

UNIVERSITY OF CALIFORNIA

Los Angeles

An e-Learning Lesson on the First Commercial Spanish Theaters.

A Non-Traditional Dissertation

A dissertation submitted in partial satisfaction of the
requirements for the degree Doctor of Philosophy
in Hispanic Languages and Literatures

by

Jesus Jose Silveyra Jr.

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ABSTRACT OF THE DISSERTATION

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Doctor of Philosophy in Hispanic Languages and Literatures

University of California, Los Angeles, 2022

Professor Barbara Fuchs, Chair

The sweeping changes brought forth by the pandemic led me to reshape my dissertation in order to develop non-academic skills that will allow me to better meet the shifting challenges of our times. Mine is a non-traditional project focused on the application of technologies and the cognitive theory of multimedia learning (the process by which people build mental representations from words and pictures) to the field of remote instruction.

My work is a bilingual lesson on *corrales de comedias*, open-air theaters dominating the cultural landscape of the Spanish empire during the 16th and 17th centuries. It is comprised of an animated introduction and three chapters, as well as several knowledge check and scenario-based learning activities that touch upon the historical evolution of these theaters, the actors and institutions involved in its growth, the customs and complications of an incipient entertainment industry, and its impact on the development of the dramatic production of the Spanish Golden Age.

I will broadly describe the project and its theoretical foundations in the introduction. Then, I will explain the research process behind writing the lesson and some of the problems I encountered. Finally, I will reflect on the rationale behind the visual style of my lesson in terms of affective quality, instructional design, and historical accuracy. The appendices contain the lesson script, the results of the qualitative and quantitative evaluations completed by learners in the pilot study, as well as a discussion of the issues raised by learners and how they were resolved. Links to the most current version of the lesson, both in English and in Spanish, can be found in my personal digital portfolio: www.chechesilveyra.com.

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2022

Para Lina, siempre

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Introduction

The sweeping changes brought forth by the pandemic led me to reshape my dissertation in order to develop non-academic skills that will allow me to better meet the shifting challenges of our times. Mine is a non-traditional project focused on the application of technologies and the cognitive theory of multimedia learning¹ to the field of remote instruction.

My work is a bilingual lesson on *corrales de comedias*, open-air theaters dominating the cultural landscape of the Spanish empire during the 16th and 17th centuries. It is comprised of an animated introduction and three chapters, as well as several knowledge check and scenario-based learning activities that touch upon the historical evolution of these theaters, the actors and institutions involved in its growth, the customs and complications of an incipient entertainment industry, and its impact on the development of the dramatic production of the Spanish Golden Age.

I will broadly describe the project and its theoretical foundations in the introduction. Then, I will explain the research process behind writing the lesson and some of the problems I encountered. Finally, I will reflect on the rationale behind the visual style of my lesson in terms of valence,² instructional design, and historical accuracy. The appendices contain the lesson script, the results of the qualitative and quantitative evaluations completed by learners in the pilot study, as well as a discussion of the issues raised by learners and how they were resolved. Links to the most current version of the lesson, both in English and in Spanish, can be found in my personal digital portfolio: www.chechesilveyra.com.

¹ Multimedia “refers to the presentation of words and pictures, whereas multimedia learning refers to the learner’s construction of knowledge from words and pictures. The process by which people build mental representations from words and pictures is the focus of Mayer’s cognitive theory of multimedia learning” (Mayer and Fiorella 3).

² Emotional valence is “the value associated with a stimulus as expressed on a continuum from pleasant to unpleasant or from attractive to aversive” ([APA Dictionary of Psychology](#)).

The Topic

Educators working with Spanish Golden Age theater tend to focus on the texts, rather than on other aspects related to the theater industry. It makes sense. It is believed that over 10,000 plays were composed in the period, a good number of which are masterpieces that remain thematically current and financially viable after 400 years. Texts from the old canon—mostly comprised of Castilian men—are widely available free of charge online, although these tend to be first editions, digitized or transcribed, that are difficult to read. Valuable critical editions also abound, but these are, in my view, expensive and geared toward Spanish speakers. However, some academics are shaping up a new canon and taking things a step further. A good example is Diversifying the Classics, an initiative led by Professor Fuchs, director of my committee. The Comedia in Translation group, which is part of this initiative, translates one *comedia* each year, introducing to English-speakers topics and writers previously unavailable. The group makes their translations freely available on their website, including critical introductions and notes. These are great resources for teachers and theater practitioners unfamiliar with the Hispanic tradition—my *corrales* lesson can be a useful addition for better understanding the context of production and the performance space.

Much of the impressive dramatic output of early modern Spain was made possible by the *corrales* industry, but bringing the *corrales* into the classroom is easier said than done. For instance, the series Fuentes para la Historia del Teatro en España (Sources for the History of Theater in Spain), by Támesis Books, is comprised, so far, of 30 lengthy monographs covering a wide geography and range of topics related to *corrales*, like contracts and accounting books, palatial representations and puppetry, theater life and the relationship between *corrales* and *hospitales*, and histories of individual theaters or even of particular spaces inside particular

theaters. The dimensions of the archive, then, can be overwhelming, and *corrales* are not even the subject matter of a course. Fortunately, there are concise studies like Jonathan Thacker's summary of the *corrales'* history and architecture, Alejandro García-Reidy's work on the world of celebrities, and Rachel Ball's study on the food and drink industry. These sources helped me to center the subject matter of the lesson while widening the scope to include some of the social, economic, and political aspects of theater-making in a module that can be completed in less than an hour.

In a nutshell, the *corrales* lesson is a scaffolding instrument that allows instructors to better allocate their valuable classroom time by assigning it as homework. The lesson will show students the complications of performance, which are not visible in the text, allowing them to envision a richer, more accurate context, and, thus, leading to a fuller reading of the plays. For instance, a scene described in a text as taking place during a quiet night, in fact took place in broad daylight, in an open courtyard full of noisy, rowdy spectators ready to pelt unpersuasive actors with soft fruit. The lesson can also shed light into how the wildly successful Spanish theater industry was made possible by an array of social actors that, too, are invisible in the text, illustrating the point that, much like writing a book, producing a play takes a village. This communal perspective facilitates segueing into issues of gender and representation, imperialism and coloniality, incipient capitalism and knowledge transmission, and more.

Theory and Practice

The project involved two main processes: curating the content and producing the lesson. Curation required gathering, selecting, and organizing information from a range of academic authorities and literary sources. In academic terms, the curation process is the more traditional aspect of the

project, with two important differences. First, the intended users are not scholars, but high school and college students. Second, the result is a script for both the English and Spanish audio narrations for the animations that structure the lesson (Appendix 1).

Producing the lesson required customizing and creating interactions, designing and implementing the different components using an array of computing applications. More than a hierarchy of steps, this was an iterative process based on the conventions of the field of Instructional Design—which deals with the best practices of teaching and training in different contexts—and the findings of the cognitive theory of multimedia learning researchers—a multidisciplinary field dealing with cognition, instruction, technology, and design.

For the design and implementation of the lesson's components, I closely followed the series of principles for effective multimedia learning devised by Richard E. Mayer, Professor of Psychology at UC Santa Barbara and member of my committee, and his partner Ruth C. Clark, an independent researcher. Demand for technology-delivered instruction has grown steadily since the beginning of the century, motivated both by advances in technology and by the potential to save on the time and money associated with traditional in-person instruction. But “technology can easily deliver more sensory data than the human nervous system can process” (Clark and Mayer 24), thus failing to achieve the desired outcomes and savings. Mayer, the creator of the cognitive theory of multimedia learning, has formulated a series of principles for effective training that are based on research evidence on the science of learning. As I describe the project throughout this document, I will broadly discuss some of these principles, particularly how they inform the design and development stages of my project.

1. Multimedia Learning Theory. The lesson is comprised of narration and animation, meaning that the information received by learners is split into two separate cognitive channels—visual and auditory—which is in line with the Modality principle: that humans learn best when simultaneously exposed to audio and image (Castro-Alonso and Sweller 262). By presenting words in audio rather than as on-screen text, the visual channel is free to process the animation alone. The Redundancy principle suggests that the use of images and on-screen text that is redundant with the audio can overload cognition (Kalyuga and Sweller 215). Nevertheless, there are special situations where redundancies can be useful. One situation is when the verbal material contains unfamiliar words. Since the lesson deals with early modern Spanish culture, I have spelled out untranslatable nouns and proper names, which briefly appear next to the corresponding illustration.³ Another situation is when the learner has a disability or is learning in a second language (Kalyuga and Sweller 218). My lesson is available in English and Spanish, with closed captioning that can be turned on and off.

The lesson is divided into 5 sections: an initial summary, an introduction, and 3 chapters. Following the Segmenting principle, which posits that breaking the content into smaller segments slows the pace of the presentation to a level that promotes a more effective use of our limited working memory, the content has been divided into small snippets of video, generally under a minute long. The longest segment is the initial summary, at 1.5 minutes, which is mostly comprised of fragments from all the other sections. The Pretraining principle postulates that unfamiliar concepts can be processed in advance to avoid overwhelming the learner's cognitive system during a complex lesson (Mayer and Fiorella 244). The intention behind having an introductory summary

³ While this strategy is certainly useful for English speakers, Spanish speakers will also benefit from reading the peculiar naming conventions used in the 15th-17th centuries.

is twofold: to situate the learner in the time and place of the subject matter and to present the foreign concept of *corrales de comedias*, the colorful name used to describe Spain's first commercial theaters.

The Personalization principle suggests that a polite, conversational tone facilitates learning, particularly in an asynchronous environment devoid of human facilitators. Classroom educators know that body language is a fundamental component of teaching. In e-Learning events, polite, friendly language can mitigate, but not make up for a lack of non-verbal communication. Although the research is ongoing, the Embodiment principle posits that virtual agents can improve asynchronous learning given a few conditions. For example, realistic agents are discouraged due to the uncanny valley, a term describing the relationship between virtual agents and the emotional responses, typically negative, that they evoke in human users. Instead, a better learning experience is fostered by agents with human-like gestures *and* voices with polite, accessible, and friendly language, as recommended by the Personalization principle. It is not necessary for the agent to be on screen at all times once an association between agent and audio has been established (Clark and Mayer 193-4).⁴ Following these guidelines, I have created an animated, although not interactive, narrator character for the project. To link it with the voiceover, the character appears in the initial summary with minimal sporadic interventions throughout the lesson.

2. *Multimedia Learning Practicum*. The stages of design and implementation have been the most problematic, as they are largely technical and, thus, beyond my expertise. For the animations, I

⁴ Nevertheless, research on the beneficial effects of learning from pedagogical agents has yielded conflicting results. At best, it can be said that, "under some conditions, some versions of voice-only agents provide a small increase in specific learning of some items being taught from 10 to 15 percent" (Feldon et al. 27). On the other hand, young learners prefer narration agents over on-screen textual agents, reporting higher engagement and attention scores given said condition (Castro-Alonso and Sweller 263).

had to learn the basics of Adobe Illustrator and After Effects, the former for the visual content and the latter for video production. For the assembly and implementation of the lesson I had to learn Adobe Captivate, which operates like a Powerpoint for the digital world. Since these applications use mathematical expressions and Boolean logic, the learning curve has been steep and the training costly. Fortunately, there is the Coherence principle, which discourages the use of extraneous information (Fiorella and Mayer 187). The principle underscores the need for strategic content curation, but it also recommends that the visual aspect be kept sober, as opposed to the “glitz and games” of what Mayer and Clark call “Las Vegas style courses” (421). Through a combination of scientifically informed decisions and a lack of artistic talent, I have created visuals that illustrate the curated content simply and to the point.

Likewise, the interface is plain and unobtrusive. Straightforward icons are used to identify each button: a speaker for sound, “CC” for closed captions, two bars for pause, and different arrows for the play, back, continue, and replay buttons. Because the content has been segmented, the continue button is necessary to allow learners to progress at their own rate, but the button is only available at the end of each video. Pacing, then, is under learner control. Sequencing, however, is under program control, offering few navigational options to learners because the evidence does not support high levels of learner control (Schrader et al. 125). Since the lesson is designed for young college students who are unfamiliar with the culture and historical processes of early modern Spain, a linear structure helps to reduce the cognitive load. Learners may react more favorably when they have control over content sequencing, but problems with self-assessment tend to lead learners into making poor choices, like overestimating their knowledge and prematurely terminating study (Clark and Mayer 323).

Every chapter ends with two different kinds of interactions. The first one is a simple knowledge check activity that rounds up the content from the chapter. The second is a scenario-based activity designed to apply the material to real-life situations that expose learners to the broader cultural aspects related to the Spanish theater industry. Both interactions are multiple-choice questions, and each response provides the learner with feedback. For the knowledge checks, the feedback is prescriptive and analytical: a brief correct or incorrect message precedes a more extensive answer, which also serves as a summary of the key concepts of the chapter. I constructed the scenario-based interactions following Clark's *Scenario Based e-Learning*, adapting her guidelines to brief learning activities instead of larger instructional events. The scenarios themselves are informed research on the topic, particularly by the work of Casiano Pellicer (1775-1806), a Spanish historian who collected copious data on the evolution, obstacles, and customs surrounding the theater industry since its beginning until his own times. From anecdotes like those in Pellicer's research, I created the trigger events, real-life failed situations that learners must resolve (Clark 39). After the trigger event or prompt, the learner is presented with multiple choices, each one providing formative or explanatory feedback, which is extra information meant to aid the learner's knowledge construction, to reduce cognitive processing demands, and repair faulty knowledge in the moment (Johnson and Marraffino 404). Following the Contiguity principle—which posits that related information presented in close proximity decreases cognitive load—the prompt, choices, and feedback appear on the same screen.

Script Sources and Curation

Spanish Golden Age theater has been my research interest since I started graduate school in 2009, and *corrales de comedias* have been in my field of view for just as long. Among the sources I consulted for the lesson are names that I have been familiar with for a long time, while some others are entirely new. All of these sources are reliable, but not all of them found a place in my project. My lesson is designed for young students who are new to the field of Hispanic cultures, so selecting information that offered a general panorama, instead of a granular image, was imperative. Also important was finding topics to foment broader discussions, as my lesson is not an end in and of itself, but rather an aid for those interested in Hispanic cultures.

In the following pages I will discuss the sources I consulted when writing the lesson script and the scenario-based activities. The script is the backbone of my lesson—it is the content that became the audio narration that accompanies the videos, and the document upon which all the illustrations and animations are based (Appendix 1). In other words, everything that is to be learned from my lesson is contained in the script. The scenario-based activities took shape based on anecdotal information contained in several sources I present below, like problems between *corrales* and their neighbors, investments gone wrong, royal interventionism, and the proverbial dangers of the road. I then explain the process of curation—the selection of material relevant to the learning objectives and target learners—and the problem of attribution.

The Sources

Jonathan Thacker's *A Companion to Golden Age Theater* was the first source that I consulted and the main support for chapters 2 and 3. I gravitated towards Thacker because his chapter on *corrales*

is rather dense and informed by a range of reliable sources, which was useful to situate myself in the field. Its focus on the permanent *corrales* of the 17th century made it the primary source for the chapters dealing with the initial theater enterprise led by religious brotherhoods and its evolution during the period of Lope de Vega, led mostly by secular authorities and private actors. Thacker describes the architecture and social function of *corrales*, as well as the business model introduced by the brotherhoods. I used this information to structure the Visionary Brotherhoods chapter, expanding upon it with the work of Casiano Pellicer, a 19th century historian whom I discovered through Thacker and whose work I will discuss next. Thacker also discusses how the architecture of the 17th century *corral* served to organize the audience along gender and class lines, and how the proposed divisions often failed. Particularly useful was his description of the behaviors of theater-goers as they entered the *corral*: the fees they needed to cover; the different entrances that men and women had to use; and how the audience sometimes started lining up at dawn.

Through Thacker, I discovered Casiano Pellicer's *Tratado histórico sobre el origen y progresos de la comedia y del histrionismo en España* (Historical treatise on the origin and progress of *comedia* and acting in Spain). I found very little biographical information on this 19th century intellectual, yet his work is mentioned in multiple studies of Spanish commercial theater. The import of his work seems to derive from his access, perhaps due to his role as librarian with the Royal Library, to a now lost registry of expenses from the Corral del Príncipe in 1582, which he occasionally quotes at length (Allen and Ruano de la Haza 21). Pellicer's document is a treasure trove of details and a phenomenal read: it explains in detail the onset of the theater industry created by religious brotherhoods in charge of assisting the vulnerable; how different brotherhoods initially vied for the license to manage *corrales* in Madrid, and how, instead of competing for the same goal, they created a partnership that expanded their theater business model, thus making their

charitable institutions more robust; how much money they made, how they made it, and how secular authorities eventually managed to appropriate the industry.

It was also through Thacker that I found John J. Allen and José María Ruano de la Haza's *Los teatros comerciales del siglo XVII y la escenificación de la comedia* (17th century commercial theaters and the staging of *comedias*). This study is mostly centered on Madrid's most famous theaters: the Corral de la Cruz and the Corral del Príncipe. The authors discuss the architecture at length, including surviving sketches of the seating areas—used by theater administrators much as movie theaters and ticketing agencies use seating maps today—and dispel misunderstandings about their provenance and accuracy. The most important and problematic image is an etching by Juan Comba y García, allegedly of, the Corral del Príncipe, which I discuss in the Visual Style chapter. When it came to designing the spaces for my lesson, this book was a most useful source, since it allowed me to locate visual sources and to better understand their limitations. In the end, however, the direct presence of Allen and Ruano de la Haza's book in the script is minimal. Originally, my intention was to create two learning events, with the second an interactive exploration of the different structures of these theaters. Since I was clearly attempting to bite off much more than I could chew, this part of the project was placed on the back burner, along with this source.

Alejandro García-Reidy's "Celebrities and the Stage: Theatrical Stardom in Early Modern Spain" is a key text for understanding certain ramifications of the theater industry and aspects of Spanish theatergoing society. When studying theater through its scripts, it is easy to forget that this industry was much larger than the playwrights we read. Making theater and running a theater industry are different things—though both are communal efforts—and García-Reidy's text makes visible the vital role of actors to the industry. Women actors, particularly those who reached

celebrity status, could spark audience interest, driving up the numbers at the box office much like Hollywood stars do for films today. The fact that, as García-Reidy notes, women played key roles in all aspects of theater, and actresses were better paid than their male counterparts, complicates notions of gender roles in the early modern world and offers a great learning opportunity. It is also a great space for a comparative study of theater practices in England, which, though ruled by a woman in the period, prohibited actresses on the commercial stage. Garcia-Reidy's article, then, will powerfully motivate discussions in the classroom.

