TEACHING GOLDEN AGE POETRY: MODELING INTERTEXTUALITY THROUGH HYPERTEXT

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I*. The Evolving Syllabus*

I have been teaching graduate and undergraduate surveys of Golden Age poetry since 1988; reviewing my syllabi, I can see that my approach has changed considerably. When I began teaching I was a new Ph.D. and a new assistant professor, concerned primarily that my course provide historical coverage, that it reflect what was then current in literary theory, and that it serve me as a vehicle for working out the ideas that eventually came together in my first book, *Orphans of Petrarch*. Later, I changed my approach, and began concentrating on just a few poets that were explored in greater depth, while at the same time expanding the chronological range to show how the themes and techniques used by Golden Age poets continued to provide a source of inspiration into the 19th and 20th centuries. More recently, reflecting the evolution of my own scholarship and also concerned about the possibility of hypercanonization, I have again begun to include shorter segments on a greater variety of poets, and to consider how the techniques contribute, rhetorically and phenomenologically, to the construction of lyric subjectivity. With undergraduates, in a course entitled "Spanish Love Poetry," I currently stress intertextuality and close reading of poetic techniques; graduate students need this too, but also a sense of research opportunities and of current debates in the field.

Reviewing the class plan from 1988, I found that my very first course on Golden Age lyric began with with an explication of an Herrera sonnet, "Roxo sol, que con hacha luminosa / coloras el purpúreo i alto cielo" (367; *Algunas* obras # 10), which I used as an excuse for a rather long statement on poetic theory and polyvalency, drawing greatly on Culler and Riffaterre. This was followed by Juan del Encina's "Arte de poesía castellana," and the importance of quantitative features

("números") as the distinctive characteristic of the poet; I then moved on to selections from his bucolic and troubadour poetry. This served as a foil to the innovations of Boscán, represented by the preface "A la duquesa de Soma" and by selections from the Castiglione translation, as well as poems from the beginning and the end of book 2, his collection of sonnets and *canciones*. Together, these poets took up the first two weeks of the course, and they were followed by three weeks in which we studied every poem of Garcilaso's. The continuing influence of the old forms was represented by two weeks on Castillejo and San Juan de la Cruz, and then another two weeks on the triumph of the Italo-classical Renaissance as represented by Fray Luis de Leon. Herrera's commentary on Garcilaso and a selection of his poems took another two weeks, and then at the end of the semester there was a very sketchy overview of Góngora (including excerpts from both the *Soledades* and the *Polifemo*), and Quevedo, no doubt reflecting that I had not yet decided to extend *Orphans* into the Baroque era. Students wrote two *explication-de-texte*-type essays, and a longer paper that was supposed to incorporate secondary criticism.

My first graduate survey, a year later, followed the same lines, although the Herrera-based introduction was dropped in favor of a longer, purely theoretical prologue that added references to formalism, Dámaso Alonso, Curtius, and Harold Bloom. In the course of the semester I also incorporated some additional poets (Acuña sonnets, "La epístola moral a Fabio"), while also sharpening the focus on Garcilaso, San Juan, Herrera, and Góngora; and there was a critical article to be read for each class meeting. Over the next few years, the courses changed slightly: Encina's prominence was reduced, as Rico's "De Garcilaso y otros petrarquismos" became the starting-point for the course, as a way of focusing on Petrarchism as a unifying theme while also articulating the nature of Garcilaso's innovations; students were required to read large chunks of Petrarch, as well as Lapesa, Cruz, and the Rivers anthology of Garcilaso criticism pretty much in their entirety. The theory component was strengthened, with selections from the Hošek and Parker anthology, but above all, the place of Góngora and Quevedo on the syllabus became more secure, including the *Polifemo* and selections from the sonnets and the *Soledades*, and in Quevedo's case, from the "Heráclito cristiano" and "Canta sola a Lisi," with secondary readings including Alonso, Olivares, Walters, and Paul Julian Smith.

