandon them. He has done this hundreds of times. He does not care about anyone but himself, not even his faithful servant Catalinón. One of the women who falls for his trap has an honorable father named Don Gonzalo. When Don Gonzalo confronts Don Juan for deceitfully having his way with his daughter, Don Juan kills him. However, Don Juan's wicked life eventually catches up to him: Don Gonzalo comes back from the dead in the form of a statue. On a mission from God to seek vengeance, Don Gonzalo invites Don Juan to meet him at the cemetery. Don Juan, unable to back down from a challenge, shows up with Catalinón, who could not be more afraid. As the three meet, Don Gonzalo invites them to sit down to dinner. The scene culminates as Don Gonzalo takes Don Juan's hand and makes him suffer for all of the evil things he has done. The pain is unbearable. Don Juan dies. Don Gonzalo ends by explaining that all must face the consequences of their actions.

Theater Terminology

El drama – any dramatic work

La pieza, la obra – the whole text

La comedia – generalmente un drama con un feliz final, pero también puede significar, sencillamente, “drama.” Generally a play with a happy ending, it can also mean any play.

El espectador, el público – el (los) que mira(n) la presentación teatral. Those who watch the production of a play.

La acotación – instrucciones/explicaciones que aparecen entre paréntesis, para dirigir al director en la presentación. Instructions/explanations that appear in parenthesis to guide the director with the presentation.

El dramaturgo – el escritor. The writer.

El teatro – edificio donde se presentan los dramas. Building where plays are presented.

El acto – segmento principal de un drama. Large segment of a drama.

La escena (el cuadro) - segmento de un acto, generalmente se cambia de escena cuando hay cambios de personajes, lugar, o tiempo. Segment of an act, generally there is a change of scene when there is a change of characters, place, or time.

La estructura externa – el número de actos, escenas. External structure, the number of acts and scenes.

La estructura interna – internal structure.

La exposición – la presentación de los personajes y del problema. The introduction of the characters and the problem.

El nudo – el desarrollo del problema, la crisis. The conflict, the development of the problem, the crisis (literally “the knot”).

El climax – el punto de más emoción. The highest point of emotion.

El desenlace – el final que terminal as historias. The dénouement, the end of the conflict.

Estructura temporal – puede ser lineal, circular, con saltos, en retrospectión. A time structure which can be linear, circular, disjointed, or retrospective.

Los personajes – los individuos alrededor de quines se desarrolla la acción. The characters, the people around which the plot develops.

El antagonista – el personaje que sirve de oposición al protagonista. The carácter who opposes the main carácter.

El protagonista – el personaje más importante, alrededor del cual toda la acción se basa. The main carácter around whom the action takes place.

El escenario – el lugar en que se presenta la obra. The place where the play is staged (the stage).

Motivo – un objeto, un sonido, etc., que se repite por la obra y que llevará algún valor simbólico. An object, sound, etc. That is repeated throughout the play and that has symbolic value.

Diálogo – conversation between two people.

Monólogo – a usually long and dramatic speech by a single actor.

Soliloquio – a usually long and dramatic speech directed towards the audience intended to allow the public to be privy to the character’s inner thoughts and workings.

El aparte – a line spoken by an actor to the audience but not intended for nor heard by the other characters on stage

Non-sequiter – la respuesta de un personaje que no corresponde a lo que acaba de decir o preguntar otro personaje. A reply that has no relevance to what proceded it.

El elenco – los actors que hacen el papel. The cast of a play.

GLOSSARY

El burlador de Sevilla

Espantar – to shoo or scare away

Burla – a mockery

Burlar – to mock, to make fun of

Corbarde – a coward

Huir – to run away, to flee, to evade

Fiambre – cold meat, frequently used to refer to dead bodies

Menester – necessary

Brío – vigor, zeal

Luto – mourning

Bayeta – cloth

Merendado – invited to eat an afternoon snack or tea, called merienda

Convidado – a guest

Alacrán – a scorpion

Hiel – bile, bitterness

Yelo (hielo) – ice

Guisado – stew

Sastre – a tailor

Daga – a dagger

La dama boba

Lición (lección) – lesson

Coles – cabbages (silly questions often received this sarcastic reply, “Nno es sino el alba que anda entre las coles,” in other words “it’s only the dawn [in this case a child] walking among the cabbages [through the garden].”)

