

# **ROSAURA'S JOURNEY**

**ROSAURA'S tour 2018-2019 by Teatro Inverso**



**EDUCATIONAL PROGRAMME**

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## **ROSAURA'S JOURNEY**

The London - Madrid based theatre company Teatro Inverso is glad to introduce you to its Spanish Golden Age educational programme **ROSAURA'S JOURNEY**.

Alongside our show Rosaura, that will continue touring across Europe and overseas throughout 2018-19, we will run a programme of activities focusing on understanding the Spanish Golden Age theatrical tradition and the significant contemporaneity of its social and cultural subject matters.

Through different specifically designed activities such as talks, seminars and workshops we aim at disseminating and examining the Spanish Classics from a very personal and different perspective and thus to engage and connect a diverse audience ranging from academics, practitioners to the general public.



## 1. OUR COMPANY: TEATRO INVERSO

Teatro Inverso aims at **preserving and promoting the intangible Spanish theatrical heritage through a new and vibrant interpretation of its Classics**, putting a special emphasis on Spanish Baroque theatre of the 16th and 17th century. The rich legacy of Spanish classical authors offers an enormous material for us to explore innovative ways to allow different types of audiences to engage with the Spanish Classics. Our objective is to present and tell these dateless stories making them more accessible and interesting for today's audience, but always remaining faithful to the original source text.

The name the company Teatro Inverso (meaning inverse theatre) originates not only because our work is based on plays written “in classical verse”, but also because we are interested in every aspects that are “inverse”, in the confrontation of opposites, in the friction between past and present, tradition and modernity, old and new, respect and irreverence, beauty and anger, male and female... we firmly believe that the theatre generates actually from this conflict of opposites.

With each new production Teatro Inverso intends not only to write an adaptation of a classical text but we are always striving to make a step forward writing a new dramaturgy based on the essence of these classical plays. Hence, we firstly dedicate great attention to the study and in-depth understanding of the classical playwrights' production, working in tight collaboration with international Golden Age experts to delve into the richness of the classics.

Secondly, using the original texts' contents and structure as a starting point, we re-write a new narrative- performative piece. For our first project Rosaura, we have counted on the collaboration of the renowned Calderon's specialist Professor Nuria Alcorta and of the British Storytelling specialist Stephe Harrop. Drawing upon Calderon's text, we approached the play from the point of view of Rosaura, one of the most important female characters of the Spanish baroque literary production.

Our next production will be called Wonders, premiering in early 2018, based on the popular Entremes El Retablo de Las Maravillas (The Altar of Wonders ) and on various other dramatic works of Miguel de Cervantes.

With this show we are willing to question the idea of reality versus fiction that constantly appears on Cervantes's writing and again stand out the contemporaneity of the social topics handled in these apparently light dramatic pieces.

## 2. OUR SHOW: ROSAURA

Rosaura created and performed by Paula Rodriguez and Sandra Arpa, is a theatrical piece based on the humanist play “Life is a Dream”. Taking this outstanding work by Calderón de la Barca as a point of reference, we strove to find a balance between Calderon’s words and our own writing. We use 'Storytelling' as a powerful creation tool that enables us to capture the essence of Calderon’s masterpiece.

Our heroine, Rosaura represents a very contemporary personification of the need for identity. She is constantly searching for her place in the world and in the society. As a woman she breaks with all the conventions and confronts the establishment to find herself again. She dresses as a man, she embarks herself alone on a dangerous and unknown journey, she takes part in a war, and she suffocates the ghosts of her past through a process of enlightenment, incredibly well portrayed by the author. By accompanying Rosaura on this intense journey, we have the opportunity to learn about the strength, the beauty and the wisdom but also the shadows of human nature.

Rodriguez and Arpa are brilliant performers who donate changes of characters with deft economy and mimetically evoke everything from court balls to raging battles. \*\*\*\* **Michael Billington, The Guardian**

An enjoyable and accessible performance given with fierce pride. Great story-telling, great cast, excellent production.

\*\*\*\* **LondonTheatre1**

Paula Rodríguez and Sandra Arpa recover the wisdom and legacy of Calderón with their unmissable and unforgettable show ‘Rosaura’.

