

**MAN OF LA MANCHA**  
**STUDY GUIDE**  
**2022-2023 Season**

<sup>W</sup>  
**Magnus**  
Theatre  
in Education

# *MAN OF LA MANCHA*

## STUDY GUIDE

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# How to use this guide

Magnus Theatre is committed to presenting top quality, passionate theatre to enrich, inform, empower and educate people of all ages. It is our goal that the performance not only be entertaining but also a valuable educational experience.

This guide is intended to assist with preparing for the performance and following up with your students. It provides comprehensive background information on the play as well as suggested themes, topics for discussion, curriculum-based activities and lesson plans which will make the content and experience of attending Magnus Theatre more relevant and rewarding for your students.

Using this guide, teachers can encourage students to conduct historical research, utilize critical analysis, think creatively, and apply personal reflection in relation to the play and its themes, which often crosses over into other subjects or areas of the curriculum.

Please use this guide in whatever manner best suits you. All activities and lesson plans may be modified to meet your classroom needs in order to make it accessible and applicable for your students.

We hope that this study guide provides stimulating and challenging ideas that will provide your students with a greater appreciation of the performance and live theatre.

If you would like further information about the production, Magnus Theatre, the various programs we offer, or to share your thoughts and suggestions, please contact:

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# Theatre Etiquette

PLEASE REVIEW THE FOLLOWING WITH YOUR CLASS PRIOR TO ATTENDING THE PERFORMANCE. THANK YOU.

## WHEN SHOULD WE ARRIVE?

- We recommend that you arrive at the theatre at least 30 minutes prior to the performance (doors open approximately one hour before show time.)
- School matinees **begin promptly at 12 noon** – we cannot hold the curtain for latecomers.
- Please be in your seat approximately 15 minutes before the performance begins. Latecomers are not guaranteed seating.

## WHERE DO WE SIT?

- Magnus Theatre has assigned seating and therefore it is important for teachers/chaperones to pick up the tickets before arriving to the theatre, or to arrive early to allow time for distribution of tickets.
- Students must sit in their assigned seats. We ask that teachers/chaperones disperse themselves among the students to provide sufficient supervision.
- Ushers and/or Magnus Theatre staff will be happy to assist you, if needed.

## WHAT CAN WE BRING WITH US?

- Food and beverages from outside the theatre are not allowed in our auditorium. Concession items will be for sale in the lounge before the show and during intermission.
- Please **turn off** – do not place on vibrate or silent – all electronic devices before entering the theatre. The lights as well as the sounds are very distracting.
- We do not have storage space for backpacks and ask that these items are left at school or on the bus.
- Please refrain from applying perfume or aftershave before coming to the theatre as a consideration for those who may have sensitivities to scents.

  
Magnus  
Theatre

# Theatre Etiquette

## CAN WE TAKE PICTURES?

- Photography, audio or video recording are not allowed during the performance. **This is a copyright infringement.**

## WHAT DO WE DO DURING THE PERFORMANCE?

- We encourage students to let the performers know that they appreciate their work with applause and laughter.
- Please do not talk during the performance. It is disruptive to the other patrons and the actors on stage.
- Please **do not text or use your phone during the performance.**
- Please do not leave your seat during the performance. If absolutely necessary, you will be seated in the back row upon your return and may return to your original seat at intermission. Students needing to leave must be accompanied by an adult.
- We ask that students refrain from taking notes during the performance as it can be distracting to the actors and audience members.
- Please do not put your feet on the seats.
- Please do not go on the stage at any point.

## WHAT DO WE DO AFTER THE SHOW?

- Applaud! If you particularly enjoyed the performance, it is customary to give a standing ovation at the end as well.
- Please stay in your seat until the performance ends and the auditorium lights come on.
- If your group is **NOT attending** the talk back session, please promptly exit the auditorium.
- If your group **IS attending** the talk back session, please remain in your seats. A member of the Magnus Theatre staff will invite the actors back to the stage to begin the talk back session. Students should take advantage of this opportunity by asking questions.

# About Magnus Theatre

- Magnus Theatre is a professional theatre company, which operates under the terms of the Canadian Theatre Agreement, engaging professional artists who are members of the Canadian Actor's Equity Association.
- Magnus Theatre was founded in 1971 by British director Burton Lancaster in conjunction with a citizens' committee, and was incorporated June 15, 1972.
- In 1998, Magnus received the Lieutenant Governor's Award for the Arts from Ontario Arts Council Foundation.
- *Magnus in the Park!* opened in September, 2001 after a successful \$5.5 million campaign.
- Magnus services reach over 40 000 adults, students and seniors in Thunder Bay and Northern Ontario each year.
- **STUDENT TICKETS** cost \$25 and are available for any show. Simply come to the theatre on the day of the show and present valid student I.D.
- Theatre in Education is a community outreach program initiated at Magnus in 1987
- Throughout the year, Magnus operate a **THEATRE SCHOOL** with classes for all ages in the fall, winter and spring. Drama camps run during March Break and the summer.
- Magnus offers **WORKSHOPS** for students, teachers and community groups in Thunder Bay and across the region. Workshops can be designed to meet specific needs, or can be selected from various topics including introduction to drama, improvisation, anti-bullying and more.
- Magnus Theatre in Education offers a diverse range of programming all year round, some of this includes:
  - **SCHOOL MATINEES** are held Wednesdays at 12 noon during show runs. Tickets are only \$15 each!
  - **THEATRE FOR YOUNG AUDIENCES SCHOOL TOUR** brings entertaining, socially relevant productions to elementary and secondary schools throughout Northern Ontario, to communities that may not have the opportunity to experience live theatre otherwise. Booking begins in the fall for performances in the spring.
  - **MAGNUS THEATRE YOUNG COMPANY**, for students aged 13 - 18, runs from fall to spring and sees our students performing in a play on our Mainstage.
  - **COLLECTIVE CREATION PROJECT**, for High School students. Create your own piece of theatre based around a relevant social issue.



