



El Grupo de Teatro de la Facultad de Psicología
de la Universidad Autónoma de Nuevo León
en coordinación con el Instituto Mexicano del Seguro Social
durante la primera Semana Nacional de Presentaciones Sociales
presentan:



Nuestra

Natacha

Dirección
RENÁN MORENO

de Alejandro Casona



Reparto por orden de aparición

Alberto Hernández, Brenda Berenice, Ana Désiga, Erik Hernández, Edgar Flores, Matanael Antonio, Aeris Nahle,
Joana de la Rosa, Maryfer Pandal, Clarissa Olivares Arenas, Ángela Moreno, Aurora Rangel, Jorge Job

Actores invitados **GILBERTO TREJO VEGA CUERVO CLARA ARENAS TOMÁS CORONA**

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Nuestra Natacha 114

Carlos Miguel Suárez Radillo



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122 [i. E. Ciento Veintidos] Poemas Dionisio Ridruejo, 1967 **Catalog of the Latin American Collection** University of Texas at Austin. Library. Latin American Collection, 1969 **Jornadas de Agonía** Manuel Gálvez, 1959

Semiotics around the World: Synthesis in Diversity Irmengard Rauch, Gerald F. Carr, 2020-10-12 No detailed description available for Semiotics around the World Synthesis in Diversity *World Encyclopedia of Contemporary Theatre* Arthur Holmberg, Carlos Solorzano, 2014-06-03 The second volume of the World Encyclopedia of Contemporary Theatre covers the Americas from Canada to Argentina including the United States Entries on twenty six countries are preceded by specialist introductions on Theatre in Post Colonial Latin America Theatres of North America Puppet Theatre Theatre for Young Audiences Music Theatre and Dance Theatre The essays follow the series format allowing for cross referring across subjects both within the volume and between volumes Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors overseen by the main editorial team based at the University of York in Canada headed by Don Rubin Each entry covers all aspects of theatre genres practitioners writers critics and styles with bibliographies over 200 black in conjunction with the other volumes in this series it forms a reference resource of unparalleled value **Dramatists in Perspective** Gwynne Edwards, 1985 Studies of Valle Incl n Garc a Lorca Alberti Buero Vallejo and Sastre **El niño que enloqueció de amor** Eduardo Barrios, 1948 *World Encyclopedia of Contemporary Theatre* Don Rubin, Carlos Solorzano, 2013-10-08 This new in paperback edition of World Encyclopedia of Contemporary Theatre covers the Americas from Canada to Argentina including the United States Entries on twenty six countries are preceded by specialist introductions on Theatre in Post Colonial Latin America Theatres of North America Puppet Theatre Theatre for Young Audiences Music Theatre and Dance Theatre The essays follow the series format allowing for cross referring across subjects both within the volume and between volumes Each country entry is written by specialists in the particular country and the volume has its own teams of regional editors overseen by the main editorial team based at the University of York in Canada headed by Don Rubin Each entry covers all aspects of theatre genres practitioners writers critics and styles with bibliographies over 200 black white photographs and a substantial index This Encyclopedia is indispensable for anyone interested in the cultures of the Americas or in modern theatre It is also an invaluable reference tool for students and scholars of a wide range of disciplines including history performance studies anthropology and cultural studies **A Companion to Spanish Cinema** Bernard P. E. Bentley, 2008 This volume offers a detailed chronological account of the history of Spanish cinema *Cuentos de muerte y de sangre* Ricardo Güiraldes, 1958 *Itinerario temático y estilístico del teatro contemporáneo español* Carlos Miguel Suárez Radillo, 1976 **Breve historia del pensamiento antiguo** Rodolfo Mondolfo, 1953 *Blasón de Plata* Ricardo Rojas, 1954 Estudios sobre la nacionalidad Argentina Estudios sobre la nacionalidad Argentina *El hermano asno* Eduardo Barrios, 1953 **Sur**, 1958 *'Other' Spanish Theatres*

Maria M. Delgado, 2003 *Other Spanish theatres* challenges established opinions on modern Iberian theatre by considering the roles of contrasting figures and companies who have impacted upon both the practice and the perception of Spanish and European stages. In questioning the primacy of the dramatist this pioneering study offers a new interpretation of a nation's theatrical culture that has been viewed primarily through the prisms of a select number of playwrights. Accordingly many of the conclusions reached are new ones and the case for acknowledging the wide influence of Spanish practitioners on theatre in Europe and the Americas is made in persuasive terms. Through a bold documentation and interrogation of key productions and their reception both at home and abroad *Other Spanish theatres* focuses on the doing of performance asking provocative questions around how performances are tested against the texts that remain. In a broad and detailed study Delgado selects six case studies which map out alternative readings of a nation's theatrical innovation through the twentieth century muse and mentor to Federico García Lorca, Margarita Xirgu, theatrical innovator and influence on Orson Welles, Enrique Rambal, tragedienne Maria Casares, feted by George Craig, Camus, Genet and Cocteau, actress, producer and director Nuria Espert, international director Lluís Pasqual and Catalan performance company La Cubana. **Belarmino y Apolonio** Ramón Pérez de Ayala, 1956. *La educación en el teatro* César de Vicente Hernando, Teresa García Gómez, 2022-03-17. La educación en el teatro es una primera aproximación a cómo han sido representados en el teatro los modelos pedagógicos y los procesos de enseñanza. El centro de los ensayos publicados en este volumen es la obra de Alejandro Casona, *Nuestra Natacha*. Conocer las propuestas de enseñanza crítica en el teatro a partir de la obra teatral *Nuestra Natacha* de Alejandro Casona contextualizar la práctica pedagógica de esta obra en el marco histórico de la República española y reflexionar sobre la enseñanza crítica hoy a partir de *Nuestra Natacha* son los ejes sobre los que discurre la aportación incluida en el libro. La educación más allá del proyecto didáctico del teatro ilustrado del siglo XVIII ha formado parte de la historia del teatro tanto por ser la pedagógica una de las funciones que se ha atribuido a la escena como por mostrar la manera en que los seres humanos aprenden cómo es el mundo y la manera en que hacen este proceso. *Nuestra Natacha* en la que el modo de aprendizaje constituye el tema de la obra escrita en medio del ambiente renovador abierto por la República española permite reflexionar sobre el modelo de enseñanza, los tiempos educativos, las funciones del profesorado, el ambiente de aprendizaje, etc. y analizar su materialización escénica pensando el proceso de aprendizaje a partir de la ficción teatral. *Trasunto de modelos que estaban desarrollándose desde comienzos del siglo XX*. La molinera de Arcos Alejandro Casona, 1964. **El pensamiento vivo de Alberdi** Juan Bautista Alberdi, Jorge M. Mayer, 1984.

Nuestra Natacha 114 Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Nuestra Natacha 114**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we will delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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