The first major change in the course, however, did not take place until 1992. In that year, with *Orphans* nearly completed, the poets studied in the undergraduate class were reduced to five: Garcilaso, Góngora, and Quevedo represented the Golden Age, while, introducing

modern poetry for the first time, Bécquer and Pedro Salinas joined the list. Clearly the scope of the course had changed, from a more-or-less detailed survey of Renaissance and Baroque poetry, emphasizing literary-historical context, to a course on five great Spanish poets, highlighting the poetic techniques developed by the first three, and the way that these were taken up by the last two. For this reason, the point of departure became Garcilaso's third *canción*, with its stark contrast in the first two stanzas of *cancionero* and Renaissance styles. Further stressing the issue of poetic technique, students were offered as an alternative to the research essay, the possibility of doing a translation project, which was to include both a body of translated poems and an essay explaining the difficulties encountered in the translation process and the ways that these were resolved. The exercise proved such a success that I have offered it as an option ever since: students who do not feel "comfortable" with poetry, who would think themselves incapable of coming up with a 10-page thesis-driven essay, have done some remarkable translations, and in the accompanying statement demonstrated a capacity to read carefully.

At the same time that the undergraduate course was growing more focused, the graduate survey was becoming more diverse. Because of the mandate to cover the poems on the M. A. reading list, this class could not be reduced to the degree that the undergraduate survey had been, but still it underwent significant changes. The emphasis on poetics was toned down: Encina and Castillejo were eliminated, and Boscán greatly reduced, while the selections by San Juan and Herrera were pared. On the other hand, the selections by Fray Luis and by Quevedo were augmented, while Lope de Vega, the *Jardín de Venus*, and the Marqués de Santillana were introduced, the latter's "Carta-prohemio" now setting the pace for the course. This is read not only as a historical document, but as a work of poetic theory: poetry is a making-up of useful things ("un fingimiento de cosas útyles"), veiled with a handsome cover ("veladas con muy fermosa cobertura," 439). Santillana's statement, in the undergraduate course, is read in conjunction with the similar phrasing of Bécquer's "Introducción sinfónica":

> Por los tenebrosos rincones de mi cerebro, acurrucados y desnudos, duermen los extravagantes hijos de mi fantasía, esperando en silencio que el Arte los vista de la palabra para poderse presenter decentes en la escena del mundo.
> Fecunda, como el lecho de amor de la Miseria, y parecida a esos padres que engendran más hijos de los que pueden alimentar, mi musa concibe y pare en el misterioso santuario de la cabeza, poblándola de creaciones sin número, a las cuales ni mi actividad

> ni todos los años que me restan de vida serían suficientes a dar
> forma. (39)

Bécquer, like Santillana, conceives of poetry as primarily an idea which can then be covered over with a garment of words that makes it understandable to the world at large; and in the synaesthetic imagery of the first *Rimas*, we then see how for him language is interchangeable with music and color, in that all three artistic media are applied onto the skeleton of the idea. Thus despite the thematic consistency that runs through the poetry from Santillana through Quevedo, close attention to poetic technique will illuminate the differences between the poets. Since "numbers" are what distinguish poets from writers of "soluta prosa" (Santillana's phrase), all students are responsible for counting syllables, knowing verse forms, identifying rhetorical figures, etc. In search of images, the most recent versions of the undergraduate course have grown again, with a larger selection of Fray Luis de León, including his verse translation of the "Cantar de los cantares," now joining the syllabus; this latter text allows us to compare the classical metaphors in poems like Garcilaso's 23rd sonnet, with the Semitic images in the "Cantar." Metaphor is seen as playing a key role in the poetics of Fray Luis and San Juan, and paving the way for Góngora and Quevedo. The poetry of Juan Meléndez Valdés similarly allows for exploration of another kind of imagery; moreover, as a subtle reader of Garcilaso and Fray Luis, Meléndez Valdés can be considered the first modern Spanish poet; Bécquer and Salinas, too, employ modern versions of classical images, while carrying on a constant conversation with their Renaissance predecessors. Throughout the semester I use musical examples, ranging from a Handel aria to a Caetano Veloso song, to reinforce observations about the poems.