# Play Information

## Synopsis

Man of La Mancha, based on Cervantes' epic 17th-century novel, Don Quixote, is a remarkable, poignant, moving musical that was one of the first shows to musicalize a piece of historical literature. Set in the context of the Spanish Inquisition, Man of La Mancha is presented as a play-within-a-play. We encounter historical author Miguel de Cervantes in prison, awaiting trial by the Inquisition. When his fellow prisoners try to take Cervantes' belongings from him, including his manuscript, Cervantes proposes a trial in which he proves the merit of the manuscript through a reenactment, enlisting his fellow prisoners as characters in his play. Together, they tell the story of the aged Alonso Quijana who believes himself to be a knight errant, names himself Don Quixote, and pursues an obsessive quest to attain an impossible dream. Against all odds, Quixote and his trusty squire Sancho Panza take to the road in a quest to chivalry, and seek out the good and innocent in a world filled with darkness and despair. Through the story, all the prisoners – at least for a moment – are transformed. The mad Don Quixote may think a windmill to be a giant and a tavern to be a castle, but along the way he also transforms a wretched woman into a beautiful lady – and proves that an old man's belief can truly make him a knight. Man of La Mancha features such stirring songs as "Dulcinea" and the now-famous standard, "Quest" – more famously known as "The Impossible Dream."

## Character List

Miguel de Cervantes/Alonso Quijana/Don Quixote	The Barber
Cervantes' Manservant/Sancho Panza	Anselmo
Aldonza/Dulcinea	Fermina
The Duke/Dr Carrasco/Knight of the Mirrors	Prisoners
Governor/Innkeeper	Buskers
Captain of the Inquisition/Pedro	Muleteers
Antonia	Guards of the Mirrors
Maria	Horses
The Padre	

# MUSICAL NUMBERS

## ACT I

### OVERTURE

**MAN OF LA MANCHA:** Don Quixote, Sancho and prisoners

**IT'S ALL THE SAME:** Aldonza and the Muleteers

**DULCINEA:** Don Quixote, Anselmo and the Muleteers.

**I'M ONLY THINKING OF HIM:** Antonia, Padre and Housekeeper.

**I REALY LIKE HIM:** Sancho

**WHAT DOES HE WANT OF ME:** Aldonza

**LITTLE BIRD LITTLE BIRD:** Cervantes, Anselmo, Pedro and the Muleteers

**THE BARBER SONG:** The Barber

**GOLDEN HELMET OF MAMBRINO:** Don Quixote, Sancho, Barber and Muleteers

**TO EACH HIS DULCINEA:** Padre

## ACT II

**THE IMPOSSIBLE DREAM:** Don Quixote

**THE DUBBING:** Innkeeper and Don Quixote

**KNIGHT OF THE WOEFUL COUNTENANCE:** Innkeeper and chorus.

**THE ABDUCTION:** Anselmo, Fermina, Pedro

**THE IMPOSSIBLE DREAM (reprise):** Don Quixote

**ALDONZA:** Aldonza

**KNIGHT OF THE MIRRORS:** Orchestra

**A LITTLE GOSSIP:** Sancho

**DULCINEA (reprise):** Aldonza

**THE IMPOSSIBLE DREAM (reprise):** Aldonza, Don Quixote

**THE PSALM:** Padre

**FINALE:** Company

### DID YOU KNOW?

- **Magnus Theatre's** production of *Man of La Mancha* is a co-production with Actor/Musician company **Garner Theatre Productions**. Check them out at their website: <https://www.garnertheatreproductions.com/>
- An **actor/musician** show is a musical where there isn't a band or orchestra! Instead, all the actors also serve as the musicians, accompanying themselves while performing the play. How cool is that?
- *Man of La Mancha* first played on the Magnus Theatre stage in 1977, when it was directed by the theatre's founding Artistic Director, Burton Lancaster

# Cast



Theo Budd  
Prisoner/Muleteer/The  
Barber/Busker—clarinet,  
kazoo, whistle, percussion



Scott Carmichael  
Prisoner/The Padre—drums,  
guitar and percussion



Rita Dottor  
Prisoner/Anselmo/  
Busker—violin, viola, cello,  
bass, guitar and percussion



Rick Hughes  
Miguel de Cervantes/Alonso  
Quijana/Don Quixote—  
guitar, mandolin, timpani  
and percussion



Jeremy Hutton  
The Duke/Dr Carrasco/  
Knight of the Mirrors—  
trumpet, timpani and  
percussion



Ben Kopp  
Captain of the Inquisition/  
Prisoner/Pedro/Busker—  
alto sax, guitar, piano,  
ukulele and accordion



Jeremy lapalme  
Cervantes' Manservant/  
Sancho Panza—flute and  
percussion



Carly Martin  
Prisoner/Muleteer/Antonia/  
Busker/Guard of the  
Mirrors—clarinet, timpani  
and percussion

# Cast



Suzanne McKenney  
Prisoner/Maria/  
Housekeeper/Guard of the  
Mirrors—clarinet, guitar  
and percussion



Doug MacNoughton  
Governor/Innkeeper—  
classical guitar, euphonium  
and acoustic guitar



Grace Rockett  
Prisoner/Fermina/Muleteer/  
Horse/Busker—trombone,  
guitar, banjo/lele and  
percussion



Amy Sellors  
Prisoner/Aldonza/  
Dulcinea—baritone uke and  
percussion



Braeden Soltys  
Prisoner/Muleteer/Horse/  
Busker—piano, accordion,  
ukulele, bass, timpani and  
percussion



