

**JPAS PRESENTS:  
MAN OF LAMANCHA**



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**A STUDY COMPANION**

**JEFFERSON PERFORMING ARTS SOCIETY, 1118 CLEARVIEW PARKWAY,  
METAIRIE, LOUISIANA 7000. PHONE: 504 885 2000. FAX: 504 885 3437**

**MAN OF LA MANCHA**  
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# TEACHER'S NOTES

**“To right the unrightable wrong / To love, pure and chaste  
from afar / To try, when your arms are too weary / To reach  
the unreachable star,” DON QUIXOTE**





elcome to the mythical land of La Mancha, the land where dreams turn into reality. Like Don Quixote, the Jefferson Performing Arts Society is on a "quest". We share a seemingly impossible dream - to be back to full strength and serving and enriching our community as before. We have had to overcome countless obstacles and indeed still face many challenges but we hold onto our dreams and pursue our quest with the same passion and conviction we held before Katrina.

Currently, Louisiana and the Gulf South are undergoing a renaissance. This renaissance was triggered by extensive devastation suffered as a result of Hurricanes Katrina and Rita, and, in our region, the subsequent levee failures that followed. These disasters have afforded JPAS the opportunity to “rebuild the arts.” We believe what we have accomplished has been nothing short of a miracle and the stuff of dreams - sometimes "impossible dreams". Therefore we have decided to open our 29th season with **MAN OF LA MANCHA**.

After Katrina landed on August 29, JPAS set a goal of January 1, 2006 to re-emerge. Out of our three spaces, the Community Center sustained the least amount of storm damage. We outfitted the space with new equipment and acoustical silencing materials, rising from the wreckage with renewed vigor to salvage our 28th season. The Community Center, now renamed Teatro Wego! Dinner Theatre, has enabled us to continue our long-standing tradition of offering quality arts programming to the region.

Set in a dungeon during the Spanish Inquisition, **MAN OF LA MANCHA** chronicles the journeys into the imagination of Miguel de Cervantes, AKA Don Quixote. Cervantes/Don Quixote de La Mancha, and his "squire," Sancho Panza, are imprisoned after they are charged with foreclosure. Once in imprisoned, they must defend themselves against the other prisoners, who place them on “trial.” Cervantes’ defense is to act out a play about an old man who has read so much about chivalry that he has now “become” like the characters portrayed in the books he reads--Don Quixote de La Mancha. Using a series of adventures involving mythical creatures and people, the **MAN OF LA MANCHA** explores the power of the imagination, overcoming obstacles, and the daring required to live out one’s dreams.

This Study Companion contains lists of Louisiana’s State Department of Education Content Standards and Benchmarks that correspond to each section, as well as lists of additional on-line resources. These individual sections will introduce readers to the historical time period of the play, investigate various literary forms, and, contemplate the interconnections between English Language Arts, Theatre arts and history. Much of this information comes from the Internet, and all sources are listed following each section. Lesson plans also accompany many of the sections.

The **MAN OF LA MANCHA** is based upon *The Adventures of Don Quixote*, a classic that dates back centuries. This story, created by Miguel de Cervantes, established a literary tradition that still influences today's culture, much like Shakespeare, who was a contemporary of Cervantes. There are many, in fact, who believe *The Adventures of Don Quixote* was the first modern novel. This section will introduce readers to the history of the story and its incarnations in theatrical and cinematic forms, including trivia and famous quotes.

The next section introduces the Europe of 1547 and vocabulary particular to the life and times of Cervantes sixteenth century world. Additional materials are provided to help teachers continue their "quest" further with their students in their own classrooms. This section also includes lesson plans and opportunities to test your skill.

As **MAN OF LA MANCHA** is derived from a literary tradition, this section looks at the interconnection between literature, theatre and history. Additional links for further exploration are also provided.

We invite you to join our quest and to share our "impossible dream" this 29th season.

Information on the "**MAN OF LA MANCHA**," photo of James Coco, Peter O'toole, and Sophia Loren:  
Photo Date: 1972  
Photo by U/A - All Rights Reserved, 1972 U/A - Image courtesy [MPTV.net](http://www.mptv.net)

**PHOTO RETRIEVED FROM:**

[http://www.imdb.com/gallery/mptv/1091/Mptv/1091/6815\\_0004.jpg?path=gallery&path\\_key=0068909](http://www.imdb.com/gallery/mptv/1091/Mptv/1091/6815_0004.jpg?path=gallery&path_key=0068909)

## **LOUISIANA EDUCATIONAL CONTENT STANDARDS AND BENCHMARKS**

Content Standards and Benchmarks will follow each section of this companion. In the interest of brevity, **Content Standards and Benchmarks** will be listed for grades K-4 only. Most Content Standards and Benchmark coding for each subject is similar, and can be adapted for every grade level. As an example, English Language Arts Content Standard Three, “**Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting,**” has corresponding Benchmarks across grade levels. The code is written **ELA** (English Language Arts,) **3** (Content Standard **3**,) and **E1** (grades **1-4**.) The same Benchmark applies to all grade levels. Coding can be converted as follows:

**ELA-3-E1** Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence **Grades 1-4**

**ELA-3-M1** Writing fluidly and legibly in cursive or printed form **Grades 5-8**

**ELA-3-H1** Writing fluidly and legibly in cursive or printed form **Grades 9-12**

As another example:

Mathematics Content Standard NUMBER AND NUMBER RELATIONS, “**In problem-solving investigations, students demonstrate an understanding of the real number system and communicate the relationships within that system using a variety of techniques and tools,**” has corresponding Benchmarks across grade levels. The code is written **N** (Number and Number Relations,) **1** (Benchmark **1**,) and **E** (grades **1-4**.) The same Benchmark applies to all grade levels. Coding can be converted as follows:

**N-1-E** Constructing number meaning and demonstrating that a number can be expressed in many different forms (e.g., standard notation, number words, number lines, geometrical representation, fractions, and decimals); **Grades 1-4**

**N-1-M** Demonstrating that a rational number can be expressed in many forms, and selecting an appropriate form for a given situation (e.g., fractions, decimals, and percents); **Grades 5-8**

**N-1-H** Demonstrating an understanding of the real number system; **Grades 9-12**

**ALL LOUISIANA CONTENT STANDARDS AND BENCHMARKS WERE  
RETRIEVED FROM:**

<http://www.doe.state.la.us/lde/curriculum/home.html>



# ADAPTATIONS AND HISTORY: MAN OF LA MANCHA



RETRIEVED FROM:

<http://www.cduniverse.com/images.asp?pid=6666882&style=movie&image=front&title=Man+of+La+Mancha+DVD>

## ***MAN OF LA MANCHA: Plot, with songs indicated***

**\*\*\* Spoiler warning: Plot and/or ending details follow. \*\*\***

It is the late sixteenth century. Failed author-soldier-actor and tax collector [Miguel de Cervantes](#) has been thrown into a dungeon by the [Spanish Inquisition](#), along with his manservant. They have been charged with foreclosing on a monastery. The two have brought all their possessions with them into the dungeon. There, they are attacked by their fellow prisoners, who instantly set up a mock trial. If Cervantes is found guilty, he will have to hand over all his possessions. Cervantes agrees to do so, except for a precious manuscript which the prisoners are all too eager to burn. He asks to be allowed to offer a defense, and the defense will be a play, acted out by him and all the prisoners. A big, burly, but good-humored criminal called "The Governor" agrees.

Cervantes takes out a makeup kit from his trunk, and the manservant helps him get into a costume. In a few short moments, Cervantes has transformed himself into Alonso Quijana, an old gentleman who has read so many books of chivalry and thought so much about injustice that he has lost his mind and now believes that he should go forth as a knight-errant. Quijana renames himself Don Quixote de La Mancha, and sets out to find adventures with his "squire", Sancho Panza. They both sing the title song *Man of La Mancha (I, Don Quixote)*.

The first adventure he has is with a windmill. Don Quixote mistakes it for a four-armed giant, attacks it, and receives a beating from the encounter. He thinks he knows why he has been defeated - it is because he has not been properly dubbed a knight. Looking off, he imagines he sees a castle (it is really a rundown roadside inn). He orders Sancho to announce their arrival by blowing his bugle, and the two proceed to the inn.

In the inn's courtyard, the local wench Aldonza is being propositioned by a group of horny muleteers. Fending them off sarcastically, (*It's All The Same*) she eventually chooses Pedro, who pays in advance.

Don Quixote enters with Sancho, upset at not having been "announced" by a "dwarf". The Innkeeper (played by The Governor) treats them sympathetically and humors Don Quixote, but when Quixote catches sight of Aldonza, he believes her to be the lady Dulcinea, to whom he swears eternal loyalty. He sings *Dulcinea*. Aldonza, used to being roughly handled, is furious at Quixote's strange and kind treatment of her.

Meanwhile, Antonia (Don Quixote's niece) has gone with Quixote's housekeeper to seek advice from the local priest. But the priest wisely realizes that the two women are more concerned with the embarrassment the knight's madness may bring than with his welfare. The three sing *I'm Only Thinking of Him*.

One of the prisoners, a cynic called "The Duke", is chosen by Cervantes to play Dr. Sanson Carrasco, Antonia's fiancé, a man just as cynical and self-centered as the



prisoner who is playing him. Carrasco is upset at the idea of welcoming a madman into the family, so he and the priest set out to cure Don Quixote and bring him back home.

Back at the inn, Sancho delivers a "missive" (a letter) from Don Quixote to Aldonza courting her favor and asking for a token. Aldonza gives Sancho an old dishrag, but to Don Quixote the dishrag is a silken scarf. When Aldonza asks Sancho why he follows Quixote, he sings *I Really Like Him*. Alone, later, Aldonza sings *What Does He Want of Me?* In the courtyard, the muleteers once again taunt her with the suggestive song *Little Bird, Little Bird*.

The priest and Dr. Carrasco arrive, but cannot reason with Don Quixote, who suddenly spots a barber wearing his shaving basin on his head to ward off the sun's heat. (*The Barber's Song*) Quixote immediately snatches the basin from the barber at sword's point, believing it to be the miraculous *Golden Helmet of Mambrino*, which will make him invulnerable. Dr. Carrasco and the priest leave, with the priest impressed by Don Quixote's view of life and wondering if curing him is really worth it. (*To Each His Dulcinea*)

Meanwhile, Quixote asks the Innkeeper to dub him knight. The innkeeper agrees, but first Quixote must stand vigil all night over his armor. Quixote decides to do so in the courtyard, because the "chapel" is "being repaired". As he stands guard, Aldonza, on her way to her rendezvous with Pedro, finally confronts him, but Quixote gently explains why he behaves the way he does (at this point, he sings *The Impossible Dream*). Pedro enters, furious, and slaps Aldonza. Enraged, Don Quixote takes him and all the other muleteers on in a huge fight. With the help of Aldonza (who now sympathizes with Quixote) and Sancho, the muleteers are all knocked unconscious, as the orchestra plays *The Combat*. But the noise has awakened the Innkeeper, who enters and kindly tells Quixote that he must leave. However, before he does, the Innkeeper dubs him knight (*Knight of the Woeful Countenance*).

Quixote then announces he must try to help the muleteers. Aldonza, whom Quixote still calls Dulcinea, is shocked, but after the knight explains that the laws of chivalry demand that he do so, Aldonza agrees to help them. For her efforts, she is beaten, raped, and carried off by the muleteers, who leave the inn. (*The Abduction*) Quixote, in his small room, is blissfully unaware of what has just happened to her.

At this point, the Don Quixote play is brutally interrupted when the Inquisition enters the dungeon and drags off an unwilling prisoner to be tried. The Duke taunts Cervantes for his look of fear, and accuses him of not facing reality. This prompts a passionate defense of idealism by Cervantes.

The Don Quixote play resumes. He and Sancho have left the inn and encounter a band of gypsies (*Moorish Dance*) who take advantage of Quixote's naivete and proceed to steal everything they own, including Quixote's horse Rocinante and Sancho's donkey Dapple. The two are forced to return to the inn, where the Innkeeper tries to keep them out, but finally cannot resist letting them back in out of pity. Aldonza shows up with several

bruises. Quixote swears to avenge her, but she angrily tells him off, begging him to leave her alone (*Aldonza*). Suddenly, another knight enters. He announces himself as the *Knight of the Mirrors*, insults Aldonza, and is promptly challenged to combat by Don Quixote. The Knight of the Mirrors and his attendants bear huge shields with mirrors on them, and as they swing them at Quixote, the glare from the sunlight blinds him. The Knight of the Mirrors taunts him, forcing him to see himself as the world sees him - a fool and a madman. Don Quixote collapses in a faint. The Knight of the Mirrors removes his helmet - he is really Dr. Carrasco, returned with his latest plan to cure Quixote.

Cervantes announces that the story is finished, but the prisoners are dissatisfied with the ending. They prepare to burn his manuscript, when he asks for the chance to present one last scene.

The Governor agrees, and we are now in Don Quixote's bedroom, where he has fallen into a coma. Antonia, Sancho, the Housekeeper, the priest, and Carrasco are all there. Sancho tries to cheer up Quixote (*A Little Gossip*). Don Quixote eventually awakens, and when questioned, reveals that he is now sane, remembering his life as Quixote as a vague dream. He realizes that he is now dying, and asks the priest to help him make out his will. As Quixote begins to dictate, Aldonza forces her way in. She has come to visit Quixote because she has found that she can no longer bear to be anyone but Dulcinea. When he does not recognize her, she sings *Dulcinea* (reprise) to him and tries to help him remember the words of *The Impossible Dream*. Suddenly, he remembers everything and rises from his bed, calling for his armor and sword so that he may set out again. (*Man of La Mancha* reprise) But it is too late. He collapses and dies. The priest sings *The Psalm* for the dead. However, Aldonza now believes in him so fiercely that, to her, Don Quixote will always live. When Sancho calls her by name, she asks him to call her Dulcinea.

The Inquisition enters to take Cervantes to his trial, and the prisoners, finding him not guilty, return his manuscript. It is, of course, the unfinished manuscript of *Don Quixote*. As Cervantes and his servant mount the drawbridge-like staircase to go to their impending trial, the prisoners (except for the Duke) sing *The Impossible Dream* in chorus.

***Spoilers end here.***

**RETRIEVED FROM:** [http://en.wikipedia.org/wiki/Man\\_of\\_La\\_Mancha](http://en.wikipedia.org/wiki/Man_of_La_Mancha)

## ***SONGS: MAN OF LA MANCHA***

- Overture
- Man of La Mancha (I, Don Quixote)
- It's All the Same
- Dulcinea
- I'm Only Thinking of Him
- I Really Like Him
- What Does He Want of Me? (changed to What Do You Want of Me? on the original cast album)
- The Barber's Song
- Golden Helmet of [Mambrino](#)
- To Each His Dulcinea (To Every Man His Dream)
- The Impossible Dream (The Quest)
- The Combat (instrumental)
- Little Bird, Little Bird
- The Dubbing (Knight of the Woeful Countenance)
- The Abduction (mostly instrumental)
- Moorish Dance (instrumental)
- Aldonza
- The Knight of the Mirrors (instrumental)
- A Little Gossip
- Dulcinea (Reprise)
- The Impossible Dream (Reprise)
- Man of La Mancha (Reprise)
- The Psalm
- Finale (The Impossible Dream)

**RETRIEVED FROM:** [http://en.wikipedia.org/wiki/Man\\_of\\_La\\_Mancha](http://en.wikipedia.org/wiki/Man_of_La_Mancha)

# MAN OF LA MANCHA: The Play

[ANTA Washington Square Theatre](#), (11/22/1965 - 3/18/1968)

[Martin Beck Theatre](#), (3/20/1968 - 3/1/1971)

[Eden Theatre](#), (3/3/1971 - 5/24/1971)

[Mark Hellinger Theatre](#), (5/26/1971 - 6/26/1971)

**Preview:** Oct 30, 1965    **Total Previews:**    21

**Opening:** Nov 22, 1965

**Closing:** Jun 26, 1971    **Total Performances:** 2328

**Category:** Musical, Drama, Original, Broadway

**Description:** Suggested by the life and works of Miguel de Cervantes y Saavedra.

**Setting:** A dungeon in Seville, at the end of the 16th century and various places in the imagination of Miguel de Cervantes.

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## Opening Night Production Credits

Theatre Owned / Operated by [The American National Theatre and Academy](#); ANTA  
Theatre Managing Director: [Louis A. Lotito](#)

Produced by [Albert W. Selden](#) and [Hal James](#)

Originally produced by [ANTA-Goodpeed](#)

Written by [Dale Wasserman](#); Music by [Mitch Leigh](#); Lyrics by [Joe Darion](#); Musical  
Director: [R. Bennett Benetsky](#) and [Neil Warner](#); Dance arrangements by [Neil Warner](#);  
Music arranged by [Music Makers, Inc.](#); Suggested by the life and works of [Miguel de  
Cervantes y Saavedra](#)

Musical Staging by [Albert Marre](#); Directed by [Albert Marre](#); Choreographed by [Jack Cole](#)

Scenic Design by [Howard Bay](#); Lighting Design by [Howard Bay](#); Costume Design by  
[Howard Bay](#) and [Patton Campbell](#); Hair Design by [Charles LoPresto](#); Assistant to Mr.  
Bay: [John Braden](#)

General Manager: [Walter Fried](#); Company Manager: [Gino Giglio](#)

Production Stage Manager: [Marnel Sumner](#); Stage Manager: [Michael Turque](#); Assistant  
Stage Mgr: [Renato Cibelli](#) and [Phill Lipman](#); Technical Advisor: [John Higgins](#)

Guitarist: [David Serva](#); Music Contractor: [Martin Grupp](#)

Press Representative: [Arthur Cantor](#), [Arthur Solomon](#), [Merle Debuskey](#) and [Faith Geer](#);  
Dance Captain: [Eddie Roll](#); Production Assistant: [Dwight Frye](#); Assistant to the Director:  
[Edward Roll](#); Assistant to Mr. Marre: [Edward Roll](#)

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## Opening Night Cast

<a href="#">Joan Diener</a>	Aldonza (Dulcinea)
<a href="#">Irving Jacobson</a>	Sancho Panza
<a href="#">Richard Kiley</a>	Don Quixote (Cervantes)
<a href="#">Ray Middleton</a>	The Innkeeper
<a href="#">Robert Rounseville</a>	The Padre
<a href="#">Gino Conforti</a>	The Barber
<a href="#">Jon Cypher</a>	Dr. Carrasco
<a href="#">Eleanore Knapp</a> <i>Broadway debut</i>	The Housekeeper
<a href="#">Shev Rodgers</a>	Pedro <i>the Head Muleteer</i>
<a href="#">Harry Theyard</a>	Anselmo <i>a Muleteer</i>
<a href="#">Mimi Turque</a>	Antonia
<a href="#">John Aristides</a>	Juan <i>a Muleteer</i>
<a href="#">Renato Cibelli</a>	Captain of the Inquisition
<a href="#">Ray Dash</a>	Guard Man of The Inquisition
<a href="#">Anthony De Vecchi</a>	Paco <i>a Muleteer</i>
<a href="#">Marceline Decker</a>	Maria <i>the Innkeeper's Wife</i>
<a href="#">Jonathan Fox</a>	Guard Man of The Inquisition
<a href="#">Dwight Frye</a>	Guard Man of The Inquisition
<a href="#">Fernando Grahal</a>	Tenorio <i>a Muleteer</i>
<a href="#">Phill Lipman</a>	Guard Man of The Inquisition
<a href="#">Roger Morden</a>	Guard Man of The Inquisition
<a href="#">Gerrianne Raphael</a>	Fermina



*a Slavey and a Moorish Dancer*

[Eddie Roll](#)

Jose  
*a Muleteer*

Understudies: [Dell Brownlee](#) (*Antonia, Fermina, Maria*), [Renato Cibelli](#) (*Dr. Carrasco, Pedro*), [Jon Cypher](#) (*Don Quixote (Cervantes)*), [Ray Dash](#) (*Captain of the Inquisition*), [Marceline Decker](#) (*The Housekeeper*), [Ralph Farnworth](#) (*The Padre*), [Gerianne Raphael](#) (*Aldonza (Dulcinea)*), [Eddie Roll](#) (*Sancho Panza, The Barber*).