Two sources were central when writing the Introduction and Chapter 1. Lope de Rueda is a major figure in Spanish theater, but he can be overshadowed by towering poets like Tirso de Molina, Calderón de la Barca, and, of course, Lope de Vega. The introduction to Cátedra's edition of Rueda's *Pasos*, by Fernando González Ollé, provided all the details surrounding the life and output of the playwright and impresario: his personal and literary achievements, his characters and their profound imprint on Spanish theater, etc.⁵ The other source is the classic work of Francisco Ruiz Ramón, *Historia del teatro español*, which provides the foundation for the introduction. Though it offers very little information about medieval Spanish theater, it provides some key details to better understand the onset of Spanish Golden Age theater. For instance, there is the Council of Aranda of 1473, where the Church banned the practice of staging plays inside churches, and the powerful generation of writers born towards the end of the century, including Juan del Encina, who features prominently in my lesson. These two factors suggest that there was a dramatic tradition, even though today it has become inaccessible to us. Ruiz Ramón discusses

⁵ Cátedra is a publishing house famous throughout the Spanish-speaking world for its critical editions of classic Hispanic works of literature.

several authors, including Torres Naharro and Fernando de Rojas, but I focused on Encina because, much like Rueda's simpletons, Encina's shepherds remained popular for decades.

Last, but definitely not least, is Professor Fuchs' anthology *The Golden Age of Spanish Drama*. This wide-ranging collection presents early modern literary and critical texts in translation, which was most convenient for my project, as well as texts of modern criticism from a range of authorities in the field. Fuchs' introduction provides a clear description of the success of these theaters from different perspectives: the increasing popularity of the *corrales*, the anxiety it generated among royal authorities, and the attempts of the latter to close them down by accusing them of immorality; the insatiable need for new material, which playwrights tried to meet by resorting to a number of sources for their dramas, including current events; and how, much as today, theater entrance fees could not be afforded by anyone. I took two of the central takeaways of my lesson from this source. One, that *comedia* is the term used for these individual plays, whether comic or tragic. This is important because modern learners will arrive at my lesson with a specific notion the comedic, an expectation that will not always be met by these plays. And two, that representations were multifaceted events that included dance, music, and an array of literary and dramatic forms. While performances in smaller places may not have enjoyed the rich cultural offerings of the metropole, traveling troupes were key vessels of communication throughout peninsular and colonial territories. This offers the opportunity to discuss the transmission of culture during the Spanish empire in the classroom.

The Script

The main challenge when writing the script was the need to follow the coherence and segmenting principles of the cognitive theory of multimedia learning (CTML). The former posits that there is

better retention and transfer when non-essential details are excluded, and the latter that breaking the lesson into segments under learner control will help avoid cognitive overload. In this section I will discuss the problems of attribution and curation as they relate to these principles.

The curation process began once the bulk of the research had been completed. The first step was to organize dozens of pages of notes chronologically; the second was to segment the information into meaningful chunks; and the third to rewrite for coherence, which was determined by the learning objectives:

1. Know the factors that prompted the evolution of primitive Spanish theaters into the most dynamic, profitable, and influential theatrical practice in Europe.

2. Be able to describe the often-contradictory influence that various religious and political institutions had on the evolution of the Spanish theater tradition.

3. Be able to analyze the relationship between theatrical space and the robust dramatic output of the Spanish Golden Age.

The chronology was uncomplicated, as 3 key historical moments took place in 3 different centuries. In the late 15th century, theater practitioners were banned from staging plays inside churches, forcing them to find alternative venues and audiences. It is possible that this situation compelled the new generation of writers to face non-captive audiences—a public that was not bound by the need, pious or otherwise, to attend mass—motivating them to find new dramatic techniques to persuade the people to stay. In the 16th century, theater became a professional, money-making enterprise staged by Spanish and Italian traveling troupes. The period is epitomized by Lope de Rueda, who created not only the first professional group of actors in Castile, but also the short dramatic form known as the *paso*, which remained an influential and popular form for many decades. The 17th century was the climax of Spanish classical theater, with an ever-growing

number of texts that are still current and profitable in our day. Successful *corrales* became permanent structures, creating the business model of franchising that is still employed by modern venues.

Segmenting the information allows learners to have control over the pacing of the lesson—they can decide to advance to the next video, rewatch the current one, or go back to review difficult information, all of which helps avoid cognitive overload (Clark and Mayer 206). Rewriting for coherence means weeding out or discarding non-essential information, which can detract attention from the essential material (Fiorella and Mayer 185). When segmenting and rewriting the content, I followed two criteria: focus on the big picture and the context.

As a researcher interested in the topic of *corrales*, I found selecting the strictly necessary content challenging because all the information collected during the research phase was, in my opinion, interesting and valuable. But details would mean little to learners unfamiliar with the topic, which is a characteristic of my target learners. For this reason, I omitted singularizing details (like the names of the council that banned theater from churches and those of the brotherhoods who initiated the theater industry) and relevant, albeit unnecessary, information (like the role of Alberto Ganassa and *Comedia dell'Arte*, theater closures, bans on the printing of *comedias*, to name a few examples).

For context, I kept going back to an interesting dilemma. On the one hand, it is easy to contrast these centuries-old plays with our present conventions, experiences, and expectations of theater, which often color our interpretations. Thus, I thought it was important to foreground that plays were performed in broad daylight, that theater authorities attempted to organize the people along gender and class lines, and that this noisy, rowdy audience was exposed to the elements during the play. On the other hand, our interpretations may be swayed by our own ideas of the

past, leading readers to interpret these cultural events as rudimentary and conservative. Yet women practitioners were central to the development of Spanish theater in all its facets, playwrights wrote texts that challenge social conventions still today, and these stages were loaded with sophisticated machinery capable of defying reality by making actors and objects fly, disappear, or be replaced by others at the snap of a finger, thus producing technological spectacles at which viewers marveled. It was thus important for me to balance the unrefined experience of theater-going in early modern Spain—unrefined when compared to ours, of course, which takes place in a darkened, quiet, and cozy space—with the social and technical advancements brought forth by the Spanish theater industry.

Attribution posed a curious problem. As an academic, I have the ethical responsibility of crediting my sources, but the names of modern authors and books, even the use of quotation marks, is not information essential to learning about the development of *corrales*. The challenge, then, lay in how to convey this information without introducing extraneous information that might break the coherence principle. A good example is a key passage on the history of *corrales* written by Miguel de Cervantes, where he describes the shows of Lope de Rueda as he remembered them from his infancy. I took this passage directly from Cervantes for the Spanish version, and from a translation by Professor Fuchs for the English. The challenge was to signal the quotation and credit the sources for both the text and the translation without introducing extraneous details, such as the authors' last names or the page numbers in the sources. Instead, I used the narrative to signpost the forthcoming intervention by Cervantes, and sound and visual effects to signal the change in register. At the beginning of this video, the narration says: "Miguel de Cervantes, the creator of *Don Quixote*, recorded the simplicity of Rueda's show, which Cervantes saw as a child." I used an echo effect in the audio track to create distance, thus marking a break between the narration and a

direct quotation from the past. Simultaneously, the image undulates and slightly darkens as a round, black vignette appears over the video, a visual effect that is only used in that part of the lesson. The film and TV industries employ similar visual and audio effects to address similar needs: audio effects can be used to signal the distance between reality and dream or separate physical spaces; visual effects, like the filters found in smartphone cameras, may indicate different timelines in the narrative. While these techniques, conventional as might be, are no replacement for attribution, when used in tandem with the narration, they may perform as quotation marks, a visual sign establishing a shift in register.

At the end of the lesson, learners will find a link marked “Bibliography”, leading to a page with the references, learning materials, and copies of the script, where each segment corresponds to the videos—following the identification marks on the control bar of the lesson (i.e., “Chapter 1, 1 /2”)—and the appropriate citations can be consulted. All the information in the script is backed by reliable sources, but they are not quoted directly, since I used periphrasis to avoid academic jargon and the problem of attribution.

However, some problematic areas persist. For instance, the video about celebrities is informed by the work of García-Reidy, from which I pulled a few verbatim expressions, like “crowd drawers” and “the hottest stars on the stage”, because their conversational style is conducive to better learning outcomes (Fiorella and Mayer 277). These expressions can be found today in any given medium dedicated to the gossip of showbusiness and beyond. For instance, The Urban Dictionary entry for “crowd drawer” says: “a nominal phrase referring to a subject (e.g., event, an artist, a show, performance) usually entertaining in nature, that is very popular or consistently draws a crowd” (Urban Dictionary). A search on Google reveals the expression, or variations of it, used to describe a rollercoaster or the appeal of Michael Jackson. As for the

expression “hottest stars on the stage”, the location can be exchanged for any other epitome of the showbusiness—like Hollywood, Broadway, Netflix, etc.—and a Google search will reveal a myriad instances of its use, typically, if not always, describing young, attractive actresses. Yet, I took these expressions from García-Reidy, not Google. My hope is that the limitations of multimedia instruction may serve as justification for crediting my sources only at the end.

Visual Style

An early point of reference for my project was the marketing campaign made by Kasten Agency for Red Bull, the energy drink company. These videos feature a white background and a black line that wiggles as it delineates the content, individualized characters so friendly-looking as to border on the silly, as well as humorous storylines and punch lines that makes these videos more like a living comic strips than advertisements. This was the perfect model for my project because its low-key style would facilitate production while not overloading cognition. The use of humor and non-threatening characters, meanwhile, would counter resistance and maybe even foster some interest.

However, I quickly learned that there is nothing easy in animation, particularly in that created to publicize a transnational corporation valued at several billion dollars. The characters, silly as they may look, are quite the marketing and artistic achievement, as the Red Bull campaign, now in its third decade, is one of the most recognizable in the world. Given my limitations on several fronts, it became essential to manage my expectations. All things being equal, my challenge was to create a lesson whose content simultaneously fulfilled two purposes: to be both attractive and pedagogically sound. In this section I will discuss the rationale behind the visual style of my lesson in terms of valence, instructional design, and historical accuracy.

Why Use Cartoons and Not Something Else

Before rethinking my dissertation project, my research was centered on the study of the similarities between Spanish and Nahuatl theater as practiced in colonial Mexico, a topic that required a better

understanding of Mesoamerican cultural practices and materials, like indigenous codices.⁶ While the subject matter of these books varies widely, they all employ the sophisticated Mesoamerican logosyllabic writing system to register specific information (names, dates, quantities) and a common pictographic language to relay complex narratives (morality, religion, history, politics). Pictorial language, according to Mesoamerican codex scholar Pablo Escalante Gonzalbo, sacrifices the natural attributes of objects, simplifies reality, and underscores salient characteristics in favor of clarity of meaning, which is exactly what cartoons, as the most important form in which pictorial language survives in our day, do as well: “Some might consider it frivolous to establish a comparison between, say, the *Codex Vindobonensis* and a Donald Duck comic strip, but in both cases the same process of abstraction is at work, one that aims at creating an unequivocal stereotype” (19-20; translation is mine).

In his classic study “The Representation of Things and People,” Julian Hochberg claims that, “by accentuating those distinctive features by which the tridimensional nature of objects is normally apprehended,” caricatures transcend more accurate pictures (169). He relates an experiment comparing four different modes of representation: photographs, shaded drawings, line drawings, and cartoons. The pictures were presented for brief exposures to the experimental subject, who then had to provide specific information about the pictures. Scientists found that cartoons were perceived correctly at the shortest exposure (168). Hochberg claims that the phenomenon occurs due to the simplification of the represented object, adding that simplification can make a cartoon entirely lose its relationship with the object, leaving in its place an arbitrary relationship akin to that between a symbol and its referent. However, this relationship is never as

⁶ Nahuatl is a language spoken by a large number of indigenous civilizations, including the Aztecs (who call themselves Mexicas; pronounced Meh-SHEE-kahs), since before contact with Spain. Mesoamerica is a historical and geographical region that encompasses central Mexico and Central America.

arbitrary as the one between, say, the symbol “a” and the sound that it represents: “Very few children learn to read text of their own accord... Comic strips, on the other hand, may contain many graphic symbols that are indeed arbitrary, but they must also have so many features which they share with the real world in a nonarbitrary fashion that no formal education, nor paired-associates learning, is required” (170).

For another scholar of Mesoamerican codices, written languages are “often the prerogative and tool of an elite with the time, means, and training to command it... By contrast, the accessible and readily acquired conventions of symbol-based communications, which were frequently of a pictorial (or iconic) nature, made iconography the domain of no single class, but of society as a whole” (Whittaker 22). Accessibility, then, may be the reason why even civilizations with strong writing traditions—whether alphabetic like the Greeks and the Byzantines or logosyllabic like the Mesoamericans, the Egyptians, and the Chinese—at times preferred to use conventional pictorial language in public spaces and common objects to communicate cultural knowledge deemed vital to the cohesion and stability of the group (Escalante 20).

Cartoons can also be effective instructional tools. Comics can be designed to represent complex processes from the point of view of the learner, or to “dramatize” desired performances in the workplace, according to Will Eisner, the celebrated author of graphic novels and comic books (151-5). Eisner’s observations have support from social agency theory and cognitive theory of multimedia learning (CTML), as educational agents that adopt the perspective of the learner when modeling complex behaviors can prime self-reference in learners, resulting in deeper learning outcomes (Mayer 345).

Another strength of animated cartoons is their transformational and interpretive capacities. As transformational graphics, they can illustrate changes over time or space (Clark and Mayer 72-

3), such as the evolution of *corrales*'s stages and seating areas. As interpretive graphics, cartoons can make intangible phenomena visible and concrete, like the different routes that each gender had to follow as they entered these theaters.

It should be said that the same results can be achieved with non-animated cartoons, sketches, video recordings, or photographs. Nevertheless, producing videos or photos of my subject matter entailed a myriad challenges. For instance, I would have needed to locate surviving materials in different regions in Spain and secure access to them. In normal times this level of planning would have been difficult, but simply traveling to Spain during the pandemic was impossible. Moreover, the production time and logistical costs would have been prohibitive. Static cartoons were a simpler choice but posed an instructional dilemma: whether to use on-screen text or an audio narrative. CTML describes how learners have separate channels for processing pictorial and verbal material and how each channel is limited in the amount of information it can process: on-screen text and graphics are both processed by the visual channel, which can create extraneous cognitive load; whereas audio and graphics are processed by different channels, thus minimizing the chances for overload (Clark and Mayer 136-7). But the prospect of having an audio narrative over a succession of static cartoons gave me pause, as the end result would have seemed haphazard, like an unfinished lesson comprised of an audio track placed over a storyboard.

In my opinion, even a simple animation would be better received by learners in terms of affect, although there is the concern that animation may impose extraneous cognitive load because it is a transitory and detail-rich medium (Clark and Mayer 83). To counteract this possibility, I followed the Segmenting Principle and created videos that are as short as possible, so that learners can review them if necessary. I also tried to keep details to a minimum, focusing on those that directly inform the content. For instance, instead of animating a character walking into the frame,

or animating a panoramic shot to reveal buildings or other objects, I decided to use a “pop-up” effect, which is commonly found in visual media, including PowerPoint presentations. Initially I animated everything by hand, using keyframes and simple commands on Adobe After Effects (AE), which was time consuming, yet cost-effective, as enrolled students have free access to Adobe Creative Cloud (CC). This technique allowed me to “pop” characters in and out of frame as needed, as well as to demonstrate the evolution of Spanish theaters by “popping” in the different structures that were added through the years on top of and around primitive *corrales*. I eventually found Mr. Horse, a free piece of software (plug-in) loaded with ready-made animation commands (presets) that plugs into AE to generate a limited range of animations at the click of a button.

The material to be animated was drawn on Adobe Illustrator (AI) and the final files were rasterized, or converted to usable video files, on Media Encoder, both of which are also part of CC. It is very easy to transfer files back and forth between these applications, which facilitates making edits, updates, and revisions to the material, something that in a traditional video- or photo-based project would be costly and time consuming, if possible at all.⁷

In short, the decision to use animated cartoons for my project was informed by the capaciousness of the medium: cartoons facilitate communication to a degree that words, whether written or spoken, cannot, which is key in a multicultural classroom, and they can represent protracted historical, or even intangible, processes. If the principles of CTML are followed, cartoons can serve as effective instructional tools for a fraction of the cost and time demanded by other media.

⁷ For instance, I made a mistake in a video representing the seating areas of a *corral* by placing a female character on the bleachers, which was not allowed, as the lesson clearly states. Since this character is female only because of her costume, the correction only entailed deleting the layer with the female clothing and making a new layer with male one. If working with photo or video, this correction would have been difficult or impossible to do.

Emotional Design

My experience in the classroom has taught me that learners working with online materials can easily be distracted by the myriad possibilities offered by online corporations. The challenge, then, was to create characters that, much like those in the Red Bull campaign, would hold the attention of viewers or, in my case, of young college students. When writing my undergraduate thesis with the Department of Psychology at the Universidad Autónoma de Ciudad Juárez, I learned that non-threatening visual stimuli stabilize the process of attention better than threatening or even neutral ones. Based on the research of CTML, I decided that non-threatening characters should be round and have a soft appearance, like the Pillsbury Doughboy, and that, much like Daffy Duck or Wile E. Coyote, they should embrace silliness.

According to Jan Plass and Chris Hovey, emotional design is “the deliberate use of design elements of learning materials to induce an emotional state in the learner that leads of increase learning outcomes. This emotion induction should not add significantly to the cognitive demands placed on the learner, which is best achieved by using existing design elements rather than adding new elements” (324).⁸ Positive emotions can lead to improved memory and attention, and they can enhance higher level cognitive activities, like creative problem-solving and decision-making (325). My project was informed by research on emotional design in two main areas: the visual style of the content matter proper, as well as the structure and interface.

⁸ The authors suggest that emotional design should be part of the development of instructional events from the beginning instead of adding extraneous graphics after the fact, which can interfere with learning by distraction, disruption, or seduction, since they are unrelated to the instructional goals (Clark and Mayer 79, 162). When upgrading an event for emotional design, the authors recommend redesigning already existing materials by using warm colors and round lines (Plas and Hovey 331).

Regarding the structure and interface, the Control-Value Theory describes how “emotions are affected by the perceived level of control as well as the perceived value of learning-related activities and outcomes” (Plass and Hovey 325). Learner control is the ability of the learner to control the sequence and pacing of the content; it is “the subjective appraisal of the level of agency a learner has in a learning environment” (Plas and Hovey 330). Research suggests that keeping the sequence of the content under program control is better for learners who are new to the topic (Feldon et al. 28-9).⁹ Because my project was designed for young learners who are unfamiliar with the culture and historical processes of early modern Spain, the content is presented linearly and the sequence is controlled by the system, not the learner. On the other hand, my project places pacing under learner control, allowing them to pause and resume the videos at will. This way, should learners find any material difficult to understand, they can review it before moving forward. Researchers studying the effects of pacing control “found that high learner control had the most positive learning-related emotions and highest learning outcomes” (Plas and Hovey 331).

With regard to the visual style of the content, the facilitation hypothesis explains that emotion can broaden cognitive resources, function as a retrieval cue for information, and increase motivation, which “will result in increased learning” (Plas and Hovey 326). Some design features used to induce emotion are the shape and color of objects and the visual properties of characters. For instance, researchers have found that anthropomorphic agents and warm colors can improve retention and comprehension, noting that participants considered these events to increase intrinsic motivation and to be less difficult for learning. Events presenting characters with round shapes and warm colors “resulted in higher increases in executive function skills” than versions not employing

⁹ Conversely, it is better to leave the control of the sequence in the hands of learners who are well versed on the topic. Given a clickable table of contents, for instance, advanced learners can go directly to those topics that they need to revisit, instead of having to sit through material that they already command.

emotional design. In fact, research has shown that positive emotions increase along with the number of emotional design features, “while each feature alone had no significant differences from the control group” (Plas and Hovey 324-7).

