Consistent with the Shakespeare Theatre Company’s central mission to be the leading force in producing and preserving the highest quality classic theatre, the Education Department challenges learners of all ages to explore the ideas, emotions and principles contained in classic texts and to discover the connection between classic theatre and our modern perceptions. We hope that this First Folio: Teacher and Student Resource Guide will prove useful to you while preparing to attend Man of La Mancha.

First Folio provides information and activities to help students form a personal connection to the play before attending the production. First Folio contains material about the playwrights, their world and their works. Also included are approaches to explore the plays and productions in the classroom before and after the performance.

First Folio is designed as a resource both for teachers and students. All Folio activities meet the “Vocabulary Acquisition and Use” and “Knowledge of Language” requirements for the grades 8-12 Common Core English Language Arts Standards. We encourage you to photocopy these articles and activities and use them as supplemental material to the text.

Enjoy the show!

The First Folio Teacher and Student Resource Guide for the 2014-2015 Season was developed by the Shakespeare Theatre Company Education Department:

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MAN OF LA MANCHA Synopsis

Miguel de Cervantes—an utter failure as a playwright, poet and tax collector in his old age—and his trusty servant have been thrown into prison by the officials of the Spanish Inquisition (a legal system in Spain charged with maintaining Catholic religious traditions and order during the 16th through 18th centuries). In order to prevent all his belongings from being stolen and destroyed by the other prisoners (including a precious manuscript—the unfinished novel Don Quixote), Cervantes agrees to “stand trial” before the prisoners.

Cervantes proposes his defense in the form of a play. The "court" of prisoners agrees, and Cervantes and his servant transform themselves into Don Quixote and Sancho Panza, acting out the story of the novel with the prisoners taking the roles of other characters.

Cervantes begins to tell the story of Don Quixote: Alonzo Quijana is a simple country gentleman who in his madness has decided that he will be a knight and call himself Don Quixote de la Mancha. Sancho Panza becomes his squire and together they take to the road in a quest to restore an age of chivalry, battle all evil, and right all wrongs. First, Don Quixote and Sancho have a great battle with what Don Quixote believes to be a monstrous giant. When Sancho shows Don Quixote that the giant is really only a windmill, Don Quixote blames his defeat on his enemy, the Great Enchanter.

In a roadside inn—which Don Quixote insists is really a castle—Aldonza, a poor kitchen servant and prostitute, is being propositioned by a gang of muleteers (men who drive mules). Don Quixote sees her as the ideal beautiful, virtuous lady whom he will serve forever and insists her name is Dulcinea. Alonza is confused and angered by Quixote's refusal to see her as she really is and she removes herself from them all.

Meanwhile, Alonzo’s nephew-in-law Dr. Sanson Carrasco and the local padre (priest) are hatching a plot to bring Alonzo Quijana home and cure him of his madness. They arrive at the roadside inn and are frustrated by Quijana's lunatic logic pretending to be "Don Quixote". Their plan is interrupted by the arrival of a traveling barber, and Don Quixote confiscates his shaving basin, believing it is the "Golden Helmet" of Mambrino. Later, Alonza encounters Quixote in the courtyard where he is holding vigil, in preparation for being knighted by the innkeeper. She questions him on his seemingly irrational ways, and Don Quixote answers her with a song describing his ideology, “The Impossible Dream”. Alonza catches the fever of Don Quixote's idealism and joins him in enacting the vigil, but the muleteers ridicule, beat, and sexually assault Alonza for her actions.

Not knowing what has happened to Alonza, Don Quixote and Sancho Panza leave the inn, encounter a band of Gypsies, and are robbed. They return to the inn, only to encounter the disillusioned Alonza who now denounces Quixote's “Impossible Dream”. The Knight of the Mirrors enters and defeats Don Quixote by forcing him to see himself as "an aging fool." The knight reveals himself as Dr. Carrasco, sent by Don Quixote’s family to bring him out of his madness.

At home again, Alonzo Quijana, the old man who once called himself Don Quixote, is dying. Alonza, having followed, forces her way into the room and pleads with him to restore the idealism and hope she held so briefly. Don Quixote, remembering, rises from his bed to become Don Quixote, Man of La Mancha with his Dulcinea by his side for just one moment more, but then collapses dead. Alonza, having glimpsed his idealistic vision once more, refuses to acknowledge his death by rejecting her real life and name and instead saying, "My name is Dulcinea."