\*\*\*\* **Brit.es**

A refreshing and original version of a great classic.

\*\*\*\* **El Iberico**

The production premiered at the Corral de Comedias of Alcalá de Henares (Madrid) and it has already participated in different theatre festivals across the UK and Spain, such as the 39th Almagro International Festival of Classical Theatre, Olite Classical Theatre Festival and London's Spanish Theatre Festival Festelon among others. The show has been warmly welcomed by acclaimed critics (for instance Michael Billington at The Guardian \*\*\*\*) for the fresh adaptation of the classical texts and for creating a contemporary and accessible language through storytelling and physical theatre techniques.



### **3. OUR EDUCATIONAL PROGRAMME: ROSAURA'S JOURNEY**

Rosaura's Journey is the name of our educational programme that along with the show Rosaura, aims at making accessible the masterpiece of the Spanish Golden Age "Life is a Dream" to an international audience, thanks to a series of activities, such as talks, workshops and seminars.

Through this programme, we would like to offer the possibility to academic and practitioner audience to delve into the subject matters of this unique play and gain a better understanding of the Golden Age theatre beyond the problem of translating the original texts.

How can we find new ways to evoke and recreate the vitality and complexity of Calderon's universe beyond the barrier of language?

This is the question that triggers our research and nourishes our work. As we intend to promote the Spanish Golden Age abroad reaching a large number and variety of audiences with our work, we have designed different conversation and teaching activities that can be easily adapted to the requirements of a specific conference, academic department or target audience.

All the activities are **tailored-made**, and they can be arranged separately or combined with a performance of Rosaura's show.

The show Rosaura and some activities of the associated educational programme Rosaura's Journey are accessible to a **wide age range of spectators** (from 10 years old onwards) so that it could also be enjoyed by the wider community related to your University.

Moreover **the show is a bilingual**. There is a version of the show in English and also, surtitles in English can be provided for the Spanish version. Both artists speak Spanish and English so that the activities could be run in both languages.

The educational programme Rosaura's journey consists of **3 different groups of activities** that can be arranged according to your target audience as follows:

## a) TALKS

**Spanish Classical Theatre from a Contemporary Perspective** (designed for students, practitioners and anyone with some knowledge in Spanish Classics).

Paula Rodríguez y Sandra Arpa, from Teatro Inverso, analyse the principal underlying questions in the celebrated play *La vida es sueño* by Calderón de La Barca, one of the most significant authors of the Spanish Golden Age. Taking different fragments of the play as a starting point the artists will deepen in the understanding of the classical verse and its best kept secrets.

With this objective in mind, they will work with the original Calderón's text and its English translation, re-adapted specifically for the production '*Rosaura*'. This English version seeks to be as faithful as possible to the form and spirit of the *calderonian universe*. The aim of this workshop is to facilitate the understanding of the classical Spanish theatre plays and to discover how the universality of their contents are still relevant nowadays.

**The Contemporary heroine** (designed for women and men of any age interested in gender studies and in the female presence in the Spanish Classical texts)

We will focus on women's empowerment in Calderon's play, analysing the role of women in Golden Age society through Rosaura's story. How does the figure of the classical heroine resonates in our society? This will be an active exploration in which the participants will be working with fragments of the play, translated to their own languages. The objective is to open a dialogue about gender roles and equality focusing on Calderón's words.



## b) WORKSHOPS

(designed especially for practitioners but also for students with an intermediate knowledge of Spanish and a background of Spanish verse)

### **Living Rhyme and Living in Rhyme**

Looking for new ways to approach the Classics of the Spanish Golden Age, Teatro Inverso carries out practical research with the aim of providing useful tools to the contemporary actor to work with the Classical verse. In this training session the focus will be laid on the connection between the words and the body, through different techniques that find their roots in physical theatre, and helps the actor to delve into the classical texts to understand their form. In this process words are inhabited by bodily experience allowing the voice to reveal the emotions and thoughts hidden in every line, in an organic and personal way.