Bestia – a beast, meaning an ignorant person

Úsanla – they use it

Flamencos – Flemish (people from Flanders, an area in modern-day Belgium)

Alemanes – Germans

Ara (ahora) – now

Aquesta (esta) – this one

Pesadumbre – grief, sorrow

Di aquí (dice aquí) – it says here

Palmeta – a slap on the hand with a wooden rod, used to punish students

Hela aquí (aquí está) – here it is

Deletrear – to spell out

Zoque de palo – a short, hard piece of wood

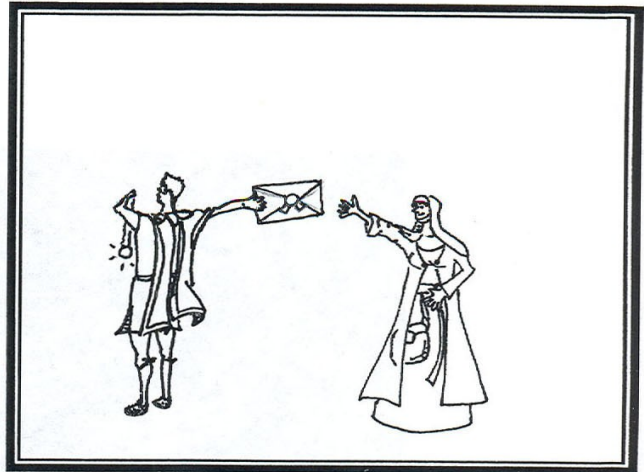
Castigar – to punish

El Padrenuestro – a traditional Catholic prayer known as “The Lord’s Prayer.”

ACT I



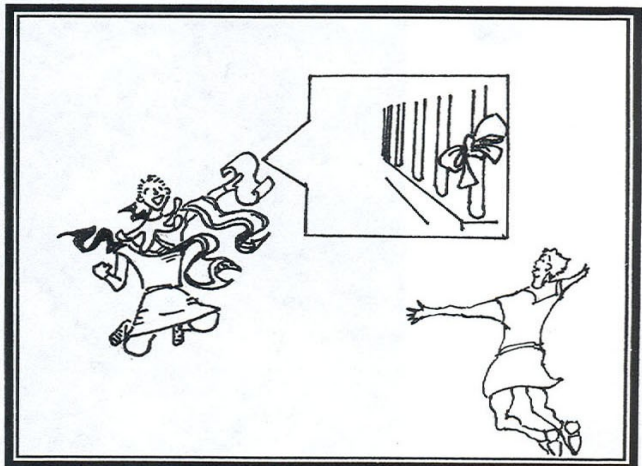
Don Alonso expresses his love for Doña Inés, a woman he saw earlier at a market in Medina.



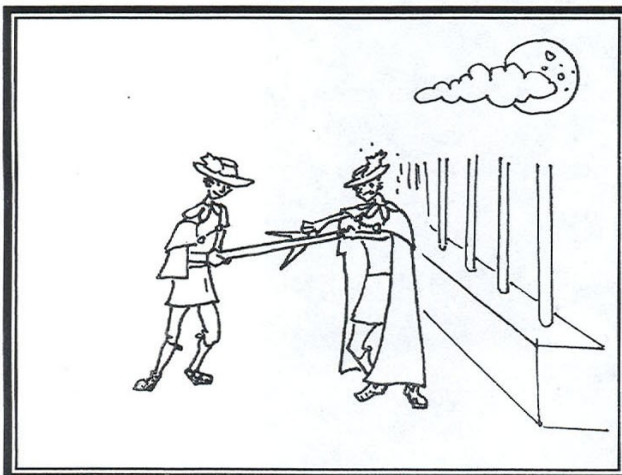
Don Alonso, with his sidekick Tello, gives Fabia the letter for Doña Inés, and she agrees to give it to her.



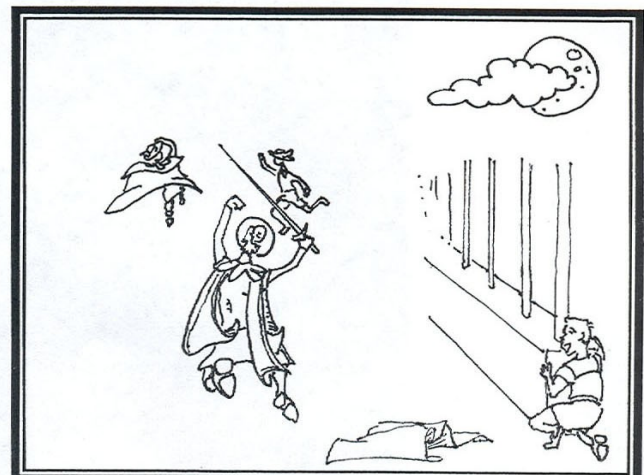
Fabia, disguised as a merchant woman, gives the letter to Doña Inés and she assumes it is from Don Alonso.



