

# InsideOUT

PRODUCED BY THE DENVER CENTER FOR THE PERFORMING ARTS

*THE HOUSE OF THE SPIRITS*

A play with songs by Caridad Svich  
Based on the novel by Isabel Allende  
Directed by José Zayas

## THE HOUSE OF THE SPIRITS

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# InsideOUT

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## Synopsis

“Write what should not be forgotten.”  
—Isabel Allende

*The House of the Spirits* charts the rise and fall of the Trueba family in an un-named Latin American country, probably Chile. The play spans the 1920s through the 1970s, as the country moves through enormous sociopolitical changes that culminate in a devastating dictatorship while the family undergoes cultural, financial and emotional upheavals.

The play is told from the point of view of Alba, the youngest of three generations of women. Her memories—frightening and amusing, lyrical and romantic—light up the stage as she relates her family’s history and ultimately finds the strength to tell her own story. ■

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# THE AUTHOR

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**“Human existence is construed as an  
unending tale of sorrow, blood and love.”**

—Isabel Allende

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Isabel Allende was born in 1942 in Lima, Peru, daughter of Tomas Allende, a Chilean diplomat, and his wife, Francesca Llona Barros Allende. In 1945 her parents divorced; her father severed contacts with his ex-wife, but Isabel remained close to his family, especially her second cousin and godfather, Salvador Allende Gossens, whom everyone in the family called “uncle.” Isabel remained with her mother in the home of her maternal grandparents in Santiago, Chile.

In 1953 Isabel’s mother married Ramon Huidobro, a diplomat. As a result, between 1953-58 Isabel lived in Bolivia, Europe and Lebanon and attended a private girls’ school in Beirut. In 1958, in the wake of political unrest in Lebanon, Isabel was sent home to Chile to complete her schooling. At the University of Chile in Santiago she met Michael Frias, an engineering student and her future husband. They were married in September 1962 and their daughter Paula was born in October of 1963. After living abroad in Switzerland and Belgium, the family returned to Chile in 1966 where their son Nicolas was born. Between 1967 and 1974 Isabel worked as a journalist and editor for the Santiago magazine *Paula* and *Mompato*, a children’s magazine.

In 1970, after three failed campaigns, Salvador Allende became president of Chile. He was the world’s first freely elected Marxist head of state, triumphing under a left-wing coalition called the Unidad Popular (Popular Unity Party). In 1973 Army troops, acting on orders from General Augusto Pinochet, stormed the presidential palace and took control of the government. Salvador Allende allegedly committed suicide rather than surrender to the army.

Between 1970-75 Isabel was a regular interviewer for Canal 13/Canal 7, a Santiago TV station. But in 1975, concerned that her efforts to assist opposition to the Pinochet regime was endangering her family, Isabel left Chile for Caracas, Venezuela. Her husband and children followed shortly. Between 1976 and 1983 she wrote a weekly column for *El Nacional*, a Caracas newspaper.

In 1978 Isabel separated temporarily from her husband Michael and went to Spain for three months. But she returned to Caracas to become administrator of a school in 1979. In 1981 she received word that her 99-year-old grandfather, Augustin Llona, was dying. She began a letter to him that eventually grew into her first novel, *The House of the Spirits*. The title comes from the dying sister Clara who believes she will become a spirit who will inhabit their home. The novel was published in Spain

in 1982 and became a best seller in France, Germany and Latin America between 1982-85. In 1985 the book was translated into English by Magda Bogin and published by Knopf.

Between 1986-87 Isabel spent brief periods at the University of Virginia visiting her daughter Paula, who was a student there. In 1987 she divorced Michael Frias and in 1988 married William Gordon, a San Francisco lawyer, becoming a United States resident. In the same year Pinochet lifted the state of emergency in Chile, permitting 500 exiled opponents to return to Chile. Isabel returned there for the first time since 1975.

In 1991 Isabel's daughter Paula entered a Madrid hospital and slipped into a coma from which she never recovered. She died in Isabel's home in San Rafael, California one year later. In 1994, Isabel's memories of her daughter was written and published as the book *Paula*. Meanwhile, *The House of the Spirits* screen version appeared in 1993 starring Meryl Streep, Glenn Close, Jeremy Irons, Winona Ryder, Antonio Banderas and Vanessa Redgrave.