**RETRIEVED FROM:** <http://www.ibdb.com/production.asp?id=4727>

## Full Cast and Crew for **MAN OF LA MANCHA: The Movie** (1972)

### **Directed by**

[Arthur Hiller](#)

### **Writing credits**

[Dale Wasserman](#) (musical play)

[Miguel de Cervantes y Saavedra](#) novel Don Quixote (uncredited)

[Dale Wasserman](#) screenplay

[Dale Wasserman](#) television play I, Don Quixote (uncredited)

### **Cast** (in credits order)verified as complete



[Peter O'Toole](#) .... [Don Quixote de La Mancha/Miguel de Cervantes/Alonso Quijana](#)



[Sophia Loren](#) .... [Aldonza/Dulcinea](#)

[James Coco](#) .... [Sancho Panza/Cervantes' Manservant](#)

[Harry Andrews](#) .... [The 'Governor'/The Innkeeper](#)

[John Castle](#) .... [The 'Duke'/Dr. Sanson Carrasco](#)

[Brian Blessed](#) .... [Pedro, the Head Muleteer](#)

[Ian Richardson](#) .... The Padre

[Julie Gregg](#) .... Antonia Quijana

[Rosalie Crutchley](#) .... The Housekeeper

[Gino Conforti](#) .... [The Barber](#)

[Marne Maitland](#) .... [Captain of the Guard](#)

[Dorothy Sinclair](#) .... Maria, the Innkeeper's Wife

[Miriam Acevedo](#) .... Fermina

[Dominic Barto](#) .... Muleteer (as Dominic Bartó)

[Poldo Bendandi](#) .... Muleteer

[Peppi Borza](#) .... Muleteer

[Mario Donen](#) .... Muleteer

[Fred Evans](#) .... Muleteer

[Francesco Ferrini](#) .... Muleteer

[Paolo Gozolino](#) .... Muleteer

[Teddy Green](#) .... Muleteer

[Peter Johnston](#) .... Muleteer

[Roy Jones](#) .... Muleteer

[Connel Miles](#) .... Muleteer

[Steffen Zacharias](#) .... Muleteer

[Lou Zamprogna](#) .... Muleteer

rest of cast listed alphabetically:

[Calogero Caruana](#) .... Muleteer (uncredited)

[Rolando De Santis](#) .... Muleteer (uncredited)

[Simon Gilbert](#) .... Don Quixote de La Mancha (singing voice) (uncredited)

**Produced by**

[Saul Chaplin](#) .... [associate producer](#)

[Alberto Grimaldi](#) .... [executive producer](#)

[Arthur Hiller](#) .... [producer](#)

**Original Music by**

[Laurence Rosenthal](#) (incidental music)  
(uncredited)

**Non-Original Music by**

[Mitch Leigh](#) (musical)

**Cinematography by**

[Giuseppe Rotunno](#)

**Film Editing by**

[Robert C. Jones](#)

**Casting by**

[Maude Spector](#)

**Production Design  
by**

[Luciano Damiani](#)

**Costume Design by**

[Luciano Damiani](#)

**Makeup Department**

[Giuseppe Annunziata](#) .... [makeup artist](#)

[Ramon Gow](#) .... [hair stylist](#)

[Ada Palombi](#) .... [hair stylist](#)

[Amalia Paoletti](#) .... [hair stylist](#)

[Charles E. Parker](#) .... key makeup artist (as Charles  
Parker)

[Euclide Santoli](#) .... [makeup artist](#)

**Production Management**

[Lanfranco Diotallevi](#) .... [unit manager](#)

[Paolo Infascelli](#) .... [unit manager](#)

[Luciano Pesciaroli](#) .... [unit manager](#)

[Luciano Piperno](#) .... [production  
manager](#)

**Second Unit Director or Assistant Director**

[Franco Cirino](#) .... [assistant director](#)

[Mauro Sacripante](#) .... [assistant director](#) (as Mauro  
Sacripanti)

**Art Department**

[Elio Altamura](#) .... [property master](#)

[Arrigo Breschi](#) .... [set dresser](#)

[Sibylle Ulsamer](#) .... assistant to set designer (as Sibylla  
Ulsamer)

[Giovanni Natalucci](#) .... [set designer](#) (uncredited)

**Sound Department**

[Richard Carruth](#) .... [music  
editor](#)

[David Hildyard](#) .... [sound](#)  
[Richard Portman](#) .... [sound](#)  
[Ted Sebern](#) .... [music](#)  
                                  [editor](#)

**Special Effects by**

[Adriano Pischiutta](#) .... [special](#)  
                                  [effects](#)

**Other crew**

[David Blangsted](#) .... [assistant editor](#)  
[Rodolfo Bramucci](#) .... [electrician](#)  
[Elvira D'Amico](#) .... [script supervisor](#)  
[Hal James](#) .... original stage production producer  
[Roy Jones](#) .... assistant choreographer  
[Gillian Lynne](#) .... [choreographer](#)  
[Giuseppe Maccari](#) .... [camera operator](#)  
[Albert Marre](#) .... original stage production director  
[Phill Norman](#) .... [title designer](#)  
[Laurence Rosenthal](#) .... [conductor](#)  
[Laurence Rosenthal](#) .... music adaptor  
[Mazzini Salvatore](#) .... [key grip](#) (as Mazzini Salvatori)  
[Albert W. Selden](#) .... original stage production producer  
[Herbert W. Spencer](#) .... musical associate (as Herbert Spencer)  
[Sibylle Ulsamer](#) .... assistant to costume designer (as Sibylla  
                                  Ulsamer)  
[Mario Olivieri](#) .... first production assistant (uncredited)  
[Piero Servo](#) .... [first assistant camera](#) (uncredited)

Crew believed to be complete

**RETRIEVED FROM:** <http://www.imdb.com/title/tt0068909/fullcredits>



## Trivia for **MAN OF LA MANCHA** ([1972](#))

- The original stage production opened at the ANTA Washington Square theater in New York City on 22 November 1965, moving to Broadway after a short run, and eventually having a total of 2329 performances. The cast featured [Richard Kiley](#) in the role of Don Quixote.
- [Gino Conforti](#) repeated his stage role as the barber for the movie (a part also played briefly by [James Coco](#) on Broadway).
- The original creators of the show, Dale Wasserman (the author), Albert Marre (the original director), and Mitch Leigh (the composer) were all originally hired by United Artists to work on the film, but UA were unhappy with the screen tests they made, so they were all dismissed and director Peter Glenville was called in. But when UA discovered that he planned to eliminate most of the songs, he was also dismissed. UA then rehired Wasserman, and added Saul Chaplin and producer-director Arthur Hiller, who retained most of the musical's score for the film. However, the "look" of the film, according to Chaplin, had already been largely determined by the previous creative teams hired to make the movie. It has always remained unclear who cast the usually non-singing actors (such as Sophia Loren, who sang in the film, and Peter O'Toole, whose singing was dubbed), and which creative team cast the singing actors (Julie Gregg, Gino Conforti, James Coco, and several of the "muleteers").
- [Peter O'Toole](#) recorded his vocal tracks for the film, but realized that his own singing voice was not good enough for the requirements of the music, so he assisted in the search for a voice double. The man O'Toole picked sounded nothing like him, so a new search was begun, and eventually Simon Gilbert (I) was selected as the singing voice of Don Quixote, because his singing voice sounded the most like O'Toole's speaking voice.
- All of Aldonza's songs were either slightly altered or cut. "It's All The Same" was presented complete, but had a few of its lyrics rewritten by Joe Darion. The song "Aldonza" had two of its verses cut, so that the version heard in the film begins with the verse "For a lady has modest and maidenly airs..." The second verse of the deathbed reprise of "Dulcinea" was left out of the film, and the song "What Does He Want of Me", which Aldonza sings (in the stage version) after receiving Quixote's "missive", was completely omitted.
- Selected as one of the Ten Best Films of 1972 by the National Board of Review.
- A song called "To Each His Dulcinea" was omitted from the movie as well. It was sung by the Padre in the stage play and featured the lines, "A man can do quite anything, / Outfly a bird upon the wing / Hold moonlight in his hand".

**RETRIEVED FROM:** <http://www.imdb.com/title/tt0068909/trivia>



## More **MAN OF LA MANCHA** Trivia

A French adaptation, which featured the Belgian singer-songwriter [Jacques Brel](#) in the lead role, was recorded and issued in [1968](#) as the album [L'Homme de la Mancha](#).

Another French version was produced in [Liège](#) in [1998](#) and [1999](#) with [José van Dam](#) in the lead role.

Tenor [Plácido Domingo](#) has also played Quixote on a stage set and made a recording together with [Julia Migenes](#) as Dulcinea and [Mandy Patinkin](#) as Sancho.

Singer [Jack Jones](#) has played Quixote in [2000](#). Jones was responsible for numerous chart-topping singles including "The Impossible Dream (The Quest)".

An interesting side note: [Mitch Leigh](#) did not play any instrument while writing the score to Man of La Mancha. He submitted songs for the production on cassette tapes, already fully orchestrated and performed by professional musicians (it is a custom on Broadway for professional [orchestrators](#) other than the [composer](#) to arrange instrumental parts for musicals. Mitch Leigh's work, which won him the [Tony Award for Best Original Score](#), was therefore notable because the company that Leigh founded, [Music Makers, Inc.](#), orchestrated the work under his very direct supervision). Leigh scored the piece for a [flute](#) (which alternates on [piccolo](#)), an [oboe](#), a [clarinet](#), a [bassoon](#) (which alternates as the second clarinet), 2 B-flat [trumpets](#), 2 [horns](#), two [trombones](#) (one tenor and one bass), one [timpanist](#) (playing either two or three timpani), two [percussionists](#) playing 14 instruments, 2 [Spanish guitars](#) and one [string bass](#). In addition, in two scenes on-stage guitars accompany singers. Leigh's ensemble, in contrast to the traditional Broadway [orchestra](#), had only one [bowed](#) string instrument and was virtually a wind and brass band with guitars. The film version of the show, orchestrated and conducted by [Laurence Rosenthal](#), did add strings to the orchestration, although very discreetly.

The musical is also featured in the sci-fi TV series [Quantum Leap](#). The episode "Catch A Falling Star", has Dr Sam Beckett ([Scott Bakula](#), who himself has considerable experience in Broadway musicals) leaping into the body of an understudy who falls in love with the girl playing Dulcinea, saves the life of the drunk Luvvie to whom he is an understudy and, of course, eventually plays the lead role.

Several productions, including the so-called "complete play" recording made in 1968, as well as the 1972 film, omit the scene with the Moorish gypsies.

**RETRIEVED FROM:** [http://en.wikipedia.org/wiki/Man\\_of\\_La\\_Mancha](http://en.wikipedia.org/wiki/Man_of_La_Mancha)

## Memorable Quotes from **MAN OF LA MANCHA** (1972)

**Miguel de Cervantes:** I'm a poet.

**The Duke:** They're putting people in prison for that?

**Miguel de Cervantes:** No, no, no, not for that.

**The Duke:** Too bad.

---

**The Duke:** I invent false information about a country and sell it to others stupid enough to believe it.

**Miguel de Cervantes:** Seems a sound proposition. What brought you here?

**The Duke:** A lapse of judgment. I told the truth.

---

**The Governor:** We generally fine a prisoner all his possessions.

**Miguel de Cervantes:** All of them.

**The Governor:** It's not practical to take more.

---

**Aldonza:** All right, you're a squire. How does a squire squire?

**Sancho Panza:** Well, first, I ride behind him. Then he fights. And then I pick him up off the ground.

---

**Don Quixote:** ...that I may dedicate each victory to her and call upon her in defeat, and if at last I give my life, I give it in the sacred name of Dulcinea.

---

**Don Quixote:** Dost not see? A monstrous giant of infamous repute whom I intend to encounter.

**Sancho Panza:** It's a windmill.

**Don Quixote:** A giant. Canst thou not see the four great arms whirling at his back?

**Sancho Panza:** A giant?

**Don Quixote:** Exactly.

---

**Sancho Panza:** Many a man has gone to bed feeling well, only to wake up the next morning and find himself dead.

**Don Quixote:** That's a proverb.

**Sancho Panza:** Yes, Your Grace.

**Don Quixote:** I don't approve of them.

---

**Miguel de Cervantes:** I shall impersonate a man. His name is Alonso Quijana, a country squire no longer young. Being retired, he has much time for books. He studies them from morn till night and often through the night and morn again, and all he reads oppresses him; fills him with indignation at man's murderous ways toward man. He ponders the problem of how to make better a world where evil brings profit and virtue none at all; where fraud and deceit are mingled with truth and sincerity. He broods and broods and broods and broods and finally his brains dry up. 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 in search of adventures; to mount a crusade; to raise up the weak and those in need. No longer will he be plain Alonso Quijana, but a dauntless knight known as Don Quixote de La Mancha.

---

**Miguel de Cervantes**: I've been a soldier and a slave. I've seen my comrades fall in battle or die more slowly under the lash in Africa. I've held them in my arms at the final moment. These were men who saw life as it is, yet they died despairing. No glory, no brave last words, only their eyes, filled with confusion, questioning "Why?" I don't think they were wondering why they were dying, but why they had ever lived. When life itself seems lunatic, who knows where madness lies? To surrender dreams - -this may be madness; to seek treasure where there is only trash. Too much sanity may be madness! But maddest of all - -to see life as it is and not as it should be.

---

**Aldonza**: And you, Señor Don Quixote, your head is going to end up a stranger to your neck.

---

**Don Quixote**: A knight must not complain of his wounds, though his bowels be dropping out.

---

**Don Quixote**: [*singing*] To right the unrightable wrong / To love, pure and chaste from afar / To try, when your arms are too weary / To reach the unreachable star.

---

**Don Quixote**: Not well? What is illness to the body of a knight-errant? What matter wounds? For each time he falls, he shall rise again, and woe to the wicked.

---

**Don Quixote**: [*to the innkeeper*] See that your grooms care for my fleet-footed Rocinante, a horse of courage, sobriety, and chastity; the flower and glory of horseflesh.

---

**Aldonza**: [*singing, to Don Quixote*] If you feel that you see me Not quite at my virginal best, Cross my palm with a coin And I'll willingly show you the rest.

**Don Quixote**: [*Speaking*] Never deny that thou art Dulcinea.

---

[*the Barber and Sancho Panza are singing about Don Quixote*]

**The Barber**: I can hear the cuckoo singing in the cuckoo-berry tree.

**Sancho Panza**: If he says that that's a helmet I suggest that you agree.

**The Barber**: But he'll find it is not gold and will not make him bold and brave.

**Sancho Panza**: Well, at least he'll find it useful if he ever needs a shave.

---

**Dr. Sanson Carrasco**: A man who chooses to be mad can also choose to be sane.

---

**Sancho**: Dying is such a waste of good health.

---

**Aldonza**: You know what the worst crime of all is? Being born. For that you get punished your whole life.

---



**Sancho**: They say one madman makes a hundred and love makes a thousand.

**Aldonza**: What does that mean?

**Sancho**: I'm not sure.

---

**The Innkeeper**: When has a poor man ever found time to run mad? Of course he has money, he's a gentleman.

---

**Pedro**: My mules are not so stubborn.

**Aldonza**: Fine. Make love to your mules.

---

**Captain of the Guard**: If you need anything, just shout.

[*pause*]

**Captain of the Guard**: If you're able.

**Cervantes' Manservant**: What did he mean by that?

**Miguel de Cervantes**: He meant to frighten us. I think they intend us to stay.

---

**Miguel de Cervantes**: I have never had the courage to believe in nothing.

---

**Miguel de Cervantes**: For me alone was Don Quixote born, and I for him. I give him to you.

---

**Captain of the Guard**: This is what we've come to regard as the common room, for those who wait.

**Miguel de Cervantes**: Do they wait long?

**Captain of the Guard**: An hour... a lifetime... who knows?

**Miguel de Cervantes**: Do they all await the Inquisition?

**Captain of the Guard**: Ah, no, señor, not all of them. Most of these are merely thieves and murderers.

---

**Don Quixote**: [*about to attack the windmill*] Ho, there, foul monster! Cease the knocking at thy craven knees and prepare to do battle!

