




ROSAURA



"... Rosaura entered the throne room. Where Segismundo layed asleep. The room was frozen. That noble space that had hosted great monarchs was now an open grave , a desecrated grave and in its center a body struggled back to life."

<http://teatroinverso.wix.com/proyectorosaura>



'Rosaura' is a contemporary adaptation of the play 'Life is a Dream' by Calderón de la Barca. The piece aims to promote and encourage Spanish culture through a new and vibrant interpretation of the Spanish Golden Age Classic.

The rich legacy of Spanish classical authors offers enormous potential for exploration. Drawing upon Calderon's play, we approach the play from the point of view of Rosaura, one of the most important female characters of this period.

## **Dramaturgy**

The piece finds a balance between Calderon's words and our own writing. We use 'Storytelling' as a powerful medium that enables us to capture the essence of this classical text.

Two actresses assume the roles of director, dramaturge and performer. On the stage Paula Rodriguez and Sandra Arpa act simultaneously and intermittently: both actresses operate as narrator and protagonist of the story. The austerity of elements is accompanied by an extremely creative proposal supported by a powerful soundscape and efficient technological elements.

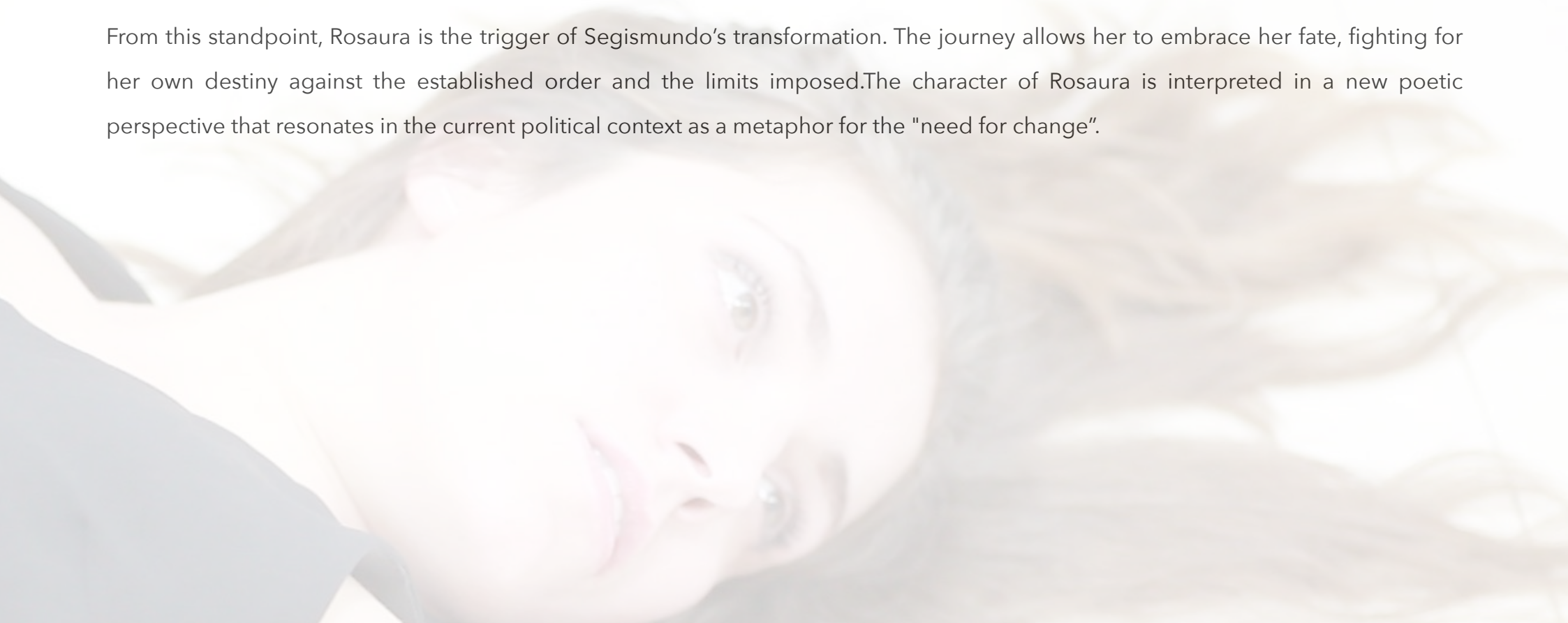
### **Live is a dream synopsis:**

The horoscope of the infant Prince, Segismund, convinces the King, Basilio, that Segismund is destined to bring dishonor on Poland and downfall to his father, Basilio. Confined in a tower, deep in the rocky fastnesses of the frontier, Segismund grows to manhood chained like an animal to a ring in the floor, guarded under direction of Basilio's confidential general, Clotaldo. As the play opens two strangers whose storm-frighted horses have bolted, stumble on Segismund's prison. One of them confesses in a voice all too gentle for her masculine attire that she has come from Muscovy on a matter of vengeance and Segismund, for the moment unguarded, confesses that he too, thinks often on revenge. Clotaldo's appearance is about to result in death for the newcomers when the general recognizes the stranger's sword as one he had left years before in Muscovy as pledge for favor owed. The stranger identifies herself as Rosaura, daughter of Clotaldo's quondam benefactor, and is proffered safe conduct to Warsaw.

Segismund is taken to court while in a drugged sleep, to wake to all the appearances of royal splendor. His tragic story is related to him. He meets Rosaura again, who has also arrived to the palace, this time in the dress of a maid. They start a journey of discovery and fight together untangling their own fate.

In this adaptation Rosaura's character is treated as the protagonist of the play, portrayed as a contemporary heroine. This vision has come about due to specific research carried out to understand the complexities that Calderon establishes about her, often ignored by other adaptations that focus on the male protagonist.

From this standpoint, Rosaura is the trigger of Segismundo's transformation. The journey allows her to embrace her fate, fighting for her own destiny against the established order and the limits imposed. The character of Rosaura is interpreted in a new poetic perspective that resonates in the current political context as a metaphor for the "need for change".





## Objectives

1. Promoting Spanish culture through the adaptation of 'Life is a dream' a Classical Master piece of the Spanish Golden Age.
2. Offering a new interpretation of the play and the character of Rosaura.