In 1996 Isabel started the Isabel Allende Foundation to pay homage to her daughter. In 1999 Isabel's novel *Daughter of Fortune*, her first in eight years, was published and became a selection of Oprah Winfrey's Book Club. Her latest novel is *Island Beneath the Sea* about the women involved in the Haitian slave rebellion of 1758. It was published in 2010. ■

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Bahadur, Gaiutra. "All Souls Rising: a Review of *Islands Beneath the Sea*." *New York Times Book Review*, May 2, 2010.

Rodden, John, ed. *Conversations with Isabel Allende*. Austin, TX: University of Texas Press, 2004.

#### WORKS

*The House of the Spirits* (1982)  
*The Porcelain Fat Lady* (1984)  
*Of Love and Shadows* (1985)  
*Eva Luna* (1987)  
*The Stories of Eva Luna* (1989)  
*The Infinite Plan* (1991)  
*Paula* (1995)  
*Daughter of Fortune* (1999)  
*Portrait in Sepia* (2000)

*City of the Beasts* (2002)  
*My Invented Country* (2003)  
*Kingdom of the Golden Dragon* (2004)  
*Zorro* (2005)  
*Forest of the Pygmies* (2005)  
*Ines of My Soul* (2006)  
*The Sum of Our Days* (2008)  
*Island Beneath the Sea* (2010)

[http://en.wikipedia.org/wiki/Isabel\\_Allende](http://en.wikipedia.org/wiki/Isabel_Allende)

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# THE ADAPTER

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**C**aridad Svich is a playwright, songwriter, translator and editor. Her play *Iphigenia Crash Land Falls on the Neon Shell That was Once Her Heart* (a fable) recently received its world premiere at 7 Stages in Atlanta. She has held an NEA/TCG Residency at the Mark Taper Forum Theatre in Los Angeles, a TCG/Pew residency at INTAR Theatre and has been a Radcliffe Institute fellow at Harvard University. *Twelve Ophelias* (a play with broken songs) was presented at Baruch Performing Arts Center in New York in March 2004, and her multimedia collaboration (with Nick Phillippou and Todd Cervaris) *The Booth Variations* at 59 East 59<sup>th</sup> Street Theatre in August 2004. Her play *Magnificent Waste* won the 2003 National Latino Playwriting Award and was selected for the 2004 Tribeca Film Institute All Access Open Stage program.

Ms. Svich is editor of *Trans-Global Readings: Crossing Theatrical Boundaries* (Manchester University Press, UK, 2004.) She is co-editor of *Conducting a Life: Reflections on the Theatre of Maria Irene Fornes* (Smith and Kraus, 1999), *Out of the Fringe: Contemporary Latina/o Theatre and Performance* (TCG, 2000), and *Theatre in Crises? Performance Manifestos for a New Century* (Manchester University Press, 2002). Her translations of five plays and thirteen poems by Federico Garcia Lorca are published in *Impossible Theatre* (Smith and Kraus, 2000) and has several plays published by Playscripts, Inc. She holds an MFA from the University of California, San Diego, is founder of the performance collective No Passport, and is a resident playwright of New Dramatists. She has been selected for inclusion in the *Oxford Encyclopedia of Latino History*.

Ms. Svich has been a guest artist at the Traverse Theatre in Edinburgh, the Royal Court Theatre in London, the Ministry of Culture of Bogota, Colombia and the Bi-National Center of Medellin. She has taught playwriting at Yale School of Drama, Ohio State University, University of Iowa and the US-Cuba Writers' Conference in Havana. Her awards include a California Arts Council Fellowship, Thurber House fellowship, Inge Center Playwriting Residency, Reynolds Playwright in Residence at Denison University, finalist for the PEN USA West Award in Drama (2001) and the Prism International Residency Prize (2003). ■

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<http://www.playscripts.com/author.php3?authorid=118>

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# MAGIC REALISM

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In *The House of the Spirits*, Clara has visions and predicts the evil events that will happen to the family. The dead Rosa appears to Clara. And Clara, engrossed in spiritualism says: “I see what I see.” This literary device, injecting the dream world into everyday life, is known as “magic realism.” Characterized by a juxtaposition of apparently reliable realistic reportage and extravagant fantasy, magic realism appears in a large body of fiction produced in South America after World War II, but has expanded world wide.