**Sancho Panza**: [*nearly simultaneously*] Your Grace, I swear by my wife's little black moustache that's not a giant, it's only a-  
[*with a yell, Don Quixote charges off*]

---

**Miguel de Cervantes**: We are to appear before the Inquisition.

**The Governor**: Heresy?

**Miguel de Cervantes**: No, not exactly. You see, we were presenting an entertainment.

**The Governor**: An entertainment? How does an entertainment get into trouble with the Inquisition?

**Cervantes' Manservant**: Perhaps they found an entertainment is not always what it seems.

**The Governor**: [*to the Manservant*] But why are YOU here?

**Cervantes' Manservant**: Somebody has to stage-manage the stage.

**The Governor**: Ho, ho! These two have empty holes in their heads!

---

**Don Quixote**: [*singing*] To fight for the right / Without question of pause / To be willing to march / Into Hell for a Heavenly cause!

---

**The Governor**: Cervantes, I think Don Quixote is brother to Cervantes.

**Miguel de Cervantes**: God help us - we are both men of La Mancha.

**RETRIEVED FROM**: <http://www.imdb.com/title/tt0068909/quotes>



## MAN OF LA MANCHA



<b>Length:</b>	10 days
<b>Grades:</b>	5-8
<b>Subjects:</b>	Language Arts, Performing Arts, Foreign Language, Visual Arts
<b>Subtopics:</b>	Drawing, Literature
<b>Intelligences Being Addressed:</b>	Interpersonal Intelligence; Verbal/Linguistic Intelligence; Visual/Spatial Intelligence
<b>Dimensions of Learning:</b>	Acquisition and integration of knowledge; Extension and refinement of knowledge; Meaningful use of knowledge
<b>Overview:</b>	After watching the movie "Man of La Mancha" and discussing the themes, students will create a booklet illustrating the 5 most important scenes, with each scene described in Spanish (with teachers' help) on the left and the pictures on the right. Students can become more familiar with the lyrics if you play the CD while they work.
<b>Equipment:</b>	TV/Video player CD Player or other Audio Player
<b>Materials:</b>	film <i>Man of La Mancha</i> CD of the <i>Man of La Mancha</i> soundtrack
<b>Hand Outs:</b>	
<b>Student Supplies:</b>	Each student should have a piece of tag board, 12 pieces of plain white paper, a black pen (for writing description and title), colored pencils, crayons, glitter, feathers, glue and string for binding booklet.
<b>National Standards for Arts Education:</b>	Music 5-8, Standards 7 and 9 Theatre 5-8, Standard 8 Visual Art 5-8, Standard 3
<b>Instructional Objectives:</b>	1. to introduce a great work of literature 2. to integrate visual arts with literature 3. to introduce the concept of the knight-errant 4. to give students the opportunity to be

successful in the acquisition of a foreign language

<b>Strategies:</b>	I like to do this project in the spring, as it does not inflict a lot of stress on students while they are finishing the year. The students seem to like this project, and they get a good introduction to a famous work of literature. I usually do this project with my classes who do not do well with traditional Spanish language lessons.
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- Instructional Plan:**
1. Spend 3-4 class days watching the video *Man of La Mancha*.
  2. Discuss how *Man of La Mancha* is a play combining bits of **Miguel de Cervantes' life** with his most famous work.
  3. Discuss themes (see above) as they are presented in the movie.
  4. Ask students to create a simple sketch of each scene before they do the final work. Teachers should approve the sketches before the final work begins.
  5. If they are able, students can write the captions in Spanish, and each teacher can correct them before they are written. If their Spanish is not proficient enough, the student writes, and the teacher translates the captions.
  6. Play a CD of the soundtrack while they work. Discuss the meanings behind the lyrics of the songs.
  7. When all drawings are complete, arrange them in booklet form, bind them with colorful thread, and decorate the cover.

<b>Assessment:</b>	Use the <b>Rubric</b> provided.
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**Extensions:** This project could also be published using Microsoft Publisher on a PC. Students could become more familiar with the lyrics if you play the CD while they work.

<b>Teacher References:</b>	
<b>Author:</b>	Carolyn Callaghan Indian Creek School Crownsville, Maryland
<b>Submission Date:</b>	November 1, 2000

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## TEACHER INTERNET RESOURCES:

### LESSON AND EXTENSION SPECIFIC RESOURCES:

#### **A Tribute to Don Quixote De La Mancha**

<http://homepages.together.net/~donutrunk/quix.htm>

Read the lyrics and discuss the real meaning behind the words and music. It provides a good, basic overview.

#### **Moonstruck Drama Bookstore's Site on Man of La Mancha**

<http://www.imagi-nation.com/moonstruck/albm77.html>

This site includes a short history of the Broadway musical. You can also find the cast album, sheet music, and other tidbits of information.

### GENERAL INTERNET RESOURCES:

#### **American Theatre: Musicals**

<http://www.theatrehistory.com/american/musicals.html>

This site contains an overview of the history of musical theatre, as well as synopses to specific musicals.

#### **Latin American Database of Lessons**

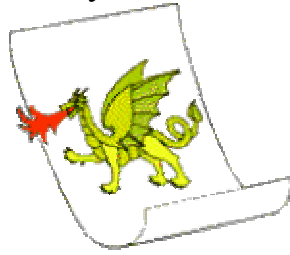
<http://ladb.unm.edu/>

Here you can access lesson plans written by secondary

teachers that incorporate the study of Latin America into various subjects.

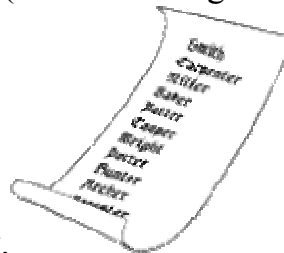
**RETRIEVED FROM:** [http://artsedge.kennedy-center.org/exploring/donq/lessons/manoflam/man\\_of\\_lam.html](http://artsedge.kennedy-center.org/exploring/donq/lessons/manoflam/man_of_lam.html)

Many years ago there was a period of time that is often casually called "Medieval." It was a time, so the story tellers tell us, of tiny kingdoms, brave



knights and ferocious dragons.

Transportation and travel were both crude and difficult, usually necessitating that each kingdom be as self sufficient and self reliant as possible. Therefore it was very important that within each kingdom all the major crafts and professions of the day were ably represented to insure the survival of the kingdom. In the English language we still see remnants of some occupations in the familiar surnames such as Smith (as in the village smithy), Carpenter,



Miller, and Baker to name just a few.

Interestingly enough, beyond the specific title the vocation also took on its own greater personality. This personality preference can also give a broader understanding of the basic complementary style and types necessary to the kingdom's survival, or perhaps any organization's success. Although the specific vocation influenced the name, it was no accident that certain personality types and styles gravitated to certain occupations. The personality of these jobs suited the inclinations of the job holders, and the predecessor to modern day job descriptions was born. The successful matching of a job-holder's personality to the personality and unique requirements of the job was necessary to the kingdom's survival, or perhaps any organization's success. The successful kingdoms were able to blend the differences into a powerful and formidable entity.

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Retrieved from: <http://www.cmi-lmi.com/kingdom.html>

**FOR A FUN ON-LINE GAME BASED ON PERSONALITY, VISIT**  
<http://www.cmi-lmi.com/cgibin/king5.cgi>

All questions are multiple-choice and based upon ranking personal preferences in order. Some possible game results based upon personal preference ranks are:

---

Your distinct personality, **The Benevolent Ruler** might be found in most of the thriving kingdoms of the time. You are the idealistic social dreamer. Your overriding goal is to solve the people problems of your world. You are a social reformer who wants everyone to be happy in a world that you can visualize. You are exceptionally perceptive about the woes and needs of humankind. You often have the understanding and skill to readily conceive and implement the solutions to your perceptions. On the positive side, you are creatively persuasive, charismatic and ideologically concerned. On the negative side, you may be unrealistically sentimental, scattered and impulsive, as well as deviously manipulative. Interestingly, your preference is just as applicable in today's corporate kingdoms.

---

Your distinct personality, **The Doctor** might be found in most of the thriving kingdoms of the time. Your emotions and feelings are reality based. You are not misled with half formed ideas nor are you given to radical or high risk experimentation. You follow the tried and true and do not waste time thinking about things that cannot be seen, touched, heard, felt or smelled. On the positive side, you can become an exceptional expert in your particular area of the helping professions. You can deliver and maintain consistent and beneficial service to others. You do not lose sight of the reality of the situation and can usually control your own emotions. On the negative side, your emotions may want to be sensually satisfied which might lead to too much food, drink or other sensual pleasures. Interestingly, your preference is just as applicable in today's corporate kingdoms.

---



Your distinct personality, **The Prime Minister** might be found in most of the thriving kingdoms of the time. You are a strategist who pursues the most efficient and logical path toward the realization of the goal that you perceive or visualize. You will often only associate with those people who can assist you in the implementation of your plan. Inept assistants may be immediately discarded as excess baggage. To do otherwise could be seen as inefficient and illogical. On the positive side, you can be rationally idealistic and analytically ideological. You can be a bold decision maker and risk taker who can move society ahead by years instead of minutes. On the negative side, you may be unmerciful, impatient, impetuous and impulsive. Interestingly, your preference is just as applicable in today's corporate kingdoms.

---

Your distinct personality, **The Shepherd** is to tend to your human flock. You understand the needs of those for whom you are responsible. Shepherds are vigilant and reliable. You realize your obligation and commitment to the well being of those entrusted to your care. Shepherds are very dependable. You engender a feeling of comfort and stability to those within your charge. On the positive side, Shepherds can be empathic, caring, understanding, practical and realistic. On the negative side, you may be manipulative, close-minded and sentimentally rigid. Interestingly, your preference is just as applicable in today's corporate kingdoms.

RETRIEVED FROM: <http://www.cmi-lmi.com/prime.html>

# STANDARDS AND BENCHMARKS: ENGLISH LANGUAGE ARTS

**Standard Four:** Students demonstrate competence in speaking and listening as tools for learning and communicating.

**Focus: Communication Process • Interpersonal Skills**

**ELA-4-E1** Speaking intelligibly, using standard English pronunciation

**ELA-4-E2** Giving and following directions/procedures

**ELA-4-E3** Telling or retelling stories in sequence

**ELA-4-E4** Giving rehearsed and unrehearsed presentations

**ELA-4-E5** Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving)

**ELA-4-E6** Listening and responding to a wide variety of media (e.g., music, TV, film, speech)

# STANDARDS AND BENCHMARKS FOR THEATER ARTS

## AESTHETIC PERCEPTION STANDARD

Students will develop aesthetic perception through the knowledge of art forms and respect for commonalities and differences.

**FOCUS:** The study of aesthetics, or the philosophy of the arts, supplies the individual with a structure for analyzing, interpreting, and responding to the arts. An understanding of aesthetics empowers the individual to make informed personal interpretations of artistic expressions and to develop an awareness for the concepts and ideas of others. The individual questions concepts, weighs evidence and information, examines intuitive reactions, and develops personal conclusions about the values in works of art.

## BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

**AP-2Th-E1** recognizing and discussing sensory experiences and the motivations for emotions; (2, 4)

**AP-2Th-E2** imitating and responding to ideas, feelings, behaviors, roles, and life experiences; (1, 3)

**AP-2Th-E3** exploring actions that express thoughts, feelings, and characters; (1, 4)

**AP-2Th-E8** understanding relationships among theatre, other arts, and disciplines outside the arts. (1, 4)

## HISTORICAL AND CULTURAL PERCEPTION STANDARD

Students will develop historical and cultural perception by recognizing and understanding that the arts throughout history are a record of human experience

**FOCUS:** Historical and cultural perception is the vehicle for understanding works of art in time and place. The arts survive through times of interruption and neglect; they outlive governments, creeds, and societies and even the civilizations that spawned them. The artist is a

**harbinger of change, a translator of social thought, an analyst of cultures, a poetic scientist, and a recorder of history. To understand creative output in the history of the arts is to understand history itself. with a past, present, and future.**

#### BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

**HP-3Th-E2** recognizing and identifying characters and their relationships through simple performances; (2)

**HP-3Th-E3** recognizing and identifying various feelings exhibited by characters through simple performances; (1, 2)

**HP-3Th-E5** exploring elementary language used in theatrical characterization; (1, 2)

**HP-3Th-E6** recognizing and identifying universal themes reflected in various cultures. (2)

#### CRITICAL ANALYSIS

##### STANDARD

Students will make informed judgments about the arts by developing critical analysis skills through study of and exposure to the arts.

**FOCUS:** Critical analysis is the process of inquiry associated with an individual's knowledge of the arts. Communication about the arts in a structured way provides the individual with means to observe, describe, analyze, interpret, and make critical, reasoned judgments about the form and content of the arts.

#### BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

**CA-4Th-E1** recognizing and responding to a variety of media experiences; (1, 4)

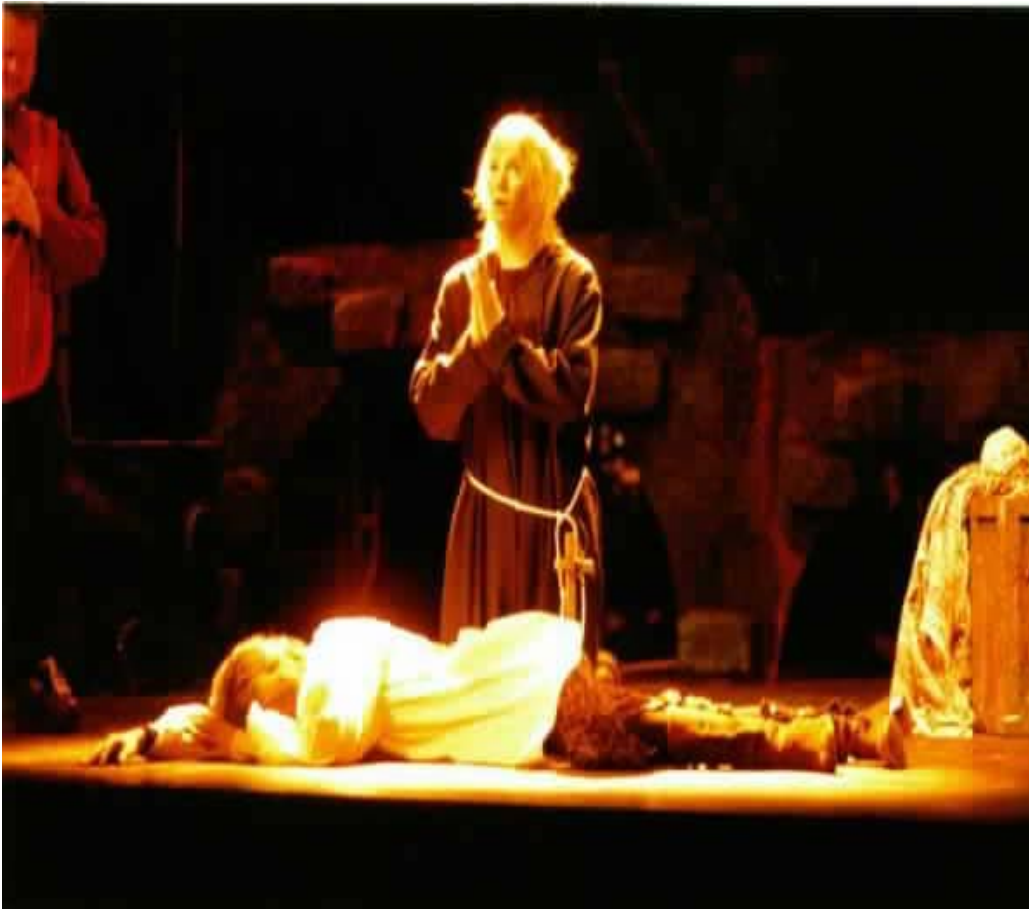
**CA-4Th-E2** expressing personal feelings about scripts and performances; (1)

**CA-4Th-E3** identifying the differences between media representation, reality, and role playing; (1, 2)

**CA-4Th-E5** recognizing, identifying, and using theatre arts as a medium for illustrating social issues; (1, 2)

**CA-4Th-E6** recognizing and identifying various elements of the theatrical process: stage, costumes, scenery, etc. (1, 2)

HISTORY: MIGUEL DE CERVANTES  
AND  
*THE ADVENTURES OF DON QUIXOTE*



RETRIEVED FROM: <http://www.bacone.edu/facultypages/layne%20ehlers/mancha2.html>

## ***AN INTRODUCTION TO DON QUIXOTE***

by  
Bonnie Eisenberg

### **OBJECTIVES**

American students, unlike Europeans, are not prodded to learn foreign language, to incorporate it into their general knowledge and schooling. Therefore, at the time they do begin a formal study of it, it is a cumbersome and undesirable task.

Nevertheless, as I plunged into my new career as a teacher of foreign languages, I exhibited the all powerful signs of the total emotional involvement of the first year teacher. My students were going to be fluent in Spanish by the end of the year, they were going to remember every single word they were to be taught, and, of course, they were all going to love the language.

In retrospect, I wonder how many of my goals were even attainable. The curriculum for first year middle school students is dry and unexciting, “enhanced” by the use of surplus high school A-LM (audio-lingual method) textbooks which present material and vocabulary in dull and disorderly fashion. These textbooks are also used by *all* students: low achieving, high achieving and average alike. I gradually came to the conclusion that the curriculum is geared toward nobody and, therefore, many changes were in order.

I decided to supplement the curriculum myself (without consulting a supervisor; everytime I introduced something I thought would be helpful to my students, I was met with opposition on several fronts—“they have to learn what we gave you in the curriculum guide,” or “what are they going to do with that!?”).

One day, I began a discussion with my top group on literature. The discussion, very appropriately in a Spanish class, was eventually to lead to the subject of Don Quixote, the Man of La Mancha. We talked briefly about Cervantes and his times by studying general background information. I had intended to just tell my students about this “crazy guy” named Don Quixote, a fictional character of Cervantes’ who thought he was a knight errant and went around Spain being chivalrous, but I was surprised by what actually ensued.

The students wanted to know more, such as, “what things did he do?” and “how did he get crazy?” Also, they wanted to know how Cervantes managed to write about something like this back in a time that we think of as being full of literary lace and finery.

I hesitated a moment, thinking about the consequences of, once again, introducing something new and “uncalled for” into THE curriculum. At the same time, however, I was torn within at the thought of that promised “teacher wriggle room” which was supposed to be all my own space when that door was closed. So, I looked around at my students, people within whom I had sparked an interest, developed a rapport, and

respected for their incredible wit, enthusiasm and general thirst for knowledge and asked, “How would you like me to get an English version of *Don Quixote* into our class and read some of it to you?” (There was no way I could order a set for the whole class, and besides, it was all supposed to be done in secret). My question was met with war whooping approval; that very afternoon I was up in our school library to check over the various editions and the translations it held, and to choose which one would best suit my students. (Usually, when *Don Quixote* is translated, the language either remains a very flowery kind of English or else it is simplified into a Golden Book prose.) I chose one (*The Adventures of Don Quixote*, translated by Dominick Daly, MacMillan Company, 1957) that I felt would be simple enough for me to edit as I went along, and interesting enough to retain some of Cervantes’ style.

