

Apr 25th, 5:30 PM - 5:45 PM

## Female Empowerment in Classical Spanish Theatre

Sarah Gielink  
*Ohio Wesleyan University*

Johanna Adrian Burr  
*Ohio Wesleyan University*

Follow this and additional works at: <https://digitalcommons.owu.edu/studentsymposium>

Part of the [Classics Commons](#), [Comparative Literature Commons](#), [Feminist, Gender, and Sexuality Studies Commons](#), [History Commons](#), [International and Area Studies Commons](#), [Modern Languages Commons](#), and the [Theatre and Performance Studies Commons](#)

---

Gielink, Sarah and Burr, Johanna Adrian, "Female Empowerment in Classical Spanish Theatre" (2019). *Student Symposium*. 1.  
[https://digitalcommons.owu.edu/studentsymposium/2019/panel\\_2a/1](https://digitalcommons.owu.edu/studentsymposium/2019/panel_2a/1)

This Presentation is brought to you for free and open access by the Student Scholarship at Digital Commons @ OWU. It has been accepted for inclusion in Student Symposium by an authorized administrator of Digital Commons @ OWU. For more information, please contact [earutigl@owu.edu](mailto:earutigl@owu.edu).

# *Female Empowerment in Classical Spanish Theatre*

J. Adrian Burr  
Sarah M. Gielink

Ohio Wesleyan University

# Objectives

- Female Empowerment in Classical Spanish Theater
- Findings from our Qualitative Research
- Larger Social Context
- Current Projects



# Class project: Workshop Performance of Spanish Classical Theater

## Objectives:

Promote students' understanding of the analysis, adaptation and performance of the Spanish *comedia*.

## In this project, students:

- worked in groups in different comedias.
- abridged the three-act plays into shorter versions for a 15-minute performance.
- learned parts and rehearsed for a final class show.
- performed adaptations before a large audience.



# Stock Characters...

El Galán y Gracioso

La Dama y Criada



“Our goal is to understand Classical Spanish theater as a vehicle for women’s empowerment and/or marginalization, both within its original 17th century context and in contemporary society. We will do this by attending the Almagro International Theater Festival in Spain, participating in a theater workshop that focuses on gender, and conducting interviews with Spanish theater and history specialists. Seeing professional portrayals of these classic scripts will allow us to analyze how contemporary performers and directors retain or challenge the gender dynamics “inherent” in these stories. Overall, we want to discover how reinterpretation and rereading (specifically through a feminist lens) of canonical plays can yield positive societal changes for women.”



# Some ways in which gender is challenged:

- Cross-dressing and gender-bending
- Keeping women's history alive
- Adaptation of classical plays
- Recognizing preconceived notions





Felipe Santiago (el Magistrado), Mayte Bona (el Cojuelo) -- *La escuela de los vicios* by Francisco de Quevedo

Mayte Bona (Cipi3n), Francisco Negro (Berganza) -- *El coloquio de los perros* by Miguel de Cervantes







Rehearsal of *Desengaños Amorosos*,  
directed by Ainhoa Amestoy

# Theory to Practice Grant

## Female Empowerment in Hispanic Classical Theater

### Objectives:

Understand Classical Spanish theater as a vehicle of women's empowerment and/or marginalization, both within its original 17<sup>th</sup> century context and in contemporary society.

### Activities:

- Attend the Almagro National Theater Festival
- Participate in a theater workshops focused on gender: Teatro Inverso and Morfeo Teatro
- Conduct interviews with theater practitioners.



# Rosaura by Teatro Inverso



Sources: <https://teatroinverso.wixsite.com/teatroinverso>,  
<https://www.alcalahoy.es/2016/05/21/rosaura-inaugura-la-incubadora-2016-en-comedias/>



*La cueva de Salamanca* ↑

*De lo fingido verdadero* ↓



*El banquete* ↑

Sources:

<https://www.elcultural.com/revista/e-scenarios/Magisterio-de-Satanas-en-La-cueva-de-Salamanca/41155>,

<https://www.masescena.es/index.php/detalle-teatro/1057-el-banquete-pasa-por-almagro-como-uno-de-los-mejores-montajes-del-festival>,

<http://festivaldealmagro.com/es/programacion-festival-almagro-completa/>



# Rosaura by Teatro Inverso



Sources: <https://teatroinverso.wixsite.com/teatroinverso>,  
<https://www.alcalahoy.es/2016/05/21/rosaura-inaugura-la-incubadora-2016-en-comedias/>

# Hamlet directed by Michelle Terry



Shubham Saraf (Ophelia)



Nadia Nadarajah  
(Guildenstern)

Michelle Terry (Hamlet)  
and Catrin Aaron (Horatio)





Blanca Portillo (Segismundo)

Michelle Terry (Hamlet)



# Performance and Storytelling in Spanish Classical Theatre

## Objectives:

1. **Professional and educational development** - Analyze the comedia in depth and work with a professional theatre company (Teatro Inverso) in order to adapt and perform a play, and be able to effectively put into practice *Storytelling* performance style on stage.
2. **Build bridges between disciplines** - Connect Spanish and Theatre studies in an interdisciplinary project.
3. **Implement Spanish in an academic and creative project** - Use Spanish in a professional setting in order to write a script and perform for live audience.





# Current and Future Projects





*Questions*