Tello brings the letter from Doña Inés to Don Alonso, which says they should find the green ribbon tied to the garden gate.



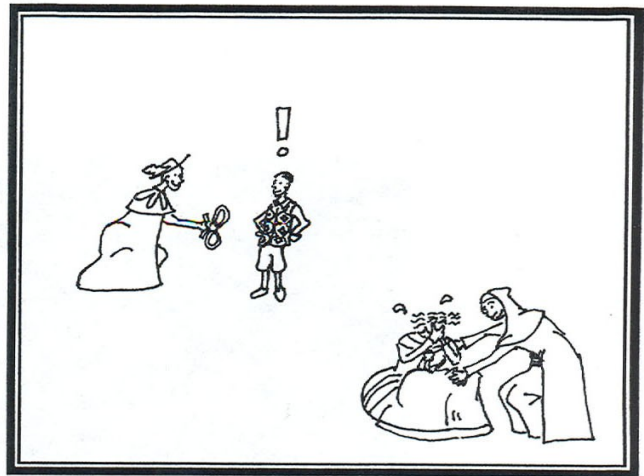
Don Rodrigo and Don Fernando find the green ribbon Meant for Don Alonso. Because each believes the ribbon to be for him, they cut it in half.



Don Alonso arrives to find Don Rodrigo and Don Fernando at the gate. He confronts them and they retreat at the challenge.



Don Rodrigo and Don Fernando arrive at Doña Inés' home, each wearing half of the green ribbon. She is devastated to have given Don Fernando reason to believe that she loves him.



Don Rodrigo and Don Fernando display their ribbons and Inés panics.

ACT II



Don Alonso and Tello talk. Don Alonso talks about Dona Inés and Tello talks about when he wet his pants.



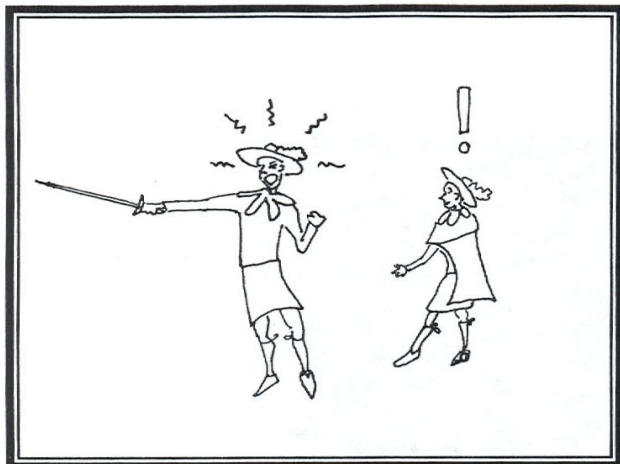
Don Alonso and Tello sneak into Doña Inés' room but have to hide when Don Pedro enters.



Doña Inés tells her father that she wants to become a nun to avoid marrying Don Rodrigo.



Once Don Pedro leaves the room Tello offers himself as a Latin tutor and Doña Inés suggests that Fabia become her teacher or virtues and customs.



Don Rodrigo and Don Fernando talk about Don Alonso, and Don Rodrigo threatens to kill the man that impedes his marriage to Inés.



Fabia (disguised as a nun) and Tello (disguised as a Latin tutor) convince Don Pedro that lessons should begin. Tello really wants to deliver a letter from Don Alonso.

Act III



Tello gives Don Alonso a letter from Doña Inés, but he doesn't read the whole thing because he can't decide between reading it and hearing about Tello's conversation with Inés.



The arrival of the king causes excitement and festivities in Medina, and people talk about Don Alonso, which incites Don Rodrigo's heightened jealousy.

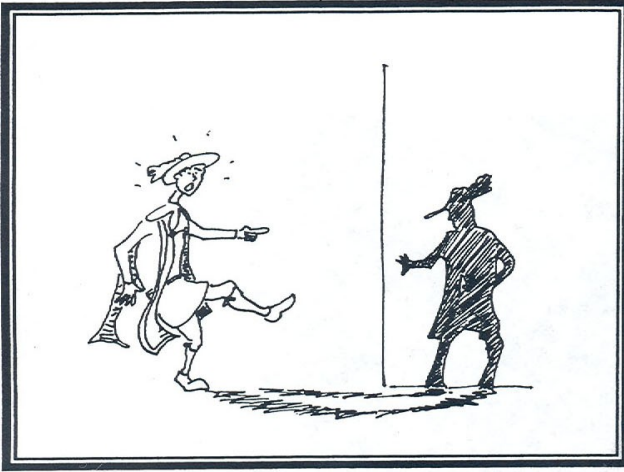


During the festivities, Don Alonso saves Don Rodrigo from a



After the celebrations conclude Don Alonso visits Doña

raging bull. Having been humiliated, Don Rodrigo's hatred toward Don Alonso intensifies, and he determines to kill him.