The graduate survey, on the other hand, remains focused on the Golden Age, but it too has grown, in some cases back to where I started, as I have reexamined some of my old ideas from the perspective of phenomenology and subjectivity. Encina's "Arte," for example, has returned, as a middle class response to Santillana's "Carta." Boscán was also reintroduced, both because I have been again working on his poems, and because he was a master at the creation of a lyric subject. The study of subjectivity provides a good bridge between the old, biographical sincerity of Garcilaso studies and the new, political one represented by Eric Graf. Diego Hurtado de Mendoza is on the list, again because I have been working on him, but also because he is truly one of the most fascinating literary and historical figures of the sixteenth century, and offers graduate students someone to work on about whom there is not already a huge bibliography. The latter applied even more

so to Francisco de Figueroa, the subject of a thesis-in-progress that provided a link to new and old approaches to textual critcism. The selections by Lope de Vega also grew, because he was a master at the rhetorical creation of subjectivity, and because I think some of the most interesting work on Golden Age lyric is now being done on his poetry. Góngora of course remained, but somewhat reduced in order to accommodate the complete Lisi poems of Quevedo: like Boscán and Lope, he gives us a macrotext with a superb use of rhetoric to create a subject; as Paul Julian Smith said of him, "Others may have loved more sincerely, few have loved so eloquently" (*Quevedo on Parnassus* 175). On the theoretical end, the emphasis on phenomenology introduced new readings, by Zumthor, Hamburger, and Waters.

Looking back on my years of teaching Golden Age poetry, I know have been very fortunate to be able to integrate my research and that of my students with my teaching, The result has made me a more productive scholar but also, more importantly, a better teacher, for it has allowed me to convey to students the freshness of ideas that are in progress, and that this is a field where lively thinking is going on, and to which they themselves may contribute. This is true of course for graduate students, but it is even truer for undergraduates, who have no extrinsic reason, such as departmental reading lists, for being interested in Renaissance and Baroque lyric. Because they are less knowledgeable, their ideas are always new, at the least new to them, and they are more open to new approaches. The following section describes my attempts to develop an interactive, hypertext-based project that models a different way of reading (and writing about) Golden Age literature, and a solution finally devised by two of my undergraduates.

II. *Using Hypertext to Model Intertextuality*

I have long been interested in getting students to write non-linear, non-thesis-driven assignments that take advantage of how new technologies have changed the way we write. For example, even the most basic word processor allows a writer to start at the middle, to elaborate or revise what has previously been written, to insert footnotes, and to incorporate large chunks of foreign text or, increasingly, graphic material. All of these procedures, not so long ago, would have required massive amounts of retyping. But the computer is not just a better tool for producing a conventional paper that can be printed out and read; it can also create new forms of presentation. Musical material, for instance, can actually be heard, instead of merely represented through musical notation, and similarly,

cinematic clips can be seen. Further from the traditional model of a linear essay, an academic project, like a computer game, can be entered in a variety of places, and be "read" in a number of different sequences. Critical strategies that can seem laborious to instructors, who must master a new technology in order to employ it, can be second nature to students who are already accustomed to thinking in new ways. Conversely, to teach students to write, in this day and age, should include teaching them to write in new ways using new technologies; moreover, non-linear writing offers special opportunities particularly appropriate to the older texts that we teach and study, many of which were first produced and read under still-earlier paradigms that antedate the typed linear essay.