In the theatre magic realism is magic from the standpoint of the audience, but realistic from the standpoint of the characters in the play. The characters may perceive a situation as bizarre, but they must deal with it as a real state. The audience, from its perspective, is able to isolate elements and symbols: the characters are not. Magic realism allows symbolic reality to be brought to life. The invisible may be made visible; it becomes possible to transform the world and see glimpses of new possibilities.

In her book *Magic(al) Realism*, Maggie Ann Bowers says the term originated with the German art critic Franz Roh in the 1920s. He used the term to define a kind of painting that had a representation of mystical, non-material aspects to it. “For the new art, it is a question of representing before our eyes, in an intuitive way, the fact, the interior figure, of the exterior world.”<sup>1</sup> The era in which he wrote followed the German defeat in World War I, a time of political fragility, political violence and extreme economic difficulty.

Actually the movement of magic realism can be traced back to the 16<sup>th</sup> century Spanish writer Miguel de Cervantes. His novel *Don Quixote* is a precursor of magic realism in the opposition of the mad, idealistic knight and his sane pragmatic squire, Sancho Panza. “Don Quixote’s belief in what he perceives is absolute but can be seen by his companion—and the reader—differently.”<sup>2</sup>

Jorge Luis Borges (1899-1986) is often thought of as the father of modern Latin American writing and of magic realism. In his *A Universal History of Infamy* (1935), a collection of short fiction, he was influenced by the work of Franz Kafka, the Czechoslovakian writer whose story *Metamorphosis* is about a man awakening to find himself transformed into an insect.

The Columbian novelist Gabriel Garcia Marquez, the chief exponent of magic realism, sets the majority of his novels in a fictional town called Macondo on an isolated Caribbean coast. His *One Hundred Years of Solitude*, written in Mexico in 1967, is a family history full of quaint, nostalgic and horrific moments. For example, the birth of a baby with a tail is considered an everyday reality. As he received the Nobel Prize for Literature in 1982, Garcia Marquez explained how the tumultuous past and present of Latin America lends itself to magic realism “due to its ability to convey the unearthly tidings of Latin America.”<sup>3</sup>

Miguel Angel Asturias (1899-1974), a Guatemalan novelist, incorporates Mayan mythology and the history of oppression in his novel *Men of Maize* (1949). The plot reflects the Mayan story of the “rain woman” or “mother of maize” who is caught between the worlds of earth and sky. When the man finds his “rain woman” wife, he appears to be reunited with the earth (land) taken away from him by the colonists.

Isabel Allende is the first woman writer from Latin America to win renown as a magical realist. Her novel *The House of the Spirits* (1982) follows the stories of three generations of women and their working class lovers. Clara, Alba’s great aunt, reappears in the family house as a ghost to influence the next generation. “Clara’s spiritualism ... simply represents happy times that are destroyed by natural and political cataclysms.”<sup>4</sup>

Laura Esquivel’s novel *Como Agua para Chocolate* (*Like Water for Chocolate*) (1989) is also written from a female perspective. Completed in Mexico, Esquivel begins each chapter with a food recipe taken from a monthly magazine. The novel proceeds from the recipe’s instructions and relates the tragic love affair of Tita, the cook, and her sister’s husband. Tita’s food communicates her emotions to such a degree that the people who eat it enact her emotions for her. For example, after consuming the wedding cake which Tita baked while suffering from unrequited love, the wedding guests suffer from “a wave of longing: the weeping was just the first symptom of a strange intoxication—an acute attack of pain and frustration that seized the guests and scattered them across the patio.”<sup>5</sup> The narrative shows the domestic life of women who are rejected by their racist and socially ambitious families; the political world interrupts when the family is visited by soldiers who demand food and shelter in an interminable civil war.