Back in the prison, the prisoners have been deeply affected by the story of Don Quixote and return the manuscript to the writer, Miguel de Cervantes. Cervantes is then summoned by a guard to his real trial under the Spanish Inquisition. Cervantes is confident that he and his servant will not be executed and they walk the stairs out of the prison as the other prisoners remind them of the “Impossible Dream.”

A Note on Content: Man of La Mancha is a story of hope and idealism rising from the darkness and despair of a prison cell. As Miguel de Cervantes passes his time in prison he presents his fantastic tale of knight errant Don Quixote, who’s journey comes alive in a play-within-the-play. While this is a musical filled with humor and poignancy—it also contains some very dark moments including a prostitute who is sexually assaulted. The Shakespeare Theatre Company strives to be thoughtful and responsible when presenting sensitive material like this on our stage. Our preshow workshops will address the violence in the story and help prepare students for seeing the show.
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Miguel de Cervantes was an almost exact contemporary of William Shakespeare. They died, according to legend, on the same day, in the spring of 1616. Together, they bestride our Western canon like a twin colossus, one having created the greatest body of dramatic literature, the other its first and greatest novel.

Unlike Shakespeare, who lived a life of careful circumspection, Cervantes' life was marked by constant, almost unceasing incident. He was, at various times, an actor, soldier, playwright, tax collector, and prisoner. After five decades of episodic (and quixotic) activity, he died, much as he had lived, among poverty and suffering. How ironic, then, that his work has outlived that of almost any other author, and that it speaks to the immortal desire of the human spirit to be free.

Cervantes was born in 1547, about 20 miles from Madrid, to a poor family from the minor nobility. Like Shakespeare, he does not appear to have attended university. He left Spain at the age of 21 for Italy, where, eager to make his name and fortune, he enlisted as an infantryman in a Spanish regiment stationed in Naples. In 1571, he helped defeat the Turks in the Battle of Lepanto. Cervantes fought courageously, sustaining two gunshot wounds in the chest, and a third that paralyzed his left arm for the rest of his life. He would later claim he had "lost the left for the glory of the right."

In 1575, Cervantes set sail for Spain. Pirates, however, captured his ship, and sold Cervantes into slavery in Algiers. It took five years for his family to pay his ransom. He tried to escape four times, to no avail. Returning to Spain a wounded veteran with no money and reputation, Cervantes was forced to take odd jobs in the civil service. He eventually married a middle-class woman 19 years his junior, by the name of Catalina. As with Shakespeare and Anne Hathaway, we know nothing about their relationship. The year after his nuptials, in 1585, he published *La Galatea*, a pastoral romance and his first work of fiction. Though he made repeated attempts to gain success as a playwright, writing 40 plays over the next 20 years, nearly all of them failed.

From 1587 to 1605, Cervantes purchased provisions for the Armada, collected taxes for the Crown, and won his first poetry prize: three silver spoons. He was also excommunicated from the Church and imprisoned twice. It was there, in 1597, where he conceived the idea for "a story … that might be engendered in a prison where every annoyance has its home and every mournful sound its habitation."

Part I of Don Quixote was published in 1605. It made Cervantes known throughout Europe but no richer, as he had sold the rights to his publisher. Cervantes was prolific in the last decade of his life, writing novellas (*Exemplary Stories*, 1613), epic poetry (*Voyage to Parnassus*, 1614), and dramas (*Eight Plays and Entreméses*, 1615). Part II of Don Quixote, considered by most critics to be richer than the first, was published in 1615. It found the elder Cervantes reflecting on authorship and identity as his old knight continued his undefinable quest.

Cervantes would complete one more work, the romance *Persiles and Sigismunda*, published posthumously in 1617. In the dedication, written three days before his death, Cervantes bid farewell to the world "with a foot already in the stirrup," his travels (and travels) finally ended.
Alan Paul, Director of Man of La Mancha and STC Associate Artistic Director, sits down with cast members Anthony Warlow (Don Quixote), Amber Iman (Aldonza), and Nehal Joshi (Sancho) to discuss how they came to be a part of the production and what they have discovered along the way.

THE PATH TO LA MANCHA

Alan Paul: What drew each of you to this production?

Anthony Warlow: People often ask me what my favorite musicals are, and they're The Secret Garden, Man of La Mancha, and My Fair Lady. In Man of La Mancha, Dale Wasserman really created a fantastic play.