Despite uneasiness regarding his return to Olmedo, he fears a delay will worry his parents. As he leaves Medina he is confronted with his shadow, which he takes as a bad omen.

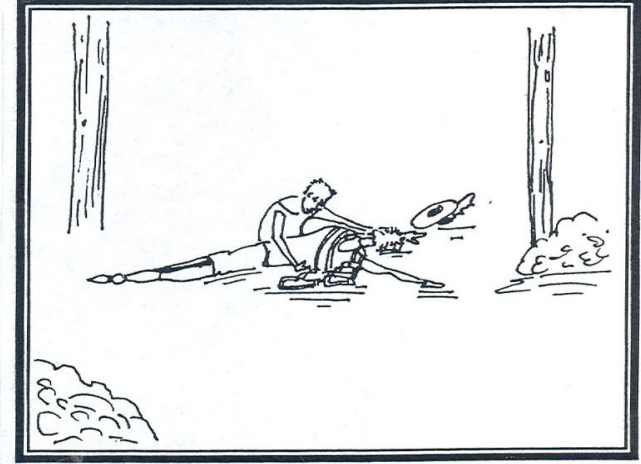
Inés one last time before returning to Olmedo.



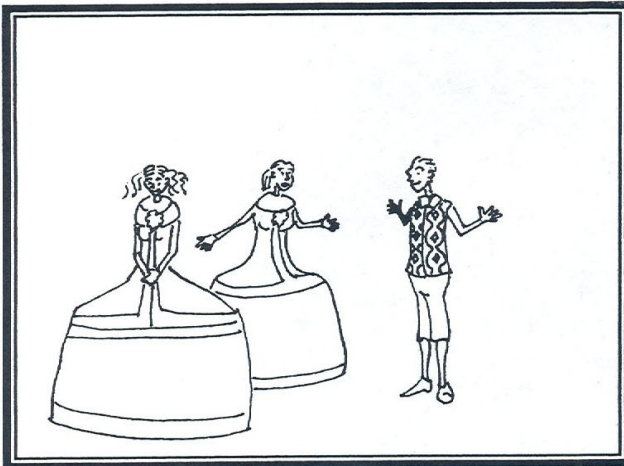
On the road he passes a laborer who sings the folk song "Dezilde al caballero," forshadowing Don Alonso's untimely death.



Shortly after, he is confronted by Don Rodrigo and Don Fernando, who shoot Don Alonso in the back.



Tello finds Don Alonso shot, and realizes that Don Rodrigo and Don Fernando are the murderers.



The next morning Leonor tells her father of Inés' desire to marry Don Alonso. Given Don Alonso's newly established fame in Medina, Don Pedro gladly gives his consent.



Tello arrives and announces that Don Alonso has been murdered and that his assassins are none other than Don Rodrigo and Don Fernando, who are consequently sentenced to die the following day.

Lesson Plan for Spanish Golden Age Theater Secondary Education

Objective: Students will broaden their cultural horizons as they learn about the Spanish Golden Age and its playwrights, demonstrating their understanding and appreciation by completing worksheets and participating in hands-on activities.

Materials:

Two construction paper hearts, one reading Romeo and one Juliet

Tape

Activities

“What Gold?” Reading (make enough copies for class)

“Did you know . . .” Overhead

Transparencies: “The Gold in the Golden Age” and “Spain’s Golden Age Theater”

Worksheet to accompany “What Gold?” Reading

Warm-up

Teacher: Tape construction paper hearts on the blackboard prior to students entering the classroom. Make them obvious enough that students will notice them as they come in. If the blackboard is not located at the front of the room place the hearts at the front of the room.

“Class, can anyone guess what we’re going to talk about today? Who are these people? Who here has heard of Shakespeare? What country was he from? Do you know how many plays he wrote?”

Students: Answers will vary. Hopefully someone in the class will be able to at least identify the two as famous lovers, or as a famous couple.