My project’s interface uses mainly three colors: green, white, and blue. The color green is more prominent in the preliminary slides (title, learning objectives, navigation, etc.), knowledge check activities, transitions between chapters, and the control bar. While green is typically considered a cool color, the hue of green that I used is mixed with yellow, one closer to lime or grass than to forest green, which makes it a warm color. I first chose this color for the costume of the main character or agent, whom I simply call the Drummer, after a couple of historical images that I will discuss in the following section. The decision to use this green on the interface came once it was clear that the Drummer would be the central character, not only as a recurrent character but also as the narrator of the lesson. The idea was to generate an association between the main color of the lesson and the narrative voice. This association was reinforced by connecting the narrative voice to the Drummer in the first video with the intention of creating a better learning experience by following the Embodiment and Personalization Principles.

The blue color is used in the scenario-based activities. Originally, I used this cool color as background throughout the activities, with white text on top. Following the feedback from learners in the pilot phase, which I discuss in the next chapter, I removed the blue background and turned the text to black to facilitate reading, using this blue color only in the titles and to accentuate some basic features in the multiple option buttons. I kept the blue background in the transition from instructional material to learning activity to signal a change in content, like textbooks usually do.

White is the background color of the majority of the animations. I chose this neutral color due to the comic strip effect or convention I find in the Red Bull campaign, which I believe may

promote a more favorable reception by placing the learner before a familiar medium. While I kept the bodies of the characters white, their costumes and other objects on each scene are illustrated with warm colors. This is the case of the environmental elements (clouds, grass, soil, wood) and, for instance, the patched-up costume of the other recurrent character, whom I call the Clown, which I modelled after representations of the *commedia dell'arte* stereotypes. In my view, there is enough color as to push my project beyond a simple black and white comic strip, but not enough to overload cognition.¹⁰

The shape of the character was a happy accident. Following the idea of creating a non-threatening character, I initially tried to draw something like the Detective in the Pink Panther cartoons, the epitome of silliness, in my opinion, rightly embodied by Peter Sellers in the films (figs. 1, 2, and 3). The result, of course, was not as I intended, but it was not bad either. The egg-like shape made the character look soft and pudgy, while the round facial features gave it a friendly look, almost innocent. Another fortunate effect of this accident is the similarity to the “Killroy was here” meme, which became popular during WWII and can now be found wherever there is graffiti (fig. 4). There are several hypotheses as to what the meme actually means, as can be seen in the myriad documentaries online, but what is truly valuable to me is how powerfully it evokes a human face with just a few strokes. As reported in the pilot findings, the characters are the best liked feature of my project, just after the scenario-based activities. This reaction made me worry that I was possibly infringing copyright by plagiarizing one cartoon or another, knowingly or not. The best solution I could imagine was to submit my characters to the U.S. Copyright Office to see

¹⁰ On my first attempt I did exactly the opposite, coloring everything except the bodies of the characters. The result was a rather busy screen that seemed unfit as learning material. While Plas and Hovey do not discuss the effect of too much color, they did find that the use of warm colors in instructional materials results in higher increases in executive function skills than black and white (324).

whether they would consider my work as original, a work with “a ‘spark’ and ‘modicum’ of creativity” and would issue a copyright registration, or, on the contrary, deem it as not “independently created” and, thus, deny the registration (Copyright). As it turns out, I was issued a copyright registration for my characters in July 2022. This is valuable because originality is one of the variables measured by the user experience questionnaire.



Figure 1. Inspector Jacques Clouseau in *The Pink Panther Show*, Fritz Freleng and David H. DePatie, 1963.



Figure 2. Peter Sellers as Inspector Jacques Clouseau in *The Pink Panther*, Philip Lathrop, 1963.

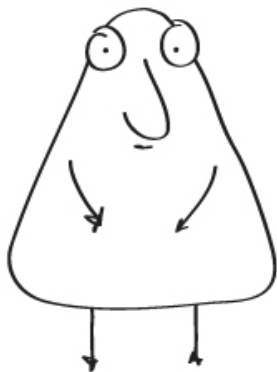


Figure 3. The main character of my project.



Figure 4. Engraving of Killroy in the National World War II Memorial in Washington, D.C., 2004.

Prior to creating the characters, I was roughly aware of the actions and concepts that needed to be represented in the videos, which made it clear that creating individual characters, like the Red Bull campaign does, would be time consuming and, quite frankly, beyond my artistic abilities. Furthermore, at best, the individuality would pass by unnoticed by the learners; at worst, it would obstruct learning by calling vital cognitive resources away from the content matter. Moreover, theater employs props and costumes as legible signs that allow viewers to codify the characters along different social identity lines. By manipulating these signs, I could, much like theater does, move my character up or down the social scale, construct a different ethnicity, change its gender, thereby creating the illusion that my lesson is populated by a cast much larger than it actually is.

The character I created is a lot like a Potato Head toy: it has a neutral, basic shape upon which an identity can be constructed by applying signs loaded with meaning, like manly mustaches or feminine red lips. With this neutral shape, the representation of different social identities became a matter of selecting the appropriate signs. Headwear is, perhaps, the element I used the most when marking the identity of the character was necessary: hats with veils for women; wide-brimmed hats for men; crowns for kings; mantles for Moriscos.¹¹ Regardless of their perceived identity, all these characters share the same body, thus highlighting the artificiality of constructs like gender, class, and ethnicity.

Historical Accuracy

My favorite problem during the production phase was that of historical accuracy, as it permitted me to invest valuable time browsing and studying material culture in search for accurate representations of the peoples, costumes, objects, and structures I created for my project. Photos,

¹¹ A blanket term applied to Iberian Muslims who were converted, often by force, to Christianity.

videos, and books were relevant sources, but the most important one was the output of Spanish Golden Age painters. In this section I will discuss the sources I consulted for historical accuracy, presenting visual examples when possible.

While painting informs much of the content that I created for the lesson, it was especially useful for the representation of female characters. One of the most famous paintings from the period is Esteban Murillo's *Dos mujeres en la ventana*, a work of art that is as iconic, enigmatic, and deceptively simple as Da Vinci's *Gioconda*. It represents two women looking out a window, the limits of which is the canvas itself. The young woman at the fore, her elbow on the windowsill, her chin resting on the palm of her hand, looks a little bored, perhaps daydreaming of some excitement to break the monotony of the day; behind her, an older lady watches over the young one, her face covered behind a veil, her eyes brimming with laughter at some undisclosed event taking place outside the window. This playful painting is a beautiful slice of life in early modern Spain, which made it perfect for the scene where a traveling troupe arrives in town: the women are looking at the Drummer announcing the arrival of the troupe, while learners are presented with a masterpiece of the visual culture of the times (figs. 5 and 6). Because these characters seem to be a genuine representations of common Spanish women, I reused them throughout the lesson in different situations and wearing different colors.



Figure 5. *Two Women at a Window*, Bartolomé Esteban Murillo, ca. 1655-1660.



Figure 6. My version of Murillo.

There are two more works by Spanish painters that I copied for my project: *La dama del abanico* by the Sevillian Diego Velázquez and *Portrait of Sor Juana Inés de la Cruz* by the Mexican Miguel Cabrera. Velázquez's work is the source for the depiction of Ana Caro, a Sevillian playwright whose biographical details are little known. The decision to base the representation of Caro on this painting came from the fact that Velázquez was a phenomenal painter whose artistic output is ordinarily used in courses dedicated to Spanish culture, a great opportunity to present the learner with genuine 17th century artistic material (figs. 7 and 8). The painting by Cabrera is more problematic in that it was painted after the death of Sor Juana, and I have not been able to find information regarding whether the painter personally knew this phenomenal nun or not. Yet I decided to base my representation of Sor Juana on Cabrera's work not only because it is the

genuine production of a colonial artist, but also because Sor Juana appears in the act of writing in her cloister, surrounded by books, a reminder of her artistic and intellectual contributions to Hispanic cultures. Moreover, should a student ever Google Sor Juana, they will find Cabrera's paintings among the results, as it has become closely attached to the nun's identity, whether real or imagined (figs. 9 and 10).



Figure 7. *The Lady with a Fan*, Diego Velázquez, ca. 1640.



Figure 8. My version of Velázquez.



Figure 9. *Portrait of Sor Juana Inés de la Cruz*, Miguel Cabrera, ca. 1750. Figure 10. My version of Cabrera.

For the representations of Cosme Pérez (Juan Rana), Lope de Rueda, and Lope de Vega, I used paintings and etchings, all of them by anonymous artists. I took the image of Lope de Rueda from a woodcut etching on the frontispiece of the 1567 edition of two of his *comedias* (figs. 11 and 12), since the other surviving image of Rueda was done by Leandro Fernández de Moratín, a 19th century writer. Conversely, there are multiple surviving paintings, etchings, sculptures, and busts of Lope de Vega, which makes sense for a man of his fame. Many of these images, however, are of dubious quality, were done posthumously, or are anonymous. I decided to use an anonymous painting from 1630 because it seems to be informed by multiple woodcut images that appear in works published when Lope de Vega was still alive (figs. 13 and 14). The case of Cosme Pérez,

or Juan Rana, is similar to that of Rueda in that there is only one surviving image, in this case an anonymous painting where the actor is seen carrying a frog in his left hand (figs. 15 and 16).

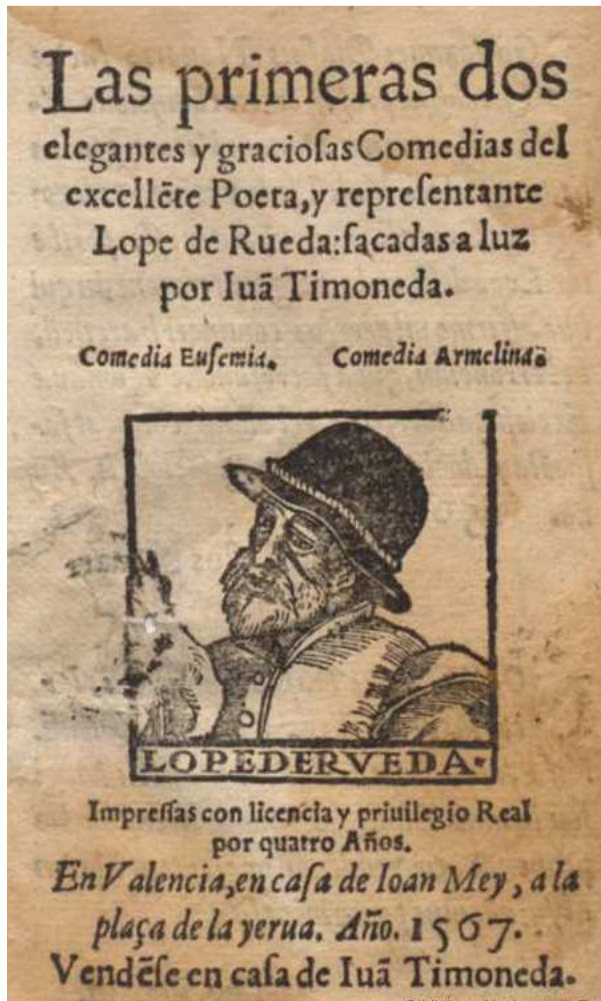


Figure 11. Woodcut of Lope de Rueda, Ioan Mey, 1567. Figure 12. My version of Rueda's woodcut.



Figure 13. Portrait of Lope de Vega, attributed to the school of Eugenio Caxés, 1630.

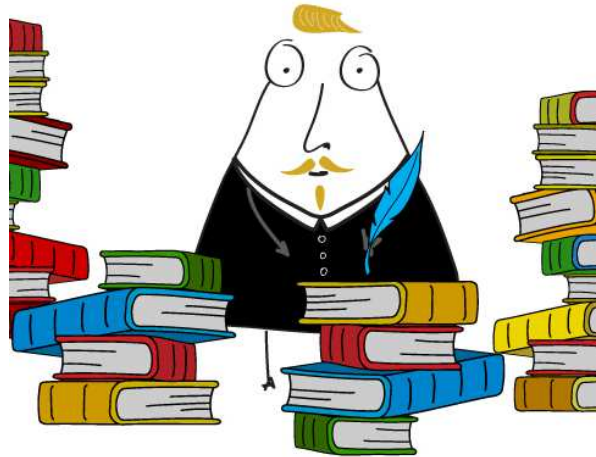


Figure 14. My version of Vega's portrait.



Figure 15. Portrait of Cosme Pérez, alias Juan Rana, anonymous, late 17th century.

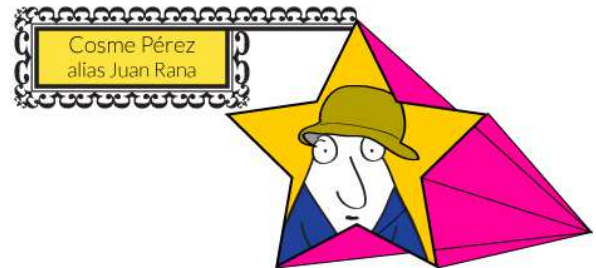


Figure 16. My version of Juan Rana.

Simple Google searches produced a number of images—some from different times and places, some of obscure provenance or dubious value—that were useful to contrast genuine, yet poor quality images, as well as to gain a better perspective of the structures used to build, and the spaces surrounding, ephemeral theater stages. For instance, the famous Comba etching is dated 1666 and presumably depicts the Corral del Príncipe, yet Allen and Ruano de la Haza have concluded that it was made in 1888 and contains many mistakes (36-43). The copies that I have found are small and of poor quality, essentially useless for my purposes. Instead, I used a more recent version that is not only of higher quality but also colored, where the details of Comba’s *corral*—from the hats worn by the audience to the architectural features—are more clearly delineated (figs. 17, 18, and 19). Another example is an illustrated image of a *corral* for which I possess no further information, yet I used as a reference because some details, when compared to photographs of the Corral de Almagro, are accurate (figs. 20, 21, and 22). Due to its style and perspective, this image was rather useful when illustrating permanent *corrales*. I also found the work of several European painters depicting the tradition of the *commedia dell’arte* to be informative of the context of mobile theater and the costumes of those Italian characters that were later appropriated by the Spanish tradition (figs. 23-28).

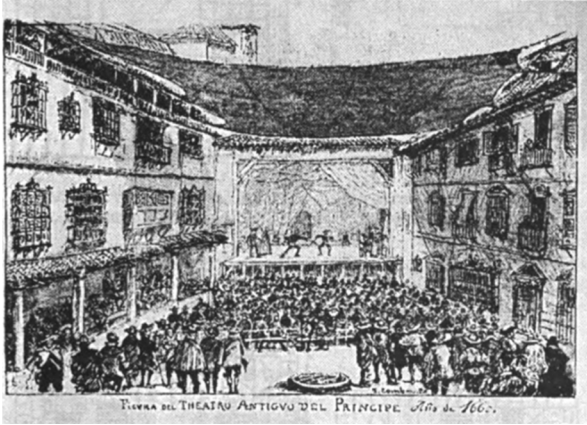


Figure 17. Etching of a *corral* erroneously identified as the Corral del Príncipe, Juan Comba y García.

Figure 18. Colored version of Comba.

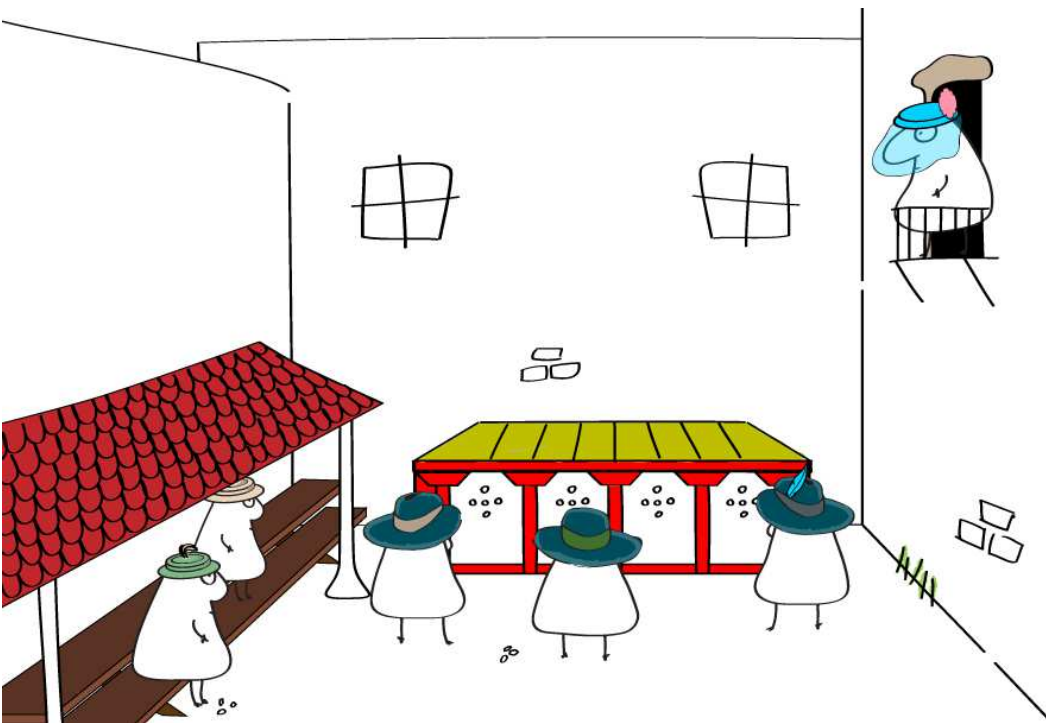


Figure 19. My version of a *corral* in a stage previous to that represented in Comba.

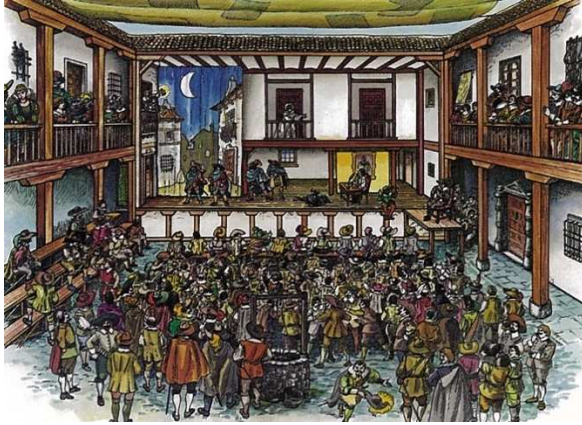


Figure 20. Illustration of a *corral de comedias*.



Figure 21. View of the stage and seating areas at the Corral de Almagro, an extant *corral*, therefore less conjectural than other images.