Nehal Joshi: Man of La Mancha is one of the great musicals of all time, and Sancho is one of the great fool/clown characters in all of musical theatre. And of course, I'm from Washington, and I've always wanted to work at the Shakespeare Theatre.

Amber Iman: I remember the first audition. I knew all of the other women in the room, and they were all older than me, dressed completely different than me. They had on cocktail dresses and I had on combat boots and fishnets. I thought, "I'm in the wrong room on the wrong day at the wrong time." I didn't really think I would be considered for it—these opportunities don't come to a 27-year-old brown girl every day. The role is so juicy. I couldn't wait to dive into the whole thing.

AP: What's been the biggest surprise or discovery you've had since we started?

AW: The joy for me is how you've peeled back the layers of musical comedy, putting us into a more realistic world. The concept that you've come up with—not having any of us leaving the stage—that sense of claustrophobia absolutely works for what this piece is about. It's been great for me to hang around in the room. It's like a daily master class to watch everyone interact and the way the ensemble is allowed to "play."

NJ: I've been surprised by how deep it is. Dale Wasserman was so smart for not writing "Don Quixote the Musical." Instead, it's about this man Miguel Cervantes, and this character he's created, a man who has failed every step along the way but he's been saving this one last golden ticket under his arm.

AW: If anything that's the romance of it. This one man comes and changes these people's attitudes on life. I think we want the audience to come away with a newfound appreciation for the power of the imagination, that it's the most powerful thing we have. Quixote doesn't control what happens to him. What gives him greatness is that he dares to dream. It's a piece about how optimism transforms us, told through the eyes of a writer at the end of his life. It's not the work of a young man, it's the work of someone who was a slave, who had been through war, who understands suffering. And still, despite all that, he says he would rather dream an impossible dream than accept life as it is.

AI: In a similar sense, it transforms Aldonza. She's a prostitute. She doesn't have any family. There's no love, no ambition. And then this man comes in and places an idea in her mind. Of course, she doubts it, fights it, runs from it. But there it is, twinkling in the atmosphere. She begins asking questions of herself: What do I want? What does he want? She's never been in that place before.

AW: He places that seed in her very gently, always gently, and that's something she's not used to. That's the poignant part.
THE POWER OF THE IMAGINATION

AW: The play has a hard, harsh environment and Quixote is a hard, harsh character at points. The songs in the show are beautiful, but it’s nice to push away all of the sweetness and find the core.

AP: That was a conscious choice. Hope does eventually bubble up at the end of the show, but it comes after some difficult things. The contrast of this harsh world with the beauty that comes through is important. This is also a celebration of the power of imagination and the power of the actors’ craft. We don’t have pieces of scenery that fly in to tell us that the windmill has come in or that we are in the Inn. We have little bits and pieces and it’s up to us as a group of storytellers to help the audience connect the dots.

AW: Quixote, in one of his opening speeches, says, “Come, enter into my imagination, imagine what we are doing here.” That’s the core of this production and that is exciting for me.

NJ: There is a real return to the innocence of childhood. Dale Wasserman writes about this in his autobiography. A lot of people want to make the play a religious allegory about believing in things you don’t necessarily see, but it’s bigger than that. It’s about returning to the innocence inside of you.

AW: That innocence is what is sweet about this production, surrounded by the harshness of it.

NJ: I hope that people have a good time, but more importantly that they see the unseen in the piece, also in the way it’s produced and the people involved in it. Maybe that will make them think about the unseen people in the world outside of the theatre. In the casting, in the characterizations, we’re trying to talk about the society that these people lived in, and in some ways it mirrors the society we live in today.

The Impossible Musical

By Drew Lichtenberg, Production Dramaturg

One of the first things to know about Man of La Mancha, perhaps the most popular adaptation of Don Quixote, is that it isn’t an adaptation at all. During a 1959 trip to Madrid, Dale Wasserman read the book (or parts of it, it isn’t entirely clear) and came away convinced that this book, considered the greatest novel of all time, this “monument to human wit and folly could not, and should not, be dramatized.”

Wasserman was right. Begun, most likely, as a short story ridiculing the romantic notion of chivalry, Cervantes’ Don Quixote quickly expanded into two volumes of brilliant, mercurial prose. A failed playwright and civil servant writing at the end of a long and chaotic life, Cervantes somehow produced, by some strange alchemy, a brilliant panorama of Spanish society in the 16th century, a profound meditation on life and death, and an endless hall-of-mirrors on the mysteries of identity.