My first foray in this direction dates back to 1998, when I began what I now call the commentary project, assigning students in my *Don Quixote* class, instead of the usual assignment of an essay on a single chapter of the novel, the task of writing a commentary, with the aim of producing more complete readings of the text. It had been my experience that the best single-chapter essays on *Don Quixote* were the result of a reductive reading; the more focused the essay, the more it excluded from consideration anything not related to the chapter, and the more well-argued, the more it eliminated from this highly disputatious and dialogic text, anything in the chapter that might tend to argue with the thesis. Thus, for example, Cervantes's own opinions might be identified with whichever character held views that the student chose to defend; Don Quijote himself might be a spokesman for the author, or by virtue of his madness, he might represent the rejection of those very same views. The essays also tended to focus on "serious" readings of the novel, and other features of the text, such as jokes, gratuitous literary allusions, and references to bodily functions, were generally ignored altogether. In the commentary project, on the other hand, students were encouraged to write as broad and complete an account of the chapter as they could, with no particular reward for effectively arguing a thesis. A single quotation might even be taken as representative of a number of different, perhaps even contradictory, strands, and indeed, the more broadly encompassing the student's presentation of the chapter, the better that the grade would be.

It was also my intention to use the hypertext features of the web to create a composite commentary using all the students' contributions, while training them in the use of a web-editing tool in order for students to polish their writing since it would, in a sense, be published. Indeed, to me this was another advantage of the web-based presentation: it would break down the comfort level of students who feel that their writing, no matter how sloppy, may earn them a lower grade, but will

bring them no public scrutiny. Unfortunately, I don't have a screen-shot of the final product, so you will need to imagine a three-panel screen view. In the top panel is the text of a chapter from *Don Quixote*, with a small quill-pen icon indicating each location where some student had pegged an annotation; thus, at any given point in the text, there could be several of these icons, indicating multiple annotations. Clicking successively on the icons would bring up, in the lower panel, each annotation to that point in the text. On a third panel along the left-hand side of the screen, there was a list of all the students; clicking on any of their names would bring up that student's entire set of annotations, in the lower panel of the screen, and this allowed me to scroll through each student's individual set of annotations, which was necessary if I was going to be able to grade their contribution.

The result was quite nifty, but it took a huge amount of time and computer support to get it going. In 1998 Microsoft Word had not yet emerged as the near-universal word processor, and students turned in their projects, composed on an incredible variety of platforms, on virus-infested diskettes. Their files had to be recoded into html, a laborious process that took several weeks; in the meantime, I couldn't read the students' projects, and they couldn't begin to use the web editor to prepare a second draft of their work. In succeeding years, I asked the students to turn in a hard-copy version of the annotations so I could get started with the grading before the web version was ready. This in turn led me to realize that while the final product, the web site, was hypertextual and interactive, there was nothing inherently hypertextual about the project itself, which could be carried out just as easily on paper, as it had been for centuries before the advent of printing, let alone typewriters and computers. I have continued to assign commentary projects (along with linear, thesis-driven essays) to my close-reading courses, such as the monographic classes on *Don Quixote* or the *Celestina*, but they no longer have a hypertext component, and students simply turn them in on paper.

A year after the original *Don Quixote* commentary project, I had a unique opportunity to develop its principles in new directions. Doug Moody, a graduate student in theater education (now teaching at Dartmouth College), asked me if, as part of his dissertation research, he could work with my students to stage scenes from a play I would be teaching. That semester in my *comedia* survey class I had chosen to highlight *El perro del hortelano*, partly because of the then-newly-available movie version, and partly because it is one of my favorite plays, both for its comedy (including parody of romance), and its dissection of overlapping class and gender roles. The staging process as envisioned by Doug Moody included not only having student actors

who had to memorize lines and act them out, but also developing the capabilities of students to direct their peers in the performance of the plays—while Doug provided his theatrical expertise to the students, for example by teaching them how to slap someone on stage, or how to fall, he did not actually direct them in their performances. As a step in the identification of potential student directors, we went back to the previous year's commentary project, but this time, instead of doing a general literary annotation, students were instructed to mark up the text as a director would, with ideas about staging and blocking, and explanations of the emotions that the characters feel and the motivations behind the lines that they speak and the actions that they undertake. These annotated scripts were collected and put on the web, as they had been for the *Don Quixote* commentary project; drawing on the previous year's experience, we insisted on certain small details, such as uniformity of format and platform, which facilitated the transfer. These commentaries also formed the basis of the directorial decisions that were later made as small teams of students, typically consisting of a director and several actors, took on various scenes in the play. The annotations were initially turned in on paper, but at the end of the semester we created a website for the course that included both the text and annotations, more or less as in the *Don Quixote* project, and also video clips of both rehearsals and performances, as well as interviews with the student actors and directors about their experiences. In the words of an UCB Educational Technology Services' "best practices" report:

> Spanish & Portuguese professor Ignacio Navarrete worked with several groups within ETS to create an interactive introduction to a 17th Century Spanish drama, *El Perro del Hortelano*, using digitized video and specialized textual annotation of the original text. The digitized videos capture rehearsal and final performance of scenes from the play as staged and enacted by students in the course. Interlaced with the online version of the play's text, the annotations consist of interpretative and analytical commentaries written by the students in his Spanish 109 course.

As can be seen in Figure 1, the text and commentary portion of the website has the same functionalities as the earlier *Don Quixote* project, with a slightly simpler, cleaner look that is better adapted to the short verse lines of Lope's play, but might not work as well for prose: the text appears in a tall vertical frame on the left side of the screen, the commentary itself is in a large horizontal frame on the lower right, and a panel with drop-down menus at the top allows the user to select a particular commentary, or a particular section of the text. Once again

quill-shaped icons allow the reader to move between text and commentaries: quills on the text frame will move one to a comment about that particular portion of the text, while a quill in the commentary frame will bring up the corresponding text. In addition to the commentary project, a performance section of the website (Figure 2) contains clips of the performances, as well as of rehearsals and of interviews with the students, and Douglas Moody's presentation of his research. To this day I think it's a pretty impressive product, and an effective showcase for Doug's project and for the ETS humanities support group, even by today's much more advanced technological standards. To me as an instructor this was a literally unique opportunity to draw on a variety of professionals' expertise, not just Doug Moody, but also various ETS design team, the Theater department which lent the costumes and props, the TV camera operators, etc. However, the student's participation was "limited" to preparing their commentaries on a standard word processor, and of course, to acting and directing the performances. Only three students in the class chose to do a term paper instead of the performances; the latter group had to write a short essay describing what they had learned, just so I'd have something besides the original annotated scripts and the final exam on which to base a grade.

But to put it another way, although the students' experience resulted in a sophisticated web presentation, their direct participation in the creation of the web part of the project was quite limited. With the commentary project model not being picked up by any other faculty, ETS dropped its support, and so while I continued to assign annotations as writing projects, these became exclusively paper-based exercises. (Eventually, Microsoft Word incorporated a commentary function, so it might now be possible to add comments to a base text with relatively simple cutting-and-pasting.) However, I remained intrigued by the possibility of using the imaginary space of hypertext to model the experience of Golden Age readers. Fast forward now to fall 2003, when I was teaching my undergraduate course on Spanish love poetry (basically Golden Age poetry from Santillana to Quevedo, plus Meléndez Valdés, Bécquer, and Pedro Salinas). One of my major goals in that course is to communicate to students the importance of intertextuality, how the fact that while initially much of this poetry seems to them to be the same, that very similarity is in fact the basis for its originality, and how this intertextuality continued to work for poets in the 18th, 19th, and 20th centuries. Early in the term, I suggested to the class that hypertext could perhaps be used to model this idea, and that if any of the students were particularly interested in computers, they might be interested on working on such a project instead of writing

a traditional term paper or doing a translation project, the other option I regularly offer. This, I think, was my breakthrough: instead of trying with the professional ETS staff to develop a hypertext tool and then passing it down to the students, to let the more computer-savvy among them develop the tools themselves, from whatever resources and techniques they already knew.