One very important factor in my introducing this material was that it was going to be used for enjoyment—I was not so interested in having my students be familiar with all details of *Don Quixote* as I was in having them make its acquaintance. I felt that the middle school curriculum gave them very little to enjoy (especially those students who had been put into a foreign language class but who could not in any way grasp the concept of something as basic to learning language as conjugating a verb). *Don Quixote* was going to be a versatile supplement in all levels of achievement:

1. *low achieving students*—These students were going to be given a break from the “drudgery” of grammar. They had poor speaking and writing patterns in English; I couldn’t possibly expect that foreign language would be something that would come easily and naturally to them. Everything they learned had to be reduced either to total overt relevance or fundamental forms in order to be absorbed. Many of them resented being placed in the class in the first place and were rebellious, refusing to see where foreign language would become incorporated into their life pattern. Quite honestly, I couldn’t argue with them. I had found that these students loved simple crossword puzzles and labeling pictures, and that, I decided, was how I would present this unit to them.
2. *average achieving students*—The attitude in this group was somewhat mixed; some were average students that tried hard, and others were average students who did the minimal of work in order to get by with a C average. Members of that second group also failed to see the significance in learning foreign language and were perfectly content to fail something that was superfluous to their usually familiar program of study. With these students, one can appeal to their egos by convincing them that with some effort, minimal even, they can acquire at least an appreciation for foreign language. This group had been able to comprehend most grammatical structure, so their study of *Don Quixote* would be one where they could use the verbs and nouns they would learn to make up simple sentences describing the characters in the story in terms of their physical appearance and character traits.
3. *high achieving students*—With this group I “showed no mercy”. I set high standards for them, since I had found their knowledge and abilities so superior as to present *me* with a challenge to teach. As I mentioned earlier, this group is the reason that I knew the curriculum needed supplementation—they were bored and wanted to know more, they wanted to know where the Spanish language ranked among the languages of the world—

they were asking for exposure to something that would enhance their knowledge of foreign language study.

These are the students who will elect foreign language to study by choice in later schooling because they know that foreign language study enhances their vocabulary, knowledge, and general experience. They know that being bi-lingual makes it easier to obtain high positions in careers that they will choose.

High school Spanish includes learning about *Don Quixote* and Cervantes in some depth (a condensed version is read in Spanish). I feel it is an important thing for students to know about it sooner. (I had never heard about *Don Quixote* before I studied the Spanish version, and I feel that I missed a lot because it was dealt with purely as a story.) I can teach *Don Quixote* to the high achieving group as a sample of great literary work, a contribution to world literature, and I can touch upon its satirical significance.

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## STRATEGIES

All levels of students taking the unit will learn about the geography of Spain through the use of map outlines which they will fill in, label, and embellish as they wish. I also think it would be important for them to know where Spain is located in relation to the rest of Europe (and Africa), and *why* it is and has been important (trade, occupations, and the conquering and settling of lands in foreign areas).

It is necessary to discuss at least briefly the life of Miguel Cervantes, in order to gain a perspective on the era being reflected upon in the actual story. Cervantes' life was not quite typical of his time as his father was a surgeon and the family was wealthier than most (the main occupation of the inhabitants of Spain at the time was farming). Cervantes' name is one that I would like the students to associate with Spain and its progress at the time.

At the time that Cervantes was writing the book, Spain was well into expanding into the New World. Students have been given a pretty broad background in these conquests in their earliest exposures to World History in the third and fourth grades. They know of Queen Isabela, King Ferdinand, Christopher Columbus, and the year 1492, but the jumble of facts which extend beyond are not brought forth in a way that may be relevant and conducive to foreign language learning.

Talking informally in class about the absurd behavior of Cervantes' "hero" leads easily into a discussion of satire—its importance, significance and justification. Cervantes is commenting critically and comparatively on the current events of his own times, contrasted with the medieval times—a well-known era in European history, that of the knight errant. This era existed about two hundred years prior to the times of Cervantes. It was a time of manners and courtly love, the essence of propriety.

There is a whole "science" dedicated to the "art of courtly love". *The Adventures of Don Quixote* is presented in such a way as to expound upon the absolute folly of an entire era.



Cervantes brings to light his opinion of the spoken and unspoken, written and unwritten, rules of chivalry. The absurdity becomes apparent in the very first chapter of the book as Don Quixote is preparing to get his act together for the start of his new life as a knight errant; as though all of his research has affected him so as to render him “crazy”. He spends his time for days and weeks on end contemplating his riding apparel, his title (his “real” name is Don Quixana) and his horse’s name. This deep contemplation is brought out in such a way as to really exaggerate the whole essence of knighthood and chivalry and reveal it as being pure absurdity, or, is it perhaps asking the question, tearfully, “is chivalry dead?”. The absurdity is brought into view in not so very subtle manners, accentuating Cervantes’ attitude toward Don Quixote as being pathetic, impressionable, insane, but intelligent nonetheless.

I am interested in pointing out such relevant items as Spanish names given to American states and cities, e.g. Florida (flowery), Nevada (snowy), Colorado (colored), Los Angeles (the angels), San Francisco (St. Francis), etc. I am hoping to get students to see that places and things that exist around us everyday have names that are adopted from foreign languages. Some of these things are: patio, veranda, studio, rodeo, lasso, bronco, alimentation, peon, etc.

In conclusion, I feel that the work unit I have planned will be a great asset to the school system for many reasons. The introduction of *Don Quixote* would serve the purpose of giving the students something tangible to learn and, almost inadvertently, expose them to one of the greatest literary works ever published.

They will gain insight into literally a different side of the explorations of Spain in the early 1500’s, familiarizing themselves with a writer who existed at the time all these fantastic conquests were occurring.

The lower achieving students will discover a facet of language learning where they can achieve a satisfaction of sorts—grammar and heavy memorization will be allayed and they can listen to a story. Middle achievers can do the same thing; high achievers will learn biography, satire, courtly love and will feel enriched and enlightened.

I would stress that this study be kept informal; I will use it as a background supplement to the drudgery of the curriculum as it now exists.

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## MATERIALS

I prefer using teacher made materials whenever possible as I feel they hold more relevance and uniformity in my teaching.

1. An outline picture of each of the main characters of the story. These can be traced or drawn on a ditto and distributed to each student. Or, students can draw their own sketches of their impressions of the characters. They (the outlines) give the characters a sense of familiarity when they can actually be pictured.
2. *Maps of Spain*. These can be drawn, too, as an outline and distributed or taken from a book and dittoed. The students can fill in the map with rivers, mountains, cities, divide them into provinces and color.
3. *Assorted Worksheets*:
  - a. List of cognates of Spanish/English words.
  - b. Facts about the life of Cervantes.
  - c. Definitions of literary terms (novel, satire, comedy, tragedy, moral, etc.).
4. Record album, "The Man of La Mancha." Students at this age find studies more relevant when they are in movie or play form. Discussion of some songs will help develop interest.

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## MIGUEL DE CERVANTES (1547-1616): LIFE AND PORTRAIT

Prof. Jean Canavaggio, Director  
Casa de Velázquez, Madrid  
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Miguel de Cervantes, born in Alcalá de Henares in 1547, was the son of a surgeon who presented himself as a nobleman, although Cervantes's mother seems to have been a descendant of Jewish converts to Christianity. Little is known of his early years. Four poems published in Madrid by his teacher, the humanist López de Hoyos, mark his literary début, punctuated by his sudden departure for Rome, where he resided for several months. In 1571 he fought valiantly at Lepanto, where he was wounded in his left hand by a harquebus shot. The following year he took part in Juan of Austria's campaigns in Navarino, Corfu, and Tunis. Returning to Spain by sea, he fell into the hands of Algerian corsairs. After five years spent as a slave in Algiers, and four unsuccessful escape attempts, he was ransomed by the Trinitarians and returned to his family in Madrid. In 1585, a few months after his marriage to Catalina de Salazar, twenty-two years younger than he, Cervantes published a pastoral novel, *La Galatea*, at the same time that some of his plays, now lost except for *El trato de argel* and *El cerco de Numancia*, were playing on the stages of Madrid. Two years later he left for Andalusia, which he traversed for ten years, first as a purveyor for the Invincible Armada and later as a tax collector. As a result of money problems with the government, Cervantes was thrown into jail in Seville in 1597; but in 1605 he was in Valladolid, then seat of the government, just when the immediate success of the first part of his *Don Quixote*, published in Madrid, signaled his return to the literary world. In 1607, he settled in Madrid just after the return there of the monarch Philip III. During the last nine years of his life, in spite of deaths in the family and personal setbacks, Cervantes solidified his reputation as a writer. He published the *Novelas ejemplares* in 1613, the *Viaje del Parnaso* in 1614, and in 1615, the *Ocho comedias y ocho entremeses* and the second part of *Don Quixote*, a year after the mysterious Avellaneda had published his apocryphal sequel to the novel. At the same time, Cervantes continued working on *Los trabajos de Persiles y Sigismunda*, which he completed three days before his death on April 22, 1616, and which appeared posthumously in January 1617.

What we know of Cervantes's life is the result of a long series of inquiries begun during the first three decades of the seventeenth century. But the most significant contributions have been those of scholars in the early part of this century, especially Cristóbal Pérez Pastor.

(Translation by Melvin Hinton)

Retrieved from:

[http://www.csd.tamu.edu/cervantes/biography/new\\_english\\_cerv\\_bio.html](http://www.csd.tamu.edu/cervantes/biography/new_english_cerv_bio.html)

## MIGUEL DE CERVANTES SAAVEDRA

### CHRONOLOGY OF CERVANTES

YEAR	CERVANTES' LIFE	HISTORICAL EVENTS
1547	Miguel de Cervantes Saavedra, fourth child of the surgeon Rodrigo de Cervantes and of Leonor de Cortinas, is born in Alcalá de Henares. He may have been born September twenty-ninth, the day of Saint Michael, hence his name Miguel. But so far, the only thing that has been found is his baptismal certificate, according to which he was baptized October 9, 1547, in the Church of Saint Mary the Great.	Protestants defeated in the battle of Mühlberg. Jerónimo Fernández, <i>Don Belianís de Grecia</i> (1547-49). Birth of Mateo Alemán and Juan Rufo.
1548		Interregnum of Charles V. Juan de Segura, <i>Proceso de cartas de amores</i> .
1550		Pedro de Luján, <i>Coloquios matrimoniales</i> . Death of Cristóbal de Virués, Juan de la Cueva, and Vicente Espinel.
1551	In search of a better life, the family moves to Valladolid, where the court is located at the time. They set themselves up in the Sancti Spiritus district, but Cervantes's father is imprisoned on account of his debts, and all their possessions are confiscated.	<a href="#">Back to the beginning</a>
1552		Defeat at Innsbruck. Núñez de Reinoso, <i>Historia de los amores de Clareo y Florisea</i> .
1553	Unsuccessful in Valladolid, the	<a href="#">Back to the beginning</a>

	family returns to Alcalá de Henares and, the father at least--we don't know if his wife and children accompanied him--sets out on a veritable pilgrimage which takes him first of all to Córdoba. There, Cervantes may have attended the Jesuit school Saint Catherine, where from the age of six he would have received his first instruction and soaked up the picaresque atmosphere that he would later recreate in his writings	
1554		Philip, son of Charles V, marries Mary Tudor. Philip II, king of Naples. <i>Lazarillo de Tormes</i> .
1555		Peace of Augsburg. Diego Ortúñez de Calahorra, El caballero del Febo. Álvaro Núñez Cabeza de Vaca, Naufragios.
1556		Charles V abdicates. Philip II crowned in Valladolid. Melchor de Ortega, Felixmarte de Hircania. Fray Luis de Granada, Guía de pecadores.
1557		Battle of San Quintin.
1558		Charles V and Mary Tudor die. Diet of Frankfurt. Elizabeth I ascends the throne of England.
1559		Peace of Cateau-Cambrésis
		Philip II marries Elizabeth of Valois. Jorge de Montemayor, <i>La diana</i> . Lupercio Leonardo de Argensola is born

1560		Juan de Arguijo is born.
1561		The court moves to Madrid, the new capital. <i>Historia del Abencerraje y de la hermosa Jarifa</i> . Luis de Góngora is born.
1562		El Brocense, <i>Latinae institutiones</i> . Bartolomé Leonardo de Argensola, Lope de Vega, and José de Valdivieso are born.
1563		The cornerstone of El Escorial is laid. The Council of Trent ends. P. de Luján, <i>El caballero de la Cruz (II)</i> .
1564	Towards the end of 1564, Cervantes's father shows up in Seville, where he manages some rental property. Again, we do not know whether his family was with him or not, but new debts force him to leave the city after about two years.  Miguel may have attended the Jesuit school, where he would have been taught by Father Acebedo and been a classmate of Mateo Vázquez, future secretary to Philip II.	Turks defeated at Oran. Gaspar Gil Polo, <i>La Diana enamorada</i> . Antonio de Torquemada, <i>Don Olivante de Laura</i> . Shakespeare is born.
1565	Luisa de Cervantes enters the Alcalá convent.	Turks defeated at Malta. Revolt in the Netherlands. Jerónimo de Contreras, <i>Selva de aventuras</i> . Juan de Timoneda, <i>El Patrañuelo</i> . Lope de Rueda dies.
1566	In the autumn, Rodrigo Cervantes is living with his family in Madrid, where he has business dealings with, among others, Alonso Getino de Guzmán, an organizer of public entertainment	The Breda Agreement. The Duke of Alba becomes governor of the Netherlands. Luis de Zapata, <i>Carlo famoso</i> .

	in the	
	capital and thanks to whom Cervantes makes his poetic debut with a sonnet ("Serenísima reina en quien se halla") written on the occasion of the birth of Princess Catalina Micaela, the second daughter of Philip II and Elizabeth of Valois.	
1568	Cervantes studies with Juan López de Hoyos, who became rector of the "Estudio de la Villa" on January 12, 1568. López de Hoyos, referring to Cervantes as "beloved pupil," commissions him to write four poems to be included in the Relación oficial de las exequias (published the following year) on the death of Elizabeth of Valois. About this time our young author and fledgling poet must have frequented and been a friend of poets such as Pedro Laínez and Gálvez de Montalvo.	Death of Prince Charles and of Elizabeth of Valois. Rebellion of the "moriscos" in Granada.
1569	The following year finds Cervantes unexpectedly in Rome as valet to Monsignor Acquaviva, with whom he would remain only a year or so. The only logical explanation for this brusque change of scene has to do with a royal dispatch of September 1569, ordering the arrest of a young student of the same name as our author for having wounded the master builder Antonio de Sigura in a duel. Whether we like it or not, this hypothesis will stand until the existence of another Miguel de Cervantes is documented.	The Turks occupy Cyprus. Philip II marries Anne of Austria. The Holy League is formed. Antonio de Torquemada, <i>Jardín de flores curiosas</i> .
1571	Diego de Urbina's troops board the galley Marquesa to carry their support to the Venetian	Battle of Lepanto. War of the Alpujarras ends.



	contingent. Cervantes is stricken with malaria but, in spite of high fevers, fights heroically from the bow of the ship, in the "greatest moment that past centuries have seen and which those to come have no hope of seeing,"	
	Cervantes described the battle of Lepanto. This is where he received two arquebus wounds in the chest, and a third would leave his left hand useless and immortalize him as the "one-armed man of Lepanto." He recuperates in Mesina.	
1572	In spite of having lost the use of his left hand, he joins the company of Don Manuel Ponce de León, part of Don Lope de Figueroa's regiment, and takes part as a highly paid soldier in various military campaigns during the following years, the most important being Navarino and La Goleta. He remains, for the time being, at the winter quarters in Sicily, Sardinia, and Naples.	Pius V dies. Corfu and Mondón campaigns.
1573		Don Juan of Austria captures Tunis. Mateo Vázquez named secretary to Philip II.
1574		Melchor de Santa Cruz, Floresta <i>española</i> . El Brocense writes on Garcilaso.
1575	Now a highly paid soldier, Cervantes receives letters of recommendation from Don Juan and the Duke of Sessa and decides to return to Spain. In early September he leaves Naples with a four- galley fleet bound for Barcelona. A storm disperses the	Philip II's second bankruptcy. Juan Huarte de San Juan, <i>Examen de ingenios</i> .

	ships, and El Sol (The Sun), carrying both Cervantes and his brother, is captured off the Catalan coast by Berber corsairs under the command of Arnaut Mamí. The captives are taken to Algiers and Miguel de Cervantes falls into the hands of Dalí Mamí, alias The Cripple, who, considering the letters of recommendation, sets Cervantes's ransom at 500 gold ducats, an amount hardly within the power of his family to pay.	
1576	First escape attempt: Cervantes flees with other Christians towards Oran, but they are deserted by the Muslim who was guiding them and are forced to return to Algiers.	Spaniards sack Antwerp. Don Juan of Austria named Regent of the Netherlands.
1577	Second attempt: Cervantes and fourteen other captives hide in a grotto of the gardens belonging to the warden, Hassan. They remain there five months waiting for Cervantes's recently ransomed brother Rodrigo to come back for them. A renegade known as El Dorador betrays them and they are trapped in the grotto. Cervantes assumes total responsibility, is shackled and sent to the king's dungeon.	Hassan Baha king of Algiers.
1578	Third attempt: Cervantes sends a Muslim with letters addressed to Don Martín de Córdoba, commander of Oran, asking him to send a spy to rescue them from Algiers. The Muslim is arrested and Hassan sentences Cervantes to 2000 thwacks. All we know for sure is that the punishment was never carried out.	Juan de Escobedo assassinated. Antonio Pérez prosecuted. Don Juan of Austria dies. Death of Sebastian of Portugal in the battle of Alcazarquivir. The future Philip III is born.
1579	Fourth attempt: Cervantes attempts to arm a frigate to reach	Fall of Antonio Pérez. Opening of the first