Donna Garner  
piano/cello/trumpet/  
accordion/timpani



Doris Dungan  
flute/piccolo

# Crew



Thom Currie  
Director



Donna Garner  
Musical Director



Julia Tribe  
Costume Designer



Rebecca Miller  
Lighting Designer



Gillian Jones  
Stage Manager

Set Design—Warden Bémont  
Fight Director—Jeremy Hutton  
Production Manager—Nicholas Palinka  
Technical Manager—Tim Stephenson  
Head of Properties —Nadia Cheechoo

Head Carpenter—David Brown  
Head of Wardrobe—Lisa Macchione  
Scenic Painter—Michael O'Connor

# Meet the Playwrights

## DALE WASSERMAN—BOOK



Dale Wasserman wrote for theatre, television and film for more than 50 years and is best known for the musical *Man of La Mancha*, a multiple Tony Award winner. He also wrote the stage play *One Flew Over the Cuckoo's Nest*, based on Ken Kesey's novel, which has won several Tony Awards. Both shows continue to be produced nationally and internationally with an estimated 300 productions a year.

## MITCH LEIGH—MUSIC



Mitch Leigh studied at the Yale School of Music. He came to New York where he organized and founded Music Makers Inc., an enormously successful commercial production house that won every major award for the radio and television commercial music it provided. Leigh wrote everything from jazz to opera and was at home in almost any musical style.

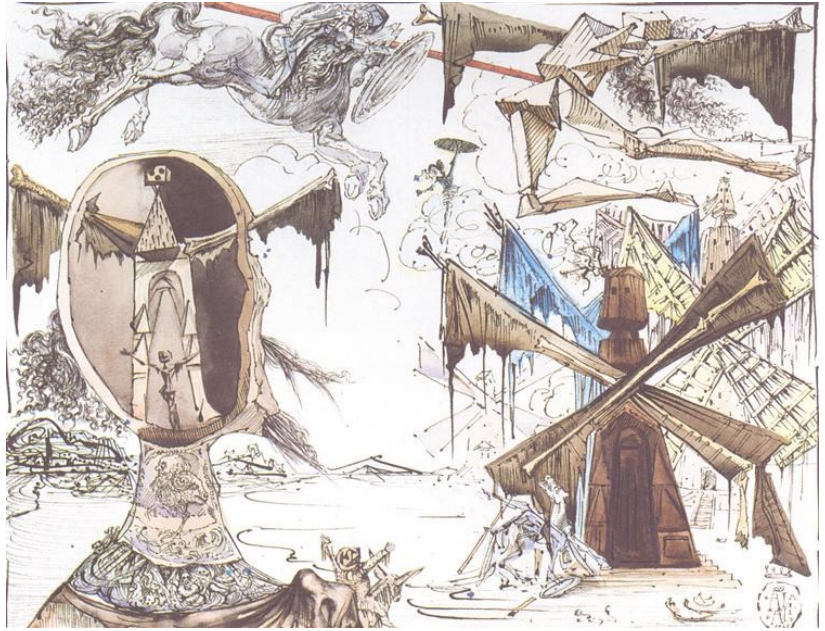
## JOE DARION—LYRICS



Joe Darion worked in every field in which words are put to music from popular songs to the concert stage. He wrote songs which have told tens of millions of records. Although Darion also wrote book and lyrics for the Broadway musical, *Shinbone Alley* and lyrics for Broadway's *Ilya, Darling*, *Man of La Mancha* remains his monument. Some critics point to the much revived musical as a precursor to the literature-rooted pop musicals that would arrive in the 1980s (i.e. *Les Miserables* and *Phantom of the Opera*)

# HISTORY OF MAN OF LA MANCHA

Man of La Mancha was perhaps the first true “concept musical,” the kind of musical in which the over-arching metaphor or statement is more important than the actual narrative, in which the method of storytelling is more important than the story. The roots of Wasserman’s Man of La Mancha lay in the Golden Age of Television for CBS’s Dupont Show of the Month program. Originally produced as a non-musical television play I, Don Quixote, starred Lee J. Cobb as Cervantes, Colleen Dewhurst as Aldonza and Eli Wallach as Sancho Panza. Upon its telecast, the play was well received by both the public and the critics alike and Wasserman received an award from the Writers Guild of America. The television play was then adapted for the stage.



Albert Marre, who was directing the stage production, asked Wasserman to turn it into a musical. Mitch Leigh was selected as composer and the original lyricist was W.H. Auden. Auden wrote great poetry but not great lyrics and he was writing a different, more cynical show. Consequently, he was replaced by Joe Darion, of *Shinbone Alley* fame, who stepped in and wrote the lyrics for the musical which we know and love today.

I, Don Quixote has an almost identical plot to what would become Man of La Mancha. The opening lines to the most famous song in the show, “The Impossible Dream”, were written by Wasserman as part of a monologue. In the musical, the character of Cervantes proposes to improvise the story of Don Quixote inside the prison and invites the other prisoners to take part. In the play, Cervantes describes the character of Don Quixote and the play segues into the story of the knight. The play also includes many adventurous episodes from the novel which were omitted from the musical due to time constraints. Man of La Mancha was born out of the experimental theatre movement of 1960s New York, and was written to be played in a small theatre. Its original New York production was staged in three-quarter thrust, with the audience on three sides of the stage. Just as Cervantes’ novel rarely provides much detail of the settings of Quixote’s adventures, leaving it up to the reader’s imagination, likewise the musical’s creators wanted their show to be extremely minimalist, with a bare set, minimal costumes and props, and the challenge to its audience to participate in the storytelling through the use of their own imagination. But it asks for us to participate in another way as well. In its heart, Man of La Mancha is about the 1960s, and by extension, about any time of political unrest—including today—and it is about the responsibility of each of us to make the world a better place than we found it. Man of La Mancha is not a musicalization of Don Quixote; it is instead a show about a few hours in the life of Miguel de Cervantes, using Quixote as a storytelling device.