The following hypertextual project was developed by my students Pamela Han and Myrna Corral in fall 2003. They each used Microsoft PowerPoint to create a slide show containing texts of the poems and their comments on them, and then a linking feature of that program to make the interactive connections between the slides, finally saving the completed result in an HTML format that can be viewed using a conventional web browser such as Microsoft Explorer, Netscape, etc. In addition, Pam prepared a small number of slides that show on the conceptual level how she developed her project. She began with a color drawing that illustrates some of the relationships between poems that we studied, as she imagined them (Figure 3). From this initial drawing, she developed a map of some of the relationships she wanted to develop further (Figure 4), and then a final map of the relationships between poems that she actually put into her conceptual space (Figure 5). Note that the final product is completely modular, and could easily be expanded had Pam had more time, or had she been collaborating with more students. Indeed, her final slide is a suggestion of how her space could be merged with the similar one developed by Myrla Corral.

As designed by Pam, the system can be entered through any poem. Let's start with Diego Hurtado de Mendoza's "Tibio en amores no sea yo jamás." From the word "nave," Pam draws attention to the common set of images in love poetry having to do with navigation, usually resulting in a shipwreck in a storm. Knowing the body of Petrarchist lyric as we do, we might consider any number of parallels, perhaps Herrera's "Rompio la prora en dura roca abierta," or, working in the other direction, Petrarch's "Passa la nave colma d'oblio / per aspro mare a mezza notte il verno / enfra Scilla et Caribdi" as a source. Pam however chose to highlight a much more subtle parallel, in Góngora's *Polifemo*: "Menos ofende el rayo prevenido, / Al marinero, menos la tormenta / Prevista le turbó, o pronosticada." The point of Góngora's implied comparison here is that Galatea is less startled by Acis's leaping to kiss her feet, than a sailor by even an expected storm; by highlighting how this image connects to the Petrarchist tempest image, Pam brings out the overtones of being swept away by love which Galatea, even as she is startled, is already beginning to feel.

Pam does not carry the tempest motif any further. Another phrase within the same image in Mendoza's poem, however, leads her to reflect

on how darkness communicates the opportunity to lose oneself in love. The comment then leads her, as one might expect, to St. John of the Cross's "Noche oscura," specifically "¡Oh noche que me guiaste!, / ¡oh noche amable más que el alborada!", and this in turn to a description of the beloved leaving the house in search of her lover, in Fray Luis de León's translation of the Song of Solomon. If in the Petrarchist tradition night can be connected to the tempest, an alternate lyric tradition provides a more positive evaluation of passion. Going out at night brings her three-and-a-half centuries forward to Pedro Salinas, noting the ironic loneliness of "que paseo de noche / con tu ausencia a mi lado"; the invocation of a kiss in this poem in turn leads her back to Meléndez Valdés, but it could also of course have taken her to Bécquer, to Góngora, or to Catullus.

Returning to the "Cantar de los Cantares" takes her and us to new image clusters. The comparison of the beloved to incense, myrrh, and perfume leads Pam to a connection with Bécquer's disturbing lines, "Como la brisa que la sangre / orea sobre el oscuro campo de batalla, cargada de perfumes y armonías / en el silencio de la noche vaga;" the battlefield in turn takes her to Garcilaso's "y dulce campo de batalla el lecho," a line that could be further glossed with additional sources and analogues. But the point here is not to draw attention to the limits of the entries in this conceptual space—we can see in the preliminary documents how many more connections Pam was initially prepared to make, before paring them down to those that would fit into the relatively closed system she was prepared to model. Rather, what I am trying to highlight here is the utility of PowerPoint, a program with which many of our students are far more familiar than we are (or at least, than I am), for this purpose of creating a virtual space within which the intricate webs of intertextuality can be modeled.