	Spain with about sixty passengers. Another betrayal, this time also by a renegade Caybán, thwarts the plan. Cervantes again takes the blame and turns himself in to Hassan, who spares his life but locks him up in his bathhouse.	theaters in Madrid. <a href="#">Back to the beginning.</a>
1580	On September 19, 1580, Cervantes is about to sail for Constantinople with Hassan Baha's fleet when the Trinitarians Fray Juan Gil and Fray Antón de la Bella pay the writer's ransom and he is set free. On October 27, he reaches the Spanish	Philip II king of Portugal. Pedro de Padilla, <i>Tesoro de varias poesías</i> . Fernando de Herrera, <i>Anotaciones a las obras de Garcilaso</i> . Birth of Francisco de Quevedo.
	coast and disembarks in Denia (Valencia); his captivity has lasted five years and one month. Towards the end of the year he goes to Madrid to initiate a series of suits in demand of compensation for his military service.	
1581	Cervantes only procures an obscure assignment in Oran which he carries out in the middle of 1581, after which he goes to Lisbon to report to Philip II.	The Netherlands become independent. Birth of Salas Barbarillo and Ruiz de Alarcón.
1582	At the start of the year we find Cervantes again living in Madrid and still aspiring unsuccessfully to obtain a post. Meanwhile, he is perfectly at home in the literary circles of the court, maintains cordial relations with the best-known poets, and works on <i>La Galatea</i> , in which many of these poets appear. At the same time, he follows closely the development of the theater, with the birth of the "corrales," and absorbs the works of authors such as Argensola, Cueva, and Virués. His oldest preserved works, <i>El</i>	Fernando de Herrera, <i>Poesías</i> Luis Gálvez de Montalvo, <i>El pastor de Filida</i> . Birth of the Earl of Villamediana. <a href="#">Back to the beginning.</a>

	<i>trato de Argel and La Numancia</i> , might be from this period. Unable to obtain a government post, Cervantes seems to be clearly launched on a literary career, but things will change very soon.	
1583		Juan de la Cueva, <i>Comedias y tragedias</i> . Fray Luis de Granada, <i>Introducción al símbolo de la fe</i> . Fray Luis de León, <i>La perfecta casada</i> y <i>De los nombres de Cristo</i> .
1584	Cervantes has relations with Ana de Villafranca, or Ana Franca de Rojas, who would give him his only offspring (notwithstanding the <i>Promontorio</i> alluded to in <i>Viaje al Parnaso</i> ): Isabel de Saavedra. He immediately travels to Esquivias to	Philip II moves to El Escorial. Juan Rufo, <i>La Austriada</i> . Birth of Tirso de Molina and Saavedra Fajardo.
	meet with Juana Gaitán, the widow of his friend Pedro Laýnez, and tries to get his works published. In Esquivias he meets Catalina de Palacios, whose nineteen- year-old daughter he, at thirty-seven, marries on December twelfth. He sets up house with his new wife but soon starts a constant pilgrimage between Esquivias and Madrid.	
1585	The fifth of March he signs a contract with Gaspar de Porres, who will pay him forty ducats for two lost plays: <i>El trato de Constantinopla</i> and <i>La confusa</i> (the lost works from his earliest theater-writing period must be from about this time). A few days later, the <i>Primera parte de la Galatea</i> , divided into six books and addressed to Ascanio Colona, is printed in Alcalá de Henares by	San Juan de la Cruz, <i>Cántico espiritual</i> . Saint Teresa, <i>Camino de perfección</i> .

	Juan Gracián under the editorship of Blas de Robles. His father dies this same year. His travels increase steadily. There are frequent trips to Toledo and at year's end we find him in Seville, just before he returns to Esquivias at Christmas time.	
1586	Towards the middle of the year he goes back to Seville but returns right away to receive Catalina's dowry (a little more than 400 ducats). He writes some sonnets to celebrate miscellaneous occasions.	Barahona de Soto, <i>Las lágrimas de Angélica</i> .
1587	In early May we find Cervantes in Seville, where, with the help of the governor of the "Real Audiencia de Sevilla," Diego de Valdivia, he finally obtains the post of Royal Commissioner of Supplies for the Invencible Armada, under the supervision of Antonio de Guevara, Chief Commissioner for the supplying of the royal fleet. He thus begins a restless period as a wandering businessman which would last around fifteen years but would procure him only	Preparations begin for the Invencible Armada. Lope de Vega is banished from Madrid. Cristóbal de Virués, <i>El Monserrate</i> . B. González de Bobadilla, <i>Las ninfas y pastores de Henares</i> .
	problems, lawsuits, and time in jail. Starting in Écija, where the Vicar General of Seville excommunicates him for having requisitioned the Church's stored grain, he covers the province of Córdoba, including La Rambla, Castro del Río-- where he is again excommunicated, this time by the Vicar General of Córdoba-- Espejo, Cabra, etc.	
1588	For two more years he continues requisitioning oil and wheat in Écija and surrounding areas. He is absolved of the accusations of	Defeat of the Invencible Armada. El Greco, "The Burial of Count Orgaz". Saint Teresa, <i>Libro de la</i>

	embezzlement brought against him by the viceroy Luis de Portocarrera. Cervantes's mother-in-law Catalina de Palacios dies in early May.	<i>vida</i> and <i>Las Moradas</i> .
1590	The beginning of the year finds Cervantes in Carmona with a commission from Guevara's successor Miguel de Oviedo to requisition oil in that region. In May Cervantes, tired of all the running about, in a petition to the president of the <i>Consejo de Indias</i> , solicits one of the then vacant "post[s] in the Indies": auditor of the kingdom of Granada, governor of Soconusco, auditor for the Cartagena fleet, or peace officer. The response was another disappointing "no": "Find something here to your liking." The interpolated <i>Novela del Cautivo</i> from the first <i>Quijote</i> (XXXIX-XLI) is from this period.	Revolt in Aragon. <a href="#">Back to the beginning.</a>
1591	The new Chief Commissioner Pedro de Isunza renews Cervantes's commission. Cervantes continues his requisitions throughout Jaén, Úbeda, Baeza, Estepa, Montilla, etc. His assistant Nicolás Benito is accused of wrongdoing; Cervantes avoids censure thanks to the intervention of Isunza.	Antonio Pérez escapes. Death of Mateo Alemán. Bernardo de Vega, <i>El pastor de Iberia</i> .
1592	The confrontations generated by his troublesome job land him in the Castro del Río jail: he is arrested by order of the chief magistrate of Écija for the illegal sale of wheat. Again, he is soon released through the good offices of Isunza. On September fifth Cervantes contracts with Rodrigo Osorio to compose six plays for	Tarazona Parliament.

	the sum of 300 ducats.	
1593	The conclusion of his job as commissioner of supplies coincides with the death of his mother in October. There remains one last assignment from Miguel de Oviedo after which the vast enterprise initiated by Guevara will come to an end in 1594. However, new troubles still await Cervantes. Around this time (1590-93) Cervantes composes miscellaneous poems (odes to the <i>Invencible Armada</i> , a ballad on <i>La morada de los celos</i> , etc.) And he may have begun sketching some of his short novels: <i>El cautivo</i> , <i>Rinconete y Cortadillo</i> , <i>El celoso extremeño</i> , etc.	
1594	Agustín de Cetina entrusts the ex-commissioner with collecting back taxes in the kingdom of Granada. So Cervantes goes back to tax collecting, depositing the money in Simón Freire's bank. When Freire's bank fails, he ends up in jail again.	
1595		Ginés Pérez de Hita, <i>Guerras civiles de Granada</i> .
1596		Howard and Essex sack Cádiz. Alonso López Pinciano, <i>Philosophia antigua poética</i> . Juan Rufo, <i>Los seiscientos apotegmas</i> .
1597	Cervantes, unable to make good the amount of money lost, on September 6 is ordered by an overzealous judge, Gaspar de Vallejo, to be imprisoned in Seville,	Philip II's third bankruptcy.
	where he will remain several months. It may be there that he	

	sketched the plot of the <i>Quijote</i> and may even have begun its composition.	
1598	Ana Franca dies and the following year her daughter Isabel, under the name of Isabel de Cervantes, goes to work for Magdalena de Cervantes. Cervantes composes the sonnet "Al t�mulo de Felipe II".	Peace of Vervins with France. Isabel and Alberto are Regents of the Netherlands. Death of Philip II. Accession of Philip III. Duke of Lerma heads the government. Birth of Zurbar�n. Theaters closed by government decree. Lope de Vega, <i>La Arcadia</i> and <i>Dragontea</i> .
1599		Plague epidemic in Spain. Philip III marries Margaret of Austria. Birth of Vel�zquez. Mateo Alem�n, <i>Guzm�n de Alfarache</i> I. Lope de Vega, <i>El Isidro</i> .
1600	During the summer Cervantes leaves Seville around the same time that his brother Rodrigo dies in the battle of the Dunes. We can be sure of little more than that. Cervantes may have been totally immersed in the <i>Quijote</i> until 1604. He probably traveled to Seville and to Esquivias. Some assume, with little to go on, that he may have gone to jail again in 1602.	Theaters reopen. Birth of Calder�n de la Barca. <i>Romancero general</i> .
1601		The court is moved to Valladolid. Juan de Mariana, <i>Historia de Espa�a</i> . Birth of Baltasar Graci�n.  <a href="#">Back to the beginning.</a>
1602	New money problems with the Treasury.	Lope de Vega, <i>La hermosura de Ang�lica</i> and <i>Rimas humanas</i> .



		Mateo Luján, <i>Segunda parte del Guzmán de Alfarache</i> .
1603	The Cervantes family settles in Valladolid, the new location of the court. They reside in the Rastro de los Carneros	Death of Elizabeth I of England. Agustín de Rojas, <i>El viaje entretenido</i> . Francisco de Quevedo composes El
1604		Capture of Ostend. Gregorio González, <i>El Guitón Honofre</i> . Mateo Alemán, <i>Guzmán de Alfarache II</i> . Lope de Vega, <i>Primera parte de Comedias and El peregrino en su patria</i> .
1605	<p>At the beginning of the year, <i>El ingenioso hidalgo don Quijote de la Mancha</i>, dedicated to the Duke of Béjar, is published in Madrid by Juan de la Cuesta, under the editorial supervision of Francisco de Robles. It is an immediate and resounding success.</p> <p>Bootleg editions are issued in Lisbon, Valencia, and Zaragoza. Three months later Cuesta starts working on the second edition. Numerous orders are shipped to America. But celebration is short-lived. At the end of June, Gaspar de Ezpeleta is mortally wounded in front of Cervantes's house, and he is, along with part of his family, jailed again, however briefly, this time by order of the mayor, Villarroel, who was undoubtedly influenced by the bad reputation of the Cervantes women.</p>	Birth of Prince Philip, future Philip IV. Lord Howard, ambassador. Francisco López de Úbeda, <i>La pícaro Justina</i> .
1606	Again, following the court, Cervantes moves to Madrid, where, at least as early as 1608, he sets himself up in the Atocha	The court moves back to Madrid.

	district. He later moves to Magdalena Street near Francisco Robles's bookstore and Juan Cuesta's printing shop. His daughter Isabel marries Diego Sanz and the following year they have a daughter, Isabel Sanz.	
1608	Cervantes's daughter Isabel marries Luis de Molina after her husband Diego dies.	Bernardo de Balbuena, <i>Siglo de oro en las selvas de Erifile</i> .
1609	In April, worried about his salvation, Cervantes joins the congregation of the Slaves of the Most Holy Sacrament of the Olive Grove. Magdalena, Catalina, and Andrea have already joined the Third Order of Saint Francis. Death pursues his family: his sister Andrea dies in October, his granddaughter Isabel Sanz six months later, and Magdalena after another six months.	Twelve-year Truce in the Netherlands. Expulsion of the "moriscos" decreed. Lope de Vega, <i>Arte nuevo de hacer comedias</i> .
1610	Cervantes attempts to accompany don Pedro Fernández de Castro, Earl of Lemos, to his viceroyalty in Naples, but Lupercio Leonardo de Argensola, who was responsible for putting together the retinue, leaves out both Cervantes and Góngora.	The Earl of Lemos named viceroy of Naples. Larache taken. Henry IV assassinated in France.
1611		Margaret of Austria dies. Theaters closed temporarily Fray Diego de Hojeda, <i>La Cristiada</i> . Sebastián de Covarrubias, <i>Tesoro de la lengua castellana</i> .
1612	Cervantes, accompanied by Constanza, moves to number 18, Huertas Street, opposite the residences of the Prince of Morocco, don Felipe de África. Still fond of poetry, the now	Diego de Haedo, <i>Topographía e historia general de Argel</i> . J. de Salas Barbadillo, <i>La hija de Celestina</i> . Lope de Vega, <i>Los pastores de</i>

	famous novelist takes part in the fashionable academies, among them the <i>Academia Selvaje</i> , founded by Francisco de Silva y Mendoza in his palace on Atocha Street. Meanwhile, the <i>Quijote</i> is translated into English by Thomas Shelton.	Belén. C. Suárez de Figueroa, <i>La España defendida</i> .  <a href="#">Back to the beginning.</a>
1613	Cervantes travels to Alcalá, where he becomes a novice in the Third Order of Saint Francis, and, three years later, will make his final vows. The <i>Novelas ejemplares</i> , dedicated to the Earl of Lemos and edited by Francisco de Robles, are published in Madrid by Juan de la Cuesta.	Luis de Góngora, <i>Primera Soledad</i> and <i>El polifemo</i> .
1614	Cervantes publishes <i>Viaje del Parnaso</i> . It is dedicated to Rodrigo de Tapia and printed by the widow of Alonso Martín. César Oudin translates the <i>Quijote</i> into French.	A. Fernández de Avellaneda, <i>Segunda parte del Quijote</i> . Lope de Vega, <i>Rimas sacras</i> .
1615	With his wife and a servant, Cervantes moves for the last time, to a house on Francos Street, at the corner of León Street, opposite a popular hangout for actors. A volume of plays, <i>Ocho comedias y ocho entremeses nuevos nunca representados</i> dedicated, once again, to the Earl of Lemos, is printed by the widow of Alonso Martín under the editorial supervision of Juan de Villarroel. The <i>Segunda parte del ingenioso caballero don Quijote de la Mancha</i> is printed in Madrid by Juan de la Cuesta for distribution by the bookseller Francisco de Robles.	Louis XIII of France marries Anne of Austria, daughter of Philip III.
1616	Incurably ill of dropsy, in April Cervantes takes his final vows in the Third Order. On the	Death of Shakespeare.

	<p>eighteenth he receives the last rites and on the nineteenth composes, "with my feet in the stirrup," the last thing he wrote: the hair-raising dedication of <i>Persiles</i>. On Friday the twenty-second, a little over a week after Shakespeare, the author of the <i>Quijote</i> expires and is buried the following day, dressed in his Franciscan habit, in the Convent of the Barefoot Trinitarians, on Cantarranas (now Lope de Vega) Street.</p>	
1617	<p>Cervantes's wife Catalina negotiates with Juan de Villarroel the printing of <i>Los trabajos de Persiles y Sigismunda, historia setentrional</i>, carried out as before by Juan de la Cuesta and dedicated to the Earl of Lemos.</p>	<p>C. Suárez de Figueroa, <i>El pasajero</i>.  <a href="#">Back to the beginning</a></p>

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RETRIVED FROM: <http://www.csd.tamu.edu/cervantes/english/ctxt/cec/chron.html>

# STANDARDS AND BENCHMARKS: ENGLISH LANGUAGE ARTS

Standard One: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

**Focus:** Reading as a Process • Responding to Text • Word Meaning • Word Identification • Understanding Textual Features • Connecting Reading to Prior Knowledge and Experiences

**ELA-1-E1** Gaining meaning from print and building vocabulary using a full range of strategies (e.g., self-monitoring and correcting, searching, cross-checking), evidenced by reading behaviors using phonemic awareness, phonics, sentence structure, and meaning

**ELA-1-E4** Recognizing story elements (e.g., setting, plot, character, theme) and literary devices (e.g., simile, dialogue, personification) within a selection

**ELA-1-E5** Reading, comprehending, and responding to written, spoken, and visual texts in extended passages (e.g., range for fiction passages—450-1,000 words; range for nonfiction—450-850 words)

**ELA-1-E6** Interpreting (e.g., retelling, summarizing) texts to generate connections to real-life situations

**ELA-1-E7** Reading with fluency (natural sequencing of words) for various purposes (e.g., enjoying, learning, problem solving)

**Standard Four:** Students demonstrate competence in speaking and listening as tools for learning and communicating.

**Focus: Communication Process • Interpersonal Skills**

**ELA-4-E1** Speaking intelligibly, using standard English pronunciation

**ELA-4-E2** Giving and following directions/procedures

**ELA-4-E3** Telling or retelling stories in sequence

**ELA-4-E4** Giving rehearsed and unrehearsed presentations

**ELA-4-E5** Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving)

**ELA-4-E6** Listening and responding to a wide variety of media (e.g., music, TV, film, speech)

**ELA-4-E7** Participating in a variety of roles in group discussions (e.g., active listener, contributor, discussion leader)

**Standard Seven:** Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

**Focus:** Critical Thinking • Questioning • Prediction • Investigation • Comprehension • Analysis • Synthesis • Communication  
**Understanding**

**ELA-7-E1** Using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas) to interpret oral, written, and visual texts

**ELA-7-E2** Using basic reasoning skills, life experiences, and available information to solve problems in oral, written, and visual texts

**ELA-7-E3** Recognizing an author’s purpose (reason for writing), and viewpoint (perspective)

**ELA-7-E4** Using basic reasoning skills to **distinguish** fact from opinion, skim and scan for facts, determine cause and effect, generate inquiry, and make connections with real-life situations

# LITERATURE, THEATRE AND HISTORY



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## ***LOVING AND LOSING***

by  
Rosemary Hamilton

This curriculum unit will attempt to compare two contemporary plays, *West Side Story* and *Man of La Mancha*, with their Renaissance predecessors, *Romeo and Juliet* and *Don Quixote*. My focus will be on loss, which affects my students just as powerfully as the characters in the plays. For many, adolescence is a time of constant strife: their coming of age, their loss of innocence, their search for identity, and their first sexual awakenings. Many of their feelings will be mirrored in the readings.

This unit is geared for my top eighth-grade English classes. It will take approximately one-half year to complete, provided students do all of their assigned reading. High school students would also benefit from the unit.