The premise of Don Quixote is a simple one: a country gentleman by the name of Alonso Quixana becomes enamored of chivalric literature, and determines to become a knight errant, by the name of Don Quixote. Accompanied by his faithful manservant Sancho Panza, what follows are countless variations on this theme. Vladimir Nabokov, the author of Lolita and an inimitable literary critic, once sat down and tallied up the result of each adventure. He realized they resembled a tennis match: “6-3, 3-6, 6-4, 5-7. But the fifth set will never be played. Death cancels the match.”

In between his own adventures, Quixana/Quixote hears the life stories of characters from all walks of life—noblemen, knights, poets, priests, traders, barbers, muleteers, scullions, and convicts. Continuing the digressive pattern, Cervantes includes prologues to both volumes in his own voice, addressing the reader as well as another unnamed friend. Dialoguing with this ghost Cervantes, our author wonders how to tell this tale, the “true history” of Don Quixote.
There had never been anything like this. Nothing with such a variety of incident, such a dizzying menagerie of overlapping voices, so many layers of reality between the reader and the fictive world. As many critics have pointed out—Nabokov and Kafka among them—Cervantes himself is a weak and piddling character in the book, dwarfed immeasurably by Don Quixote, his great creation. One’s mind, of course, turns to Shakespeare, who pales next to his own characters such as Falstaff and Hamlet. Shakespeare’s life has been the subject of endless questioning, his characters the subject of endless fascination. So it goes with Cervantes and Quixote.

So what did Wasserman do? Brilliantly mimicking the meta-fictional tricks of Cervantes, Wasserman begins with the enigmatic figure of Cervantes himself. Instead of staging the un-stageable events of the book, he gives us two worlds: the “real” world of a Seville prison in 1594, and the world of the theatre, in which an imprisoned Cervantes acts out scenes from his manuscript. The play unfolds on an “abstract platform whose elements are fluid and adaptable,” like the ever-changing landscape of Cervantes’ stories. As Wasserman writes, “the primary effect of the play should be improvisational,” like Cervantes’ prose itself. The only way to adapt *Don Quixote*, Wasserman must have realized in a flash of insight, was to abandon any attempt at replicating the content of the book and instead find a theatrical twin for the book’s form.

This breakthrough leads to every surprising twist. Instead of dramatizing Don Quixote, the un-dramatizable character, Wasserman gives us a day in the life of Miguel de Cervantes. Instead of adapting the un-adaptable, Wasserman shows us the artist, inspired, against the backdrop of the Inquisition. Instead of trying to answer the un-answerable question, Wasserman poses it: How do we dream impossible dreams?

Originally written as a 90-minute teledrama, Wasserman was frustrated by what he called the original production’s “assertive naturalism.” When he converted it into a musical, he retained the play’s one-act structure, unusual for Broadway then and now. The composer, Mitch Leigh, drew on European classical and American jazz idioms, abolishing strings in favor of a band featuring brass, winds, and guitar. Nothing like it had been heard on a Broadway stage before. Wasserman desired to create a new form of theatre that was “disciplined yet free, simple-seeming yet intricate,” a “kind of theatre that was without precedent.”

*Man of La Mancha* was certainly unprecedented for a Broadway musical, but it was not a kind of theatre that nobody had seen before. Instead, the work looked to the cutting edge of the contemporary avant-garde. *La Mancha* premiered the same year as Peter Brook’s landmark London production of *Marat/Sade*, a production also designed for an empty stage and a unit set with no intermission, also featuring a play-within-a-play, also on the lofty themes of madness and sanity, of idealism amid historical cataclysm.

Unlike that work, however, *Man of La Mancha* does not traffic in postwar alienation or avant-garde cruelty. Equally indebted to the metatheatrical innovations of Luigi Pirandello and Bertolt Brecht, it sounds a note of utterly American optimism. While Cervantes had bid goodbye to an age of chivalry, Wasserman & Co. looked forward to an age of renewed social justice. Seen against the backdrop of the 1960s, “to dream the impossible dream” speaks strongly to the desire to leave the world a better place, to continue the fight for freedoms both social and personal, political and individual. It is a fitting phrase and signature song for the impossible musical, an adaptation of the unadaptable, one that is really not an adaptation at all.