Drawing on my students' experience, I conclude that creating this virtual space is not a difficult thing to do. The first, conceptual steps are illustrated by Pam's maps; students must determine for themselves what relationships exist between poems, and how to articulate those relationships through intermediate comments: poem A is related to poem B through navigation imagery, to poem C through dark night imagery, to poem D through storm imagery (which also connects D to B although not to C), etc. The longer students work at this conceptual map, the more connections they will have, and indeed, they may then need to reduce the number of connections to a manageable set that they can actually model. (If the assignment is a group project then the expectation for the number of connections can be set much higher.) Having determined a number of poems to link, the students can then start to prepare PowerPoint slides with the poem texts on them; more

poems can be added later, and beginners may find it easier to type the text of the poems on a word processor and copy onto a blank slide. On a slide containing the poem's text, students can highlight the text they want to designate as a base for the connection; then, by clicking on "Insert" and then "Hyperlink" (or alternately typing "Control-K"), they bring up a screen menu that includes a list of all the other slides they had previously created, and from which they can select the slide with the appropriate comment or text. That slide in turn can be used to create links to other slides, with parallel texts or additional comments, and so on, building up the hypertextual representation of intertextuality. Finally, an "index slide," similar to that developed by my student Myrna Corral (Figure 6), would allow users to enter the intertextual system from any poem.

Once again, I believe my "breakthrough" came when I stopped trying to design a hypertext project for my students, and allowed those of them who were technologically-inclined to design one for themselves; the result was something relatively simple that they were able to teach to me, and that now I can show other people how to use. No doubt, however, by the time I get to teach this course again, technology will have evolved, and a new group of students will have new ideas about what and how it can be accomplished, and I myself will have new ideas about what I want them to learn. Teaching is never a fixed art, and that is what keeps it interesting.

*see at https://webfiles.berkeley.edu/ignacionavarrete/Teaching_GA_Poetry.

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Figures

Figure 1

ACTO PRIMERO

EL PERRO DEL HORTELANO
por Lope de Vega

Mateo McFarland

español 109

29 de septiembre de 1998

El perro del hortelano: auto 1 "Versión final"

➤➤1. Huya, * Tristán, por aquí. (1)

Es interesante cómo responde la obra. En vez de un diαsrago, Lope de Vega decide de usar una acción para empezar. Es atractivo porque evoca un sentimiento del desconocido, debido a que no sabemos por qué están corriendo. ¿Qué razón tienen estos dos personajes para huir? ¿Qué tipo de escena es ésta? No sabemos, y por esto queremos continuar leyendo para comprender.

➤➤2. ¡Ah, gentilhombre*, esperad! / ¡Teneos, está ¡Qué digo? / ¡Esto es ha de una cosa...? (3-3)

La reacción que tiene Diana a estos hombres no es normal. No está asustada, sino furiando por la entrada de estos desconocidos inesperados. Por primera vez vemos la dispoblación de Diana de estar en posición de ser violentada. No existe la razón que probablemente a caza razgo de quedarse. Ella quiere saber cuál "gentilhombre" ha entrado. Además, ella dice a su sirviente que el hombre lleva tapa de oro y un sombrero de buena cualidad, aunque vemos que ésto es algo de su imaginación.

➤➤3. Aunque su voz escuchaba, / a tal hora no creía / que era vuestra señoría / quien tan apriß llamaba.* (15-28)

Otero responde a las llamadas de Diana, diciendo que no creía que era ella. Esto significa que es una mujer de la nobleza, y esperamos a Otero una imagen de Diana. Es ocila, noble, y tiene sueños oníricos que agradecir. Otero es su mayordomo, un hombre viejo que no quiere preocuparse de lo acontecimiento entre Diana y los predendantes. El obviamente piensa que en esta situación, ella se preocupa de nada tonta.