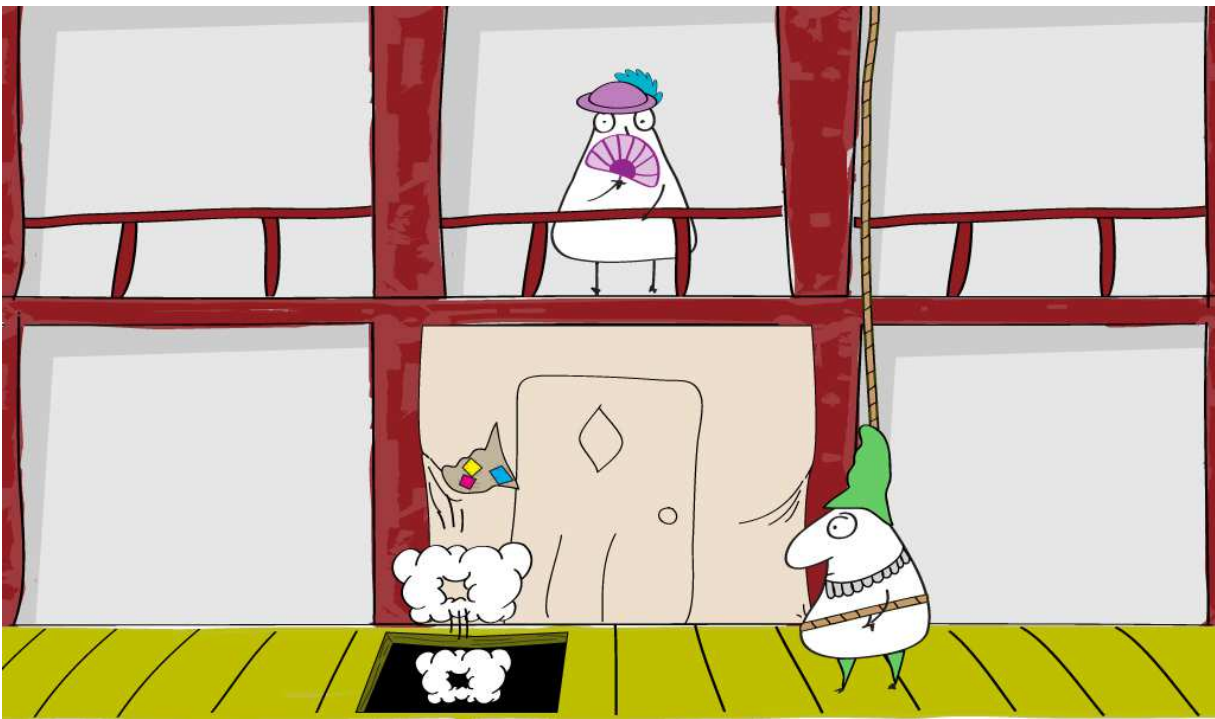


Figure 22. My version of a *corral* stage.



Figure 23. *Arlecchino et Colombina*, Giovanni Domenico Ferretti.

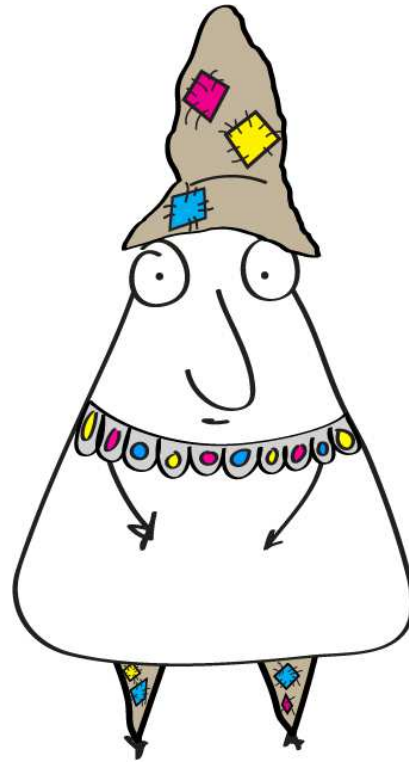


Figure 24. Clown, my version of Harlequin, a stereotype popularized by *commedia dell'arte* traveling troupes.



Figure 25. *Actors from the Commedia dell'Arte on a Wagon on a Town Square*, Jan Miel.



Figure 26. My version of Rueda's traveling troupe, contemporary with *commedia dell'arte* troupes.



Figure 27. *Commedia dell'Arte* scene, Peeter van Bredael.



Figure 28. My version of a makeshift stage.

But perhaps the most widely used sources were a couple of codices of apparent German provenance. These are the anonymous *Códice de Trajes* (Codex of Costumes; ca. 1500-1599) and Christoph Weiditz's *Trachtenbuch* (1529), both of which depict customs and traditional dresses of the peoples of the different regions of the Iberian Peninsula, European territories under control of the Spanish Crown and, in the case of Weiditz, even representations of Native Americans based on the experiences of Spaniards in the New World. Most of the dresses, hairstyles, and hats seen throughout my project I took from these works. The representation of a Morisca is also based on Weiditz, who traveled through Spain in the 16th century (figs. 29-35).



Figure 29. *Trachtenbuch*, Christopher Weiditz, 1529.



Figure 30. *Códice de trajes*, ca. 1500-1599.

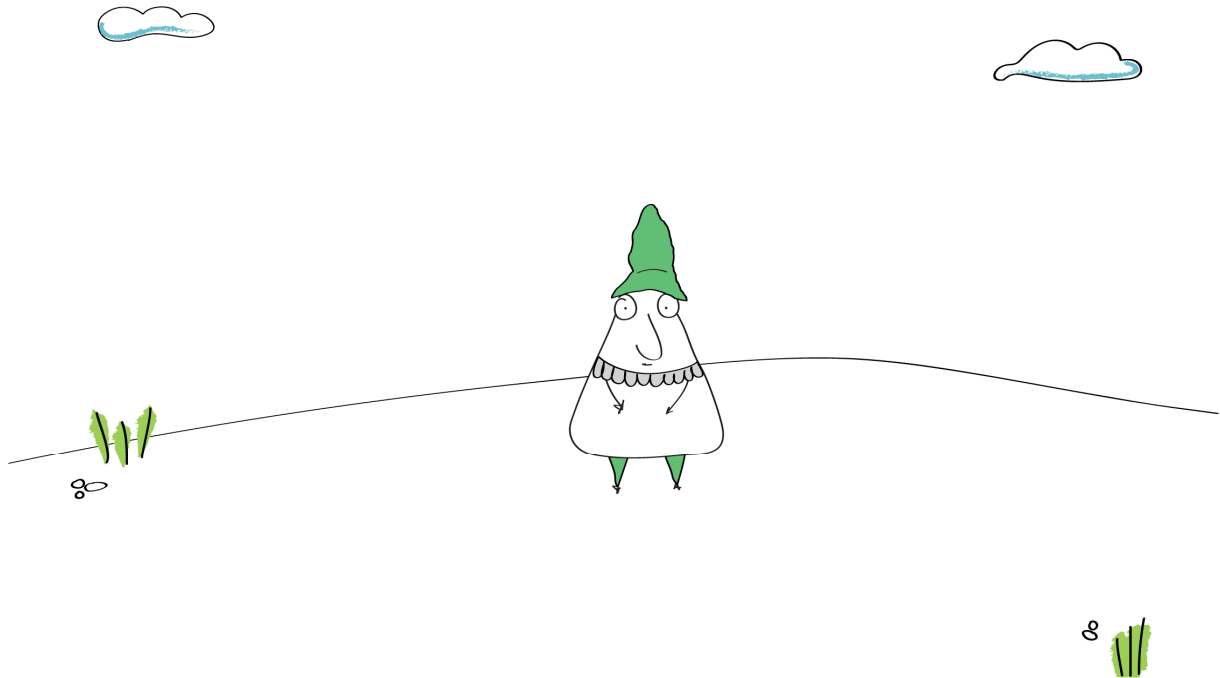


Figure 31. Drummer, a version of *Commedia dell'Arte* stereotypes influenced by the *Tractenbuch* and the *Códice de trajes*.



Figure 32. *Códice de trajes*. A version of the man's hat can be seen in fig. 28 and throughout the lesson.



Figure 33. *Códice de trajes*. Versions of the women's hairstyles can be seen in fig. 28 and throughout the lesson.



Figure 34. Morisca, Christoph Weiditz, 1529.



Figure 35. My version of Weiditz's Morisca.

Photos were also helpful, particularly those of the Corral de Almagro, which I used for the illustrations of permanent *corrales* (figs. 19 and 22). The representations of Juan del Encina and the Church of San Juan were also based on photographs found on the internet (figs. 36-39).



Figure 36. Bust of Juan del Encina in León, Spain.

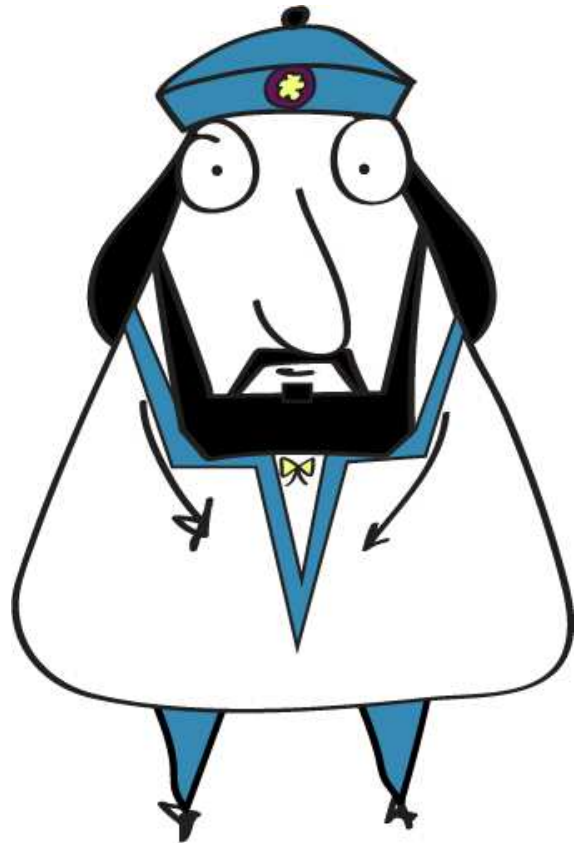


Figure 37. My version of Encina.



Figure 38. Front of the Church of San Juan in Aranda de Duero, Spain. 14- and 15th centuries.

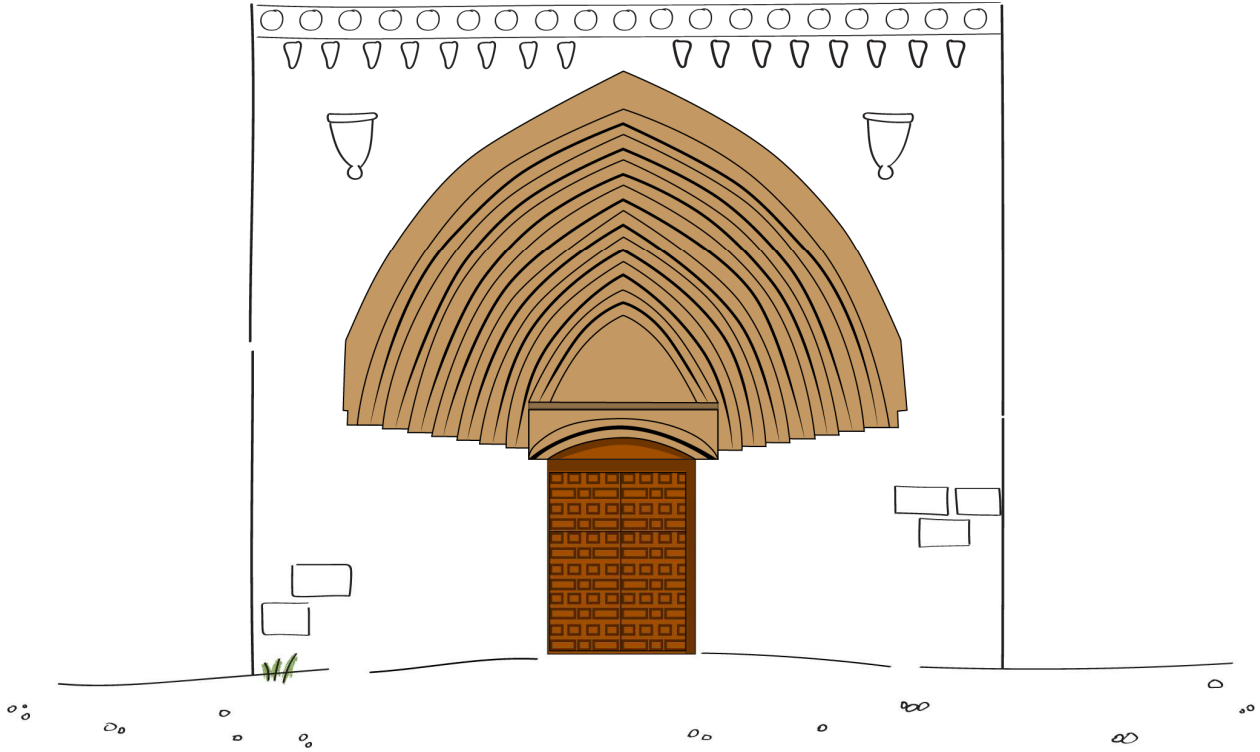


Figure 39. My version of the Church of San Juan.

User Experience Evaluations

Students of Professor Javier Patiño Loira (UCLA), a member of my committee, and Professor Marta Albalá Pelegrín (Cal-Poly Pomona) completed two sets of evaluations during the pilot phase, conducted between late 2021 and early 2022. The pilot was based on an incomplete version of the lesson, with a progress of about 50%, which included the initial summary, introduction, first chapter, and the script and learning activities. The goal was to identify technical issues, learning obstacles, and general reactions to the interface and content. This chapter is a discussion regarding these evaluations. It will be centered around the problems detected by real users, the steps taken to correct them, or the justifications to keep them.

Open Review

This section is informed by an open-ended, fully anonymous, and voluntary qualitative review done by 36 students from Professor Javier Patiño's courses SPAN 42 and 135. I will mention the valence (positive or negative) and the number of instances a feature is mentioned by the reviewers. Appendix 2 contains the original assessments in full.

Script. It is around 2000 words long, available in both English and Spanish, and devoid of academic jargon.¹² With specific mentions to the effectivity of the content and the structure, the script is among the best rated features by students, with a total of 9 positive mentions.

¹² Only the English version was tested.

Audio. Eight students commented on this aspect on the track in English—they are equally divided in valence and are contradictory: 4 disliked the monotony of the voice, while the other 4 praised its clarity and non-obtrusiveness.

Voiceover is one of the most time consuming and costly aspects of the project. Audio requires special tools, spaces, people, and postproduction. A do-it-yourself approach like mine is more affordable, but still requires recruiting and scheduling external people (actors or readers, recording engineers) and spaces (studios).¹³ Otherwise, the industry standard rate for a project like mine is around 1000 dollars per track, and the project needs two (English and Spanish). It is a complication that must be considered not in terms of taste, but of effectiveness.

Animations and characters. The project has 5 segments that require animation: an initial summary, an introduction, and 3 chapters. Three sections were tested: summary, introduction, and first chapter. This is the second best-liked feature, with 15 positive comments about engagement and pedagogical efficacy. While liking is not the same as learning (Clark and Mayer 326), “positive emotions increase the learner’s mental effort and decrease perceived task difficulty” (Schrader et al., 126). A summative assessment is needed to test whether the lesson is yielding results.

The students also liked the characters, writing 8 positive comments. However, one reviewer found them childish, while two said they would prefer to see historical figures represented realistically. The figures are those of Juan del Encina, Lope de Rueda, and Miguel de Cervantes. I do not see this as an issue because of two things: one, ascertaining whether their surviving images are factual is a whole project on its own; two, the lesson is not about writers, but theaters.

¹³ Due to pandemic-related complications, the track in Spanish had to be recorded by myself in my noisy apartment in Los Angeles.

Activities or interactions. The scenario-based activities are the best-liked feature of the lesson, with 18 positive comments. The reviewers found them to be effective learning tools, enjoying the need to think creatively and the opportunity to explore related aspects of Spanish society from a first-person point of view. One person commented on the lack of illustrations, as, in that incomplete version, there was a white space for this unfinished purpose.

Accessibility. Six reviewers praised the closed captions and on-screen spelling of names of Spanish origin. However, 5 reviewers foregrounded two important readability issues. The first had to do with the size of the closed captioning; the second with the text of the activities, since the contrast between text and background colors made it difficult to read. These issues were fixed by increasing the font size of the captions and changing the background and text color for the scenario-based activities.

Interface issue: dependability. This is one of the most problematic aspects, with 5 negative comments in total. Learners want to know how long the lesson is and the progress they have made. I resolved these issues by adding a note about the duration at the beginning of the lesson and by including a slide count on the interface.

Interface issue: usability. This issue also received 5 comments. Apparently, it was not evident what learners should do at the end of each video. The final version includes a signal at the end of each segment instructing learners that the video has ended.

Learner control. This aspect received the most negative reviews with a total of 8. The issue is twofold: some would like to see a button to rewind the video, while some others would like the ability to fast forward or have control over the content sequencing. But the restrictions around user control are a design feature, not a bug. The lesson is for students who are new to the topic, and research suggests that having the sequence under program control, instead of learner control, is better for inexperienced users (quite the opposite is true for the experienced ones) (Feldon et al. 28-9). As an example, some reviewers stated that they would like the ability to skim through or altogether skip portions of the lesson. At the cost of some negative impressions, keeping a linear structure is better pedagogy.

On the other hand, the complaint about the inability to rewind the videos is well founded. Currently, the interface does have an option to replay a whole video, but not a portion. While the videos are divided into small segments (the longest is about 1.5 minutes), it is a good idea to offer the possibility to rewind a few seconds. However, I have not found a way to allow rewinding the video while disabling the ability to fast forward. This remains a challenge.¹⁴

Resolution or dimensions. While only three commenters disliked the resolution, it is an issue that has tormented me since day one. Resolution is the size of the lesson on the screen, and the way it is experienced depends on the user's computer screen size and Internet browser. The lesson is a web-based application, meaning that it needs a browser.¹⁵ Different browsers have different

¹⁴ Potentially, the lesson could be fitted for and uploaded to a Learning Management System (LMS), like Moodle or Canvas, where learners could control the sequencing because the system would keep track of their overall progress. However, I am opposed to this solution because access would be restricted to enrolled students. Despite the important presence of Spanish language on the Internet, availability of multimedia content for the study of Hispanic cultures is lacking. The right thing to do, I believe, is to make this lesson available free of cost to all who may want it.

¹⁵ A proper app would solve this issue theoretically. In practice, however, an app must be downloaded and installed, creating technical and security issues that I am not qualified to resolve and which are, nevertheless, required to gain access to app-distribution platforms.

viewport sizes, which is the space available under the browser controls at the top. If the interface is taller than the viewport, the user will have to constantly scroll up and down to see the whole picture, which is annoying and distracting. If the interface is too small, the user will see a black space around the lesson. For two reviewers the interface was too small; for one, too large.

Online articles and discussions agree that decisions about resolution are less complicated when designing events for the private industry because devices tend to be uniform across the organization. This is not the case with college students, who prefer laptops and tablets. Despite the fact that Apple laptops, with their large screens, are ubiquitous on campus, they only represent about 24% of the market. Other top brands like HP (35%) and Dell (27%) offer different resolutions. Adobe Captivate boasts the ability to create responsive projects, automatically adapting to different screen sizes, but the results leave much to be desired. My decisions regarding the present dimensions of the lessons were based on average screen sizes. Learning more about responsive design is a personal long-term challenge.