# HISTORY OF MAN OF LA MANCHA

## (continued...)

As the show's bookwriter Dale Wasserman has written, "My man of La Mancha is not Don Quixote; he is Miguel de Cervantes." In fact, only a tiny part of the novel is dramatized in the show; after all, there are more than four hundred characters in the novel. When Wasserman originally set out to write the first, non-musical version of his play, he remembers, "In theory the answer seemed simple. I'd write a play about Miguel de Cervantes in which his creation, Don Quixote, would be played by Cervantes himself. The two would progressively blend in spirit until the creator and his creation would be understood as one and the same." Man of La Mancha first opened at the Goodspeed Opera House in 1964. Rex Harrison was to be the star of this production, but when he found out that he actually had to sing the songs, he lost interest. Michael Redgrave was also a candidate for the role of Cervantes / Don Quixote. On November 22, 1965, the musical opened at the ANTA Theatre off Broadway, downtown near Washington Square Park in Greenwich Village. It was the perfect place for it, sharing more in common with radical, anti-establishment works like Marat/Sade and Wasserman's own One Flew Over the Cuckoo's Nest, than with Hello, Dolly! or The Sound of Music. The ANTA had no fly space, no proscenium arch, no curtain, none of the trappings of traditional theatres. But by some weird quirk of contract law, the ANTA was officially categorized as a Broadway house because of its seating capacity, despite being some forty blocks from the rest of Broadway, and only a few blocks from other off Broadway houses. So, as it would all its strange life, Man of La Mancha was born straddling the experimental world of off Broadway and the commercial world of Broadway.

Life magazine called the show "a metaphysical smasheroo." The New York Post said, "Man of La Mancha is a triumph of creative imagination and stagecraft." London's Morning Telegraph said, "Man of La Mancha is what theatre is for, why theatre lives and endures." Rolling Stone wrote, "Man of La Mancha has a heart that sings and a spirit that soars." John Chapman of the New York Daily News called the original production, "an exquisite musical play—the finest and most original work in our musical theatre since Fiddler on the Roof opened. It moves enthrallingly from an imaginative beginning to a heart-wrenching end." Norman Nadel wrote in the World-Telegram & Sun, "To reach the unreachable star—what a soaring aspiration for an indestructible dreamer, and what a glorious summation for a bold and beautiful new musical." He went on, "Thus it goes all evening—realism aligned with romanticism, and each sharpened by the other." The show starred Richard Kiley as Quixote and Joan Diener as Aldonza, and it won the Drama Critics Circle Award, the Outer Critics Circle Award, the Variety Drama Critics Award, the Saturday Review Award, and five Tony Awards, including best musical and best score. The show moved uptown in March 1968 to a regular Broadway house, the Martin Beck Theatre, then, oddly, moved in March 1971 to the off Broadway Eden Theatre, then again in May 1971 to the Mark Hellinger Theatre back on Broadway. It ran a total of 2,328 performances and was revived in 1972 (less than a year after the first production closed), and again with Kiley in 1977. The world famous French/Belgian songwriter and singer Jacques Brel saw the show in New York and fell in love with it. He brought it to Paris, playing the lead himself. Luckily, a French cast album was made, preserving Brel's soulful interpretation.

Productions of La Mancha were mounted all over the world, and in September 1972, it even opened in the Soviet Union. The show was revived again in 1992 with Raul Julia and Sheena Easton, then again in 2003 with the African American actor Brian Stokes Mitchell as Quixote. Today, the show enjoys 300-400 productions each year. When the play was made into a film in 1972, Peter O'Toole played Cervantes / Quixote. Everyone else in the cast with the exception of O'Toole, who was dubbed by Simon Gilbert, sang their own songs. Some material from the original television play, which was omitted from the stage musical, was included in the film version.

# THEMES OF MAN OF LA MANCA



## Imprisonment—Captivity of the Human Condition

Man of La Mancha's prison setting is a constant reminder of human captivity—both literally and metaphorically. The theme of imprisonment permeates La Mancha: while Cervantes and his fellow inmates are quite literally imprisoned, the story of Don Quixote is filled with characters who are trapped by circumstance and viewpoint. Dr. Carrasco views Quijana/Quixote as suffering from a "prison of the mind," while Cervantes describes Quixote's madness as a liberation from a realistic, but often unbearable understanding of the hardships and suffering of man. Quixote's idealistic visions serve as a catalyst which liberates Aldonza, Antonia, and others from their psychological prison. Quixote's journey leaves the audience questioning what psychological "freedom" looks like. Cervantes' fellow inmates are hasty to attack and steal from Cervantes when he first arrives. However, when Cervantes presents his defense in the form of a story about one man's journey to hope and idealism, he guides the prisoners on a journey to their own psychological freedom. Cervantes shows them how hope and fantasy have the power to free their minds even though they are still physically imprisoned. At the beginning of the play, the musical element only exists in the world of Don Quixote, however, by the end of the play the other prisoners are singing "The Impossible Dream" to Cervantes as he is taken to trial. This concrete shift shows how both art and optimism can be instrumental in the quest for freedom of mind and spirit, even for those who are physically imprisoned.