Another female novelist who uses magic realism is Ana Castillo, a Chicana writer, whose book *So Far from God* (1993) includes aspects of Native American mythology such as the ability to change shape and take on the form of animals and characters who return from the dead.

The influence of magic realism has spread worldwide. Salman Rushdie, the Indian novelist, used the technique in *Midnight’s Children* (1981) and *The Satanic Verses* (1988). The African-American writer and Nobel Prize recipient Toni Morrison employs the device in her works *Song of Solomon* (1977), *Beloved* (1987) and *Jazz* (1992). Maxine Hong Kingston, a Chinese-American novelist, utilized magic realism in her book *The Women Warrior: A Memoir of a Girlhood Among Ghosts*. In addition, the American playwright Tony Kushner uses magic realism in his play *Angels in America*. Employing ghosts and angels, the play deals with the AIDS crisis in 1980s America.

Magic realism seems to arise when political repression and instability exist; when individuals emerge from war and its aftermath, and a national or personal crisis causes extreme suffering. It is non-judgmental, is open to interpretation. Most importantly, it permits the past to merge with the present.

Patricia Hart writes that Isabel Allende has created a new form of “magic

realism;” Hart defines it as “magical feminism.” It shows the condition of “women from old to new forms; ...in certain specific instances it uses magic to demonstrate a truth about the female condition.”<sup>6</sup> Allende says, “these spirits stand for the qualities of hope, courage and resistance that help (my) female characters survive.”<sup>7</sup> ■

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1. Roh, p. 24.
  2. Bowers, p. 17.
  3. Bowers, p. 39.
  4. Bowers, p. 45.
  5. Esquivel, p. 39.
  6. Hart, p. 32.
  7. Cox, p. 18.

Bowers, Maggie Ann. *Magic(al) Realism*. New York: Routledge, 2004.

Cox, Karen Castellucci. *Isabel Allende: a Critical Companion*. London: Greenwood Press, 2003.

Esquivel, Laura. *Like Water for Chocolate*. London: Black Swan, 1989.

Hart, Patricia. *Narrative Magic in the Fiction of Isabel Allende*. London: Associated University Presses, 1989.

Roh, Franz. *German Art in the Twentieth Century*. London: Thames and Hudson, 1968.

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## THEMES OF THE PLAY

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**“Life goes in a circle, events are intertwined, and history repeats itself.  
There is no beginning and no end.”**

—Isabel Allende

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One of the themes of the novel and the play is class struggle in Chile. Esteban Trueba represents the land-owning upper class, the patriarchal tyrant, and the ultra-conservative man who believes that the status quo should be maintained. His belief is that there is no reason for the peasants to share in the upper class’s wealth or to alter their situation. He treats his workers, except for the overseer, Pedro Garcia, with disdain and takes advantage of their women. Pedro Tercero Garcia, the overseer’s son, represents the revolutionary peasants who will work for socialism; he is supported by the Trueba women.



Another important theme is the power of women. The protagonists of the play are all women who work in different and subtle ways to assert their rights. Allende identifies the women's viewpoint as the "voice of emotion—the voice of the soul, that is telling the underlying story."<sup>1</sup> Clara, Blanca and Alba are all strong women who do not bow to mistreatment; they resist male dominance in gentle, feminine ways, such as Clara's refusal to speak after Esteban's physical tantrum. In their quiet manner they effect more change than the men do. In addition, the women's names are all synonyms for clarity and light. "Nivea means a snow white color; Clara is clearness and translucence; Blanca, the prototype of white and Alba, the dawn and break of daylight."<sup>2</sup>

The uses and abuses of political power are demonstrated in the play. The politics of the conservative right are displayed by Esteban Trueba while the mounting malice of the military is seen in Colonel Esteban Garcia. "Allende creates an interpretation of the historical drama in which public events are never divorced from personal responsibility."<sup>3</sup>

**T**he commitment to family is a recurring theme as characters are either rewarded or punished for their treatment of kin. Esteban Trueba boots his sister Ferula from his house, which results in her condemnation of "eternal solitude" for him. He also ignores the illegitimate children he has sired, never realizing that his indifference will cost him pain and suffering. In contrast, Clara is so close to family members that she cares for her sister-in-law, the isolated Ferula, and foresees the deaths of her sister and parents and the birth of her children.