User Experience Questionnaire

When thinking about the problem of testing the project with target learners, I found the concept of User Experience (UX), which is a user's affective and usability perceptions from interacting with a product or service. Although UX says nothing about an event's instructional effectivity, I believe it is relevant for two reasons. One, while we know that liking is not the same as learning, a user's affective response may have an impact on the perceived usability of the event. Two, e-Learning events live on the Internet, where powerful corporations invest indecent amounts of money to attract and hold the attention of users as soon as we activate our devices. Thus, learning events with higher UX ratings may be better equipped to engage learners until completion.

To measure the user experience to the lesson's pilot,¹⁶ I applied the User Experience Questionnaire (UEQ) with the help of Professors Patiño-Loira (UCLA) and Albalá-Pellegrín (Cal Poly), who agreed to posting an anonymous and voluntary electronic version of the UEQ along with the lesson. Below is an overview of the instrument, followed by a discussion of the results.

UEQ. The questionnaire covers a comprehensive impression of users experience of interactive products. It employs a range of scales to measure the Attractiveness, Pragmatic, and Hedonic aspects. Each scale is comprised of several items which have the form of a semantic differential, meaning that each item is represented by two terms with opposite meanings, such as “attractive” and “unattractive”. The order of the terms is randomized per item, that is, half of the items of a scale start with the positive term and the other half with the negative term. The questionnaire employs a seven-stage Likert scale to reduce the central tendency bias for such types of items:

attractive o o o o o o unattractive (Schrepp 2)

The UEQ contains 6 scales with 26 items:

1. Attractiveness. Overall impression of the product. Do users like or dislike the product?
2. Perspicuity. Is it easy to get familiar with the product? Is it easy to learn how to use the product?
3. Efficiency. Can users solve their tasks without unnecessary effort?
4. Dependability. Does the user feel in control of the interaction?
5. Stimulation. Is it exciting and motivating to use the product?
6. Novelty. Is the product innovative and creative? Does the product catch the interest of users? (Schrepp 2)

¹⁶ The UEQ is an open-source, statistical tool developed by a German team whose experience ranges from applied and academic research in mathematics, cognition, and human-computer interaction, to user experience architecture and business analysis. The questionnaire, data analysis tool, and handbook are freely available in the team's [website](#) in dozens of languages.

Attractiveness is a pure valence dimension, that is, the measurement of an emotional reaction on a pure acceptance/rejection dimension (Laugwitz *et al.* 65). Perspicuity, Efficiency, and Dependability are Pragmatic Quality aspects (goal-directed, belonging to the usability aspect), while Stimulation and Novelty are Hedonic Quality aspects (not goal-directed, belonging to the joy-of-use aspect). The Pragmatic, or goal-directed aspect, shows a strongly negative correlation with task completion time. The Hedonic, or not goal-directed aspect, shows no substantial correlation with task completion time (Laugwitz *et al.* 69). Since “there is a dependency between aesthetic impression of a user interface and its perceived usability” (Laugwitz *et al.* 65), the UEQ lays a greater emphasis on the Hedonic over the Pragmatic quality aspect.

Below is a list of the 26 items divided by scale and aspect:

Valence Aspect

1. Attractiveness

1. annoying / enjoyable
2. bad / good
3. unlikable / pleasing
4. unpleasant / pleasant
5. unattractive / attractive
6. unfriendly / friendly

Pragmatic Quality Aspect

2. Efficiency

7. slow / fast
8. inefficient / efficient
9. impractical / practical
10. cluttered / organized

3. Perspicuity

11. not understandable / understandable
12. difficult to learn / easy to learn
13. complicated / easy
14. confusing / clear

4. Dependability

15. unpredictable / predictable
16. obstructive / supportive
17. not secure / secure
18. does not meet expectations / meets expectations

Hedonic Quality Aspect

5. Stimulation

19. inferior / valuable
 20. boring / exciting
 21. not interesting / interesting
 22. demotivating / motivating
6. *Novelty*
23. dull / creative
 24. conventional / inventive
 25. usual / leading edge
 26. conservative / innovative

The questionnaire as employed can be consulted in Appendix 3.

UEQ Results for Corrales Lesson. To facilitate implementation, the UEQ was loaded into a Google Form. But before discussing the results, a couple of features about the instrument should be considered. The UEQ does not yield an overall score that can be interpreted. Instead, it offers mean values for single items, scales, and aspects, as well as values for variance, standard deviation, and confidence intervals that describe UX at a granular level. Also, some items are constructed upon meaning differentials that are either irrelevant for my purposes or open to interpretation by the user, both of which are problematic. A good example of this are the first three items of the Dependability scale, which I discuss below.

The UEQ was completed by a total of 36 students from Cal Poly and UCLA. The sample is small, but not so much as to render the results meaningless. Once the raw data was entered, the analysis tool gathered the values from the 7-point Likert scale of each item and transformed it into a scale ranging from -3 to 3. These values were then processed to establish the mean value and standard deviation, or data variability, and confidence intervals for each item and scale. Figure 40 depicts the results by aspect (the broad range of results can be found in Appendix 4):

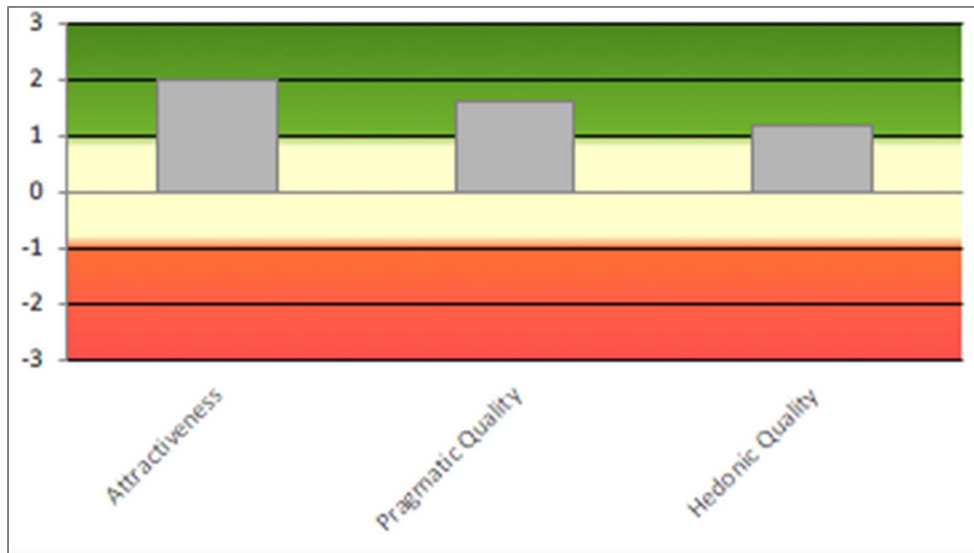


Figure 40. Results by aspect.

This scale ranges between the values of -3, or horribly bad, and 3, or extremely good. However, according to the UEQ's Handbook, due to the calculation of means over a range of different persons with different opinions and answer tendencies, only values in a restricted range will be observed, meaning that it is extremely unlikely to find values above 2 or below -2 (5). For the *corrales* lesson, the numerical values by aspect are as follow: Attractiveness, 1.98; Pragmatic Quality, 1.60; Hedonic Quality, 1.19. Numerical values between -.8 and .8 represent a neutral evaluation; larger than .8 represent a positive one; smaller than -.8 is negative. The evaluation is positive across all three aspects.

Figure 41 presents results by scale. The numerical values are as follow: Attractiveness, 1.98; Perspicuity, 2.03; Efficiency, 1.52; Dependability, 1.25; Stimulation, 1.4; Novelty, .97. The black, bracket-like lines at the top of each bar represent the confidence intervals, meaning that future evaluators can be expected to assign, let's say, Perspicuity with a value that is above 2,

while they could also assign Novelty with a value that is well below 1. Again, evaluations are positive across all scales, but it should be noted that Novelty is on the brink of being neutral.

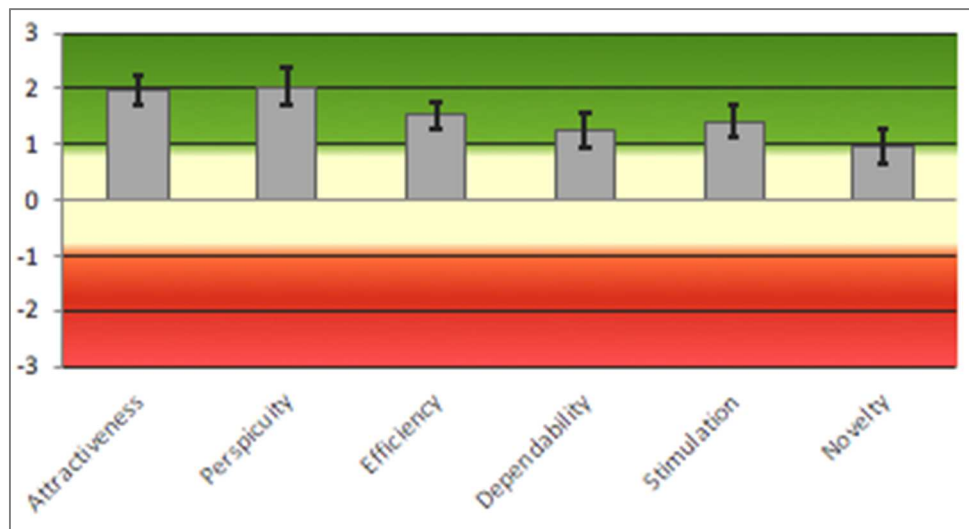


Figure 41. Results by scale.

So, what is the meaning of all this? The Pragmatic Quality (PQ) aspect value measures usability, or the effectivity of the product to achieve the user’s goals. The mean value of PQ is positive, 1.60. As discussed above, some reviewers pointed out a series of problems with the dependability and efficiency of the lesson’s interface, which in the questionnaire belongs to PQ aspect. Upon fixing those issues, future reviewers can be expected to assign a higher value to PQ. An example of this relationship can be seen in the positive comments about the animations and the characters, and the high value of the Attractiveness aspect in the questionnaire.

Having said this, the mean value of PQ, 1.60, should be interpreted carefully. For example, users evaluating the PQ item “slow / fast” may select a value of 4, the middle value in a 7-point Likert scale, to indicate that the product is neither slow nor fast.¹⁷ A value lower than 4 indicates

¹⁷ When transforming raw data into a scale between -3 to 3, the middle value of 4 becomes the middle value of 0.

slowness, while a higher one stands for fastness. Because of the way the instrument was built, a value leaning towards slowness is considered negative. But in the case of an instructional event, a value leaning towards fastness may also be considered negative, even when the analysis tool treats the data as positive. Presently, a value closer to 0 should be considered positive, since it suggests a Goldilocks zone: not too fast, not too slow (fig. 43)

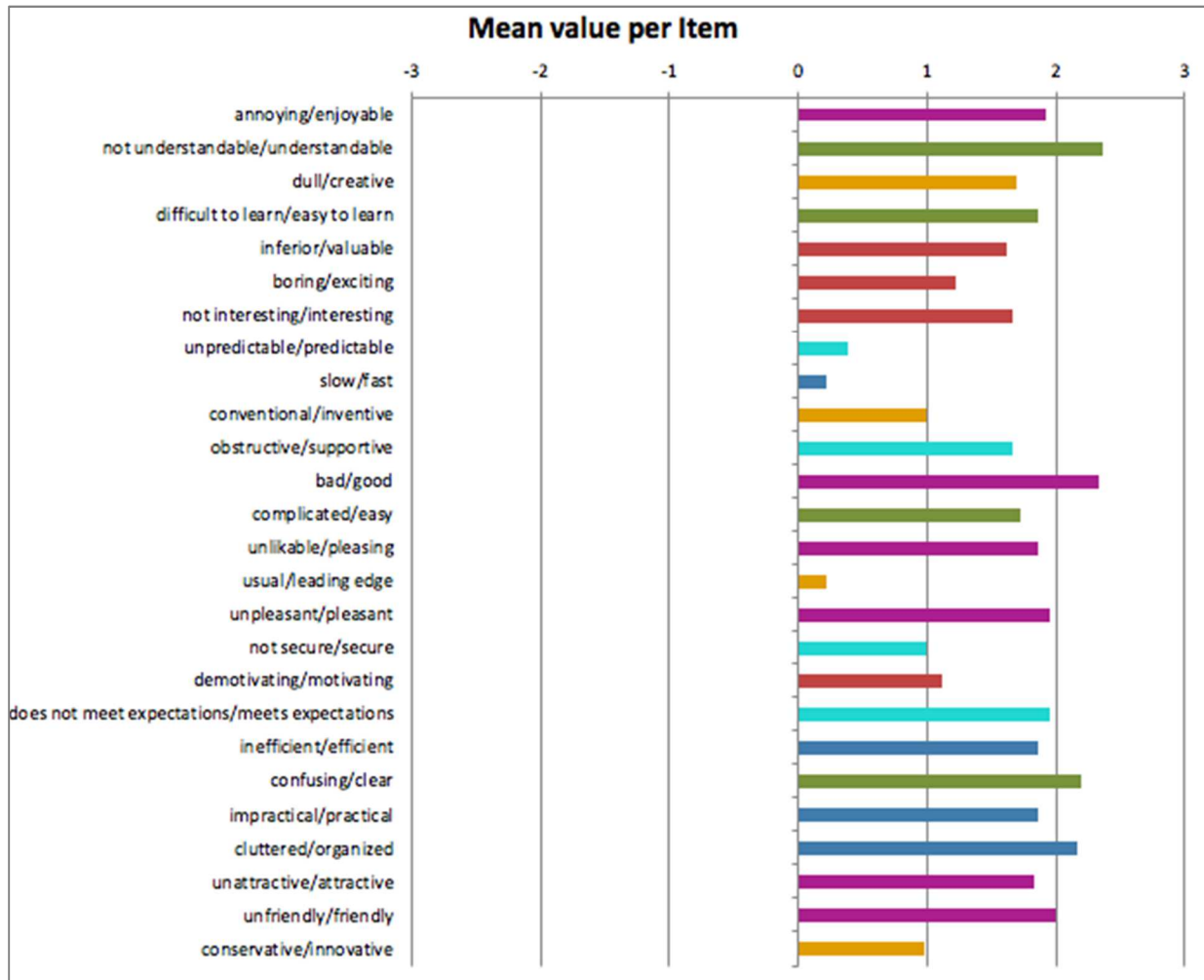


Figure 42. Results by item.

The 4 items that comprise the Dependability scale also belong to the PQ aspect. Two of them are fairly uncomplicated, requiring no interpretation by the user: “does not meet expectations

/ meets expectations”, with a mean of 1.9; and “obstructive / supportive”, with a mean of 1.7. But the other 2 are not as clear: “unpredictable / predictable”, with a mean of .4; and “secure / not secure”, with a mean of 1. What does the opposition “unpredictable / predictable” really measure? With a mean of .4, essentially neutral, how should we interpret a lesson that is neither unpredictable nor predictable? A similar situation occurs with the “secure / not secure” item. With a mean value of 1, the lesson is more secure than not. But secure in what way? In the Handbook, the developers of the UEQ state that this item is usually “interpreted in the sense that the interaction is safe and controllable by the user. In the context of social networks this item can be misinterpreted as ‘Are my data secure?’” (9). I am interpreting the result as connected to the issue of user control that came up in the qualitative assessment by Professor Patiño’s students. However, the doubt about its validity persists.

Interpreting the Hedonic Quality (HQ) aspect should take into consideration the fact that the lesson is incomplete. The HQ aspect value is a measure of the joy-of-use and it is comprised of the scales Stimulation and Novelty. As stated before, the lesson is complete until Chapter 1; after this point, each page of the lesson showed only a placeholder for a future animation, displaying in its stead the text from the corresponding script segment. Professor Patiño and I agreed to present the lesson in this way for the pilot so that the students could still receive all the information, even if the animations were not present. When invited to participate in the pilot, students were informed of this situation. Still, a total of 7 students commented on this aspect, highlighting their loss of interest after the animations stopped. Once the lesson is complete and the UEQ is reapplied, an uptick in at least the Stimulation scale should be expected

The Attractiveness aspect, a purely affective scale, received the highest value. Presently, all of the standing issues are fixed and the lesson is finished. I am confident that the value of the other two aspects will increase once the UEQ is applied again. This remains to be done.

Appendix 1: The Scripts

English Script

Introductory Summary

Before modern theaters came to be, troupes of actors took to the road, performing outdoors in towns and cities throughout Spain. Upon arriving at a new place, the actors paraded the streets with dance and music, enticing the people to come and see a show like no other. The troupes built their stages on empty lots, using nothing but a few benches, some planks, and a backdrop hanging from a string. Every evening, the people gathered around these makeshift stages to enjoy plays full of witty puns, and slapstick comedy.

In time, these stages became sturdy structures, and found a permanent home at the center of countless towns and cities. They were built in vacant yards between houses, which made it possible to control the access. This situation also allowed to charge fees destined to finance charitable institutions. Likewise, the surrounding buildings offered an opportunity for special, and more expensive, seating arrangements, like roofed bleachers and private boxes. Eventually, concessions for the seating areas, and for the sale of snacks and drinks, were put up for tender.

Once they became permanent, stages swiftly grew in size and complexity: from structures to hang backdrops, to elevated corridors with balconies, and from trapdoors that opened to the underworld, to pulley systems that allowed actors to soar. Eventually, they got curtains, too.

These open-air theaters were known as *corrales de comedias*, and they were the living, beating heart of the Spanish Golden Age.

Introduction. A Theater Dreams of Stages

Video: Introduction, 1/1

Although little is known about Spanish theater before the 16th century, there is evidence to suggest that a theatrical tradition of sorts had, in fact, taken hold in the Kingdoms of Castile and Aragon. For instance, in 1473 the Catholic Church banned the widespread practice of staging plays inside churches, where actors wearing masks and dressed as monsters delivered off-color songs and dialogues, sometimes during mass.

Also, a generation of writers born around this time initiated a powerful dramatic tradition. Among them was Juan del Encina, whose pastoral plays are considered the foundation of Spanish secular drama, as sheep and shepherds served as symbols for a budding Spanish collective identity. Encina staged his plays in the palaces of the nobility, receiving widespread acclaim. His shepherds, with their funny, rustic speech, remained fashionable for years to come.

Sources: Ruiz Ramón 19-21; 29-31; Irigoyen García 75-76.

Chapter 1. Traveling Actors

Video: Chapter 1, 1/3

Encina and the writers of his generation led to an upsurge in theater production in the 16th century. Plays, both religious and secular, were represented in lofty palaces as well as outdoors, like in church's atriums and public plazas. Around the year 1545, Lope de Rueda—an actor, producer, playwright, and impresario—founded his traveling troupe, which was the first professional group of actors in Castile, and took to the road.

Upon arriving at a new city, traveling actors paraded the streets with dance and music, enticing the people to come and see a show like no other. From this point on, theater became a money-making enterprise.

Sources: Ruiz Ramón 104-108; González Ollé 9-13; García Reidy 169.

Video: Chapter 1, 2/3

Miguel de Cervantes, the creator of *Don Quixote*, recorded the simplicity of Rueda's show, which Cervantes saw as a child:

“All the company manager's gear fit in one sack, as they were no more than four white shepherd's jackets embossed with gilt leather, four beards, wigs, and shepherd's crooks and little else. The stage was made of four benches arranged in a square with four or six planks on top, so that it was raised about four handspans from the floor. The theater was adorned with an old blanket, pulled from one side to the other with two strings, to make the dressing room”.