Written at a time when the hippest works of theatre wallowed in despair, *Man of La Mancha* gives us something much harder to define. As the great Spanish critic Miguel de Unamuno wrote, of *Don Quixote*: “Only he who attempts the absurd is capable of achieving the impossible.”
**Men of La Mancha: Stages of Don Quixote**

Excerpted from an article by Edward Friedman in STC’s Guide to the Season Plays.

*Man of La Mancha* is a tribute by Dale Wasserman, Joe Darion and Mitch Leigh to Miguel de Cervantes’s *Don Quixote*. The musical is an adaptation, more of a “reading” than an attempted re-creation of the novel, but it captures the spirit and much of the tone of the original.

The creators of *Man of La Mancha* understand essential elements of *Don Quixote*, Don Quixote and most importantly perhaps, Cervantes. They realize that the author knew how to bring the literary and cultural past of Spain into a text; Cervantes simultaneously appreciates precedent and brings about change. *Man of La Mancha* does not provide snippets of the *Don Quixote* narrative with songs, but instead the musical functions almost as an expressionist dream play. It gets into the heads, as it were, of the unconventional protagonist and the man who invented him. After all, *Don Quixote* celebrates the compositional process as well as the final product. The novel reflects key aspects of Spanish society and human nature, immediate contexts and universal customs, perception and perspective. As a novelist, Cervantes seems to relish the unexpected. Irony becomes one of the book’s principal tropes, but irony here is accompanied by humor, good will, generosity, and, loosely interpreted, a kind of faith. Literature, or artistic self-creation, is always part of Cervantes’s narrative scheme, and it is always assimilated into the depiction of life. A strategic point of the integration is that it is anything but seamless.

On one level, *Don Quixote* separates itself from the idealistic narratives that were especially popular in sixteenth-century Spain: sentimental, pastoral, and chivalric romances. The last of these was the preferred reading of the self-styled country gentleman who chose to emulate the exploits of medieval knights errant. In this sense, *Don Quixote* eschews idealism for realism by exposing the chivalric ideal as a construction, but the style and scope of Cervantes’s work do not conform fully to the standards of eighteenth- and nineteenth-century European realism. Cervantes blends realism with heavy doses of literary self-referentiality, a consciousness of the construction of the art object that has been labeled *metafiction*, that is, fiction about fiction. Replete with allusions to Spanish chivalric tradition and to preceding texts and genres, *Don Quixote* foreshadows narrative realism and naturalism and, alternately, their counterpoints in modernism and postmodernism. Cervantes leads readers in antithetical directions by steering them toward ironic distance and empathy; they stand apart from the main characters yet respond emotionally to them. The sign systems of the book relate jointly to the world at large and to the domain of literature. The adventures of the anachronistic knight are fundamental to the story, but Cervantes appears to have much more on his mind as he moves the narrative forward.

*Don Quixote*, now viewed as a single novel, was, in fact, published in two parts, in 1605 and 1615. Cervantes (1547-1616), fifty-eight years old when the first part came out, had known only modest literary success. A wounded and decorated military veteran, he had been on his way from Italy to Spain when his ship was hijacked, and he spent five years of captivity in Algiers. Finally ransomed, he failed to prosper professionally or personally on his return. He published a pastoral novel, *Galatea*, in 1585, along with occasional poetry. He desperately wanted to triumph as a dramatist, but he was eclipsed by his gifted and prolific contemporary Lope de Vega and Cervantes’s full-length plays and interludes remain largely unperformed. Cervantes married a woman nineteen years his junior, and the union, by all accounts, was far from happy. He trod a number of career paths, without solid rewards.
Despite these frustrations and failures, he kept busy writing, and, at an advanced age, he won unqualified acclaim through *Don Quixote*. The narrative hit a chord with readers of many stripes because it is deep, complex, sophisticated, highly entertaining, and accessible. Cervantes subsequently was able to publish twelve “exemplary novellas” (1613) and eight plays and eight interludes (1615), together with what he deemed to be his master work, an “epic in prose” titled *The Trials of Persiles and Sigismunda* (published posthumously in 1617).