The topic of loss will allow my students to deal with issues of maturity, decision-making, and value formation in an open, informed, and frank atmosphere. Students do not want to sidestep important questions or distort reality with half-truths or myths. They are concerned about what is valuable in their own lives, the lives of their peers, and the world at large. Students want to learn. They want to examine and compare values, beliefs, and other points of view because they constantly face situations that demand choices which will affect the rest of their lives. Educators must accept the responsibility of aiding students in this critical area by providing educationally sound, well-prepared opportunities for exposure to sensitive topics.

The objectives of this unit are:

1. to compare two contemporary plays with their Renaissance predecessors;
2. to show my students that the theme of loss has long been part of mankind's tradition;
3. to show my students that loss in literature has direct relevance to their personal lives;
4. to show my students that their urban lives may bring them more loss experiences than non-urban adolescents;
5. to show my students that the grieving process over loss is a normal part of human life, and a necessary one if they are to grow;
6. to help my students abandon their unrealistic expectations about life by showing them that life is what it is—often unfair, even cruel;
7. to show my students that they are not alone in their feelings of loss—that loss is a normal, inevitable part of human life;
8. to show my students that life can be exciting and rewarding, even with loss, if the painful experiences are used to renew their energies and directions;
9. to give them some direction in how to deal with and accept loss.

The teacher who uses this unit on loss can try some of my teaching techniques, which I have developed through my counseling training:

1. I prepare my lesson plans with great care and detail;

2. I share my own personal experiences with my students;
3. I adopt a non-judgmental attitude concerning what the students tell me during class discussions;
4. each teacher must evaluate the specific teaching situation, taking into account the students and their families, the administration, and the community;
5. I set as the opening task the development of closer relationships in the classroom between students, to hasten the sharing process. Remember, just because the students are classmates does not necessarily mean that they are personally acquainted. An ice-breaker to help develop a friendly atmosphere is important;
6. I continually work on building confidence and trust among the students. I move slowly from the introductory sessions to more personal and sensitive subjects. Students should understand that confidentiality is essential within the group, but that the goal is not “true confessions.” No one is to be forced to talk or share if he or she does not want to. However, there should be a concerted effort on the part of the teacher to keep the sharing process moving forward. Otherwise, the group discussions may stagnate and remain at a very superficial level;
7. I bring my bereavement counseling experience into the classroom, to explain that showing grief is a normal part of being human. This helps fulfill Objective #5—to show that the grieving process is normal and necessary.

Working not only as an English teacher but also as a bereavement counselor has made me aware of the need for students to be exposed through literature to the theme of loss. A student suffers loneliness when he leaves the security of the family circle for school. He wonders if there will be friendly faces to greet him. This might lead to a discussion of the gang comradery within the Jets and the Sharks in *West Side Story*. Loss is the disruption he fears if his parent changes jobs and he must start all over in another town. The transient Puerto Rican population in my school is familiar with this. Can he relate those feelings to the Sharks adjusting to Manhattan? How do my students feel when a secret or confidence has been betrayed, as in *West Side Story*? Do they not experience the loss of trust, of faith, and of a so-called friend? Loss is the emptiness he feels if he is left out when others are invited to parties. Why were Don Quixote and the Sharks also left out? Loss is the confusion during moments he cannot find something—a watch, homework, a favorite record. Is there any connection to Don Quixote’s absent-mindedness or Anita’s deliberate changing of Maria’s message? Loss is the sadness and the self-doubt a student endures when he is forced to give up goals. Physics attracts him as a career, but algebra gives him trouble. He dreams of singing like Michael Jackson or Prince, yet cannot carry a turn. He dreams of performing on MTV but his talent on the drums is not good enough to make the school band. Are a student’s strivings at times similar to Don Quixote’s unreachable, “impossible dream”?

Students who have encountered loss will notice every couple there is to see, hand-in-hand. Happy people will seem to be everywhere, intensifying their sense of isolation. One of the insanities of loss is that the rest of the world seems to go on thriving while the pulse beat within ourselves feels so deadened. This preoccupation with self is a symptom of loss to which my urban students can relate. At times everything in their lives is a reminder of loss. It is as if a great cosmic conspiracy were in operation, inflicting pain. Television shows, other people’s conversations, songs, foods, strangers on the street,

certain automobile models, items of clothing, all become tragic reminders, intensifying a teenager's preoccupation with loss.

There are many gaps to be filled as students struggle to replace missing experiences or lost identities. They long for what has been lost, their dream, their loved one, their health, their wholeness at some point. Feelings of guilt and self-blame often set in. The vocabulary of mourning begins like this—"If only . . ." Life requires all students to make choices. Inescapably, they make some wise ones and some foolish ones. Sometimes it is hard to accept their human limitations.

Students' losses do not involve merely everyday occurrences. Bereavement comes from the word "reave," meaning to be dispossessed, to be robbed of something belonging to oneself. Most of our students have been deeply hurt in the course of their short lives. Tragedies and disappointments have befallen them. Many situations can carry a sense of irrevocable loss: rape, chronic illness, birth defects, the breakup of a love affair, the loss of a job, the loss of a dream or goal, the loss of personal belongings in a fire or flood, a move which necessitates losing friends and roots. On occasion they have trusted others who have betrayed their trust.

Students may have grown up with broken families, and alcoholic or mentally ill parents. Even the happiest families have various sorrows. Their parents and siblings are as they will always be. They cannot change them. They cannot make them happier, less neurotic, or more careful of themselves. For the events of the past are unalterable, and the sense of loss may be experienced as a death that has occurred. But in both the students' and the play characters' lives, there are flashes of beauty, love, and hope that also sometimes—however fleetingly—touch them.

Intentionally or not others have hurt them. Pain is one of the most significant factors that shape them into the persons they are. Their scars are a part of their personal histories and present strengths. The scars remain. Losses shatter students' innocence as they learn how vulnerable they are. Loss is a lesson in vulnerability; it teaches students that they have no guarantee against having to give up the people and things most precious to them. Over the years, whatever strong feelings of abandonment, fear, guilt, hurt, or anger students have encountered may return to haunt them during subsequent times of crisis. Hurtful experiences require a long time to burn themselves out completely. Sometimes it is hard to accept these human limitations. Our job is to help give students some direction in acceptance.

One of the hardest things to do is to release students' unrealistic expectations concerning what they feel life ought to be. Life ought to be fairer in its distribution of suffering. Life ought to involve choices not equally painful. Life ought to provide more opportunities to grow through joyous times than through suffering. The fact that some of my inner city teenagers try to live good and decent lives ought to result in their not having to suffer any momentous losses. That they have learned so much from suffering ought to spare them from all major hurt in the future. Each of these notions, they learn, is an unrealistic expectation. Life is what it is. Just like Don Quixote, we are all vulnerable and needy

people. In human life fairness has nothing to do with illness, death, divorce, accidents, shattered dreams, and a host of other losses. The world cannot be what we want it to be but like Don Quixote we can only try.

My students will hopefully learn that as they release overly idealistic expectations of life, space is created for realistic self-renewal. They begin to recreate themselves, their goals, their relations with others, their approach to living. When their expectations of themselves and others gradually become more realistic, they become less easily disillusioned and more easily satisfied. “Life is so much a matter, they realize, of walking in gardens and learning to recognize that a garden is where one is.”<sup>1</sup>

As for the ultimate loss—death—that occurs in both plays, where the major characters vanish from everyone’s life. Many students can relate to it, having lost a parent, relative, pet, or at least having been constantly threatened with their loss.

Before students begin a study of the literature and plays, a key strategy of this unit will be to familiarize them with the theme of loss with two examples from mankind’s tradition of unbearable losses. This will be done by studying the Holocaust as discussed by Viktor Frankl to show the horrors of losing one’s family, and by studying the story of Job, to show the despair in losing everything. Both examples are valuable because they show students there are ways to cope with even the severest loss.

In presenting Frankl to the class, I will read out loud selections from Viktor Frankl’s *Man’s Search for Meaning*, which discusses the horrible loss suffered by him and all humanity in the Holocaust. I will then take a selected group of students on a trip to the Holocaust memorial on Whalley Avenue in New Haven.

At certain times, when the brutality of the concentration camp pressed in on Frankl, he held a fantasy in his mind that gave him the strength not to choose suicide. He imagined himself after the war standing before a classroom of students. In his fantasy he was teaching students about the meaning that can be found in suffering. Frankl determined that he would take along with him these horrors and that the horrors would be transformed into something of great value and merit. Quoting Nietzsche, Frankl boldly declared, “That which does not kill me, makes me stronger.”<sup>2</sup>

Frankl perhaps has taught as many people how to survive loss as any single author ever will. His experiences as a concentration camp prisoner in Germany in World War II are chilling and inspiring. Virtually his entire family was murdered in the Holocaust. Still, Frankl found a way to sustain a sense of personal meaning in life not to be destroyed by the events that happened to him: “Everything can be taken from a man but one thing: the last of the human freedoms—to choose one’s attitude in any given set of circumstances, to choose one’s own way.”<sup>3</sup>

Following our work on Frankl, I will have students read selections from the “Book of Job” in the Bible’s Old Testament. I will use the *Good News Bible*, since it is readily available and as accurately as possible puts the words of the Bible into today’s everyday

English. Students will read Chapters 1, 2, 3, 29, 30, 38, and 42. See Lesson Plan 1 for related activities.

Having students read passages aloud from the “Book of Job” will teach them the importance of struggling through the adversity of loss, just as did Don Quixote, “who strove with his last ounce of courage to reach the unreachable star.” Studying Frankl and Job will help to fulfill Objectives #2 and #9—to give students a view of mankind’s tradition of loss and to help them see ways of accepting loss.

The next step in the strategy will be to study loss in the literary works of *Romeo and Juliet* and *West Side Story*. Students will read *Romeo and Juliet* out loud in class and *West Side Story* as homework. I will play a recording of *West Side Story* in the classroom to supplement the homework.

Also, I will explain the background of how *West Side Story* evolved from *Romeo and Juliet*. I will tell my students that when William Shakespeare sat down in 1594 to compose a play about a pair of teen-age “star-crossed lovers,” he based his story on a narrative poem he had recently read, by Arthur Brooke, called “The Tragical Historie of Romeus and Juliet.” When Arthur Laurents sat down some 360 years later to mull over the idea Jerome Robbins had been thinking about for several months, it was Shakespeare’s play, *Romeo and Juliet*, to which he turned to base his *West Side Story*.

I will then have my students compare *Romeo and Juliet* and *West Side Story* by having them list on the blackboard similarities and differences. This will help fulfill Objective #1. I will then tell them to look for the similarities and differences mentioned below as they proceed with a comparative study of the works. The feuding houses of Montague and Capulet in old Verona have their counterpart in the rival gangs of New York’s West Side. In both plays we are introduced to the feuding world through younger and lesser members of the gangs. Laurents follows Shakespeare, and Sampson and Gregory become A-Rab and Baby John. Prince Escalus and his Veronese officers who break up the first street fight find their counterparts in Officers Krupke and Schrank.

The Capulet ball has its obvious parallel in the settlement house dance. Both couples experience love at first sight. Juliet’s balcony scene becomes Maria’s fire escape. Bernardo’s knifing of Riff and the subsequent death of Bernardo at Tony’s hand follows the pattern of killing and counter-killing of Mercutio by Tybalt, of Tybalt by Romeo. The exile of Romeo results from public knowledge of his deed. Tony, not having been apprehended at the scene of the killing, becomes a fugitive. The two men’s suicidal gestures are similar. Tony no more wishes to live without Maria than Romeo wished to live without Juliet.

The plot line of *West Side Story* deviates from Shakespeare’s drama at times, especially in the brief final death scene. Laurents avoids Shakespeare’s scheme of the fake death of Juliet induced by a potion to save her from marriage to Paris and to allow time for a reunion with Romeo. Tony reacts to the news of Chino’s supposed murder of Maria by

hurling himself into the arena crying, “Come and get me, too!”<sup>4</sup> Tony dies by a bullet from Chino’s gun, a victim of the latter’s revenge.

But the final moment is even more significant, for the curtain falls with Laurents’ Paris and Juliet (Chino and Mario) still alive. Maria’s act of not killing herself or any of the gang members whom she threatens in the final scene underlines the basic difference between this play and Shakespeare’s. Consequently, it becomes important to the contemporary play’s message that a resolution of the gang warfare be effected by the hand of one of the protagonists.

Following the study of similarities and differences between *Romeo and Juliet* and *West Side Story*, I will have my students look at the concept of “romance” that runs through both works to their tragic, violent endings. Once the environment has been established, each play moves quickly to the first confrontation of the young lovers-to-be, taking time only to introduce them to us separately first.

Romeo, we find, is already lovesick for a girl we shall never know—Rosaline. He moons for her:

“Tut, I have lost myself; I am not here  
This is not Romeo; he’s some other where.”

Although Tony has no specific girl, he stands waiting to love:

“The air is humming  
And something great is coming!  
Who knows?”

And as he waits, the gang loses his interest: “Riff, I’ve had it,” he says, as though to say, “This is not Tony, he’s some other where.”<sup>5</sup>

The theme of romantic love can be used to tie into activities in Lesson Plan III, concerning “Myth vs. Reality.” Following this, I will give my students a very practical, yet “fun” assignment. I will tell them that they are soap opera ghostwriters. These scriptwriters will cast their fellow classmates in the roles of characters with problems of loss and love. Together they will write a mini-series based on one story voted best by classmates. The series will be performed in front of the class.

After finishing with the theme of “romance” in the two plays, I will have my class look at the theme of urban violence and loss as portrayed in *West Side Story*. The entire action of *West Side Story* takes place in two days, but within this brief period of time there is uncovered all the ugliness, bitterness, loss, savagery, hatred, and turbulence in the lives of my students of the city street. Therefore, a study of this play helps fulfill Objective 4 concerning added urban loss, and also Objective 3, showing students how a study of literature has direct relevance to their personal lives.

*West Side Story*'s atmosphere of violence and hatred uneasily held in check by authority is quickly established. The rivalry of the Sharks and the Jets is sociologically based on a familiar urban problem. The cause of the West Side Manhattan gangs' rivalry seems clear: it is between first-generation Americans whose security—social and economic—they feel to be jeopardized by the Puerto Ricans. "My old man says them Puerto Ricans is ruinin' free ennaprise," remarks Baby John concerning the newcomers' fighting to establish themselves in an alien community.<sup>6</sup>

Gangs come to symbolize the lack of control the law has over them. The communication gap is not only between gangs but also between generations.

The adult world seems far more alien to the youngsters of Laurent's play than to those of Shakespeare's. Cut off from sympathetic relationships with the grown-ups, the Sharks and the Jets have only each other. Their suspicion of the older generation alienates them and contributes to the tragedy. When Doc says, "You make the world a sick place," the retort is, "We didn't make it that way."<sup>7</sup>

After we finish reading the play, I will tell my students they are roving reporters for the Journal Courier. They must write a feature story by tomorrow morning's edition on just what happened in this tragic story. They will be told to keep in mind while composing the story these famous journalism questions—who?, what?, where?, when?, why?, and how?

Then, I shall give my students a chance at roleplaying. I will tell them that they are now adult officers of the law. Each student-officer must imagine that he has just interrogated one of the juvenile delinquents in *West Side Story*, and has already taken scribbled notes on what the suspect said. The student-officer must now rewrite those notes into a sort of parole report on the delinquent. As part of the older generation, how does the student-officer react to questioning and counseling a troubled teenager? How does the "officer" feel about what is happening to the delinquent? For extra credit, I will have my students refer to the Hinton books in this unit's "Student Reading List."

The next strategy of this unit will be to study loss in Cervantes' *Don Quixote* and Wasserman's *Man of La Mancha*. Discussions will include a comparative summary of both stories, helping fulfill Objective #1.

Students will read aloud in class selected parts of *Don Quixote*. The actual reading of the unabridged edition would be too difficult for the junior high school students I teach. They will therefore read a retold version of the original story by Judge Parry. This abridgement of *Don Quixote* gives in simple narrative form the adventures of Knight and Squire, with as much of the wisdom and humor of their discourse as would be within the grasp of the younger generation of readers. Judge Parry has attempted to take a well-known story and tell it as if students were sitting around his own fireside. Teachers, however, should be familiar with the original story as they teach this unit.

After reading Parry's work, my students will read *Man of La Mancha* at home. I will supplement the homework with a recording of the musical played in the classroom. In the

readings, students will be introduced to the main character, Don Quixote—a withdrawn, gaunt man, about fifty years old, who lives in a village in the province of La Mancha. He spends most of his time reading books on chivalry, to such an extent that he decides to become a knight-errant himself. Dressed in rusty, old armor—including a visor made of pasteboard—he mounts his old horse, whom he calls Rocinante, and sets out on his adventures, having given himself the title “Don Quixote.”

When Dale Wasserman wrote *Man of La Mancha* he never treated Don Quixote, in spite of his absurdities, as a clown, but rather engendered audience sympathy for the idealistic, pathetic, and somewhat foolish knight whose mission had been to correct the wrong in the world.

Many varied interpretations have been given of the character who has steeped himself in medieval romances. On one level, he can be viewed as a simple-minded buffoon or a raving lunatic. But is he merely the hero of some burlesque, practical joke? It has been suggested that Cervantes put a tremendous amount of himself into his creation. This makes him one of the most puzzling people in literary history, and the only certain judgment that can be made on his character is that we cannot be definitely certain of all the implications in the Don Quixote figure.

I tell my students to “become” Don Quixote, and tell their friends what has been going on (we tried this in the seminar and it was very successful). They will tell everything that is troubling them. This ties in with *Man of La Mancha* when Cervantes says, “You will impersonate the man” as he becomes Don Quixote. As my students play Quixote, I will tell them to relate to a time in their lives when they too were made fun of.

For another activity, I will explain to my students that the popular design advertising *Man of La Mancha* on playbills has been a distorted image of Don Quixote on his horse Rocinante fighting a windmill. I will ask my students to design a book jacket with captions. They are to create an illustration perhaps better than the popular design at capturing the sense of the play. I will tell my students to ask themselves while doing the project, What were the most exciting parts of the play or novel? For example, a rumble scene? Or the balmy old gaffer fighting windmills? The death scene? Or the loss of dreams?