Instruction

Teacher: “It’s true that most of us know about this famous couple. They come from Shakespeare’s play entitled *Romeo and Juliet*. Shakespeare (1564-1616) was a famous playwright from England that is still world renowned even today. He wrote about 40 plays. But there were some other playwrights from Spain writing at about the same time who wrote even more plays than him. One of these famous playwrights was a man named Félix Lope de Vega Carpio (1562-1645). Lope de Vega wrote at least 800 plays that we know of, in addition to novels and poetry. (Show overhead entitled “Did you know . . .”). These other playwrights (from the overhead), Calderón de la Barca and Tirso de Molina, also wrote many plays during the time we know as the Spanish Golden Age. So let’s learn a little more about this remarkable time period. I am going to pass out a summary of the Spanish Golden Age. I would like you to read the handout in groups of four, discussing what you’ve learned and filling out the worksheet.”

Students: Read and complete worksheet

Discussion

“Now that we can see how much Lope de Vega and others during the Spanish Golden Age have contributed to the arts, why is it that so many people have never heard of these great artists and writers?”

Do you think it’s important to know about this time period? Why or why not?

Students: Answers may vary. Allow for student response and then follow up with the following.

Teacher:

(Emphasize that many other countries besides English-speaking ones have produced great writers and artists.)

Teacher: “Now that you have this knowledge you have the opportunity to share what you’ve learned with others. We are going to complete some fun activities that have to do with Golden Age Spain and the plays from that time period. Hopefully you will have some fun with what you’ve learned and you can take these papers to teach others about the Spanish Golden Age.”

*The activities you use for this section can be found in this booklet. Palabras revueltas, Sopa de letras, and El laberinto are some suggestions. The madlibs may be fun for partner work.

Students: Complete activities.

Lesson Plans to Accompany *El caballero de Olmedo*, *El burlador de Sevilla*, and *La dama boba*

Secondary Education

(This same lesson plan can be used for three separate lessons)

Lesson 1-Love

Objectives: Students will demonstrate analytical thinking skills by completing a journal response from the brainstorm and analysis activities that accompany *El caballero de Olmedo*, *El burlador de Sevilla*, and *La dama boba*.

Materials: Any love song that is age appropriate
Seats arranged in a circle and later in small groups
Prompt questions for opening activity
An attendance list to mark student participation
Plot summary hand-outs from *El caballero de Olmedo*, *El burlador de Sevilla*, and *La dama boba*

Transparencies and Overhead Markers

Closing questions for the journal response

*You may want to set the chairs up in a circle and tape the prompt questions under the chairs

Warm Up/Opening Activity (10-15 minutes)

Play the love song for a few minutes at the beginning of class or as students are walking in. Invite the class to participate in a group discussion on love. The discussion works best if students are seated in a circle and all are encouraged to participate. The prompt questions should be given to some students in order to keep the conversation moving. If some students struggle with participation you may want to ask them to read a prompt question, as they may find that less intimidating than offering a personal opinion.

*You may want to set the chairs up in a circle and tape the prompt questions under the chairs

The discussion may go as follows:

Teacher: "Is there such a thing as love at first sight?"

Students: "Yes/No"- answers will vary so encourage students to share and support their opinions. When the conversation starts to die, or if you feel the topic has been thoroughly explored, call on the student with the next question to read it allowed.

Prompt Questions for Opening Activity

1. Who has ever liked someone and tried to find out if they liked you back without them knowing?
2. If you had a crush on someone what would be the best way for him or her to know?
3. If you had a crush on someone what would be the best way to find out if they liked you back?

4. What do you do if someone you don't like has a crush on you?
5. How can you tell if someone really likes you or if they are just trying to flatter you?

Plot Summary Activity (to immediately follow the Opening Activity)

Teacher: "Now that we have discussed what we think of love we're going to find out about some Spanish plays in which love is a central theme. The plays we will study are *El caballero de Olmedo*, *El burlador de Sevilla*, and *La dama boba*. We are going to read a summary of these plays and compare the play's perspectives on love with our own, keeping these discussion questions in mind. To complete this activity we are going to divide up into groups and do what's called a jigsaw reading. In a moment I will place an overhead on the board that will tell you your group letter. Everyone will read only one of the plays and then discuss the theme of love as it relates to the play. Everyone in group A, for example, will read *El caballero de Olmedo* and everyone in group B will read *El burlador de Sevilla*. Be sure to discuss how love functions in the play after you've finished the readings. One person should be a scribe to record your ideas and present them to the class. Does anyone have any questions? Ok, let's divide into groups."

Students: Divide into groups

After 7 minutes

Teacher: Ok, now we need the representative from each group to explain their play and list the main ideas of what you discussed on the overhead. Anyone not presenting should be taking careful notes.

Students: Presentations and class note taking.