While Cervantes was laboring over the second part of *Don Quixote*—an undertaking that was entering its tenth year—his literary moment of glory was diminished by the appearance in 1614 of a spurious second part of *Don Quixote* by a writer, still unknown, who used the pseudonym Alonso Fernández de Avellaneda. Clever but by no means brilliant, “Avellaneda’s” sequel rode the wave of success of Cervantes’s novel. On the one hand, the attack and the intrusion were hard for Cervantes to swallow. On the other, Cervantes made the decision to bring the Avellaneda tome into the legitimate Part 2, and the writer’s headache became a boon to his continuation of the novel.

By uniting process and product, Cervantes examines the ups and downs of creation through multiple approaches. He incorporates the literary past and the act of writing into a story that poses as history. Criticism, theory, and allegory are constants, and Part 1 is under strict scrutiny in Part 2, which also deals with, and skillfully integrates, the false sequel. *Don Quixote* is both a novel and a theory of the novel, an exercise in self-reflection and yet paradoxically moving. Cervantes involves readers and invites them—or forces them—into the picture, to participate in the proceedings and to deconstruct the notion of the idle reader. Don Quixote dies at the conclusion of Part 2, only to be revived in the future development of the literature and in virtually all media, including theater, dance, music, film, and the visual arts. The imprint of *Don Quixote* is wide and profound. The novel fosters an appreciation of artistic methods and the ties between the creator and consumer of art.

The *Man of La Mancha* team recognizes that Cervantes’s paradigms promote transformation and flexibility. Following Cervantes, they place the author, the protagonist, and the audience equally in the center, and they highlight the metatheatrical facets of the text. In search of a special signature, Wasserman, Darion, and Leigh reconfigure the story. They add songs, they portray dual realities (or dual fictions), and, notably, they bring in a flesh-and-blood Aldonza/Dulcinea—only alluded to in *Don Quixote*—to interact with the knight and his squire. They combine an intense idealism (see “The Impossible Dream”) with comedy and with an ever-lurking reality. As with Cervantes, their Don Quixote is ludicrous, off-putting, and indisputably appealing. One laughs at him, cares about him, and, surprisingly, suffers when he suffers.

Edward Friedman is Gertrude Conaway Vanderbilt Professor of Spanish and Professor of Comparative Literature at Vanderbilt University, where he also serves as director of the Robert Penn Warren Center for the Humanities. He is a past president of the Cervantes Society of America and author of *Cervantes in the Middle: Realism and Reality in the Spanish Novel*. 
Man of La Mancha is a “play within a play”—meaning that the story of Don Quixote actually takes place as a performance inside a jail cell where Miguel de Cervantes is imprisoned. The actors play three parts over the course of the musical (Cervantes/Quijana/Don Quixote or Prisoner/Aldonza/Dulcinea, etc). How does the frame of Cervantes’ story affect our understanding of the story of Don Quixote? How does the story of Don Quixote affect our understanding of what happens to Cervantes? How does this device impact the way we understand the musical’s structure and themes?

The Director of Man of La Mancha, Alan Paul, wanted his production to focus on the contrast between Don Quixote’s idealism and the dark, grim reality of people living during the violence and turmoil of the Spanish Inquisition. Since the musical is set in a Spanish Inquisition prison, the reality during this time was that prisons were holding places for people on the outskirts of society, that there was no system determining who could be imprisoned or how long they could be kept there, and that women were thought of as property by men. Don Quixote’s treatment of women and hope for his life stand in stark contrast to the world he is living in. What is the statement the musical ultimately makes about the role of idealism in the real world?

Considering that Man of La Mancha was written during the middle of the Civil Rights movement in the 1960’s, the same year as Martin Luther King Jr.’s “I Have a Dream” speech, what connections would you make between this period of American history and the themes in the musical? Are there other periods of history where these themes might have the same relevance? Why?

Playwright Dale Wasserman has said about Don Quixote that “He lays down the melancholy burden of sanity and conceives the strangest project ever imagined… to become a knight-errant and sally forth into the world to right all wrongs.” What does the playwright mean by “the melancholy burden of sanity”? What is the difference between sanity and madness? How do we know if a person is sane or crazy? Is sanity more defined by behavior, psychology/thoughts, or science and medicine?

Why does Cervantes’ manservant assist his master by playing a character? Why does Sancho Panza support everything that Don Quixote does? Is it the same reason or are the reasons different? Does Sancho understand that Don Quixote doesn’t know the difference between illusion and reality? How do we know that?