## Quixotism, Idealism, and Faith

Don Quixote is such an iconic literary figure, that his name has become synonymous with the ideas of chivalry and unrealistic idealism. So much so, in fact, that the adjective "quixotic" means impractical, idealistic, foolishly romantic, rash, chivalric, and unrealistic—all characteristics attributed to Don Quixote. Man of La Mancha was born out of a movement of experimental and political theatre in the 1960s. Often, politically radical individuals are challenged or written off for being irrational, overly idealistic, or impractical. Anything outside the scope of traditional ways of thinking is labeled quixotic. In this play, quixotism is an attribute celebrated as something that opens minds and hearts and challenges pervasive cynicism and despair. Quijana's transformation into Quixote is catalyzed by his despair about the cruelty of human kind and his desire to right all the world's wrongs. He is perceived as mad in part because of his utter selflessness. His actions, while often absurd and extravagant, are ultimately in the interest of serving others. One of his biggest gifts to others is attributing to them their best self. We see this most notably in his treatment of Aldonza as Dulcinea. Aldonza is forced to work as a waitress and prostitute, she is harassed constantly by muleteers who treat her as little more than an object available to their whims. Quixote, however, sees her as his beautiful lady, Dulcinea. Quixote shows Aldonza kindness, adoration, and respect—treatment she has never before experienced. When Aldonza chooses to accept Quixote and his idealized

# THEMES OF MAN OF LA MANCHA

## (continued...)

vision of her, she is set free from the oppressiveness of her position and able to find faith and hope in herself and others. Quixote's unfaltering belief in the good of others and the importance of his idealistic fantasies is a powerful one. He creates purpose and meaning in his life by finding a way to right the wrongs he saw in the world. When Carrasco promises a cure for Quixote's madness, the Padre says, "May it not be worse than the disease." He knows that taking a man's dream away from him can be devastating, or in this case, fatal. Ultimately, the death of Quixote's dream causes his actual death. When the Padre sings, "To Each His Dulcinea," his lyrics suggest that people need a dream, that in fact, it is healthier to have a dream to follow than to live life mired in realism, "And yet how lovely life would seem if every man could weave a dream to keep him from despair."

accept Quixote's idealism and believe in the impossible. The inmates are encouraged to dream, allow themselves to be moved, and treat one another with kindness. Just like Quixote effects positive change through enacting his own story-life, Cervantes effects positive change by sharing that story in the form of a play.

### The Power of Storytelling and Art

The prisoners in *Man of La Mancha* viciously attack Cervantes and his servant when they arrive. When the inmates try to steal their possessions, Cervantes wants to protect his precious manuscript at all costs. Cervantes attempts to gain respect and empathy from his fellow prisoners through the power of his storytelling. Alonso Quijana, the protagonist of Cervantes' story, is a man disheartened by the world he lives in, trapped by feelings of despair and overwhelmed by human cruelty and suffering. He seeks solace and comfort in novels about chivalrous knights and heroic journeys. Quijana is so moved by the stories he reads, that he changes his entire identity to mirror the knights he so greatly admires. Quijana, transformed into Quixote, believes that by living out these stories, he can effect change in the world. Quixote creates meaning for himself and for others whom he enlists on his hero's journey. Ultimately, by allowing himself to be so moved by these stories, he positively changes his own life, as well as the lives of the people he meets along the way. Cervantes' story is so powerful that not only do his fellow prisoners agree to return his belongings to him by the end of the play, but they also all begin to sing "The Impossible Dream" as Cervantes and his servant are marched to their trials. The prisoners are moved to empathize with Cervantes and his servant and they too begin to

# TIMELINE

- 1304** — **Amadís de Gaula** is written. A landmark work among the chivalric romances which were in vogue in sixteenth-century Spain.
- 1490** — **Tirant lo Blanch**—is published. It is one of the best known medieval works of literature in the Valencian language and played an important role in the evolution of the Western novel through its influence on the author Miguel de Cervantes.
- 1516** — **Orlando Furioso**—is first published. It is an Italian epic poem by Ludovico Ariosto which exerted a wide influence on later culture. Cervantes frequently refers to this work in **Don Quixote**; Quixote's "Golden Helmet of Mambrino" is one notable reference.
- 1547** — Miguel de Cervantes Saavedra is born.
- 1569** — Cervantes is forced into exile from Castile, moves to Rome and works as chamber assistant of a cardinal.
- 1575** — Cervantes, a soldier in the Spanish Navy, is captured by Barbary pirates and spends five years in captivity. He is released by his captors on payment of a ransom by his parents and the Trinitarians, a Catholic religious order.
- 1597** — Cervantes was working as a tax collector when discrepancies in his accounts for three years previous landed him in the Crown Jail of Seville.
- 1605** — **Don Quixote** (Part One)—first published in Spanish.
- 1612** — **Don Quixote** (Part One)—first published in English.
- 1615** — **Don Quixote** (Part Two)—first published in Spanish.
- 1616** — Miguel de Cervantes Saavedra, at age 68, passes away.
- 1620** — **Don Quixote** (Part Two)—first published in English.
- 1914** — Dale Wasserman born.
- 1959** — Dale Wasserman is in Spain writing for a movie and reads in the International Herald Tribune, that he is busy preparing a screenplay based on Don Quixote, which he is not. He hasn't even read **Don Quixote** at this point.
- 1959** — *I, Don Quixote* was broadcast live for CBS's DuPont *Show of the Month* program, with an estimated audience of 20 million.
- 1964** — Dale Wasserman writes **Man of La Mancha** in collaboration with composer Mitch Leigh and lyricist Joe Darion.
- 1965** — **Man of La Mancha** opens at Goodspeed Opera House.
- 1965** — **Man of La Mancha** opens on Broadway
- 1968** — **Man of La Mancha** opens on the West End in London
- 1972** — **Man of La Mancha** Broadway revival
- 1972** — **Man of La Mancha** Film released, starring Peter O'Toole and Sofia Loren.
- 1977** — **Man of La Mancha** Broadway revival
- 1992** — **Man of La Mancha** Broadway revival
- 2001** — Joe Darian passes away at the age of 90
- 2002** — **Man of La Mancha** Broadway revival
- 2003** — **The Impossible Musical** is published. This book written by Dale Wasserman recounts the journey and development of the musical play which has touched the hearts and minds of millions.
- 2008** — Dale Wasserman passes away at the age of 94.
- 2014** — Mitch Leigh passes away at the age of 86

# Learning: Curriculum Links

The following lesson plan and activities are intended to be used as preparation for and/or follow-up to the performance. It is our hope that the materials will provide students with a better understanding and appreciation of the production. Teachers may use and adapt the activities as required to suit their classroom needs. Please note that many lesson plans are cross-disciplinary and are based on the Ontario Curriculum.