Closing Activity/Homework

Teacher: Now that we have discussed the role love plays in these works, we are going to write a personal reflection. I want each of you to choose a character from one of the plays and write a reaction to the play. What would you have done differently? Or why would you have done the exact same thing? What are your philosophies on love? What made the situation work or fail? Have you ever felt jealousy because the person you liked liked someone else? Etc.

Lesson Plans to Accompany from *El caballero de Olmedo, El burlador de Sevilla, and La dama boba*

Secondary Education

(This same lesson plan can be used for three separate lessons)

Lesson 2-Deception

Objectives: Students will demonstrate analytical thinking skills by completing a journal response from the brainstorm and analysis activities that accompany *El caballero de Olmedo, El burlador de Sevilla, and La dama boba*.

Materials:

Seats arranged in a circle and later in small groups

Prompt questions for opening activity

An attendance list to mark student participation

Plot summary hand-outs from *El caballero de Olmedo, El burlador de Sevilla, and La dama boba*

Transparencies and Overhead Markers

Closing questions for the journal response

*You may want to set the chairs up in a circle and tape the prompt questions under the chairs

Warm Up/Opening Activity (10-15 minutes)

Start class by lying to the students. You may tell them they are having a test or that some homework assignment you never gave them is due. Act as if everything is normal until you get a reaction from your students. Then you can begin the classroom discussion on deception.

*You know your students and what is appropriate-something as simple as a joke will be more effective than something traumatic that may hurt feelings

Invite the class to participate in a group discussion on deception. The discussion works best if students are seated in a circle and all are encouraged to participate. The prompt questions should be given to some students in order to keep the conversation moving. If some students struggle with participation you may want to ask them to read a prompt question, as they may find that less intimidating than offering a personal opinion.

*You may want to set the chairs up in a circle and tape the prompt questions under the chairs

The discussion may go as follows:

Teacher: "How did you feel when you found out I was lying to you?"

Students: "Hurt/Upset/Relieved that we didn't have a test"- answers will vary so encourage students to share and support their opinions. When the conversation starts to die, or if you feel the topic has been thoroughly explored, call on the student with the next question to read it aloud.

Prompt Questions for Opening Activity

1. Who here has ever played a joke on someone? Who has had a joke played on them?
2. Are all jokes fun or do some hurt?
3. Can jokes sometimes have serious consequences?
4. What's the worst that can happen to someone if they tell a lie?
5. Have you ever pretended to be something you're not in order to fool someone?
6. If you really love someone is it ok to lie to them to get them to love you back?

Plot Summary Activity (to immediately follow the Opening Activity)

Teacher: "Now that we have discussed what we think of deception we're going to find out about some Spanish plays in which deception is an important theme. The plays we will study are *El caballero de Olmedo*, *El burlador de Sevilla*, and *La dama boba*. We are going to read a summary of these plays and compare the play's perspectives on deception with our own, keeping these discussion questions in mind. To complete this activity we are going to divide up into groups and do what's called a jigsaw reading. In a moment I will place an overhead on the board that will tell you your group letter. Everyone will read only one of the plays and then discuss where and how you saw deception used by the characters in the plot. Everyone in group A, for example, will read *El caballero de Olmedo* and everyone in group B will read *El burlador de Sevilla*. Be sure to discuss how deception and its consequences function in the play after you've finished the readings. One person should be a scribe to record your ideas and present them to the class. Does anyone have any questions? Ok, let's divide into groups."

Students: Divide into groups

After 7 minutes

Teacher: Ok, now we need the representative from each group to explain their play and list the main points of what you discussed on the overhead. Anyone not presenting should be taking careful notes.

Students: Presentations and class note taking.

Closing Activity/Homework

Teacher: Now that we have discussed the role love plays in these works, we are going to write a personal reflection. I want each of you to choose a character from one of the plays and write a reaction to the play. What would you have done differently? Or why would you have done the exact same thing? What are your philosophies on deception? What made the situation work or fail? What happens when people lie? Are there situations where lying is ok? Is there a time when you lied that you regret? What could you have done differently? Etc.

Lesson Plans to Accompany *El caballero de Olmedo, El burlador de Sevilla, and La dama boba*

Secondary Education

This same lesson plan can be used for three separate lessons

Lesson 3-Dealing with the unexpected

Objectives: Students will demonstrate analytical thinking skills by completing a journal response from the brainstorm and analysis activities that accompany *El caballero de Olmedo, El Burlador de Sevilla, and La dama boba*.

Materials:

Seats arranged in a circle and later in small groups

Prompt questions for opening activity

An attendance list to mark student participation

Plot summary hand-outs from *El caballero de Olmedo, El burlador de Sevilla, and La dama boba*

Transparencies and Overhead Markers

Closing questions for the journal response

*You may want to set the chairs up in a circle and tape the prompt questions under the chairs

Warm Up/Opening Activity (10-15 minutes)

Start class by telling a story of how something happened to you that you didn't expect.