Finally, forgiveness is a major theme. Alba's victory over death and hatred comes only when she absolves her enemies of their crimes. Her writing liberates her from a burning hatred of Esteban Garcia and his torture and brings her closer to her grandfather, Esteban Trueba. As his dominance has weakened and he becomes more vulnerable, Esteban searches for his granddaughter, enduring humiliation at the office of Colonel Garcia and begging the prostitute Transito for help. After Clara's death, Esteban keeps her notebooks and believes she has forgiven him for his violent and possessive behavior. ■

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1. Cox, p. 41.

2. Dulfano, p. 88.

3. Cox, p. 40.

Cox, Karen Castellucci. *Isabel Allende: A Critical Companion*. London: Greenwood Press, 2003.

Dulfano, Isabel. *Feminist Strategies in the Work of Isabel Allende*. Ann Arbor, MI: UMI, 1993.

<http://www.answers.com/topic/the-house-of-the-spirits>

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# THE EARTHQUAKE

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**“ALBA: At four in the morning / The ground split open / Houses  
exploded / Cows fell into the sea.”**

*The House of the Spirits*

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**T**he 1960 Valdivia earthquake or Great Chilean earthquake of May 22, 1960 is to date the most powerful earthquake ever recorded, rating 9.5 on the Richter scale. Its resulting tsunami affected southern Chile, Hawaii, Japan, the Philippines, eastern New Zealand, southeast Australia and the Aleutian Islands in Alaska. The main tsunami raced across the Pacific Ocean and devastated Hilo, Hawaii. Waves as high as 35 feet were recorded 6,000 miles from the epicenter, the village of Canete in Chile.

The death toll was never precisely known but estimates of fatalities range from 2,231 to 6,000 dead. Sources have estimated the monetary cost from 400 to 800 million United States dollars. ■

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[http://en.wikipedia.org/wiki/1960\\_Valdivia\\_earthquake](http://en.wikipedia.org/wiki/1960_Valdivia_earthquake)

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# HISTORICAL AND POLITICAL BACKGROUND

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**“WOMAN 2: First, the lights went out.  
Then everything else. The streets were dark,  
And from the darkness, shouts were heard...  
Kill them all.  
Long live the new government.”**

*The House of the Spirits*

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In the early 20<sup>th</sup> century Chile was run by a democratically elected government but largely controlled by a powerful oligarchy of wealthy men. This group of rich families made their fortunes in mining and agriculture, just as Esteban Trueba had. But as the gap widened between rich and poor, the underclass in Chile grew more impatient for change. Therefore, in 1969, a left wing coalition of socialists, communists and radicals united to form a new political party, the Unidad Popular. They named Salvador Allende as their candidate for president. When Allende took office, there was widespread international concern about the fact that there was a Marxist leader in South America. Though his government nationalized many public services and turned thousands of huge haciendas (plantations) into cooperatives, the peasants were not satisfied.

Though Allende tried to maintain cordial relations with the United States, Washington was concerned about a Socialist leader. The government of President Richard Nixon launched an economic blockade and squeezed the Chilean economy by ending financial assistance and blocking loans from financial organizations. In 1972 and 1973, the US increased aid to the Chilean military, a group opposed to the Allende regime. In addition, they also increased training of Chilean military personnel in the US and Panama. According to notes taken by CIA director Richard Helms at a 1970 meeting in the Oval Office, “his orders were to make the enemy scream.”<sup>1</sup>

CIA documents released in 2000 revealed that at the covert level the United States worked to destabilize Allende’s Chile by funding opposition political groups and by encouraging a military coup d’etat. The CIA sponsored strikes and demonstrations, waged a campaign of arson and trained soldiers in guerrilla warfare. As widespread food shortages and economic depression gripped the country, the military staged a violent coup in 1973. This event brought the dictator Augusto Pinochet to power for a seventeen-year reign that would prove to be the bloodiest in Chile’s modern history. It is reported that Allende committed suicide rather than surrender to the military. Pinochet died in 2006 in a military hospital in Santiago, Chile with three hundred criminal charges still pending against him. As dictator he corruptly amassed a wealth of \$28 million.