4. To make Spanish Theatre accessible, reaching out to places that, for cultural, geographical or other reasons do not know Spanish Classics.
5. To find effective tools to adapt classical texts with the aim of creating a contemporary and accessible language.
6. To create a piece suitable for all audiences as well as adaptable to different venues.
7. To develop a style that defines us as Spanish female artists, and to share it through our creativity and personal commitment. We wish to emphasise the need for a stronger female presence in the Theatre world.
8. To establish networks that connect with different countries and cultures through Spanish language and theatre.
9. To collaborate with national and international institutions interested in producing or programming our show.
12. From a pedagogical perspective, we want to encourage students of Spanish language to take advantage of the multiple creative interactions and connections that occur in theatre.

## Form

We use acting techniques based on 'Speech' and 'Physical Theatre' as key elements:

'Storytelling' is the interactive art of using words and actions to reveal the elements and images of a story while encouraging the public imagination. It involves a two-way interaction between a storyteller and the public. Different cultures and situations create different expectations for the exact roles of storyteller and listener. Therefore we are highly interested in the interactive nature of 'Storytelling' for its immediacy and impact. It can directly and tightly connect the teller and the audience.

In the use of 'Physical Theatre' we are focusing on those techniques (such as Viewpoints or Anthropological Theatre) that explore and highlight physical aspects of performance using the body of the actor as a form, canvas or site to inscribe or express the creative and conceptual images associated with the story in question. The combination of these two elements creates a strongly visual piece that recreates places and atmospheres emerging from the words and supporting the delivery of the story.

## Target

We are interested in Spanish audiences including those who live abroad and also in international audiences who are attracted to Spanish language and theatre. Therefore there will be a Spanish and an English version of 'Rosaura', so that the play can be represented both in Spanish or English according to the public.

A black and white photograph of two women sitting on the grass. The woman on the left is looking down at a book held by the woman on the right. The woman on the right is smiling and looking at the book. They are both wearing dark jackets and jeans. The background is a blurred outdoor setting with trees and a fence.

## Team

Paula Rodríguez and Sandra Arpa began their career together in 2011. They formed a collaboration in order to explore new scenic languages for the adaptation of Spanish Classics, taking special interest in the Spanish Golden Age. Both actresses have participated in courses with masters from The SITI Company, Theatre du Soleil, Royal Central School of Speech & Drama. They have also worked together in several Theatre productions including 'En esta vida todo es verdad y todo es mentira' directed by Ernesto Caballero at the National Classical Theatre Company of Spain 'CNTC' or 'Naces Consumes Mueres' a devised piece adapting Calderon's 'El gran mercado del mundo', premiered at the 'Teatro Calderón' in Valladolid, Spain, amongst others.

Personal space: [www.paularodriguezact.com](http://www.paularodriguezact.com) <http://sandraarpa.wix.com/website>