The songs in Man of La Mancha either paint a grim picture of the lives of these characters or help to fuel Quixote’s illusion of the world around him. Which song presents the darkest version of human experience? Why? Is it the music or the lyrics that make you think this? Which song is the most hopeful? Why? Is it the music or the lyrics?

Don Quixote says that he lives in order to “add some measure of grace to the world” while Aldonza believes that “the world’s a dungheap and we are maggots that crawl on it.” Whose view of the world and humanity is more aligned with yours? Why?

Don Quixote dies at the end of the story, but Aldonza refuses to believe that Don Quixote is dead even though the man Alonso Quijana has died. She then says that her new name is “Dulcinea”. What does this say about what transformation Aldonza has gone through? How has she changed? What will her life be like now that Quijana has died?

What do you think happens to Cervantes at the end of the musical? Do you think Cervantes is executed or released at his Spanish Inquisition trial? Why? Do we have any information in the script that provides the answer? If we look closely at the themes of the musical, how does Cervantes’ ultimate fate affect our understanding of what the musical says to its audience about hope and despair?
Ann Hould-Ward, the Costume Designer for STC’s production of *Man of La Mancha*, said that her concept was as if a stylist from 2015 was sent to work with the materials from a 1600s Spanish prison.

What trends and styles from these costume designs can you identify as being contemporary? What materials and styles are common to all of the designs and perhaps common to clothing in the 1600s?
Classroom Activities

Costume Drama

Renderings by Ann Hould-Ward.
Classroom Activities

Costume Drama

Renderings by Ann Hould-Ward.
In *Man of La Mancha*, and in the novel *Don Quixote*, one of the big ideas is that people often live and survive under complete illusions. Not only does Don Quixote think he is a knight traveling around medieval Spain, Don Quixote literally sees objects as something other than what they really are (like seeing a shaving basin as the Golden Helmet of Mambrino). Ask students to join you in testing their imaginations to see if they can imagine that an ordinary object is something much more special or different.

Pass an ordinary object around the circle (a tennis ball, a pen, a marker, etc.). Each time they pass it around, tell your students to imagine it as something completely different. Potential objects you might suggest include: a diamond worth millions of dollars, a kitten, a ball with metal spikes, a dirty, smelly gym sock, etc. Students should interact with the object as they imagine it, not as they see it. Encourage them to react to the imagined object.

**Have you done the dishes?**

Ask students if they have ever seen a musical before. Why do characters sing in musicals? Explain that in many cases, characters sing because they have so much emotion that they can’t express their feelings in any other way.

- What genres of music or kinds of songs do they listen to when they feel certain ways? What music do they like when they’re feeling sad? Why? What music do they like when they’re ecstatic? Why? What music gets them pumped up to work out? What music motivates them to do well on an exam or interview?

*Man of La Mancha* is a very traditional musical with traditional musical songs expressing how a character is feeling (a love ballad, a proud personal anthem, a song about friendship, an inspirational torch song, etc.), but the book is very nontraditional and more like a serious play. Do the following exercise to explore how musical style connects to character, story, and mood:

- Have students stand in a circle. Choose one student to start. Have each student walk up to another student and SING the lyric “Have you done the dishes?” in a musical style and melody of their choice. The student being asked the question must SING the lyric “Yes, I did the dishes” or “No, I did not do the dishes” in the SAME musical style and melody the question was asked. The students switch places. The student who has lost a spot finds a NEW student to sing to. The student must SING the lyric “Have you done the dishes?” in a NEW musical style and melody. Repeat until all students have participated.

**DISCUSSION QUESTIONS:**

- How did students know which melodies belonged to each style?
- Which musical styles or moments were the funniest? Which musical styles seemed more serious? What kinds of characters and stories started to emerge?

**It’s Only a Windmill**

STC’s production of *Man of La Mancha* relies on the imagination of the audience, never removing the reality of the prison. Don Quixote’s fantasies only exist from what’s available to use in the prison itself.

Have students construct a performance as a group of Knights from La Mancha. Turn ordinary classroom objects into the props required to stage their event. Students can choose a moment from the musical or create a scene of their own inspired by the adventures of Don Quixote and Sancho Panza. See if the other students can identify what characters and props the students have brought to life.
Classroom Activities

Imagine the Impossible

Another major theme of *Man of La Mancha* is how people can use their hope and dreams to endure terrible suffering and horrific situations. Characters in *La Mancha* question Don Quixote’s sanity because he holds on to tremendous hope and demonstrates endless imagination and idealism in the face of often terrible circumstances.

