

CALL for PARTICIPANTS

POWER MOVES:

New Approaches to Plays from the Spanish Golden Age Through Fencing, Dancing, & Connections to Shakespeare

NOW CASTING:

TEAMS of scholars & practitioners to reconstruct physical interpretations for world-class performance texts, bridging gaps in production history which currently inhibit teaching, staging, & critiquing plays from the *Siglo de Oro*.

COME COLLABORATE on PRODUCING:

- a revolutionary re-view of how **dance, combat, & ideas intersect** in one- & three-act scripts from early modern Spain;
- a history-making journey into lost production history, re-connecting choreography with literature to **recover stagecraft**;
- a map-changing movement across boundaries between study & performance, original & translation, **Shakespearean tragedy & Spanish Comedia**.

SKILLS SOUGHT:

INTEREST in meeting, firsthand, vibrant examples of Total Theater – powerful fusions of movement, music, spectacle, & profound thought.

ENTHUSIASM about preparing recovered classics for rediscovery – in class, onstage, & for further research.

EXPERIENCE with dance, stage combat, Spanish, translation, dramaturgy, performance, or Shakespeare.

PRODUCTION REQUIREMENTS:

Step One: Go through the **Audition Drill** (*details below*).

Step Two: Read (then repeatedly re-read) your Team's **target play** (*during the summer*).

Plays currently targeted include:

- Lope de Vega's three-act *La dama boba* / *Lady Nitwit* (c. 1613; translated 1962, 1976, 1998, & 2000)
- Cervantes' one-act *Entremés de Trampagos, el rufián viudo* / *The Thug Who Lost His Sugarmama* (published 1615; translated 1948, 1964, & 1996)
- Quevedo's one-act *Entremés de la destreza* / *Swash-&-Buckle Play* (c. 1608)
- Cervantes' one-act *El retablo de las maravillas* / *The Wonderful Showoff Show* (published 1615; translated 1948, 1964, 1996, & 2008), &

- Lope de Vega's three-act *Castelvines y Monteses / Capulets vs. Montagues* (c. 1603; translated 1998, 2005, & 2010).

Team Members will **post notes** about the intersection of dance, combat, & ideas in target plays on the session's **wiki** as they read.

Step Three: With inspiration from your Team Leader, pose specific, **pedagogy-production-research questions** for the session's senior scholars – the fight choreographers, dance historians, & movement-reconstruction practitioners who'll enrich our exploration (*September*).

Step Four: In collaboration with other members of your Team, develop concrete **strategies for teaching, staging, & critiquing** your target play, to share as your Team report (*October*).

Step Five: **Attend** the session's meeting in Seattle – two hours (or more) in which you'll get to **share** findings with other Teams, **participate** in hands-on demonstrations with senior scholars, & **network** with ASTR's Shakespeare Performance Research Group (*November*).

AUDITION DRILL:

Send a **250-word proposal** & a **brief personal sketch** to
astr_gold_2010@yahoo.com
by **Monday, May 31**.

In your proposal, tell us which of the target plays catches your interest most urgently, & why. More information about the plays is posted at

<http://spanish-golden-age-plays.wikispaces.com>.

In your personal sketch, tell us about skills you can bring to your team.

PLEASE NOTE:

We warmly welcome participation from people with no prior exposure to the Spanish Golden Age. In step with the guidelines posted at

[http://www.astr.org/Conference/WorkingSessionGuidelines/
tabid/128/Default.aspx](http://www.astr.org/Conference/WorkingSessionGuidelines/tabid/128/Default.aspx),

we'll explore ideas interactively, with **no formal conference-paper presentations**.

QUESTIONS:

We'll be happy to clarify, expatiate, & respond. You can reach the session's co-conveners – Ben Gunter at Florida State University, Susan Paun de García at Denison University, & Amy Williamsen at the University of Arizona – via

astr_gold_2010@yahoo.com.