➤➤4. Aunque su voz escuchaba, / o tal hora no creía / que era vuestra señorío / quien tan apriß llamaba. * (41-44)

Lope de Vega indique este pasaje para subrayar la importancia de cómo los demás ven a Diana. Nos da también prueba de que es preocupa de todo, porque Otero no responde con regular, como a su presencia no afecta el mundo de él. Además,

Figure 2

EL PERRO DEL HORTELANO por Lope de Vega

Live Performance & Research Project

Produced by Doug Moody

INTRODUCTION

Performances

Participants

Theatre projects and performance-based pedagogy are very well suited to the communicative approach of second language teaching. Students who are involved with a collaborative theatre project begin with close readings of the text, followed by profound meaning-construction that occurs during the rehearsal process, until the creative project is ultimately shared with an audience. For these students, second language theatre is truly learning language in context, and the complete range of communication strategies are enacted by staging scenes from a play. In this way, gesture, intonation, pacing, genre, setting, and the many subtleties of utterances are closely considered and then publicly performed by staging a work of theatre.

This "digital theatre" project presents an archive of Quicktime movie clips of student performances, audio commentaries from the participants, and analyses of research and production issues related to rehearsing and staging scenes from this 17th-century Spanish play. The undergraduate students of SP109 had been studying the literature of this era with Professor Ignacio Navarrete when I proposed that we enact some scenes from El Perro del Hortelano, by Lope de Vega. The text of these scenes and the students' textual commentaries are also contained in this website.

Live theatre performance is ephemeral by its very nature. It is the

Figure 2. http://socrates.berkeley.edu/~spanport/staging/staging_toc.html

Figure 3. "Brainstorm" by Pamela Han

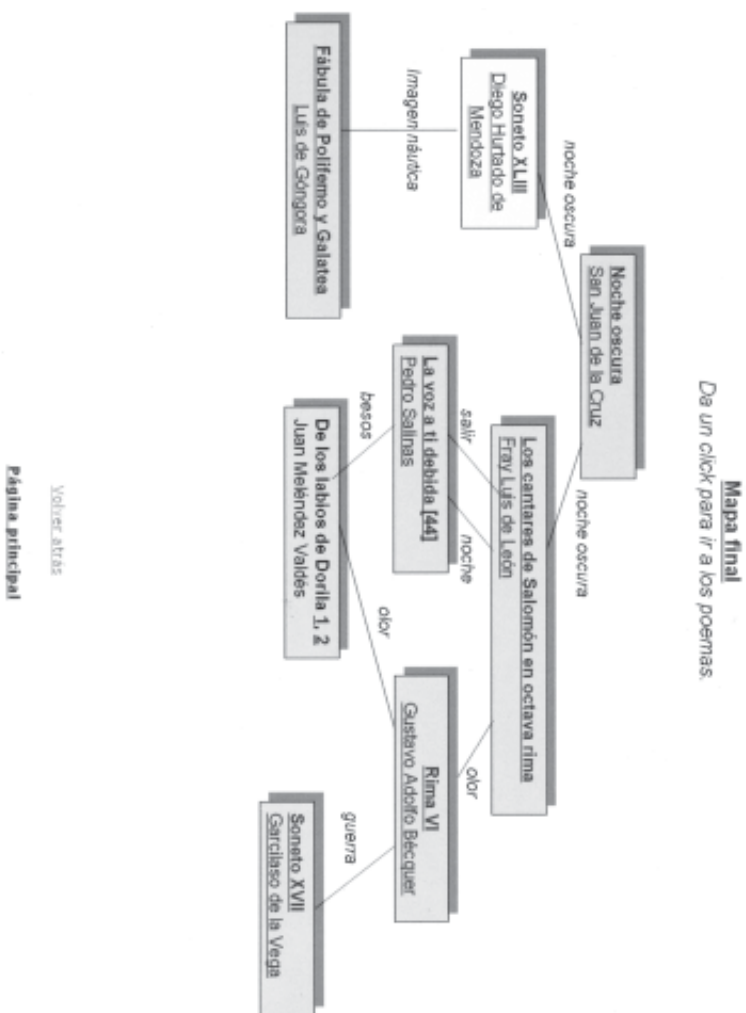Figure 4. "Mapa inicial" by Pamela Han

Figure 5. "Mapa final" by Pamela Han

Figure 6. "Lista de poemas" by Myrna Corral