Next, I will have my students study the biographical mystery surrounding Cervantes, the author of *Don Quixote*. In searching for information about the man who had written so important a literary classic, Wasserman found several documents which indicated that Cervantes’ life had been a series of misfortunes. From the limited biographical material, he learned about Cervantes’ army service, his disablement, his five years of slavery in Algiers, his excommunication from the Church, his three terms in prison, his broken marriage, his illegitimate daughter, and finally his writing of *Don Quixote*, begun when he was already in his fifties, impoverished, ill, and nearly blind. Wasserman decided to write a play combining the characters of Cervantes and Don Quixote because he felt that the author and the fictional hero were alike in remaining idealists despite adversity. As



his theme, Wasserman used a quotation from Miguel Unamuno: “Only he who attempts the absurd is capable of achieving the impossible.”<sup>8</sup>

In view of Wasserman’s discoveries, I will ask my students to compare the loss experiences of Cervantes by engaging in a mini-debate as to who had the worst problems—Cervantes or Job.

At the start of the story of the eccentric knight whose aim is to restore chivalry, Quixote and Sancho Panza, his faithful servant, come to a roadside inn, which Quixote tells Sancho is a castle. There he meets Aldonza, a servant girl and whore. When he insists on calling her Dulcinea, the confused and somewhat irate Aldonza cannot understand why Quixote does not see her as she really is.

As students read and discuss both Cervantes’ *Don Quixote* and Wasserman’s *Man of La Mancha*, especially concerning the knight’s love, Dulcinea, they will be asked to note how Quixote’s unrealized expectations of life and love eventually lead him to irrevocable loss. This discussion will help fulfill Objective #6, concerning unrealistic expectations.

Don Quixote’s mission has basically good motives, and we can sense at least three views that might be taken of Cervantes’ purpose in writing this work. The first is that, by making Don Quixote a thoroughly ludicrous figure, he is mocking the idealistic utopians who set out to right all the wrongs of the world. The second is that Cervantes is deploring the fact that a man with such a noble purpose is so rare that he does look absurd. The third is that Cervantes is obviously seeking some kind of value judgment on romantic chivalry and knight-errantry from within the historical context of his time. We notice, for example, how ridiculous Don Quixote’s gallant gestures are toward Dulcinea, the lady of his choice, and toward the two women at the inn. Yet we cannot help observing that he is showing them a respect they probably never received from anyone else.

In *Don Quixote* there is also an inherent admiration for the refusal on the part of the utopians to surrender to despair. For while the hero’s attempt to attain the impossible dream makes the work one of disillusion and despair, seen from one angle, it is a work of stimulating optimism when viewed from another. In Don Quixote’s failure dwells the triumph of the human spirit over the gross impersonalities of life which try to stifle it, and in this way the book is a permanent tribute to man’s indomitable will, power of perseverance, and stoical strength in the face of apparently insurmountable social obstacles. The hero, for all his external absurdities, stands as a tribute to inner individualism. As students study this story, I will have them contrast Don Quixote’s idealism with reality. Also, Quixote’s handling of loss ties in well with Objectives #8 and #9—that life can be exciting and rewarding, in spite of loss, and that there are ways to effectively deal with it.

Meanwhile at the inn, Quixote, waiting to be dubbed a knight, sees a barber wearing his shaving basin as a helmet. Quixote seizes it, calling it the magical helmet of Nambrino. Aldonza, still confused by Quixote’s chivalry, asks why he behaves so strangely. Quixote explains his actions in a song, the “Impossible Dream.” Questions of unrequited love and

loss continue. After Quixote has defended Aldonza against the attacks of the multeers, the innkeeper knights him in a ceremony called “The Dubbing.” Aldonza’s experiences as a lady are short, however, as the men later carry her off and rape her.

Disillusioned, Aldonza loses whatever little faith she has in Quixote and his impossible dream. This scene ties in well with Lesson Plan III, “Myth vs. Reality,” on whether “it is better to have loved and lost than never to have loved at all.” (Alfred, Lord Tennyson)

The doctor and the padre, having failed in their first attempt to bring Quixote back to his home, return with a new plan. Disguised as the Knight of the Mirrors, the doctor challenges Quixote and forces him to look into the mirror of reality where he sees himself as a demented old man. The doctor then takes Quixote home, defeated and dying. Aldonza, realizing that this defeat means she will no longer see the knight who had treated her as a lady of quality, goes to his home. After fighting her way into his room, she begs him to become again the wonderful knight. Roused by hearing Aldonza voice the lyrics of the “Impossible Dream,” Quixote gets out of bed and puts on his armor in order to begin another quest. The effort is too much, and he collapses and dies. Quixote’s death, however, has changed Aldonza. She now calls herself Dulcinea; his loss has transformed her into the ideal woman he always saw. The final scene shows Cervantes back in the dungeon with his fellow prisoners who, inspired by his story, have returned his manuscript. As the play ends, Cervantes, now seemingly armed with Quixote’s bravery, leaves to face his Inquisitors.

Students will be told to notice as they hear the prisoners singing together “The Impossible Dream” as Cervantes faces his Inquisitors that the manuscript loss of Cervantes may parallel their own lives. While Cervantes goes to his death, his manuscript lives on in the hands of the prisoners, who now have new hope in their lives. This ties in well with Objectives #7, #8, and #9—that life can be exciting in spite of loss, that no one is alone in his loss, and that there are ways of coping with loss.

As students read the works in the unit, they will realize that even if they wished to remain the persons they previously were, it is simply not possible. Their lives may be permanently strengthened. No one stays the same. Human existence begins and ends with change and separation, the major determinants of loss. In between birth and death, my students are destined for an almost continuous series of changes. Don Quixote believed this. “I am I, Don Quixote, the Lord of La Mancha, my destiny calls and I go; and the wild winds of fortune will carry me onward.”

A study of the lost goals and lost lives in the literature of this unit will force my students to decide whether or not to accept the statement, “it is better to have loved and lost than never to have loved at all.”

In the final analysis, loss cannot be ignored, for it will not go away. Each loss must be faced, grappled with, and managed. Then students can deal more effectively with each new experience. With so much of living entwined with losing, the way to cope with loss is one indicator of the way our students will cope with life.

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## LESSON PLAN I

Have students read for homework the **MAN OF LA MANCHA**. Have students read out loud in class *Romeo and Juliet*. Have the teacher read aloud the story of Job from the Bible, Old Testament, and selections from Viktor Frankl's *Man's Search for Meaning*.

### GAME 1 LOVE & LOSS

Word Bowl of Feelings:

unrequited fate

feud                      quest

loss                      anger

love                      frustration

romance    jealousy

idealism    envy

realism    hatred

suicide    conflict

tragedy    pride

morbid    sadness

Have students select from a bowl separate pieces of paper with one of these words written on them. Sentence starters—I am feeling angry when . . . will be used to start an informal discussion about feelings which permeate students and the play characters.

The value of this type of activity in terms of self-awareness, understanding of human behavior and motivation, analyzing life situations, examining personal values, alternative forms of action and goals, cannot be minimized.

Aristophanes said, "By words, the mind is excited and the spirit elated.": It is as true today as it was when he said it in Athens 2,400 years ago.

### GAME 2 TRIVIAL PURSUIT, THE BIOGRAPHY EDITION

After the students have studied Cervantes, Shakespeare, Bernstein and others, put a list of facts about these people on index cards. To make the game more personal have each student write ten facts about himself. These thoughts can be further brought out in the word bowl discussions.

Who am I?

1. April 23rd marks both my birth and death dates.
2. I have been considered the greatest dramatist, poet, and wordsmith in history.
3. I wrote 37 plays in 25 years.
4. I was baptized and died in the English village of Stratford.
5. I died April 23, 1616.

or:

1. I was born in 1547.
  2. I was a soldier wounded at the battle of Lepanto.
  3. In 20 years I wrote 40 unsuccessful plays.
  4. I was excommunicated in 1597 for “offenses against His Majesty’s most Catholic Church.”
  5. I died in 1616.
  6. I served three terms in prison on various charges.
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## LESSON PLAN II

### Creative Writing Activities:

#### *Win a Witty Whitaker Award*

The teacher is a judge for the Whitaker Award, given annually for the best movie review. As contestants for the award, each student must first view “West Side Story” and “Man of La Mancha” and then review them according to these criteria:

1. Describe the effect these films have on you. Make this a personal uncompromising statement.
2. Explain this reaction by referring to various elements of the films: story, setting, cast, sound effects, characters, ideas, photography, directing dialogue, and costumes.
3. Then review one of the most recent teenage movies:  
“Friday the Thirteenth, Part 5,” “Police Academy 2,”  
“Their First Assignment,” “Moving Violations,”  
“Rappin,” and “Last Dragon.”
4. Select a winner and justify your choice in writing.

### MOVING WRITE ALONG!

Since your students were such a success at the Whitaker Awards, they now can compete for the New-Loss Medal, which will be awarded for the most original book report. Have them read the novelization of *West Side Story* or the retelling of *Don Quixote of the Mancha* and write a book report on either one.

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## LESSON PLAN III

Students will first read the plays *Romeo and Juliet* and *West Side Story*.

Myth vs. Reality—“Is it better to have loved and lost than never to have loved at all?”  
(Alfred, Lord Tennyson)

“When you see that special person, does your heart stop? Are your palms sweaty? Are you at a loss for words? If that boy or girl doesn’t know you’re alive, does that excite you even more? What makes you feel this way? Is it love or romantic love?”<sup>9</sup>

Today love and romance are so closely linked that we use them as synonyms. Why cannot the famous couples we have seen on television, in the movies, and read about in books live happily ever after? Could they be in romantic love? In *Gone With the Wind*, *Love Story*, *Wuthering Heights*, “Camelot,” and “Casablanca” the theme of unrequited love is repeated. You can never have the person you are in love with. To be a true romantic is to be pure and pine away for someone. Students who have fallen in love with Prince, Madonna, Michael Jackson, or Tina Turner know the feelings of unrequited love, that is unreturned. Romeo pined for Rosaline, Dante for Beatrice, Don Quixote for Dulcinea, Tony for Maria, Queen Guinevere for Sir Lancelot, Rick for Ilse, Heathcliff for Cathy, Rhett for Scarlett, and Oliver for Jenny.

Romantic love is incomplete and forever. At the beginning of *Romeo and Juliet*, for example, Romeo’s passion for Rosaline shows many qualities of romantic love. His love is unrequited; Rosaline will never marry him. He is wildly in love, and he is suffering because he cannot have her, yet he obviously enjoys his passion since he does nothing about it. This is not the end of Romeo’s romantic career. Romeo and Juliet fall madly in love knowing the family feuding which heightens their desire. Many things keep them apart, but they do manage to keep their passion alive forever by dying. Their passion is more important than life.

Today we are still attracted to romantic love and its emotional fireworks. We still want to believe that love is an emotional thing and that its emotions are eternal. The problem is that romance is based on tragic or incomplete love. Passion comes from danger and uncertainty. But peace, harmony, and trust come from having a long-term, healthy relationship. We all want both—romance with a happy ending. Hence the popularity of romance novels, and movies like “An Officer and a Gentleman.”<sup>10</sup>

Students must pretend they are one of the famous couples in history and write a last letter to their lover describing their feelings of loss. Then they will pretend that they are teenage advice columnists like Dear Beth in the New Haven Register. They will practice letter-writing skills by stating a problem they would like resolved. They must follow these guidelines:

1. Do not make fun of the writer or the problem.
2. Remind the writer that he or she is not alone.
3. Give alternatives for consideration.
4. Reveal candidly how you would have survived the experience.
5. Have you learned anything from the situation to help yourself?
6. Address the letter “Dear concerned,” “At a loss,” “Frantic,” “Upset,” etc.
7. Exchange letters anonymously and read the replies out loud.

## NOTES

1. Ann Stearns, *Living through Personal Crises* (Chicago: The Thomas More Press, 1949) p.169.
  2. Viktor Frankl, *Man's Search for Meaning* (New York: Pocket Books, 1963) p.130.
  3. Frankl, *Ibid.*, p.104.
  4. William Shakespeare, *Romeo and Juliet/West Side Story*, introduction by Norris Houghton (New York: Dell Pub. Co., Inc., 1965) p.11
  5. Shakespeare, *Op cit.*, p.9.
  6. *Ibid.*, p.8.
  7. Shakespeare, *Op cit.*, p.219.
  8. Abe Laufe, *Broadway's Greatest Musicals* (New York: Funk and Wagnalls, 1977) p.327.
  9. Sharon Linnes, "Romantic Love," *Voice* 69 (September 1984):19-28.
  10. Linnes, *Op cit.*, p. 22.
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## BIBLIOGRAPHY FOR TEACHERS

Frankl, Viktor. *Man's Search for Meaning*. New York: Pocket Books, 1963.

This is the classic work on surviving unbelievable losses in the concentration camps.

*Good News Bible*. New York: Collins/World, 1976. This version of the Bible was chosen for reading selections of Job because it is readily available, is authoritative—issued by the American Bible Society—and is written in easy-to-read modern-day English.

Green, Stanley. *The World of Musical Comedy*. New Jersey: A.S. Barnes & Co. Inc., 1968.

This review points out the theatricality of the physical production—the suspended stage platform, the transformation of Cervantes into Don Quixote done simply with a makeup kit in full view of the audience, and his horseback ride on wooden frames attached to two dancers wearing horse head masks.

Jackson, Arthur. *The Best Musicals: from Showboat to Sweeney Todd*. New York: Crown Pub., 1977. Teachers will use this only as a good reference book.

Laufe, Abe. *Broadway's Greatest Musicals*. New York: Funk & Wagnalls, 1977.

There is an excellent review and summary of *Man of La Mancha*, pp. 326-333.

Putnam, Samuel, translator. *Cervantes*. New York: Viking Press, 1951.

This book provides an excellent resource in the classroom.

Richards, Stanley. *Great Musicals of the American Theater*. New York: Sam Fox Pub. Co. Inc., 1966.

This is the only copy of *Man of La Mancha* by Dale Wasserman found in the Yale Drama Library—pp.470-528 at Yale.

Saavedra, Miguel de Cervantes. *Don Quixote*. 2 volumes. New York: Viking Press, 1949.

These are a must in your classroom library.

Stearns Ann *Living through Personal Crises*. Chicago: Thomas More Press, 1984.

This book will prove invaluable in terms of both consultation and concrete help to those dealing with loss and trauma.

Ulanov, Barry. *Makers of the Modern Theater*. New York: McGraw-Hill Book Co. Inc., 1961.

“Camino Real” by Tennessee Williams is an interesting adaptation of *Don Quixote*, presenting the knight now dressed as a “desert rat” in a skid row environment—pp. 668-710.

Wasserman, Dale. *Man of La Mancha*. New York: Dell Pub. Co., 1968.

This book had to be obtained through interlibrary loan from a New York library. The preface and introduction are much better than those in the latest paperback version.

*World Masterpieces*. Maynard Mack, general editor. 3rd ed. New York: W.W. Norton & Co., 1973.

Volume 1 is through the Renaissance. The two sections on Cervantes—pp.1367-1468 and pp.1528-1631—are part of this anthology of Western literature.

Worden, William. *Grief Counseling and Grief Therapy*. New York: Springer Pub. Co., 1982.

The author describes the mechanisms of grief and the procedures for helping clients accomplish the task of mourning to facilitate moving through the process of normal grieving.

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## STUDENT READING LIST

Bernstein, Joanne. *Loss and How to Cope with It*. New York: Seabury Press, 1977.

This is an excellent and rare book on child bereavement. This is a juvenile book found in the New Haven Public Library.

Hinton, S.E. *The Outsiders*. New York: Dell Pub. Co. Inc, 1967.

This is a heroic story of youth and belonging written when the author was a girl of sixteen. It is about a gang of teenagers from the wrong side of the tracks, trying to find their place in a world they never made, and having to face the harsh loss by death of a favorite gang member.

Hinton, S.E. *Rumble Fish*. New York: Dell Pub. Co., 1983.

This is a portrayal of a tough guy rusty James who relies on his older brother, the Motorcycle Boy, to bail him out. But his blind drive to be like his brother explodes—and this time the Motorcycle Boy is not around to pick up the pieces.

Hinton, S.E. *Tex*. New York: Dell Pub. Co. Inc., 1983.

Fifteen-year-old Tex likes everyone and everything—until he learns the secret about his birth that ends his easygoing days forever.

Hinton, S.E. *That Was Then, This is Now*. New York: Dell Pub. Co. Ind., 1971.

Mark and Bryon were like brothers, involved in their slum neighborhood's gang warfare. But when they were 16, Bryon discovered things about Mark that forced him to confront a present so different from the past.

Houghton, Norris. *Romeo & Juliet and West Side Story*. New York: Dell Pub. Co., 1965.

The introduction was helpful in doing this paper.

Parry, Judge. *Don Quixote of the Mancha*. New York: Dodd, Mead and Co., 1963.

This juvenile book found in the New Haven Public Library is an excellent retelling of *Don Quixote*.

Shulman, Irving. *West Side Story*; a Novelization of the Broadway Musical "West Side Story." New York: Pocket Books, 1961.

*West Side Story* began on the Broadway stage and was immediately recognized as a success. Here the classical story is retold in a modern setting. This is easier to read than the play.

Wasserman, Dale. *Man of La Mancha*. New York: Random House, 1965.

This most recent paperback edition can be ordered through the Yale Co-op. Allow 4 weeks for delivery. This is the musical adaptation of *Don Quixote*, a triumph of creative imagination and stagecraft.



## BOOKS FOR THE CLASSROOM

Ewen, David. *New Complete Book of the American Musical Theater*. New York: Holt, Rinehart, & Winston, 1970.

This book contains an excellent summary of the *Man of La Mancha*, pp.322-325.

Ewen, David. *The Story of America's Musical Theater*. Philadelphia: Chilton Co. Pub., 1961.

This book contains a brief review of *West Side Story*, pp. 557-560.

Green, Stanley. *Encyclopedia of the Musical Theater*. New York: Dodd, Mead & Co., 1976.

This is a quick-reference book for American musicals.

Hoetker, James. *Drama Student Handbook*. New York: Scholastic Book Services, 1973.

This has an excellent glossary of theater terms used by the playwrights.

Shakespeare, William. *Romeo and Juliet*. New York: Signet Classic/New American Library, 1964.

The introduction and the commentaries make this book valuable.

Shakespeare, William. *The Tragedy of Romeo and Juliet*. Edited by Richard Hosley. New Haven: Yale University Press, 1954.

This copy is a must in the classroom, because it is considered a classical critical edition.