Sources: Fuchs 387.

Video: Chapter 1, 3/3

Rueda was widely successful, winning awards and even performing for the Spanish royalty. He is credited with the invention of a short dramatic form known as *paso* or *entremés*, comedic sketches that were represented during the breaks of a larger play. The characters typically belonged to the lower rungs of society: servants, pages, countryfolk, but also thieves, ruffians, and bullies. But the most enduring of Rueda's characters was the simpleton, a fool always in need of food and sleep, and whose dimwittedness made them an easy target for deception, humorous equivocations and slapstick comedy.

Sources: González Ollé 9-13, 28-19.

Chapter 2. Visionary Brotherhoods

Video: Chapter 2, 1/5

Corrales de comedias were rudimentary open-air theaters located on empty courtyards between houses. Typically, a *corral* had a permanent stage, an open space where the audience could watch a show while standing, and some primitive bleachers on the sides, set against the walls of neighboring houses. The first steps towards a theatrical space like we know them today came as religious brotherhoods secured permissions to manage *corrales* in Madrid in 1568.

These open-air theaters became the main source of income for their charitable institutions, tasked with providing care and shelter for the sick and poor.

Sources: Thacker 124.

Video: Chapter 2, 2/5

Initially, the brotherhoods leased privately owned *corrales* and subleased them to traveling troupes for a modest profit. However, by investing on improvements for the stages and public areas, even installing canvas awnings across the courtyards to protect the audience from the sun, they were able to attract commercially successful troupes, and make a large profit.

To give you an idea of their growth, in their first year in operations in 1568, *corrales* made about 6 *reales* per day; by 1574, they yielded between 140 and 200 *reales*.

Sources: Thacker 124; Pellicer 43-86.

Video: Chapter 2, 3/5

A few years later the brotherhoods decided to build their own *corrales* in Madrid: they constructed the Corral de la Cruz in 1579 and the Corral del Príncipe in 1582. They introduced food vendors and an array of seating areas available at different prices, eventually selling these concessions to

private individuals, much like modern movie theaters and stadiums do today. By the year 1615, concessions provided the brotherhoods with millions of *reales* per year.

Sources: Pellicer 92-105.

Video: Chapter 2, 4/5

In fact, commercial theater was such a success that public playhouses were built from the 1580s onwards in over fifty locations: from urban centers such as Madrid, Valencia, or Seville, to smaller towns such as Almagro, Jaén, and Tudela. This created a broad theatrical network which covered every region in the peninsula and extended to colonial cities such as Naples in Italy, and Mexico, Puebla, Lima, and Potosí in the Americas.

Sources: García Reidy 169.

Video: Chapter 2, 5/5

But the increasing popularity of the *corrales* was a source of concern for royal authorities, who often attempted to close down the theaters by accusing them of immorality. Nevertheless, the charitable motives of the *corrales* provided important cover against such accusations, as brotherhoods could point to their undeniable contributions and deep involvement in municipal concerns.

Sources: Fuchs vii-xii; Thacker 130.

Chapter 3. Early Blockbusters

Video: Chapter 3, 1/8

Throughout the 17th century, theater was a booming market, at times with daily performances that constantly sold out. To meet the demand, theater companies acquired plays as fast as playwrights could pen them. A good example is Lope de Vega. Over 400 plays survive by Lope alone, and experts generally agree that he wrote more than twice that number. His contemporaries also wrote dozens, if not hundreds, of plays.

Sources: Fuchs xi-xiii; Ebersole 35.

Video: Chapter 3, 2/8

Comedia is the term used for these individual plays, whether comic or tragic. Sources for the *comedia* varied widely: history, literature, popular ballads and proverbs, even current events.

The representation of a single *comedia* was a multifaceted event. Before the main play began, there was music and brief poetic pieces. Between the acts, the audience might be treated to *pasos*, satirical pieces, dances, carnivalesque farces, with more music and dancing after the end of the play.

The *comedia*, in short, was the central public art form across Spain in the period, brought to large cities and small towns alike, both in peninsular and colonial territories, by traveling troupes.

Sources: Fuchs xi-xiii.

Video: Chapter 3, 3/8

Theater, however, was not actually cheap enough for anyone to attend: a wide range of people associated with noble households might accompany their masters to performances, while those belonging to the artisans' class and above could afford the entrance fees.

By the 1630's, the Corral del Príncipe, in Madrid, could accommodate up to 1900 spectators and, except during Lent, offered one show per day. The shows began at 2 in the afternoon in the cooler months, and at 4 the rest of the year.

The majority of the audience would start arriving after midday, well before the start of the performance, and there were times when they started lining up at dawn.

Sources: Fuchs xiii; Thacker 127.

Video: Chapter 3, 4/8

Normally, a male customer paid a fee on the street outside and an additional entrance fee to reach the *patio*, or courtyard, where he could watch the play standing. Then he could pay a third tariff for a seat on the bleachers to the sides, on the corridor above, or on a bench in front of the stage.

Sources: Thacker 127.

Video: Chapter 3, 5/8

Men and women were strictly segregated except in the *apostas*, or private boxes. For instance, the Corral del Príncipe had a separate women's entrance, just around the corner from the façade, leading to an elevated and enclosed area known as the *cazuela*, or "stewpot". But segregation rules were often circumvented: there is evidence of men dressing as women in order to gain access and mix closely with the female spectators.

Sources: Thacker 127; Allen and Ruano de la Haza 79.

Video: Chapter 3, 6/8

Spanish theater was not an exclusive industry. Women like Ana Caro, from Seville, Sor Juana Inés de la Cruz, from Mexico City, Ángela de Azevedo, from Portugal, and María de Zayas, from Castile, to name but a handful of examples, penned excellent plays. Spanish women also managed theater companies and, unlike in England, were allowed to act. The possibility of writing for actresses encouraged playwrights to produce fine, extended female roles.

Sources: Thacker 130.

Video: Chapter 3, 7/8

That such a successful theater industry generated celebrities should come as no surprise. Actors and actresses were known in large cities and small towns alike, as they spent days, weeks, or months performing in one location before travelling to the next one, leaving behind an audience that waited, sometimes anxiously, for the return of their favorite stars.

Performers who achieved the status of celebrities became real crowd drawers. Actor Cosme Pérez—better known by his artistic name of Juan Rana—is a good example. But so are María de Riquelme, María de Córdoba—known by her stage name of Amarilis—Josefa Vaca, Antonia Infanta, and many more.

In fact, actresses were paid more than actors. In 1658 the salary of Francisca de Valencia was 11 *reales* per day, whereas Juan de la Calle, who was not only the theatrical director but also the leading male actor of their company, earned 10 *reales* per day. In the theatrical show business, the gender wage gap actually favored actresses, the hottest stars on the stage.

Sources: Thacker 130; García Reidy 169-176.

Video: Chapter 3, 8/8

The 17th century was an exceptional era for Spanish theater, one of financial success and literary achievement, as well as of technical and professional growth. Theater companies, which in the times of Lope de Rueda were comprised of a handful of people, became complex entities in the period of Lope de Vega, consisting of over a dozen actors, a number of musicians who could also sing and dance, and a production team that included accountants, script and wardrobe supervisors, stagehands, and more.

Sources: Thacker 132.

Guion en español

Resumen introductorio

Antes de que existieran los teatros modernos, había compañías itinerantes de actores que actuaban al aire libre en pueblos y ciudades a lo largo y ancho de España. Cuando llegaban a un nuevo lugar, los actores desfilaban por las calles con bailes y música, invitando a la gente a mirar un espectáculo como ningún otro. Las compañías construían sus tablados en terrenos baldíos, usando nada más que algunas bancas, tablas y una manta colgada de un cordón. Cada tarde, la gente se reunía alrededor de estos efímeros tablados para disfrutar de obras cargadas de ingeniosos juegos de palabras y comedia física.

Con el tiempo, estos tablados se convirtieron en robustas estructuras, encontrando un hogar permanente en los centros de innumerables pueblos y ciudades. Los tablados se construían en lotes baldíos entre casas, permitiendo así controlar el acceso del público para cobrar cuotas destinadas a financiar instituciones caritativas. De igual modo, los edificios circundantes permitieron construir áreas especiales que se vendían a mayores precios, como gradas con tejado y palcos privados. Más adelante, se vendieron concesiones para las áreas especiales, así como para la venta de comidas y bebidas.

Eventualmente, los tablados se hicieron más grandes y complejos, incluyendo corredores elevados con balcones, estructuras para colgar telones de fondo, escotillones que daban al inframundo y sistemas de poleas que les permitían volar a los actores. Poco después, llegaron los telones.

Estos teatros al aire libre, mejor conocidos como corrales de comedias, fueron el palpitante corazón del Siglo de Oro español.

Introducción. Un teatro sueña con tablados

Video: Introducción, 1/1

Aunque poco se sabe del teatro español antes del siglo 16, hay evidencia de que algo parecido a una tradición teatral había logrado echar raíces en los reinos de Castilla y Aragón. Por ejemplo, en 1473 la Iglesia Católica prohibió la difundida práctica de representar obras dentro de las iglesias, donde actores enmascarados y disfrazados de monstruos intercambiaban diálogos y canciones subidas de tono, en ocasiones durante la misa.

Al mismo tiempo, la generación de escritores nacida en este periodo inició una poderosa tradición dramática. Entre ellos se encontraba Juan del Encina, cuyas obras pastoriles son consideradas como la fundación del drama secular español, ya que tanto los pastores como las ovejas fungían como símbolos de una incipiente identidad colectiva española. Encina montó sus obras en los palacios de la nobleza, donde fue ampliamente aclamado. Sus pastores, con sus graciosos y rústicos parlamentos, permanecieron de moda por muchos años.

Fuentes: Ruiz Ramón 19-21; 29-31; Irigoyen García 75-76.

Capítulo 1. Actores itinerantes

Video: Capítulo 1, 1/3

Gracias a Encina y los escritores de su generación, la producción teatral floreció durante el siglo 16. Sus obras dramáticas, tanto seculares como de tema religioso, fueron representadas en palacios y al aire libre, como en los atrios de las iglesias y las plazas públicas. Alrededor de 1545, Lope de Rueda –quien fue actor, productor, dramaturgo y empresario– fundó su compañía itinerante, el primer grupo profesional de actores en Castilla, y salieron al camino.

Al llegar a una nueva ciudad, los actores itinerantes desfilaban por las calles con bailes y música, invitando a la gente a mirar un espectáculo como ningún otro. De este punto en adelante, el teatro se convirtió en una empresa redituable.

Fuentes: Ruiz Ramón 104-108; González Ollé 9-13; García Reidy 169.

Video: Capítulo 1, 2/3

Miguel de Cervantes, el creador de *Don Quijote*, dejó constancia de lo simple que era el espectáculo de Rueda, el cual vio durante su infancia:

“Todos los aparatos de un autor de comedias se encerraban en un costal, y se cifraban en cuatro pellicos blancos guarnecidos de guadamecí dorado, y en cuatro barbas y cabelleras y cuatro cayados, poco más o menos. El tablado estaba compuesto por cuatro bancos en cuadro y cuatro o seis tablas encima, con que se levantaba del suelo cuatro palmos. El adorno del teatro era una manta vieja, tirada con dos cordeles de una parte a otra, que hacía lo que llaman vestuario”.

Fuentes: Fuchs 387.

Video: Capítulo 1, 3/3

Rueda gozó de gran éxito, llegando a ganar premios e incluso a actuar frente a la nobleza española. A Rueda se le considera como el creador de una breve forma dramática llamada paso o entremés, *sketches* cómicos que eran representados entre los actos de obras más extensas. Por lo general, los personajes de los pasos pertenecen a las clases bajas: criados, pajes y campesinos, pero también ladrones, rufianes y bravucones. Sin embargo, el personaje más perdurable es el simple, quien se encuentra siempre con la necesidad de comer y dormir y es blanco fácil del engaño, la explotación, el equívoco y la comedia física.

Fuentes: González Ollé 9-13, 28-19.

Capítulo 2. Hermandades visionarias

Video: Capítulo 2, 1/5

Los corrales de comedias eran rudimentarios teatros al aire libre, construidos en terrenos baldíos disponibles entre dos o tres casas. Por lo general, un corral contaba con un tablado permanente, un patio donde la audiencia podía mirar el espectáculo de pie, así como gradas primitivas en los costados, apoyadas contra los muros de las casas vecinas. Los primeros avances hacia un espacio teatral como lo conocemos hoy en día se dieron cuando hermandades religiosas obtuvieron permiso para administrar los corrales de Madrid en 1568.

Estos teatros se convirtieron en la principal fuente de ingresos de sus instituciones caritativas, responsables de otorgar refugio y cuidados a pobres y enfermos.

Fuentes: Thacker 124.

Video: Capítulo 2, 2/5

En un principio, las hermandades arrendaban corrales privados y los subarrendaban a compañías itinerantes por un modesto ingreso. Sin embargo, a medida que invirtieron en mejoras para los tabladros y áreas públicas, instalando incluso un toldo de tela para proteger al público del sol, pudieron atraer compañías más exitosas, adquiriendo así mayores ingresos.

Para darte una idea de su crecimiento, durante el primer año de operaciones, en 1568, los corrales generaron alrededor de 6 reales diarios; en 1574, entre 140 y 200 reales.

Fuentes: Thacker 124; Pellicer 43-86.

Video: Capítulo 2, 3/5

Algunos años después, las hermandades decidieron construir sus propios corrales en Madrid: el Corral de la Cruz fue construido en 1579 y luego, en 1582, el Corral del Príncipe. Las hermandades introdujeron vendedores de comidas y bebidas y una gama de asientos disponibles a diferentes precios. Eventualmente, estas concesiones fueron vendidas a empresarios privados, tal como hacen cines y estadios hoy en día. Para 1615, las concesiones proveían a las hermandades con millones de reales por año.

Fuentes: Pellicer 92-105.

Video: Capítulo 2, 4/5

De hecho, el teatro comercial fue tan exitoso que, a partir de la década de 1580, se construyeron corrales públicos en más de cincuenta lugares: desde centros urbanos como Madrid, Valencia o Sevilla, hasta poblaciones más pequeñas como Almagro, Jaén y Tudela. Esto creó una vasta red teatral que cubría cada rincón de la península ibérica, extendiéndose hasta ciudades coloniales como Nápoles en Italia y México, Puebla, Lima y Potosí en América.

Fuentes: García Reidy 169.

Video: Capítulo 2, 5/5

Pero la creciente popularidad de los corrales se convirtió en una preocupación para las autoridades reales, quienes a menudo intentaban cerrar los teatros acusándolos de inmoralidad. Aun así, las causas caritativas de los corrales los protegían contra tales acusaciones, ya que las hermandades se defendían haciendo hincapié en sus importantes contribuciones y profundo compromiso con las necesidades municipales.

Fuentes: Fuchs vii-xii; Thacker 130.

Capítulo 3. Los primeros éxitos de taquilla

Video: Capítulo 3, 1/8

A lo largo del siglo 17, el teatro fue un mercado en auge, ofreciendo en ocasiones representaciones nuevas cada día, que constantemente se vendían en su totalidad. Para satisfacer la demanda, las compañías teatrales adquirían obras tan rápido como los dramaturgos las redactaban. Un buen ejemplo es Lope de Vega. Hoy sobreviven más de 400 obras escritas por Lope solamente, y los expertos están de acuerdo en que seguramente escribió más del doble. Sus contemporáneos también escribieron docenas, cuando no centenas, de obras.

Sources: Fuchs xi-xiii; Ebersole 35.

Video: Capítulo 3, 2/8

Comedia es el término empleado para identificar estas obras individuales, ya sean cómicas o trágicas. Las fuentes de las comedias eran muy variadas: se inspiraban en la historia y la literatura, en las baladas y proverbios populares, o incluso en los eventos de la vida diaria.

La representación de una sola comedia era un evento multifacético. Antes del comienzo de la comedia, había música y breves textos poéticos. Entre actos, la audiencia se deleitaba con pasos, piezas satíricas, bailes y farsas carnalescas. Al final de la comedia había más música y baile.

A lo largo de este periodo la comedia fue la principal forma de arte público en España, llevado a las grandes ciudades y pequeños pueblos por igual, tanto en los territorios peninsulares como en los coloniales, por las compañías itinerantes.

Sources: Fuchs xi-xiii.

Video: Capítulo 3, 3/8

Pero el teatro no era accesible para cualquiera: un amplio rango de personas asociadas con la nobleza podía acompañar a sus amos a los espectáculos, mientras que solamente los artesanos, o los que ganaban aun más que ellos, podían pagar la entrada.

Para la década de 1630 el Corral del Príncipe, en Madrid, tenía un cupo de 1900 personas y, con la excepción de la Cuaresma, ofrecía un espectáculo diario. Los espectáculos comenzaban a las 2 de la tarde en los meses fríos y a las 4 el resto del año.

La mayoría del público comenzaba a llegar al mediodía, bastante antes del comienzo del espectáculo, aunque en ocasiones hacían la línea desde el amanecer.

Sources: Fuchs xiii; Thacker 127.

Video: Capítulo 3, 4/8

Por lo general, los varones pagaban una cuota en la calle y otra más para entrar al patio, donde podían mirar la obra de pie. Una vez en el patio, podían pagar una tercera cuota por un espacio en las gradas a los costados, en el corredor elevado o en los taburetes frente al tablado.

Sources: Thacker 127.

Video: Capítulo 3, 5/8

Con la excepción de los aposentos, o palcos privados, los hombres y las mujeres estaban estrictamente segregados. Por ejemplo, el Corral del Príncipe contaba con una entrada para uso exclusivo de las mujeres, la cual se encontraba justo a la vuelta de la fachada y desembocaba en un área elevada conocida como la cazuela. Pero las reglas de separación no se respetaban: existe

evidencia de hombres que se vestían de mujeres para acceder a la cazuela y rozarse de cerca con la audiencia femenina.

Sources: Thacker 127; Allen and Ruano de la Haza 79.

Video: Capítulo 3, 6/8

El teatro español no fue una industria exclusivamente masculina. Mujeres como Ana Caro, de Sevilla, Sor Juana Inés de la Cruz, de Ciudad de México, Ángela de Azevedo, de Portugal, y María de Zayas, de Castilla, por nombrar tan solo algunos ejemplos, escribieron excelentes obras. Las mujeres españolas también administraban compañías teatrales y, al contrario de Inglaterra, les era permitido actuar. La posibilidad de escribir para actrices motivó a los dramaturgos a producir extensos y refinados roles femeninos.

Sources: Thacker 130.

Video: Capítulo 3, 7/8

Que una industria teatral tan exitosa haya generado celebridades no debe sorprender a nadie. Actores y actrices eran famosos en grandes ciudades y pequeños pueblos por igual, ya que podían actuar ante la misma población por días, semanas o meses antes de viajar a la siguiente, dejando detrás un público que aguardaba ansiosamente el retorno de sus estrellas favoritas.