In the 21<sup>st</sup> century, Chile has been run by a series of Socialist presidents until 2010 when a conservative was elected. Despite democratic elections in Chile and elsewhere in Latin America, there are still great disparities

between the numbers of rich and poor. According to Gert Rosenthal, executive secretary of the UN commission on Latin America and the Caribbean, “the levels of poverty are still considerably higher than those observed in 1980, while income distribution appears to have worsened in virtually all cases.”<sup>2</sup> Meanwhile, the number of Latin American billionaires rose from six in 1987 to forty-two in 1994, a figure that is widely reported and resented.

In his internet article “Social Justice in Latin America,” writer Eric Selbin uses the notion of magical realism to describe the governments of Latin America, characterizing them as “magical democracies.”<sup>3</sup> In these countries “fact is mixed with fantasy, truth with myth, realism with rhetoric.”<sup>4</sup> Most Latin American and Caribbean governments have corrupt and ineffective judiciaries, weak political parties, even weaker legislatures, and militaries that resist civilian control. The region’s rich and elite have regained power while the battle for social justice continues for the impoverished. ■

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1. [www.fas.org](http://www.fas.org).

2. Selbin, p. 5.

3. Selbin, p. 10.

4. Selbin, p. 10.

Cox, Karen Castellucci. *Isabel Allende: A Critical Companion*. London: Greenwood Press, 2003.

Haslam, Jonathan. *The Nixon Administration and the Death of Allende’s Chile*. New York: Verso, 2005.

Selbin, Eric. “Social Justice In Latin America.” Department of Political Science. Southeastern University, Georgetown, Texas.

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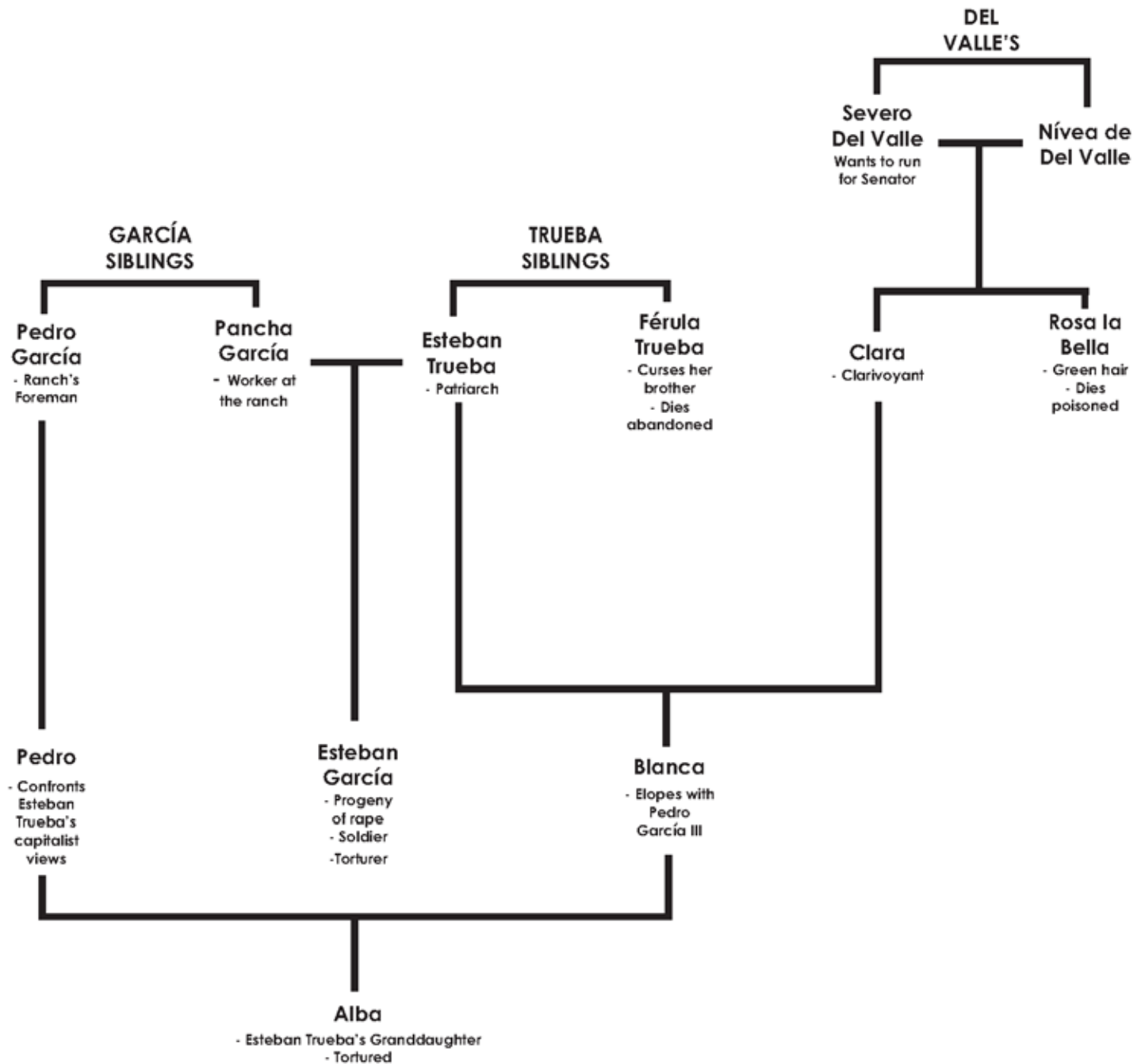
[http://www.worldrevolution.org.uk/oldsite/pages/ideas\\_pages/chile.html](http://www.worldrevolution.org.uk/oldsite/pages/ideas_pages/chile.html)