This Study Guide fulfills the Ontario Ministry of Education's Curriculum Expectations in the following categories:

## **The Arts Curriculum:**

Creating and Presenting or Creating and Performing or Creating, Presenting and Performing  
Reflecting, Responding and Analyzing  
Foundations

## **The English Curriculum:**

Oral Communication  
Writing  
Media Studies  
Reading and Literature Studies

## **The Social Sciences and Humanities Curriculum:**

Foundations  
Research and Inquiry Skills



# Discussion Topics

## ATTENDING THE THEATRE

Please review the Theatre Etiquette guidelines with your class (page 4).

1. How is live theatre different than a movie? How is the role of the audience different?
2. Why attend live theatre? What is the value of attending?
3. Discuss the elements that go into producing a live performance: casting, directing, rehearsals, designing (lights, sets, props, costumes), etc. Ask students to guess how many different administrative, managerial, technical, backstage, on-stage, and volunteer positions are required to put on a production (keep in mind the size of the theatre and the scale of the show). What do they think these various positions entail? In small groups, compare your definitions and discuss how each position contributes to the success of the production. After attending the performance, compare their guesses to what they observed while at the theatre and/or from the information provided in the show program.
4. Ask students to pay attention to the following during the performance:
  - Staging/blocking: how the actors move on stage, where they move to and from, etc.
  - Costumes: colours, styles, what they say about the characters, costume changes, how they work with the set, the props and the lighting, etc.
  - Lighting: lighting cues, colours, spotlights, special effects, etc.
  - Music/sound effects: songs, background music, sound cues, etc.
5. If your group is attending the Talk-Back session after the performance, brainstorm possible topics as a class and ask each student to prepare one question to ask.

## INTRODUCTION TO THE PLAY

1. Read the play's synopsis on page 7 to students. Based on what they already know about the show, what do they think the play will be about? What do they expect the theme(s) and/or message(s) to be?
2. *Man of La Mancha* is a Musical. What are the key features of Musical Theatre?
3. What are some factors; societal, socioeconomic, political, or otherwise, which prevent people from achieving their dreams?
4. *Man of La Mancha* is a 'play within a play'. What does this mean? How does this manifest itself within the show?
5. How does Cervantes' fate at the end of the musical affect our understanding of the play's themes of hope, despair, and imagination?

## DURING THE SHOW & INTERMISSION

1. Have students examine the artwork located in the lounge. How does this artwork reflect the production? Does it help establish the tone for the show? If so, how? If not, why not?
2. Read the program. Ask students what, if anything, they would change if they were the designer. What would they add?
3. Throughout your visit to the theatre, encourage students to take note of the various people working. Who is responsible for different tasks? How do they work together to produce a show?

# Discussion Topics (continued...)

## YOUR REACTIONS

1. What was your overall reaction to the performance? Explain.
2. What did you like best about the play? What did you dislike?
3. Are you satisfied with the way the story was told? Explain.
4. What, if anything, would you have done differently if you were the director of the play? An actor? The set designer? The costume designer? The lighting designer? The playwright?
5. Would you recommend this show to your friends and/or family? Why or why not?
6. What can you learn from these characters? Did watching the play offer any insight into your own life?

## ACTORS & CHARACTERS

1. Make a list of the details of the main characters in the play. How did you learn this information – from dialogue, interaction with other characters, costumes, etc.?
2. Did the characters change or grow during the play? Identify specific moments of change.
3. How does their age, status, gender, religion, ethnicity, etc. affect each character?
4. How did the actors use their voices and bodies to portray the characters? Were the actors successful or unsuccessful at doing so? Justify your answer using specific examples from the production.
5. Create a physical description of one of the characters from the play including weight, height, body type, hair colour, etc. Share and compare descriptions with those of their classmates.
6. Do you think the characters were well cast? Justify your answer.

## DESIGN

1. Describe the use of colour, staging, lighting, costumes and/or other elements used within the production and how it worked (or failed to work) with the play content.
2. Did each character's costumes seem appropriate for his/her character (personality, social status, age, occupation, etc.)? Why or why not?
3. Did the costumes look like you expected them to? Why or why not? Why do you think that the costume designer chose to costume them like she did?
4. A realistic setting tries to recreate a specific location. It generally consists of a painted backdrop, flats and furniture or freestanding set pieces. An abstract set, on the other hand, does not depict any specific time or place. Rather, it typically consists of platforms, steps, drapes, panels, ramps and/or other nonspecific elements and is used in productions where location changes frequently and/or quickly. Is this set realistic or abstract? How was the set used during the show?
5. Create a sketch or series of sketches depicting an alternate set or costumes for one, or all, of the actors.
6. A play must establish setting very early in the plot. How was that achieved in *Man of La Mancha*?



# Lesson Plan for English at Grade 7 +

## *Man of La Mancha — Write a Review*

This lesson plan is intended for use with students studying English at Grade 7 and above. Drama teachers will also find this exercise to be useful when evaluating a live performance. Students will use language and grammar in an effective and concise way to convey their knowledge of the art and their opinion of the production.