Examples could be when your husband bought you flowers, when you got a promotion, ect. Try to start with a positive experience.

Invite the class to participate in a group discussion on dealing with the unexpected. The discussion works best if students are seated in a circle and all are encouraged to participate. The prompt questions should be given to some students in order to keep the conversation moving. If some students struggle with participation you may want to ask them to read a prompt question, as they may find that less intimidating than offering a personal opinion.

*You may want to set the chairs up in a circle and tape the prompt questions under the chairs

The discussion may go as follows:

Teacher: "How do we feel when something happens that we don't expect?"

Students: "Nervous/Excited/Scared"- answers will vary so encourage students to share and support their opinions. When the conversation starts to die, or if you feel the topic has been thoroughly explored, call on the student with the next question to read it allowed.

Prompt Questions for Opening Activity

1. Have you ever been surprised when someone gave you a surprise or an unexpected present? How did you feel?

2. Have you ever been hurt by something unexpected happening?
3. How do we feel when someone we care about dies unexpectedly?
4. How do unexpected things change our lives?
5. Can bad things come out of good events?
6. Can good things come out of bad events?

Plot Summary Activity (to immediately follow the Opening Activity)

Teacher: “Now that we have discussed what we think of love we’re going to find out about some Spanish plays in which the unexpected is a theme. The plays we will study are *El caballero de Olmedo*, *El burlador de Sevilla*, and *La dama boba*. We are going to read a summary of these plays and compare the play’s perspectives on dealing with the unexpected with our own, keeping these discussion questions in mind. To complete this activity we are going to divide up into groups and do what’s called a jigsaw reading. In a moment I will place an overhead on the board that will tell you your group letter. Everyone will read only one of the plays and then discuss where unexpected things happened in the plot and how that affected the characters. Everyone in group A, for example, will read *El caballero de Olmedo* and everyone in group B will read *El burlador de Sevilla*. Be sure to discuss how the unexpected functions in the play after you’ve finished the readings. One person should be a scribe to record your ideas and present them to the class. Does anyone have any questions? Ok, let’s divide into groups.”

Students: Divide into groups

After 7 minutes

Teacher: Ok, now we need the representative from each group to explain their play and list the main points of what they discussed on the overhead. Anyone not presenting should be taking careful notes.

Students: Presentations and class note taking.

Closing Activity/Homework

Teacher: Now that we have discussed the role the unexpected plays in these works, we are going to write a personal reflection. I want each of you to choose a character from one of the plays and write a reaction to the play. What would you have done differently? Or why would you have done the exact same thing? How do you react to the unexpected? Is there any way to prevent the unexpected from happening? What did these characters do correctly or incorrectly in handling their situations? Has something unexpected happened to you recently? How will you cope/adjust to this change to make it a productive experience? Etc.

Discussion Questions

Disclaimer: Although these questions are oriented toward the themes of specific plays they can be applied to almost any of them. Some questions might be more serious. They are tailored for a more mature audience.

Love Questions

El caballero de Olmedo

- What would you do if you fell in love at first sight with a stranger? How would you get to know that person? What would you do afterward?

La dama boba

- Why can love change someone? Why does it have such an influence as to change a toad into a handsome prince? How does your love change people? How do you wish it could change people? What are you doing about it?

El burlador de Sevilla

- What is true love? How do you know if you really love someone? What are you willing to do if you truly love someone?

Deception Questions

El caballero de Olmedo

- How do you understand your feelings? Have you ever wondered what you were feeling and where it was coming from?

La dama boba

- Why do people act differently so they can fit in? What impressions do you want to give your peers? Is that true to who you really are or who you want to become?

El burlador de Sevilla

- What is deception? What does it mean? What are the outcomes of deceiving others? What are the implications that come from deceiving others? How would you feel knowing that your best friend told you a lie?

Unexpected Questions

El caballero de Olmedo

- Why do heroes die? Do you know any heroes that have died; that haven't lived to tell the tale? (9/11 incidents etc.)

La dama boba

- Do you really understand the people you know? What if people were worth a lot more than you thought? Or they had talents still yet undeveloped? How does love change someone? Diamonds are made of coal - do you think it is interesting how the least valuable things can be transformed into the most valuable?