<http://en.wikipedia.org/wiki/Chile>

[http://en.wikipedia.org/wiki/Augusto\\_Pinochet](http://en.wikipedia.org/wiki/Augusto_Pinochet)

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# FAMILY TREE



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# THE HOUSE OF THE SPIRITS QUESTIONS

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## PRE-PERFORMANCE QUESTIONS

- 1) How would you define your familial connections? What creates the bonds between mother and child, father and child, or between siblings? How are these bonds broken or mended?
- 2) What does it mean to “start over?” How do we put together our lives after a natural disaster or a life changing event?
- 3) What causes humans to seek revenge? What drives us to seek retribution?  
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## POST PERFORMANCE QUESTIONS

- 1) Why is Alba the narrator of the play? How does the production show that the play is her story?
- 2) How would the story change if the play was told from either Esteban Trueba’s or Esteban Garcia’s perspective?
- 3) How would you characterize the female characters in the play: Alba, Clara, Blanca, Ferula, Pancha Garcia, Transito? How are the male character’s portrayed; Esteban Trueba, Esteban Garcia, Pedro Garcia, Pedro Tercero? What is the significance of names in the play?
- 4) What purpose does magic realism serve in the play?
- 5) How is the supernatural explained in the play? How does Clara use the supernatural and how do the other characters treat her?
- 6) What comments on social class are in the play? How do the characters show their power and status? How does the playwright inform the audience of the political world where the story takes place?
- 7) What is the purpose of the musical interludes? Do they progress the story?
- 8) How would you characterize Esteban Trueba? Track his journey through the play.  
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# THE HOUSE OF THE SPIRITS ACTIVITIES

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## MAGIC REALISTIC NEWSPAPER WRITING

**Materials:** Newspapers, pen and paper

In theatre, magic realism is only perceived as magic by the audience. The characters in the play have to treat the situation as real. For this exercise, students are going to take a moment in time and bend it to make it magical.