Los actores que alcanzaron la celebridad tenían la capacidad de atraer grandes masas. Cosme Pérez, mejor conocido por su nombre artístico de Juan Rana, es un buen ejemplo. Pero también lo son María de Riquelme, María de Córdoba –conocida por su nombre artístico de Amarilis–, Josefa Vaca, Antonia Infanta y más.

De hecho, las actrices eran mejor pagadas que los actores. En 1658 el salario de Francisca de Valencia era de 11 reales diarios, mientras que Juan de la Calle, quien era no solo el director artístico sino también el protagonista masculino de la compañía, ganaba no más de 10 reales diarios. En la industria del teatro, la brecha salarial de género favorecía a las mujeres, las estrellas más brillantes del tablado.

Sources: Thacker 130; García Reidy 169-176.

Video: Capítulo 3, 8/8

El siglo 17 fue una era excepcional para el teatro español, llena de logros financieros y literarios, así como de crecimiento tecnológico y profesional. Las compañías teatrales, que en tiempos de Lope de Rueda se conformaban por apenas un puñado de personas, para la época de Lope de Vega se convirtieron en entidades complejas, requiriendo más de una docena de actores, músicos que también cantaban y bailaban y un equipo de producción que incluía contadores, supervisores de guion y vestuario, tramoyistas y más.

Sources: Thacker 132.

Appendix 2: Qualitative Feedback from Professor Patiño-Loira's Students

Feedback from students in SPAN 42

It is an excellent animation. I am not sure what the aim of this animation is, but it clearly and succinctly describes how the Spanish commercial theater began. I liked the simplicity of the animation because it permits the narration to stand out more. It was entertaining and I particularly enjoyed the scene explaining the trapdoor and pulley. I thought the learning activities were very creative and required some imaginative thinking. If I have to comment on weaknesses, the voicing is a little flat, for one or two segments it is fine but then it feels a little indifferent or sleepy. Although the animated characters are cute, you could insert actual photos (or lifelike drawing) of the people you are mentioning. When you mention Juan del Encina, Lope de Rueda, Cervantes or any actual person it would be nice to see who they are. I think it helps with memory to connect the information to a face. I really can not think of any other comments, good luck with it!

*

I think that the photos and videos that are seen are very interesting and keeps the viewer engaged. For someone like me, with prior education on these types of theaters from the course from Professor Patino, I honestly believe this is a great recap of what we learned. I enjoyed the music in the background, which I know is not a super relevant point, but I do think that that kept me engaged and made the video feel more relaxed. And one point I wish the video would've made more clear what is the point of "charitable funds." I think that the video could've gone into more depth of what those funds went to. For example; did it go to hospitals or first aid services? I personally feel as though "charitable funds" may be a little too vague. I really enjoyed the visual effects of the police, the actors falling through the floor, and the balconies. As someone who does

not speak Spanish, I appreciate the visual spelling of the words “Corrales de Comedias,” on the screen. Once again, this may seem like a random input, however, it is very difficult to take notes on Spanish words when you do not speak the language because you don’t know how to spell it. I do think that the addition of the people that sat in certain seats would have been beneficial to the viewer. I think a big part of the theaters during this time was the social class stigmas that were involved. Overall, I think that this was a very informative video for someone who is just learning about the first theaters in Spain. I feel as though it was informative, interesting, and well produced.

*

After going through the activity, there are several aspects that I enjoyed and some that I believe can be improved. The content was great, and though I already had prior knowledge of the subject matter, I learned the history of how the corrales went from stages on empty lots to established buildings. I also liked how detailed yet straightforward the content was, and the option of closed captions was a great addition. However, visually, some aspects troubled me. First, I was not too fond of the content shifted from a fun and goofy video to plain text. Also, for the questions/sections labeled “What do you think,” I do not believe that the background and text colors are very accessible. I would suggest that the background be either darker or a different color because, with the white and thin text, it lacked contrast. By creating color combinations that provide enough contrast, all viewers will be able to distinguish the text from the surrounding page clearly. Lastly, I believe that the option to go back (a functioning back arrow) would be helpful, because as I was going through the different pages of chapter three, I accidentally clicked “continue” twice, and I could not go back to review the content that I had missed. Overall, I enjoyed this piece, and the goofy expressions of the cartoons made learning fun.

*

I thoroughly enjoyed the animation software!

Firstly, the division of the module into four chapters made the video really digestible.

The animation was incredibly smooth. I appreciated the fact that there weren't the drumming and cymbal sound effect in the second, third, and fourth videos, since this was a little distracting in the first video.

I really appreciate the way that key words showed up on screen (aside from the captions) like the famous figures, since I'm a very visual learner and I have to read the words to learn it. The captions could possibly be a tiny bit bigger, but I really appreciated having them there since English isn't my first language. The animations are so great, I loved them! It looks like it took a bunch of work but it made the presentation engaging, dynamic, and fun – just like how the comedias de corrales were intended to do!

In content, the lessons were incredibly good. For example, the use of the “fool, whose dimwittedness made them an easy target for slapstick” – was a really good analysis of history. We weren't just descriptive, we explained the psyche behind the common practices!

One thing that might also improve this simulation is the ability to toggle during the videos, so that I can replay just the past few seconds, not just the whole video.

All in all, I liked the creativity and fun most. I would like to see the accessibility features improved a tiny bit more. Amazing work!!

*

After completing the game and taking a look at the software I really enjoyed it! I often think that assignments are a lot more enjoyable when there is a visual to go along with it. Many people are visual learners and it helps to have a video depicting a topic. The concept of the software is great, it will help students learn the material better by having something supplemental outside of the

classroom to use when studying. My favorite part of the software is the animation to show how the first commercial theaters came to Spain. Another part is the interactive questions added at the end of the segments because it allows for students to be engaged throughout the game. In some cases when it comes to interactive videos or games students will not watch the whole video or they will skip through different parts without necessarily paying attention to the subject, so it is helpful to have interactive questions so students will be more engaged. Some areas of improvement could be adding interactive paths inside the game where the player can decide what they want to learn first. It will also be helpful to have a table of content at the beginning that students can click to access the different sections of the game. It will also be great to be able to rewind the videos just in case students have missed something. On the more artistic side maybe incorporate more color into the animation but other than that it was great.

*

I did not like how I was not able to see how far into the lesson I was and how there was not timer on the first video. It made me feel like it would never end. I think it's good to know how long something will take. I like the pictures. They were really cool and simple and helped me pay attention to what was being said. I wish the voice however were a little less monotone as it did not keep me interested and got boring occasionally. Despite the fact that I liked the simple pictures, I think that the addition of some real paintings or primary sources would help me stay interested and retain the information for longer after the videos are over. Also the audio stopped working and I had to read the transcript for a while. I am unsure if that issue was on my end or a problem with the website. I felt like the chapters were long and required a lot of listening and there could have been more images to keep my interest in the information. Also at the end of the program there was just a slide that said conclusion and no way to click out and see that you had completed all of the

parts. I think a final “completed” slide would be helpful. I liked the images and the simplicity but I was not sure what I was supposed to be learning. I felt like the questions were asking me about social structures but the information was more focused on the theater. I hope this feedback is helpful.

*

A feature I liked most about the software was that, after watching each chapter of the animation, there were learning activities where students could practice and learn more about the contents. Students were asked questions relating to the content and were encouraged to familiarize themselves with the world of early modern Spanish theater. The answers to each question provided a brief explanation that was easy to follow and understand. Moreover, I liked the software's ability to introduce the objectives of the lesson in an informative fashion before the lesson began and tell students briefly what they would be learning from it. There was a well-organized organization in terms of its contents, with an introduction, followed by chapters one to three. Overall, It was visually appealing and engaging. It was impressive that I was able to gain knowledge of 17th-century theater by watching the animation and playing the game. I enjoyed watching and participating in activities related to the history of theater in the 17th century. However, one aspect I did not seem to like about this software was the lack of visual representation in chapters two and three. There need to be more visual representations like in chapter one. Additionally, there was a replay button present when the video ended, but if I missed something, I would have to start over from the beginning. Also, when I clicked the continue button for chapters two and three, I could not return to read the script again. It would be convenient if there was a go-back button in the future.

*

While watching "The First Spanish Commercial Theaters" something that was outstanding were the graphics, it really helped me focus throughout the short videos. Another thing that really helped me stay engaged with the film were the questions in between clips, it would help me understand what the clips were about and in some way summarize it. In addition, the buttons that say "continue" or ready to learn about something else, really help readers be prepared for the next clip. If it was just a continuous video the viewer would space out through small parts of the video. Something that can improve may be the audio, it would be helpful if there was someone reading the lesson or the questions that need to be answered. I believe it would be useful, because English may be some readers' second language and it is always helpful to hear someone else read it. In addition something that can be added is images to the small lectures that we have to read, it would help the viewer get a better image of what we are learning. Lastly, it was a great way to learn about Spanish commercial theaters, I really enjoyed watching this video.

*

As a visual person I honestly found this Spanish commercial to be really helpful and really easy to understand. I feel like Cheche Silveyra did a great job with the little animation characters, that was one of my favorite parts of it. I also appreciate and love that there is some form of color in the commercial but not a lot and it is not overwhelming or too much to take in visually while watching it. It is really smooth and the speed of it I think is perfect. The narrator I really like because the way they are speaking is calm and also entertaining at the same time which helps with not getting bored throughout the whole commercial. I think it is really informative and useful overall.

*

I enjoyed the experience of "The First Spanish Commercial Theatres". It was really informative and interesting. I believe that it was unfinished as the first chapter was animated and narrated and

the rest were not. The animations were great and reminded me of Brain Pop videos we used to watch in Middle School. Even though I was not interested in the history of theatres in Iberia in the beginning, I began to enjoy it with the activities and scenario questions in the application. Some of the strengths of the software is that the narrative was interesting, the activity questions were well written (even if we gave wrong answers), and the animation was beautiful. If this was a complete version of the software, I believe it would be a great tool of education and information for history and culture based classes focusing on Iberia. There were no big weaknesses that I saw, aside from the conclusion of the narrative. It felt like it was cut off and I was waiting for a good “wrap up”, which was missing from it. A good way to fix it would be a final chapter discussing the Corales and how it led the way to modern theatre (or movies) in Spain. Another way to close it off is the remnants of the Corales tradition in modern theatre, architectural forms of the theatre, and current actors. Overall, I believe this tool of making educational videos with scenarios is something that educators and students all over the country would enjoy.

*

The learning platform is quite useful, and I feel like it is a great tool to provide both interesting and informative lessons.

The platform has many strengths including interesting visuals, a good balance of information, and a beneficial interactive question section. First, the visuals make the information more approachable and entertaining, which helps promote learning and understanding.

Additionally, the video does not overwhelm the audience with information, which makes it more manageable. It is a good introduction to the topic and provides some details, but does not dive into every last thing. Finally, the interactive questions which place the audience in the position of someone at the time help make the information more relatable and is a good test of

knowledge.

The only recommendations for the program are to provide a better voiceover and to possibly provide more context. The voiceover is a little dull and lacks energy, which makes the information seem less interesting, so re-doing the voiceover may help. Additionally, the subject matter may make more sense if more Spanish history were provided during the introduction.

*

Each short video was straightforward and understandable, and the animations were very cute and engaging. The simplicity of each video allowed me to focus on the important information presented, and the theater's evolution in a series of advancements along with the small visual effects added, like the blur leading into a flashback, helped to keep me engaged in the material. Questions throughout the interactive helped me to check my understanding along the way, and the explanations of each answer were thorough and straightforward. The scenarios at the end were also fun to do, and I liked how the activities gave me a first person perspective of Iberian theater. If I had to critique the software, I would suggest centering the display because it was slightly shifted upwards (which is a super small issue, but it's noticeable and a tiny bit distracting at times). At the end of each short video, I would also recommend adding a "the end" message or something to signal the viewer that it's over so that we know we aren't missing anything. The only other critique I have would be in regards to the concluding slide. I thought "conclusion" meant that on another display to follow, there would be a concluding slide coming up. Maybe changing this to a flashier "the end" message would make it more apparent to the viewer that it's over. All in all, this was a very informative and engaging interactive that taught me a lot about the history of Iberian theater.

*

The video provided insightful and engaging information to the earliest Commercial Theaters of the Spanish culture. The animation went along well with the information that they provided such as the description of the theaters, which further was able to implement the information provided into my head. In addition, the person in the video had a very strong and clear voice that was easy to understand and was not at all monotonous. It was very quick and to the point and I think it was very insightful in getting their message across to the viewers. I like the fact that they added captions too just in case there was something that I missed or something that was not understood clearly. In addition I think the animation followed with what was being performed in the speech which I found very cool. I will however point out the lack of colors in the video, I think the more bleak and colorless it is then the more the viewer will be inclined to not watch it due to its “lifeless” vibe it gives off. My only constructive criticism would be that they add more color to the animation, however everything else was very concise and on point which made for a great presentation.

*

The lesson, “The First Spanish Commercial Theaters” was very interesting and captivating. It explained the Corrales de Comedias and the history of Spanish theater in a fun and interesting way. The visuals and animations helped the viewer visualize the historical context, making the content easier to comprehend. The main critique is the interface. It would be easier if there was a central main menu from which the user could choose which lesson to view. The current interface is a little confusing as to access a particular video, one has to watch the preceding videos. Additionally, it would be more convenient if the user could fast forward some parts, like the introduction. This would make it easier for viewers who are rewatching the lesson to skip to the parts that they need help on. To assist with this, a time stamp would also be helpful for the viewer to know the specific time to start or stop watching the video. The subtitles were a little hard to read. It would be helpful

if the subtitles were bigger and bolded. If the video's speed could be increased it would also be helpful for the viewer if he/she is trying to skim through the video for review. Overall, the online lesson was helpful and informative. The lesson explained the content in an easy to understand way and all the educational information was helpful. The only critiques rest in the interface of the video. A fixed interface would allow the viewer to fully enjoy the experience.

*

When I was interacting with and watching the "First Spanish Commercial Theaters" program, I was able to understand more in depth while also seeing how the entertainment business rose and spread. With the use of maps and colors, I was able to see how it spread and how the theaters became popular throughout the country. I especially enjoyed how the characters moved almost like a movie throughout the video and how whatever the narrator said matched with whatever was shown on the screen such as places these plays could take place such as outdoors or in a palace. When I was, however, interacting with the program, I got very confused about the order in which the information was being presented and I wish I could see a table of contents so I could understand what is next and be able to go between clips easier. I especially enjoyed having the activities and questions at the end because that helped me understand what I watched and helped me pay more attention to the videos. I also liked the activity that was used where we were in the place of the actors and pretended we were a part of the entremes through different scenarios. It can also be seen as incomplete since the further chapters only have the transcript rather than a video to accompany it. As a whole, the most effective part was the visual since it applied perfectly to the audio and should be used throughout the whole rather than just the beginning.

*

Overall I really liked the animation. I thought the drawings and dialogue were very engaging and easy to learn from. The animation helps to show what the narrator is saying and makes the content much more memorable. Also, I thought the questions throughout the presentation were useful to make sure I understood the content and get a little more information about the specific topic that was discussed. In addition, I really liked the learning activity that showed up towards the end of the activity and thought that was a nice way to break up the animation. One thing that would have been helpful is more information during the presentation about where in the activity you are. The table of contents at the beginning is helpful in this regard but I think a progress bar along the top of the screen during the activities would be helpful. The progress bar could show the chapters and just move along as you progress through the slides. I think that would be helpful to keep participants engaged in the activity and also provide titles or categories if people are taking notes during the presentation. In addition, it would be helpful if there was some sort of indication of when to click the next arrow after a section has finished because I wasn't sure what to do when the screen went blank after a section finished.

*

Overall, I thought the lesson was very informative and unique in its presentation style. I really liked the medium of animation overlaid with the lecturer's audio. It helps to physically see the things that are being talked about, if you are a visual learner. I also thought the content was very thorough and structured well. Having the introductory animation at the beginning before diving into the academic material at hand, helped ease us into the topic. Afterwards, the small table of contents slide was refreshing to see, so that the viewer wouldn't be completely in the dark about what to expect from this lecture. Something that can be improved is the user interface of the lecture. Adding a slider to move around in the lecture would be really helpful. If I missed a piece of

information, it would be helpful for me to be able to rewind to go back to it. Also, I have no idea how long or short the lecture is and I'm left guessing, but a slider bar would give me some more control over my learning experience. With my suggestion taken into account, I think this lecture format is good!

*

It was enjoyable to go through this short presentation concerning the Corrales de Comedia. I thought the background music was fun, and the animations were very pleasing to the eye. The pace of the presentation was appropriate for the topic, and I did not feel overwhelmed by it. I appreciated the application tasks, and I thought it was fun to step into the time period and the world by having to choose what to do in certain situations. I appreciated that there were different options and, even though there was only one right answer, I could still explore the other options.

There were some points at which it was unclear if I had to click something, or if I was waiting for the presentation to advance to the next stage. There was a point at which I had a blank white screen for a few seconds and didn't know what to do. Also, it might be good to have a go back button, as I once accidentally clicked continue twice and never ended up reading the content of the slide that I skipped. There were some points at which I felt the presentation was repeating itself both in dialogue and animation, particularly when referencing the planks and the stage, and the "going into town, enticing the villagers" section. I thought that I had accidentally restarted the presentation, but that was not the case.

Overall, I believe that it was a very informative, and at the same time cute, presentation that helped me to review what I knew about the corrales de comedia, as taught me some new information as well.

*

Some of the strengths of this video include the visuals and the narration. The visuals are simple and allow the viewer to clearly understand what is being discussed. The simplification of Spanish theater enables many people to understand the history of Spanish theater, even if one begins this video with little prior knowledge. Furthermore, the narration is also very simple. By having easy to understand language, the listeners can gain a better understanding of what the narrator is discussing. This allowed me to gain knowledge about Spanish theater without being confused. Additionally, the questions embedded in the video are useful, as the reader can check their understanding of Spanish theater. These questions allow the reader to dive deeper into the subject being discussed. The learning activities were also good, as they were captivating and kept me interested in the material. I liked these because they were not just about facts, but seemed like real situations people could have faced in Iberia. Some weaknesses of “The First Spanish Commercial Theaters” include Chapter 2 and 3 where you had to read the transcript. I did not like this because it was not captivating and I got bored quickly. I felt there were too many words to read and it felt like I was reading an essay. Having these sections have a video would make it more interesting. Also, the learning activities could also include visuals to make them more interesting. In general, I felt “The First Spanish Commercial Theaters” was very good. It had many more strengths than weaknesses, however some improvements could be made to make it even better.

*

“The First Spanish Commercial Theaters” was an enjoyable and interactive lesson. I liked the narration and videos, and appreciate how polished the overall experience looks so far. I also liked how the explanations were thorough and easy to follow/understand. One thing that I found a little redundant was the transcripts at the end of the sections. I think the transcripts would be useful for those that need it, but perhaps a toggle or extra button to see the transcripts would make the lesson

flow smoother (versus inserting the transcripts at the end). The interactive aspect keeps the lesson engaging and I liked how some questions made you go through the various options to see what could happen. Another positive aspect was that choosing an incorrect answer is still a learning opportunity, and I think it's useful that the lesson explains why the answer is incorrect and why an alternative answer is more applicable. Overall, I enjoyed the lesson! I thought it was very cohesive and I enjoyed the user experience.