### KEY QUESTIONS

#### 1. *What is a review?*

A review is a subjective but educated response to a piece of theatre. The reviewer should have a strong background in theatre so that their opinion is informed and credible.

#### 2. *What is the purpose of a review?*

A review gives a potential audience member context for a production. Most people want to know if they should spend their hard-earned money on a ticket. Is this show any good? If it is, what makes it good? If it's not, what makes the show falter?

#### 3. *What should we learn from a review?*

A review should describe the situation of a play without giving too much information about the plot. It should address the production elements individually and how they work together as a whole. It should express an opinion supported by thoughtful analysis.



Use these paragraphs to help you:

**Introduction:** Hook the reader with your opening sentence. Give a brief idea of what the story of the play is without giving the ending away.

**Paragraph 2:** Include information about the play, where you saw it, who the writer/director/actors are etc.

**Main section:** Write a paragraph about each of these aspects of the production – set; lighting; actors and writing. Convey your personal opinion of each – what did you like/dislike/find effective? Remember to use specific examples from the play.

**Themes:** Explain what you think are the themes or messages suggested by the play. How do you think different people in the audience would have responded to the play?

**Conclusion:** Give your overall opinion of the play and sum up what you have written in the rest of the review. Don't say anything new at this point.

# Write a Review (continued...)

## ACTIVITY

Your task is to write a review of the production of *Man of La Mancha* that you saw.

Use the spider diagram below to add your own ideas about the play for your review.

A spider diagram for writing a review of the play *Man of La Mancha*. It consists of six empty rectangular boxes arranged in three rows. The first row has three boxes labeled 'Set', 'Writing', and 'Sound/Lighting'. The second row has two boxes labeled 'Story' and 'Actors'. The third row has two boxes labeled 'Themes' and 'Personal Opinion'.

Set	Writing	Sound/Lighting
Story	Actors	
Themes	Personal Opinion	

# Write a Scene (continued...)

## ASSESSMENT CRITERIA

You will be assessed on the following criteria so use this as a checklist while you are writing:

Use an appropriate form and layout (remember to use full sentences and paragraphs)	
Use effective or powerful vocabulary	
Use a range of sentence types (simple, compound, complex) and lengths	
Use a range of punctuation	

## EXTENSION

When all the papers have been handed in, the class can discuss the play together. The students should run the discussion, noting aspects of the performance they liked or disliked.

**We love to hear from you!**

We would be happy to receive copies of any student plays written as a result of this exercise. Please send them to:

[Education@magnustheatre.com](mailto:Education@magnustheatre.com)

# Activity: Man of La Mancha Word Search

Find the words related to the show, history and story of Man of La Mancha in the Word Search below!

E	L	P	Y	R	S	E	V	N	Q	U	E	S	T
U	A	D	C	M	E	I	G	T	A	A	R	P	T
R	C	U	D	O	M	N	S	A	E	A	I	K	M
A	I	L	L	U	M	L	O	Y	R	R	L	L	E
E	S	C	O	E	A	E	S	S	C	U	E	N	U
V	U	I	H	H	A	A	D	S	I	A	O	I	D
O	M	N	C	O	T	R	U	Y	V	R	A	C	M
L	A	E	N	N	R	N	T	I	R	A	P	O	T
S	S	A	A	A	A	T	R	R	T	R	I	A	L
L	P	F	S	M	H	O	A	O	U	O	A	W	E
L	A	A	T	G	E	P	G	C	O	A	I	G	V
U	I	T	I	R	E	D	E	M	P	T	I	O	N
E	N	N	B	R	O	A	D	W	A	Y	L	L	G
P	K	P	O	P	L	A	Y	W	R	I	G	H	T

COURAGE  
TRAGEDY  
FANTASY  
SPAIN  
TRIAL  
SANCHO  
LOVE  
MUSICAL  
MANUSCRIPT  
PLAYWRIGHT  
QUEST  
REDEMPTION  
KNIGHT  
BROADWAY  
COMEDY  
DULCINEA  
PRISONER

# Practical Exercises

## 1. HUMAN KNOT

This activity looks at how one deals with a problem and how one must work together to solve this problem.

- Have the students stand in a circle.
- Students should reach out their right hand and take the hand of someone across the circle, then they should reach out their left hand and grab a different persons hand across the circle.
- Now they are in the “human knot” and together they have to figure out how to unravel into the circle they were originally in.
- At times this can feel like an impossible task, but challenge students to not allow their frustration to win but to problem solve and communicate their way to success.

## 2. CREATE A PLAYLIST

This activity puts the students into the role of musical director and highlights the importance of music not only in this play, but in our lives.

- Break students into groups of 3 or 4
- Have each group pick a favorite book (ideally one you have read in class!)
- Have students create a 10 song playlist of songs that follow the themes, characters or structure of the book. The songs can highlight major events, emotional moments that happen throughout. Can they come up with a beginning, middle and end through the songs?
- Have each group share their playlist with the rest of the class (either reading their ideas and supporting them or through an actual playlist they play-still providing support for their choices)

## 3. INTERROGATION

This activity allows students to step into a characters shoes and validate the choices they made in the story.

- Have students each choose a character to portray. One by one, invite students to the front of the

class, and in character, have the rest of the class “interrogate” them

- Some example questions might be:
  - ◇ What do you think about the other characters?
  - ◇ How do you feel about (XX event) in the play?
  - ◇ NOTE: All students should remain in character throughout the exercise—it should feel somewhat like a court proceeding

## 4. FLAMENCO

Flamenco is a rhythmic guitar-based music that to a modern audience “sounds like Spain”— even if it is historically inaccurate to the time period of Don Quixote. The roots of flamenco music go back to the centuries of convivencia, when Muslims, Jews, and Christians were coexisting throughout Spain and influences from each culture can be heard in the melodies and rhythms of flamenco. Play with this unique rhythm with your students in preparation of seeing the show!