- 1) Take a newspaper article. The article can be from any selection including the sports page. Read the article and make some notes about the event that has happened and the characters that were involved. Condense the story into three parts; a beginning, middle, and end and write them in three paragraphs.
- 2) Keep the opening paragraph of the article written by the journalist. Change the middle of the article by giving the characters some magical powers or a moment where fantastical happens. Keep the integrity of the story.
- 3) Add the ending of the article as written by the journalist.
- 4) Read the new article with your magic realistic moments.

**Discussion Questions:** Discuss how the story may or may not have changed. Did the characters and the situation stay believable even with your additions? In what ways does a deeper or different kind of understanding about what is happening to the characters or to the story become apparent? How do fact and fiction merge to create a new landscape that speaks to different perceptions?

### Colorado Model Content Standards

#### Reading and Writing 4:

Students apply thinking skills to their reading, writing, speaking, listening, and viewing.

#### Reading and Writing 6:

Students read and recognize literature as a record of human experience.

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# COLUMBIAN HYPNOSIS

- 1) Students are pair up and stand two feet from each other. Student A places the palm of his/her hand six to eight inches from Student B's face. THE STUDENTS ARE NOT TO TOUCH AT ANY TIME and the exercise should be performed in total silence. The students are to pretend that a string runs from the palm of Student A to the nose of Student B.
- 2) Student A explores the space with his/her palm by moving it back and forth or up and down and around and B must follow so that imaginary string will not break. Start by having students mirror each other but then encourage movement in the space without collisions. Have a Student A manipulate Student B into grotesque shapes and images.
- 3) After the initial exploration, switch positions. Student B now leads Student A.
- 4) Discussion Questions:
  - How did it make you feel when you were the person leading or the person following?
  - What do you think would happen if you add another person and had to follow and lead at the same time?
  - Where are some of the places that we see a power struggle take place in *The House of Spirits*?
  - Where else do we see a power dynamic?

## Colorado Model Content Standards

### Civics 2.2:

Students know how power, authority, and responsibility are distributed, shared, and limited.

### History 5.3:

Students know how political power has been acquired, maintained, used and/or lost throughout history.

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# TIMELINES

## Historic Timeline

- 1) Ask students to research significant events in Latin America history (Chile, Mexico, Argentina, etc) leading up to, during and following the play *The House of the Spirits* and to place them in chronological order.
- 2) Create a timeline using the information gathered.
- 1) Discussion Questions: What changes or innovations were happening during these times? How was the world changing? How are these historical events included in the play *The House of the Spirits*? What are the parallels of these significant events to United States History or global current events?

## *The House of the Spirits* Timeline

- 1) Ask students to chart the journey of Alba, one of the members of her family, or another character in the play *The House of the Spirits*.
- 2) Create a timeline and plot the events of your chosen character.
- 3) Discussion Questions:
  - What significant events happened in that character's life?
  - Track the events in the first timeline and compare them to the character's life.

## Colorado Model Content Standards

### History 1.1:

Students know the general chronological order of events and people in history.

### History 1.2:

Students use chronology to organize historical events and people.

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# NOTE TO TEACHERS:

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**Note to Teachers:** It takes more than 50 trained professionals to bring you any single production at the Denver Center Theatre Company. Did you know that Colorado has over 186,000 people employed in what are called the Creative Industries? Career Exploration and ICAPs (Individual Career and Academic Plans) are part of the new Post Secondary and Workforce Readiness Standards adopted by the State Board of Education <http://www.cde.state.co.us/cdegen/downloads/PWRdescription.pdf>. Creative Careers are “front and center” in this conversation. Your students can find out more about themselves and the career pathways open to them at Colorado’s free online Career and College Planning Tool, [www.CollegeinColorado.org](http://www.CollegeinColorado.org). They will find out about trends and salaries for thousands of jobs across the state. They can explore colleges and courses that will prepare them for successful careers and learn what they need to know about paying for college, applying for grants, loans and scholarships.

College in Colorado is pleased to offer your students a free Career Exploration Workshop in your classroom. For more information, please contact Gully Stanford, Director of Partnerships at 720-264-8563 or [gully.stanford@cic.state.co.us](mailto:gully.stanford@cic.state.co.us)

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