El burlador de Sevilla

- What do you do when things turn out differently than what you expected? (like your dog eating your homework, etc)

MadLib 1 for *El caballero de Olmedo*

Original Story

Doña Inés felt anxious to know who her secret admirer was. In order to find out, she tied a green ribbon to the gate outside her home. She told Fabia to tell her secret admirer to come get the ribbon and tie it to his hat so she could identify him from the crowd the following day. However, don Rodrigo and his friend, Fernando, arrived first. They found the ribbon and decided to cut it in half. Each of them tied his half to his hat. When don Alonso saw the two at the gate of doña Inés, he chased them off with his sword, causing one of them to lose the cape he wore.

Without letting the students see this scenario, have them give a word for each of the following numbers, e.g. number two says "Noun," so the students would choose the first noun that came to their mind. Once the students have chosen all the words, put them in the appropriate spaces in the following story, and read it out loud for all to enjoy. You can then read the original story if desired to reemphasize it in the students' minds, or do the madlib again, this time to see if they can put in words that complete the real story.

Doña Inés felt (1)_____ to know who her secret admirer was. In
(adjective)
order to find out, she tied a green (2)_____ to the gate (3)_____
(noun) (preposition)
her home. She told Fabia to tell her secret admirer to come get the (4)_____
(noun)
and tie it to his (5)_____ so she could identify him from the crowd
(noun)
the following day. However, don Rodrigo and his friend, Fernando, arrived first. They found
the (6)_____ and decided to cut it in half. Each of them tied his half to his
(noun)
(7)_____. When don Alonso saw the two at the gate of doña Inés, he
(noun)
(8)_____ them off with his (9)_____, causing one of them to
(verb) (noun)
lose the (10)_____ he wore.
(article of clothing)

MadLib 2 for *El caballero de Olmedo*

Original Story

As don Alonso was returning to his home in Olmedo he heard a voice singing a song. The words that the voice sang told don Alonso to return to Medina. He ignored the warning. Suddenly, he saw four people in front of him in the middle of the road. Rodrigo and his friends stopped don Alonso and began to argue with him. Don Rodrigo said, "Give us your sword and surrender." Don Alonso refused and pulled out his sword to fight with don Rodrigo and his friends. Fighting with swords, the group of friends was no match for don Alonso, so they pulled out their guns and shot him. Later the king punished them severely for their cowardly crime.

Without letting the students see this scenario, have them give a word for each of the following numbers, e.g. number two says "Noun," so the students would choose the first noun that came to their mind. Once the students have chosen all the words, put them in the appropriate spaces in the following story, and read it out loud for all to enjoy. You can then read the original story if desired to reemphasize it in the students' minds, or do the madlib again, this time to see if they can put in words that complete the real story.

As don Alonso was returning to his (1)_____ in Olmedo he heard a voice

(noun)

singing a (2)_____. The words that the voice sang told don Alonso to

(noun)

(3)_____ to Medina. He ignored the warning. Suddenly, he saw

(verb)

(4)_____ people in front of him in the middle of the road. They were

(a number)

Rodrigo and his friends. They stopped don Alonso and began to (5)_____ with

(verb)

him. Don Rodrigo said, (6)“_____.”

[a complete sentence (a command)]

Don Alonso refused and pulled out his (7)_____ to fight with don

(noun)

Rodrigo and his friends. The group of friends was no match for don Alonso, so they pulled out

their (8)_____ and shot him. Later the king punished them

(noun)

severely for their cowardly crime.

MadLib Overhead

MadLib 1 for *El caballero de Olmedo*

Doña Inés felt (1)_____ to know who her secret admirer was. In order to find out, she tied a green (2)_____ to the gate (3)_____ her home. She told Fabia to tell her secret admirer to come get the (4)_____ and tie it to his (5)_____ so she could identify him from the crowd the following day. However, don Rodrigo and his friend, Fernando, arrived first. They found the (6)_____ and decided to cut it in half. Each of them tied his half to his (7)_____. When don Alonso saw the two at the gate of doña Inés, he (8)_____ them off with his (9)_____, causing one of them to lose the (10)_____ he wore.

MadLib 2 for *El caballero de Olmedo*

As don Alonso was returning to his (1)_____ in Olmedo he heard a voice singing a (2)_____. The words that the voice sang told don Alonso to (3)_____ to Medina. He ignored the warning. Suddenly, he saw (4)_____ people in front of him in the middle of the road. They were Rodrigo and his friends. They stopped don Alonso and began to (5)_____ with him. Don Rodrigo said, (6)“_____.” Don Alonso refused and pulled out his (7)_____ to fight with don Rodrigo and his friends. The group of friends was no match for don Alonso, so they pulled out their (8)_____ and shot him. Later the king punished them severely for their cowardly crime.