*

I had a fantastic time learning about “The First Spanish Commercial Theaters” through the online module. The mechanism itself has a multitude of excellent strengths that will serve to share this informational content with students in a digestible and entertaining manner. The animation that accompanied the main auditory information was incredibly well-made and very visually appealing to look at. It represented an optional yet beneficial aid to the audio and contributed to a multidimensional learning experience that kept multiple senses active at once. The periodic quizzes and learning activities were also greatly beneficial to student learning. Not only did they provide comprehension checks to more effectively retain information, but they also presented the material in a way that was clever and unique. This allowed me to test myself and immerse myself in the information without feeling like I was being challenged academically in a school setting. On the flip side, however, there were some areas within the module that I felt could have been improved to provide an even better experience for the user. Firstly, there were times at which the spoken audio did not line up with the animations; there were either long pauses with no animated movement, or there were times when the animations just did not make very much sense given the accompanying speech. Furthermore, the periodic quizzes and learning activities (though functionally beneficial) required me to read through a significant chunk of text to fully comprehend

the question and the possible answer choices. A more simple and less dense form of self-testing might be more digestible and accessible to students. Finally, it seemed odd that there were checkpoints within the chapters themselves that I had to navigate between. At first, I thought that each pause meant that there was an activity that I had to do, but sometimes there were just pauses in the audio text that required me to click the forward arrow to progress. It just seemed a bit odd to have the student manually continue if there was no activity in between. Overall, I thought the module was very well-made and should prove to be incredibly beneficial to students in a classroom setting. I am excited to see where the progress goes and how it continues to develop in the near future.

*

“The First Spanish Commercial Theaters” online module was very interesting and was able to portray a lot of information without being overwhelming. As I began to watch the first video, it was super easy to understand and picture what was being taught as the speech matched exactly with the images that were popping up. The music was interesting as the rhythm and beats also matched up with the timing of the speech and images. I thought this was a nice touch! The pace of the speech was also just the right speed to comprehend new information.

Additionally, I think that the map of Spain where Castile and Aragon were colored was very helpful, along with the map that showed the route of a typical traveling comedic group. I think the map is important to continue showing throughout the chapters as it depicts the true distances that the groups had to travel.

One weakness I want to elaborate on is the Learning Activity. In my experience, it was difficult to understand the point as to why I was choosing places to find wood in the town. I was unclear as to what a tavern was and think that other students may experience this same confusion.

I think that if the point is to show the audience some obstacles that traveling comedic groups faced, they could be shown in a different manner rather than through a Learning Activity. I understand that the Learning Activity is used to interact with the audience, but watching a video of a traveling comedic group being robbed and trying to find wood with a script would have been more stimulating for me. This is an opinion and many people may disagree with this statement.

I love the idea of the online module and think that many people will enjoy watching these lessons as they are informational and exciting, and use intriguing characters!

*

I think the movie is a good overview of the history of the commercial theater. I think from the availability, being able to watch using a phone is important. Because most people who prefer to use cell phones will be able to watch immediately. And not everyone are fortunate enough to afford a computer. From the design, I think if it can be accessed in full screen, it is much better as it does not distract the audience for the first few minutes as it was fairly hard to adjust our eyes to the small screen. I think it would be great if the timestamp is included in the video. At least for me, if I don't know how long the video will be, I am no longer interested in watching the full video as I don't have the freedom to pause or resume the video. Other aspect is about the pictures drawn. I think they are good for kids and does not appeal adults. However, if the target audience are for kids, then you are doing a great job. If the target audience are kids and adults, then I think more appropriate pictures are necessary to keep them interested.

I think having the table of content visible to know what is inside the video must be more specific. The reason is because not having the control to know what you want to watch first can be necessary. For example, I am interested to watch the last chapter to get myself interested from the beginning chapters. I don't have that ability and I am no longer interested to see them. As a

reminder, this is just what I think it can be improved on. If you think it is not true, please discard my opinion/argument.

*

In “The First Spanish Commercial Theaters” video, I noticed some things I would consider to be strengths. To begin, the narrator of this video seems to be very educated on the history of the corrales de comedias, which is very important if this would be used as an informational video. The animations are fun, however I do think they could be improved and add more color to it (which I am assuming there will be in the final version). I would also like to add that the length of the video is quite nice, sometimes it is hard to focus on videos that are quite long. Now moving on to the weakness which I think could be improved, I'm not the biggest fan of the background music in this video. I think it is a bit distracting in a way, I found myself focusing more on the music at one point. This also allows me to transition to the next point, the delivery of the history and facts from the narrator. I do think the delivery should be improved because the narrator uses a monotone voice throughout the whole video which is one of the reasons why I found myself easily distracted by the music. I would suggest adding a bit of a more upbeat and empathizing tone to deliver the message in a way that makes it more engaging and entertaining for the audience. Not only that but it is also known that if something is fun and entertaining, it is easier to learn and remember.

*

It was a helpful video and notes regarding theatre. I would say one of the biggest strengths of this software was that it gave us questions after and before watching short videos, which helped us in understanding the context. Also, the videos were short and were not long, which did not make me tired at all. Also, the animated characters made it more engaging and more understandable. In other words, animated characters made it simple to understand. I believe the usage of videos was much

more interesting and engaging than just putting notes. However, one weakness that I have seen in this software was that it did not show the length of the videos. While I was watching them, I did not have an idea of how long these videos would take. Knowing how long lessons and lectures are going to take can help us plan our time accordingly. For example, if I knew how long the software's lectures and videos would take, I could have put more or less time aside. Indeed, in this software, videos were not that long, but if they were, I would have a hard time managing my time. Therefore, I think it is a great idea that the software shows how long videos are going to take or what is the length of the short clips. Overall, it was a useful tool for learning the role of theatre in the history of Iberia, and I hope this software expands to other topics of this class as well.

*

Firstly, I think that this animation is a great idea, and one that can be accessible to people of different backgrounds in the subject, ages, etc... The illustrations are detailed and fun enough to be engaging, without being childish at all. Through the mix of images and narration, the audience is quickly able to learn a lot about the history of theater in Iberia. I like the introduction because it sets up the content of the module without going into too much detail to where it is confusing. Then, separating the content into chapters was a good idea because it sections up the material into understandable categories of topics that can be grouped together to trace the full, long history of the theater in Iberia. Including little 'quizzes' after the end of each section is also good because it keeps the audience engaged and ensures that they understand the material being presented. I truly enjoyed viewing this module, and don't think any major changes need to be made. The pacing of the module was good, and once again the animations were fun and adorable! My only suggestion would be to maybe make the navigation buttons at the bottom of the page a bit more integrated into the images, or bigger/more obvious. This is only a very picky suggestion however, and was

not a big deal at all. Overall, this module is a very good idea and would be a great tool for professors and teachers to use when talking about Iberian culture in their class.

*

I truly enjoyed watching the following video titled “, The First Spanish Commercial Theaters.” I found it to be very easy to understand and follow along. As a student that is studying the topic of Spanish Theaters, it was very interesting and exciting to see a video displaying the events that have occurred. Oftentimes when reading passages, especially in history, it is hard to visualize these events taking place. Especially with the recent rise of social media, there are videos and images of all current events. The animation brought the topic to life.

Although I enjoyed the video, I felt it could be improved by adding some analysis as to why these events occurred. It can help the viewer understand why the theater holds such a special place in the heart of Spain. The theater is more than a simple pastime, it is filled with culture and gives the opportunity for individuals to all part take an activity. The theater in particular is a special form of entertainment because it is live, it allows individuals to experience the story in real-time.

All in all, I enjoyed the video! I hope to see more videos in the future! :)

*

“The First Spanish Commercial Theaters” activity is an engaging way to learn about early Spanish theater and the Corrales de comedias. The biggest strengths of this activity are the animations and the learning activities. The animations are cute and simple in a way that makes them engaging while not being overly distracting. The learning activities were probably my favorite part of the activity. The quiz questions were helpful in determining whether I understood the concepts that were introduced but the learning activities took it to a whole new level. It was really helpful to be given a situation and have to walk through how to solve it yourself. It gave me a better

understanding of not only the theater and the concepts that were discussed but also just life in Spain at the time. The two biggest weaknesses of this activity are that the animations were not there towards the end of the activity and parts of the narration were repeated. I'm not sure if the activity is just not finished yet and the creator plans to continue the animations later, but the activity was a lot less engaging once the animations stopped. There was nothing to look at except the script for the narrator and I immediately felt my interest waning. Additionally, portions of the introduction were repeated in the later chapters. This made the activity a bit more boring as I had already heard the information. Especially in the first chapter as I had just heard the introduction and then some of it was repeated in that chapter. Overall, though, I think this activity was really good at engaging the viewer and teaching them the material.

*

Strength:

I think the strength of "The First Spanish Commercial Theaters.", is the animation itself. Learning history might be interesting for some people. However, as we all know most people hate history class because of the attractiveness of the content. The speaker might be boring, and just amplified the boring course. But not in this case. The website has animation that is attractive and intuitive. This would be a great learning medium for even kids to know better about the Spanish golden ages. The explanation is also simple, easy to follow, and has a great pace for international students like me that have English as a second language.

Weakness:

I think the weakness is from the blackbars on the website. I know it is under development, but in the future, they might add the screen size to fit the window. Other than that, I think the animation can be drawn in a more colorful manner. Most of the animation is black and white (yes

some have colors, but I just think that is not enough). Adding the real picture might be a great additional information, as some people might be curious on how the “real” theater actually looks like. Finally, I think the buttons on the website are too simple. Next and previous buttons are just a simple arrow button. Yes, it is easy to follow, but aesthetically I think that part can be improved. For example, create the button in the animation screen instead on the border, or erase the border completely and add the rest of the button when it is only needed.

*

I enjoyed the visual elements of this work. It greatly complemented the content delivered verbally, and allowed me to focus more attention on what was said. I also thought the questions with answers in the work also allowed me to remember what was said and retain that information afterward. The structure was great and allowed for better understandings of the origins and impacts the corrales de comedias had. I wish there was an option to skip through since I had to start from the beginning as I had refreshed the page. There were also some parts that seemed to be repeated, such as that of how plays were set up in parks. The sounds throughout the work allowed me to better engage. I especially loved the transition into Cervantes’ retelling of his first play. This work was effective in summarizing the corrales de comedias and the impacts it had culturally. There is more to be done on the rest of this, but I enjoyed every part with the audio and visual elements. I liked the diagram of a town with getting the resources needed to get a play. I felt as that I learned a lot from this.

*

Strengths of the project:

- The animation was done in an interesting style and was entertaining to watch.
- The pacing of the narration was good and easy to follow.

- The narrator's voice was easy to listen to. (Although the pronunciation of some Spanish names and places were Americanized. I don't think I would consider this good or bad, just something that I noted)

- The title font is unique without being difficult to read

- The interactive examples and scenarios were a good way to maintain audience involvement and are interesting examples of daily life for these acting troupes/brotherhoods.

- Overall, the model was educational and informative without being dry or feeling like a chore

Areas that could use more clarification:

- Captions were a bit hard to read, the lettering was sometimes obscured by the animation.

- The lettering during the interactive scenarios was also somewhat light and the blocks of text could be broken up a little bit more.

- It would be nice to have an indication that it is time to move on to the next section instead of the narrations just stopping.

- Being able to skip between sections or not having to start from the beginning every time would be convenient for people wanting to review or rewatch one specific part.

*

“The First Spanish Commercial Theaters” was very cool because it helps others learn about the history of 17th-century theater in a fun and interactive way. I really enjoyed the style of animation and the fact the characters didn't speak because it allowed me to focus on what the narrator was saying. However, it would have been nice if there was music in the background while the narrator was speaking because it felt kind of dry just listening to someone talk. In addition, I really enjoyed

the fact that it had some test questions in between the explanations. I think more test questions should be included because it helps the person know if they are actually learning something. While I was answering the questions it helped me remember the information a lot better than just listening to it. Overall, I really enjoyed watching this because I had prior knowledge on this topic but I learned it by sitting through a lecture and listening to my professor so it would have been nice to learn more about these topics through animations and test questions like these. I know that someone who doesn't know the history of 17th-century theater would also enjoy being exposed to this topic of Spanish history through this style of learning.

*

There are two advantages of the software for me to appreciate it.

The first advantage is the interesting teaching video and questions. The videos are very vivid while the interesting pictures could attract the users to keep paying attention to the video, and there is one question combining with the specific picture, so that it could better illustrate the knowledge point. I like it very much.

The second advantage is the feedback given to us for our answer. When I chose the wrong answer, there will be the very specific feedback that explains the knowledge point behind that question and why I should choose that right answer instead of this answer. After I answered the questions, I really had a deeper understanding on the relevant knowledge.

These are the two points I like most for the software. Besides, the setting of captions is also good, which could help those students who had listening difficulty.

Of course, there is a point I least like for the software. I think we could not go back for the progress of the video when we see it. When I couldn't understand the content in the video, I can't go back to see that part again, instead, I must see the whole video again. This would reduce

my efficiency. I think this is a point that can be improved so that this software could be more excellent.

To sum up, I like the interesting video and the feedback to the wrong answer in the software very much, while the problem that we couldn't go back the progress to see some part of the video again would affect our efficiency so that this can be improved.

Feedback from the students of SPAN 135

I enjoyed playing the game -- it is very well made!!! The animations were great and the voice-overs on the videos were really enjoyable. The interactive aspects of the game were also fun, especially the "imagined scenarios" part. I found myself engaged and actually learned a few things! It was not easy coming up with ways to improve the game since it is so well made, but one idea that I had is giving the user the option to rewind the video animations as they are playing. There were a couple of times where I missed what the video said, and I had to wait until the video was finished to replay it over again, and then I had to wait until the part that I missed came up. Therefore, maybe the option of a cursor-type feature (or like the 5/10 second rewind button/feature that some video platforms have) to rewind and play the video from wherever you want would be helpful, so that people can easily catch anything they missed (or re-watch part of the animation :)), especially considering the little quiz feature at the end of the clips! Since it is an interactive game though, and not just a way to stream a video (like YouTube), I can definitely understand how it's not there and the clips are also not that long and there is the pause and play option, so it's not really a big deal, just a small idea, I think it's 100% fine without it too! :) Also, it might just be my bad eyesight, but I think that adding space in between the lines of text in the sections with the chapter titles and transcript could make it a bit easier to read! Great work, thank you for sharing! :)

*

Me gusta que el juego nos enseñe la historia de las comedias desde los años 1400's, y también que nos informe de que no hay mucha evidencia pero nos dicen la razón por creer en esto. También me gusta lo interactivo que es el juego, preguntándonos que es lo que nosotros hiciéramos en ciertas situaciones dado a la información que nos dieron. Me gustan las diferentes tipos de preguntas y las diferentes formas de contestar, con el mapa, con dibujos, o con palabras. No se me hace aburrido porque hay diferentes formas de aprender con videos y leyendo; pero sería bueno poder ofrecer una forma de audio que se podrá estar escuchando mientras uno lea para la gente a quien le guate más el estímulos audio. Hacer los botones de continua mas grandes sería bueno porque era difícil ver cuando salía, y yo me quedaba esperando algo mas por no ver bien el botón de continuar. También me gusto que cuando contestas una pregunta incorrecto, te explica poque fue incorrecto y te deja volver a intentar. Para mi el juego se congelo en una pagina que dice "Conclusión" no se sin es el final del juego pero si si es será bueno que sea mas claro. En total me gusto que el juego ensena sobre diferentes factores y partes que se llevaban a cabo para producir una comedia.

*

En definitiva, el juego me dio sentimientos encontrados. Había muchos datos que reforzaron lo que aprendimos en Español 135 y unos datos nuevo que no sabía. Por ejemplo, no sabia que Lope de Rueda hizo una comedia por Cervantes. Eso es muy interesante saber especialmente al saber la gran influencia de Cervantes. También me gusta como la narradora del juego menciona que Lope de Rueda es la persona responsable for los extremeños/pasos. Además, era interesante saber que Lope de Vega escribió más que 400 comedias.

En el capítulo 1 la primera vez que la narradora del juego menciona los extremes/pasos pienso que debe indicar lo que menciona más tarde en el capítulo 3 de que los extremes/pasos pueden ser obras satíricas, canciones, poemas, etc. porque la primera vez que la narradora menciona el paso sobre el cajole del stewpot parece que el jugador pueda confundir un extreme por una comedia. Pienso que sería bien hacer la distinción la primera vez que introduce la palabra extreme/paso.

En el capítulo 2 hay mucho que leer. Lo hace sentir más como una tarea que un juego o actividad. La animación del juego lo hizo más emocionante. Sin embargo, me gusta como el juego menciona la cantidad de reales que los corrales ganaron. También, me gusta como el juego da más contexto a los corrales por mencionar los desafíos de los corrales por ejemplo los problemas de los aposentos y los otros espectadores. Todos los escenarios dan una mejor profundidad y entendimiento de los corrales de comedias. Los escenarios eran divertidos hacer aunque en el escenario de nosy neighbors, no entendí bien como los espectadores bloquearon la vista de los aposentos como los aposentos están en el segundo piso. Quizás se puede hacer esa conexión un poco más obvia.

El juego terminó tan repentinamente. Quizás un fin más emocionante con una explosión o algo para que el jugador sienta consumado por sus esfuerzos. A veces quise robar ciertas partes para repasar detalles pequeños, pero no me dio la opción. Tuve que empezar de nuevo el juego y gasté mucho tiempo. Por último, la narradora tiene una voz tan calmante y relajante, pero pienso que sería bien tener la opción de jugar el juego en español o inglés. La opción de español daría más originalidad al juego creo.

Appendix 3: The User Experience Questionnaire

Please fill out the following questionnaire to assess the lesson. The questionnaire consists of pairs of contrasting attributes that may apply to the lesson. The circles between the attributes represent gradations between the opposites. You can express your agreement with the attributes by ticking the circle that most closely reflects your impression.

Example:

attractive unattractive

This response would mean that you rate the lesson as more attractive than unattractive.

Please decide spontaneously. Don't think too long about your decision to make sure that you convey your original impression.

Sometimes you may not be completely sure about your agreement with a particular attribute or you may find that the attribute does not apply completely to the particular lesson. Nevertheless, please tick a circle in every line.

It is your personal opinion that counts. Please remember: there is no wrong or right answer!

Please assess the product now by ticking one circle per line.

	1	2	3	4	5	6	7		
annoying	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	enjoyable	1
not understandable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	understandable	2
creative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	dull	3
easy to learn	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	difficult to learn	4
valuable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	inferior	5
boring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	exciting	6
not interesting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	interesting	7
unpredictable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	predictable	8
fast	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	slow	9
inventive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	conventional	10
obstructive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	supportive	11
good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	bad	12
complicated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	easy	13
unlikable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	pleasing	14
usual	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	leading edge	15
unpleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	pleasant	16
secure	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	not secure	17
motivating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	demotivating	18
meets expectations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	does not meet expectations	19
inefficient	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	efficient	20
clear	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	confusing	21
impractical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	practical	22
organized	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	cluttered	23
attractive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	unattractive	24
friendly	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	unfriendly	25
conservative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	innovative	26

Appendix 4: UEQ Results

The UEQ results come in a rather complicated Excel file. There is, apparently, no good way to integrate such a document into a Word file. Rather, the Excel file is attached.

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