### **Writing in action: Let the body write**

Writing is one of the main skill that we develop as a company while working on our own dramaturgy of a classical play. However, we use to say that we are always writing “in action”, i.e we find the words for our writing through the actions and emotions generated by our body. Starting with Calderon's text until we find our own words, our body language became the vehicle to express our own perspective. In this workshops we offer new tools to the contemporary actors when adapting classic materials and creating their own texts. We use different techniques, which come from the foundations of Anthropological Theatre, and which allow the actors to deepen into these texts to understand their formality and express their own new creations.



### c) SEMINAR ON OUR ACTING METHOD

(directed especially to practitioners but also to anyone interested in theatre creation and dramaturgy)

#### **Bodily poetics: Our method is action.**

As a company we encourage the research and understanding of classical text from an active perspective, both as performers and creators. Our physical experience as performers on stage leads the exploration that connects words with the actions, and allows the creativity to emerge in order to adapt a play from a personal and unique perspective. We work with tools developed through the study of Anthropological Theatre, Classical Theatre and Storytelling.

We have distilled the essence of these different sources to create our own method: Bodily Poetics, the understanding of how the actor's body creates the space on stage in connection with the poetry of the words and the actions. In this seminar we will explain in depth our creation method and give examples of our own experience of putting on stage a contemporary theatre piece based on classical text. We will focus on three main areas as listed below:

Physical work	Verse	Storytelling
Animal energy (inspired by Suzuki method: to connect with a non everyday life energy, an energy that is animal, that is epic and needed to approach these materials)	Form: Spanish Golden Age metric forms and poetics.	Personal connection with the story ( to find and identify the links between our own story and the classical text)
Action sequences (inspired by Eugenio Barba: to develop the capacity of drawing in the space through actions, in order to express and allow the story to come alive thanks to its form)	Content: Spanish Golden Age subject matters and references.	Active writing (to stimulate the physicality in order to became the vehicle to express our own thoughts when writing and adapting).
Energy Centers (inspired by Michael Chejov: to explore the different centres of energy in the actor's body and how they relate to different states or emotions).	Action: Understanding the verse through the body. Rhythm and musicality.	Gesture ( to find different ways to support the story with actions and gestures beyond words).



## **4. OUR OBJECTIVES**

- To find, explore and feed a new, personal and specific approach of Spanish Golden Age classics.
- To reach a wider international audience and engage them with Spanish Golden Age tradition.
- To open a debate on social and political issues through theatre.
- To facilitate the understanding of the Spanish Classical plays for foreign audiences.
- To facilitate the understanding of the Spanish Classics plays for foreign actors.
- To encourage international artists to develop stage plays related or based on Spanish Golden Age texts.
- To exchange ideas with other foreign artists about their approach on classical theatre literature from their own tradition or from other cultures.

## 5. FACT SHEET

### WHAT WE OFFER:

- A very friendly duo of skilled artists and educators from diverse disciplines of performing arts, such as music, physical theatre, dance, storytelling and of course classical verse.
- An immersive, engaging and accessible show suitable for all ages and backgrounds based on the masterpiece of Spanish Golden Age “Life is a dream”
- A high quality cross-disciplinary educational programme including workshops, seminars and talks for professional practitioners and students of Spanish philology, music, theatre and dance and for people with great interest in Spanish culture.

### TECHNICAL REQUIREMENTS:

- Large indoor or outdoor space (min. 10 x 10 metres performing area) with power points around the room
- Changing rooms with different power points to charge batteries
- Basic sound and light equipment
- Get-in on the day ideally with pre-rig
- smoke/ fog machine
- two microphones for activities
- Night time (if outdoors) Total blackout (if indoors)

### DURATION:

The show lasts 60mins but we can also propose a 20 minutes fragment of the piece for a pre or after showcase performance any selected activity of the educational programme.

The activities are tailored made so we can adapt the duration according to your needs.

Average duration 2 hours per workshop/seminar.

### LANGUAGE:

**There are 3 possible ways of representation for the show Rosaura:**

- Spanish version of the play
- Spanish version with surtitles in English,
- English version with some fragments of classical verse in Spanish.

**For the educational programme Rosaura’s journey** the co-directors and artists will be happy to run the activities in both languages Spanish and English according to your needs.

We welcome any interpreting student who will like to practise helping us during the activities.



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