- Provide students with the chance to use their imaginations to endure terrible circumstances. Explain to the students that they will be creating a performance to share with the class. Divide the class into 4-5 groups. Assign each group to a place with harsh conditions: potential places include Antarctica, a deserted island, the Amazon rainforest, a harsh desert, or floating in the middle of the ocean. Instruct students to first show how difficult it is to live in these conditions (how thirsty, hungry, hot, cold, frustrating survival is).
- Then, have the students choose 1 OBJECT they encounter that makes their suffering stop. (*Make sure students understand that death is not an option because then the play would be over too quickly.*) The students’ choice can be realistic or fantastical, but it should be one thing that they all find together (e.g. a hot dog stand in the middle of the desert, or a group of explorers with a camp in Antarctica). Encourage students to use sound, but to avoid excessive dialogue; they should show with their bodies rather than just use words.
- Provide time for each group to rehearse and then have all groups perform. Help groups make a choice quickly and then stick with it.

DISCUSSION QUESTIONS:
- Were their choices more realistic or fantastical? Were the scenes more serious or funny? Why?
- How do you think an audience is supposed to respond to Don Quixote’s imagination and “Impossible Dream”? Is Don Quixote’s belief in his quest funny, sad, inspirational, or something else?

To Each His Dulcinea

Analyze the lyrics to the song. First, paraphrase what the song is saying in your own words. Do the lyrics suggest that dreams or reality have more power? Do you agree? Why or why not?

“To Each His Dulcinea”:
To each his Dulcinea,
That he alone can name.
To each a secret hiding place
Where he can find the haunting face
To light his secret flame.

For with his Dulcinea
Beside him so to stand,
A man can do quite anything,
Outfly the bird upon the wing,
Hold moonlight in his hand.

Yet if you build your life on dreams
It’s prudent to recall, A man with moonlight in his hand
Has nothing there at all.

There is no Dulcinea,
She’s made of flame and air,
And yet how lovely life would seem
If every man could weave a dream
To keep him from despair.
Resource List

Books on Cervantes

Books on Shakespeare

Books on Teaching Shakespeare

Websites
- Shakespeare Theatre Company—http://www.shakespearetheatre.org/education
  ON SHAKESPEARE: Articles and information about Shakespeare’s life and world
- In Search of Shakespeare: Shakespeare in the Classroom—http://www.pbs.org/shakespeare/educators/
  The companion website to Michael Wood’s four-part PBS series In Search of Shakespeare, this site includes extensive research about Shakespeare’s life and works, as well as interactive features.

Standards of Learning
The activities and question sequences found in the Folio supports grade 8-12 Common Core standards in English Language Arts. Primary content areas addressed include but are not limited to:

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<td>Integration of Knowledge and Ideas</td>
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The phrase “theatre etiquette” refers to the special rules of behavior that are called for when attending a theatre performance.

Above all, it is important to remember that the actors on stage can see and hear you at the same time you can see and hear them. Be respectful of the actors and your fellow audience members by being attentive and observing the general guidelines below:

Before you go:

- *Man of La Mancha* takes place before cell phones and other fun technology existed. Please help us create the environment by turning off your cell phone and other electronic devices (music, games, etc.). Not only will it be historically inaccurate, but it can be very distracting, not to mention embarrassing, when a cell phone goes off during a performance. The lights from cell phones and other electronic devices are also a big distraction, so please no text messaging.

- We’re sure that you would never stick your gum underneath your chair or spill food and drinks, but we ask that you spit out your gum before entering the theatre and leave all food and drinks in the lobby or the coat check.

- We don’t want you to miss out on any of the action of the play, so please visit the restroom before the performance begins.

During the performance:

- Please feel free to have honest reactions to what is happening on stage. You can laugh, applaud and enjoy the performance. However, please don’t talk during the performance; it is extremely distracting to other audience members and the actors. Save discussions for intermission and after the performance.

Thoughts about the importance of being an audience member from Shakespeare Theatre Company Artistic Director Michael Kahn

“When you go to the theatre, you are engaging with other living, breathing human beings, having an immediate human response. In the theatre you sense that all of this may never happen again in this particular way.

As a member of the audience, you are actually part of how that’s developing—you have a hand in it … You are part of a community where you are asked to be compassionate, perhaps to laugh with or grieve as well as to understand people, lives and cultures different from your own.”