For the flamenco rhythm you can count the groups of three and two as you stomp and clap.

**1 2 3 4 5 6 7 8 9 10 11 12**

You will hear this rhythm throughout the score of *Man of La Mancha*, especially in the song “Man of La Mancha (I, Don Quixote)” Listen for it when you hear Don Quixote sing “I am I, Don Quixote, the Lord of La Mancha.”

If you can, write your own Flamenco song as a class or in small groups. Create lyrics that fit the unique pattern and rhythm!



# References and Resources

## BOOKS

### **Man of La Mancha (1964)**

*Book by Dale Wasserman*

### **The Impossible Musical: The “Man of La Mancha Story” (2003)**

*Book by Dale Wasserman*

### **The Ingenious Gentleman Don Quixote of La Mancha (1605)**

*Novel by Miguel de Cervantes Saavedra*

### **Amadis de Gaula (1508)**

*Novel by Garci Rodriguez de Montalvo*

### **Orlando Furioso (1516)**

*Italian epic poem by Ludovico Ariosto*

## ONLINE ARTICLES

### **Don Quixote as Theatre** by Dale Wasserman

[http:// www.h-net.org/~cervantes/csa/artics99/wasserma.htm](http://www.h-net.org/~cervantes/csa/artics99/wasserma.htm)

### **List of works influenced by Don Quixote**

[https:// en.wikipedia.org/wiki/List\\_of\\_works\\_influenced\\_by\\_Don\\_Quixote](https://en.wikipedia.org/wiki/List_of_works_influenced_by_Don_Quixote)

### **15 Things You Might Not Know about ‘Don Quixote’**

<http://mentalfloss.com/article/65764/15-things-you-might-not-know-about-don-quixote>

### **A Diary for I, Don Quixote** by Dale Wasserman

[http:// www.h-net.org/~cervantes/csa/artics99/wasserma.htm](http://www.h-net.org/~cervantes/csa/artics99/wasserma.htm)

## PLAYWRIGHTS

### **Mitch Leigh**

[https://en.wikipedia.org/wiki/Mitch\\_Leigh](https://en.wikipedia.org/wiki/Mitch_Leigh)

### **Author, playwright, screenwriter...Dale Wasserman**

<http://www.dalewasserman.com/>

### **Joe Darion**

<https://www.playbill.com/person/joe-darion-vault-0000006546>

# Glossary of Theatrical Terms

**Act** - to perform or play a role, or a section of a play that is often subdivided into scenes

**Actor/Actress** – a person who performs a role in a play

**Backstage** - the areas that surround the stage that the audience cannot see

**Blackout** - a lighting term in which the stage is in complete darkness

**Blocking** - the pattern actors follow in moving onstage, usually determined by the director

**Box Office** - where ticket sales are handled

**Cast** - to choose the actors to play roles in a play, or the group of actors who perform the roles in a play

**Character** - a role played by an actor

**Choreographer** - an artist who designs dances for the stage

**Climax** - the turning point or decisive moment in a plot

**Conflict** - struggle between opposing ideas, interests or forces; conflict can be internal (within one character) or external (between two or more characters)

**Costume** - any clothing an actor wears onstage

**Costume Designer** - in accordance to the vision of the director, he/she designs costumes to build, rent, borrow, or buy for a production

**Crew** - the backstage team responsible for the technical aspects, such as lighting, sound and set/prop movement

**Cue** - a signal for an actor to begin their next lines

**Curtain call** - when the actors acknowledge applause and bow at the end of the performance

**Dialogue** - the lines of the play spoken by the actors while in character

**Director** - the person who oversees the entire production; she/he chooses the play, runs rehearsals and develops the artistic vision for the play

**Dramatic conflict** - the conflict in which the main character in a play engages; can be person vs. person, person vs. society, person vs. self, or person vs. nature/fate

**Exposition** - the beginning of the plot that provides important background information

**Fourth wall** - an imaginary wall between the audience and actors in a play

**Green Room** – lounge area for actors when they are not needed onstage

**House** - the auditorium or seating of a theatre

**Improvise** - to speak or to act without a script

**Lighting Designer** - the person who develops and plots a lighting concept and design for a production

**Monologue** - a story, speech, or scene performed by one actor alone

**Motivation** - a character's reason for doing/saying things Musical Theatre - theatre that combines music, songs, spoken dialogue and dance

**Objective** - a character's goal or intention

**Obstacle** - something that stands between a character and his/her ability to meet an objective

# Glossary of Theatrical Terms

**Pantomime** - to act without words through facial expression and gesture

**Playwright** - a person who writes plays

**Plot** - the sequence of events; the structure of a play

**Producer** - the person or company who oversees the business details of a theatrical production

**Property/Prop** - anything that an actor handles onstage; furniture and other items used to enhance the set

**Protagonist** - the main character of the play, who the audience identifies with the most

**Rehearsal** - the time during which performers develop their characters and learn lines and blocking

**Role** - a character in a play that is written by the playwright

**Scene** - the basic structural element of a play; each scene deals with a significant crisis or Confrontation

**Scenery** - onstage decoration to help establish the time and place of a play

**Script** - the text of a play

**Set** - the onstage physical space and its structures in which the actors perform

**Set Designer** - the person who develops the design and concept of the set

**Stage Manager** - the director's technical liaison backstage during rehearsals and performances, responsible for the smooth running of a performance

**Strike** - to remove something from the stage; or to take down the set

**Tableau** - a silent and motionless depiction of a scene; a frozen picture

**Theatre** - the imitation/representation of life, performed for other people; or the place that is the setting for dramatic performances

**Theme** - underlying meaning of a literary work

**Tragedy** - a play that ends in defeat or death of the main character