Sohn, David. *Pictures for Writing*. New York: Bantam Books, 1969.

Through exciting photographs, examples of fine writing and exercises for practice, the student can build his skills while strengthening his powers of perception and artistic observation.

**RETRIEVED FROM:** <http://www.yale.edu/ynhti/curriculum/units/1985/2/85.02.05.x.html>

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## LESSON PLANS

### I. *The Character of Don Quixote*

#### A. Objectives

During the first week the students will:

1. recognize the physical and emotional characteristics of Don Quixote;
2. define the terms “knight-errant” and “chivalry”;
3. listen to and understand the first chapter of the story of *Don Quixote*;
4. be able to describe, in Spanish, some physical and emotional characteristics

of Don Quixote.

#### B. Materials

1. The book *The Adventures of Don Quixote*.
2. An outline picture of Don Quixote, sketched on a ditto.

#### C. Procedure

Don Quixote will be introduced through the use of the outline picture. The students will be told who he was, who created him, where he lived and what his position in the literary world was. The terms “knight-errant” and “chivalry” will then be defined and discussed. The students will listen to the first chapter of the book, after which we will list various physical/emotional characteristics of Don Quixote; They will label the outline picture with his physical characteristics.

### II. *Geography*

#### A. Objectives

During the three to four weeks that they spend on this unit the students will:

1. know and understand where Spain is located;
2. recognize the different provinces of Spain;
3. learn and pronounce in Spanish and English the names of some major cities

in Spain.

#### B. Materials

1. Outline map of southwestern Europe.
2. Crayons.
- 3 World map.

#### C. Procedure.

The students will discuss Europe and where it is located. (With the help of the world map, they will see it is across the Atlantic Ocean, east of America—however they gain perspective). They will understand that the difference between Europe and America is that in Europe, each boundary separates different countries; each containing different customs, culture and language.

Focus in on Spain: Spain is comprised of several provinces, each of which was settled by a different group of people.

Each dialect slightly differs (much like the way we have different accents and colloquialisms in English).

The students will be able to locate the major cities of Spain on the map and learn one fact about each (Madrid, Castilla, Sevilla,

Barcelona, etc.).

### III. *Biography*

#### A. *Objectives*

Also during the course of the unit the students will:

1. define the term “biography”;
2. recognize and understand the name “Miguel Cervantes”;
3. understand who Miguel Cervantes was;
4. gain perspective of Miguel Cervantes by associating him with the time in

which he lived.

#### B. *Procedure*

The students will discuss the term “biography” and from past acquaintance with the term we will decide on a workable definition (the story of a person’s life written by someone other than the person whose life is being discussed). The students will discuss briefly Miguel Gervantes; where he lived (Spain), his lifetime (1547-1616), what type of family he had, his education, and why he was writing a story about Don Quixote at a time of great prosperity, expansion and turmoil in Spain.

**RETRIEVED FROM:** <http://www.yale.edu/ynhti/curriculum/units/1980/1/80.01.01.x.html>



## THE ENDURING QUEST

<b>Length:</b>	Approximately four weeks. To reduce allotted time, consider assigning just Part 1 of the text.
<b>Grades:</b>	10-12 (some excerpts could be used in grades 8-9)
<b>Subjects:</b>	Language Arts, Performing Arts, Foreign Language, Social Studies, Visual Arts
<b>Subtopics:</b>	Dance, Geography, History, Literature, Music, Painting, Opera, Sculpture, Spanish, Theater
<b>Intelligences Being Addressed:</b>	Interpersonal Intelligence, Intrapersonal Intelligence, Musical/Rhythmic Intelligence, Verbal/Linguistic Intelligence
<b>Dimensions of Learning:</b>	Acquisition and integration of knowledge, Extension and refinement of knowledge, Meaningful use of knowledge
<b>Overview:</b>	This unit is designed to immerse students in Cervantes's novel, <i>Don Quixote</i> , from several different perspectives. The primary goal is to help students understand what aspects of the novel have contributed to its standing as one of the most valued and enduring literary sources in the western literary tradition. Students will also discuss how, over many decades, the novel has been a seminal inspiration for several genres of art expression.
<b>Equipment:</b>	Access to computers; VCR; tape/CD player
<b>Materials:</b>	<p><b>Texts:</b> Cervantes's <i>Don Quixote</i> (the abridged Signet Classic is a good English translation, one very accessible to secondary students), Cervantes's <i>Don Quixote</i> in Spanish</p> <p>A world history text (suggestion: McKay, Hill, and Bucklin's <i>History of Western Society</i>)</p> <p><b>Videos:</b> <i>The Man Of La Mancha</i>; ballet and opera versions of <i>Don Quixote</i></p> <p><b>Tape or CD:</b> recordings of music from derivatives of the text, for instance, "The Impossible Dream"</p> <p><b>Prints of Spanish art</b>, particularly landscape Spanish artifacts, if possible, depicting "The Knight of the Rueful Figure"</p>
<b>Hand Outs:</b>	none
<b>Student Supplies:</b>	Materials for students who want to do related special projects in visual arts

**National Standards for Arts Education:**

Music 9-12, Standards 6, 7, 8, 9  
Theatre 9-12, Standards 1, 8

**Instructional Objectives:**

To enable students to achieve the following:

- see the novel as a mirror of the dynamic changes occurring in the philosophical, social, political, and cultural outlook of the late Medieval-Renaissance time period
- closely examine the structure of the narrative as an archetypal pattern and as an important factor in the shaping of its impact
- appreciate the richness of Cervantes's diversity of characterization
- explore the complexities and "lessons" inherent in the basic nature of each of the two major players in the novel, including their adventures and interrelationship
- examine the comic-tragic extension of these complexities and specific ways the form of the novel (plot structure, structural pattern, and texture, i.e., tone, diction, rhythm, and images) builds this extension
- assess specific ways the novel has been transferred into other genres (ballets, opera, a Broadway musical), and explore students' vision of how they would make this transfer
- delineate precepts of philosophical "Truths" that seem to emerge as a third-dimensional aspect of the novel
- draw on the novel as a source for exercising and strengthening process skills (discussion skills; oral presentation; writing process; collaborative participation; research skills; computer literacy; visual literacy; visual and performing arts skills)
- consider the impact of language translation
- expand vocabulary of critical analysis; appreciate the fact that Cervantes' Spanish heritage, his compelling use of his native language, and his life experiences, particularly as a soldier, were vital forces in shaping the beauty and magnetic power of the novel.

**Strategies:**

Students will engage in a variety of assignments and activities that provide background material and encourage close textual study:

- Internet and print media research in historical and critical sources
- class discussion
- collaborative problem-solving activities
- formal explication of the text
- Web design
- viewing of film, text, and Don Quixote derivatives, including ballets, the opera, and the musical
- listening to recordings of music scores from derivative sources

- formal oral presentations
- essays of critical analysis
- creative and expository writing assignments
- performance opportunities (dramatic vignettes; dance; instrumental music; singing; visual displays)
- comparison of brief passages of the Spanish text with the English translation

**Instructional Plan:**

1. Preparation: Encourage students to start reading the text a few weeks before the actual classroom study begins. Ask them to "map" the plot structure as it unfolds, identifying the basic exposition (background) of the story, summing up the complication (the basic conflict), assessing what they consider to be the climax (high point) of the story, and delineating their perception of the resolution of the complication. Advise them to formally annotate their "mapping" in their notes so it can be used when formal classroom analysis begins.

**Part I: The Text as a Mirror of the Late Medieval /Renaissance Era**

**RATIONALE:**

Great works of classical literature can be read and appreciated on many levels. *Don Quixote* certainly falls in that category. It is compelling as an adventure story and a romance. It is rich in humor. It is forceful in characterization, imagery, and situational irony. It teaches many "lessons." One level that certainly evokes that "ah, yes!" response in the reader is **Cervantes's** ability to capture the human spirit in struggle during dramatic changes in the social, political, historical and cultural landscapes of the 16th century. It is through this level, forged from the synthesis of other levels of the text, that we are particularly impelled to see ourselves struggling with the changes of our lives and our world. The following suggestions are aimed at helping to equip students to grasp this reflector level of the text.

Ask students to:

- develop an individual list of what they already know about the general outlook and the events of the late fifteenth and the sixteenth centuries
- share the information in large group discussion
- gather additional information through research of Web and print resources
- work in small collaborative groups to construct brief written profiles of topics related to the time period that will help illuminate various aspects of the text

Some suggested topics:

- chivalry and the chivalric code
- the quest for the Holy Grail
- demise of feudalism and the growth of towns
- advent of printing in 1485, and the ensuing distribution of books
- rise of the universities
- erosion of the Medieval Church and the growth of secularism
- developments in science and technology
- the geography and conquests of Spain in this time period
- the Spanish Inquisition
- political tensions between Church and State, articulated in "wars" between Popes and Kings
- growth of Nationalism
- relationships between Spain and the Moors
- the "Utopian" vision (Sir Thomas More)
- Humanism as a catalyst feeding the Renaissance spirit
- The Black Plague
- the Reformation
- the "Knight-errant" and the adventures in the New World
- the Spanish Armada

- gather data about **Cervantes' life**, particularly his life as a soldier

- probe, in discussion, the implications of the fact that Cervantes and Shakespeare were contemporaries (noting that they died on the same calendar day, April 23, 1616) as one way to highlight key aspects of the age

## **Part II: Structure, Characterization, and Texture of the Novel**

### **A. Structure**

The structural unity of *Don Quixote* emerges from several "binding" elements of theme and form (craftsmanship). The following activities are designed to help students unravel the complexity of these structural "threads."

Ask students to:

- work in small groups to identify and record as many aspects of the text as they can find that contribute to interrelating the parts of the novel into a unified whole

- share the groups' "discoveries" in the large group, rounding out the list to include such aspects as:

- an adventurous journey
- a quest

- "famous" legends and texts about knights and chivalry (the embedded past)
- the juxtaposed views of books as agents of the devil vs. catalysts of divine inspiration
- the "sidekick" relationship of Don Quixote and Sancho
- the relationship of Rozinante and Dapple
- a series of encounters
- a mock-heroic tone quality
- illusion vs. reality
- expectation vs. surprise
- the geography of **Spain**
- recurring images; for instance, the various "conditions" of Don Quixote's armor
- review any previous experience they have had with the journey and "quest" patterns of structure, defining specific ways the narratives of such selections are moved forward (for instance, in *The Odyssey*; *Gulliver's Travels*; *Moby Dick*; *Heart of Darkness*)

## **B. Characterization**

Probably the most compelling aspect of the novel is Cervantes' brilliant characterization, not only his creation of the "lanky, scarecrow" Knight and his rotund, down-to-earth "Squire", but also his creation of a wide range of personalities who catch the imagination and evoke reflective associations. The following activities are designed to help students probe and appreciate some of the techniques Cervantes uses to build this unforgettable array.

Ask students to:

- develop a brief written sketch of the physical characteristics of a "him" or a "her" they know - (a person who is not a member of the class); try to describe the individual in as much accurate detail as possible, "recording" objectively, such properties as color of eyes, hair, size, etc.
- add another layer to the description, this time defining the personality of the individual as they perceive it. Encourage students to highlight special mannerisms, linguistic patterns, tastes in clothes, general behavioral patterns; for instance, is the person quiet, introverted, loud, or extroverted? Is the person reflective, driven to succeed, "laid back", practical or idealistic?
- explore the term "caricature", drawing from students' past reading and viewing experience (*Dr. Seuss*; cartoons, for instance) to examine specific ways ludicrous exaggeration is achieved.
- turn the profiles they have created of the "him" or "her" into a caricature of the individual, exaggerating, in comic flavor, some of the physical and personality properties they have defined.
- share the caricatures in the large group. Encourage students



to present their sketch in different genres, for instance, to make a drawing, develop a mime, or project the caricature in dance idiom.

- compare, in large group discussion, techniques they have used to project ludicrous exaggerations with techniques used by Cervantes.
- align, in small groups, to craft in written form (and if time allows to present), brief "encounters" between and among the characters they have created. Encourage students to infuse dialogue into their description of the encounters or to build the encounter as a dramatic script.

### **C. Texture**

The texture of the novel, as the term is used here, emerges from the synthesis of the diction (word choice), imagery, tone quality, internal structural patterns, and rhythm. The following activities encourage students to engage in close analysis of these aspects of the text.

Ask students to:

- consider, in large group discussion, in what specific ways the word choice and/or idiomatic expression of the text project the hyperbolic (exaggerated) aspects of the characterization
- consider, in small group problem-solving format, in what specific ways the diction and/or idiomatic expression contribute to Cervantes's building of differentiation in the psychological profiles and philosophical outlooks of Don Quixote and Sancho. Share the findings in large group discussion.
- compare, if they are native speakers of Spanish language or enrolled in Spanish classes, the diction in vignettes of translation with that of the original source and share analysis with the class.
- clarify, in what specific ways sustained and recurring images contribute to the building of the narrative and add artistic power to characterization and the building of theme in the novel. Suggestion: Give students a list of images to analyze, for instance, helmets, windmills, fulling mills, corpses, etc.; as follow-up, assign a brief in-class writing in which they have to explicate their findings of one or two of the images. Share some of the papers in class discussion.
- as a special project, make a drawing or painting of one of the images.
- define the word "tone". Ask them to make a list of "tone" words (for instance, respectful, satirical, formal, humorous, ebullient, melancholy, irreverent, etc.) and to define what aspects of communication, in their perception, build "tone".
- define the term "mock-heroic", and negotiate a conclusion about whether or not the prevailing tone of Don Quixote is "mock-heroic", backing up their conclusions with specific

evidence from the text. (Students arguing "mock-heroic" should include comments on the role of the narrator in building the tone.)

- team up in pairs, with each pair exploring a separate "encounter", mapping the pattern of narrative development within the encounter.
- share the "maps", and to consider whether or not there is a recurring narrative pattern (for instance, a sighting; explanation of the "reality" of the situation; Don Quixote's illusion; Sancho's reaction; the resolution and impact on the two figures).

Suggest the following guidelines for explicating the encounters:

- Clarify what happens in the encounter.
- What new figures are introduced?
- Are there elements of hyperbole in the encounter? What builds the hyperbole?
- How does the encounter affect Don Quixote? (For instance, does it intensify his determination or discourage him in his pursuit of his goal?) What is his "goal" in undertaking the journey?
- How does the encounter affect Sancho? Is he discouraged or energized? What is Sancho's "goal" in undertaking the journey?
- Is Don Quixote and Sancho's relationship affected by the encounter? If so, how?
- Does the encounter teach a "lesson"? If so, what is it?

Share the above analysis in large group discussion, encouraging students to negotiate holistic conclusions about how the encounters help shape the internal structure of the novel (a cyclic effect of "ups" and "downs", for instance), and how the encounters contribute to the rhythm/cadence of the novel and the building of what they consider to be the primary theme.

### **Part III. The Novel as Seminal Source**

Over many generations, Don Quixote has sustained as an enduring source of inspiration for recasting in other forms of art expression. Numerous "clones" in other genres have been developed through the centuries since Cervantes "begot" his "dry, shrivelled, whimsical offspring" in prison, and Part I of the text was published in 1605. Numerous ballets, an opera, Hollywood films, a hit Broadway musical, visual arts, and a recent TV mini-series give testimony to the lasting draw of the text. The following activities are designed to highlight this enduring magic of the text for students, and to generate creative discussion about ways the dynamic qualities of the text have been and can be transferred.

Ask students to:

- Research background material on the following ballet productions of Don Quixote:
  - Marius Petipa's 1869 choreography (Bolshoi), music score by Ludwig Minkus
  - Alexander Gorsky's choreography (turn of the century)
  - George Balanchine's choreography 1965
  - Alexei Fadeychev's choreography (Bolshoi) 2000

**Note to teacher:** *A tension has long existed in classical ballet concerning whether or not narrative (plot) dramatized in self-conscious display of classical technique should dominate the choreography of a ballet or serve mainly as a springboard for choreographic design and interpretation of technique. The choreographic styles in the above renditions of Don Quixote reflect these seemingly dichotomous outlooks. The Petipa style seems to reflect the Romantic idiom of weighting narrative and display, developing a dramatic rendition that highlights portions of the text. Balanchine's work seems more abstract, the movement less self-conscious, weighting design and phraseology. The new Bolshoi Don Quixote seems to be a combination of the traditional classicism and modern interpretive modes.*

Students interested in dance history and performance could be encouraged to develop special projects on the Don Quixote ballets, for instance, studies of the ways the mode of expression of the above choreographies align with the development of theme and form in other art genres of the time periods. Background on the artists who portrayed the leading characters could be another rich area of study to pursue. Suzanne Farrell, for instance, danced the role of Dulcinea in Balanchine's choreography.

- View selections from film sources (including TV mini-series) of Don Quixote, critiquing ways the exposition, characterization, and narrative of the text are articulated.
- Listen to music tapes from *The Man of La Mancha* and the Don Quixote opera; discuss what specific aspects of the text are highlighted in the music scores and through what techniques of musical composition and performance.
- Create and share a dramatic script, a storyboard for film production, a musical vignette, a brief choreography, a drawing, painting, or sculpture based on the novel.

#### **Part IV: A Holistic Assessment of the Text**

The following questions are designed to encourage students to sum up the large view of the novel that has emerged from class discussions and the specific problem-solving activities in which they have been engaged. The questions could be used for further class discussion, formal oral presentations, or as topics for in-class and/or

outside-of-class essay writing assignments.

Ask students to consider:

- What profile of the social, political, economic, and cultural fabric of the time period is projected in the series of encounters and the novel in general?
- What view of the Spanish landscape emerges? In what specific way(s) does the landscape contribute to the development of the text?
- What seems to be the author's philosophical outlook on human nature and human interaction?
- What archetypes are embedded in the characterization? (If students have read Chaucer's *The Canterbury Tales*, ask them to draw comparisons with the figures in Chaucer's Prologue to *The Canterbury Tales*.)
- What attitude of mind or general outlook on life is metaphorically developed through the characters of Don Quixote? Sancho?
- The term "comic spirit" is often used to describe aspects of the novel. We have discussed hyperbole and caricature as two ways the text builds this "spirit." What other aspects contribute to the "comic" aspect? Consider: is the nature of "comic" and "comedy" built only on what is perceived to be "funny"?
- What was your favorite encounter or aspect of the text?
- If you were developing a film, TV production, music score, dance choreography, or visual arts projection of the novel, what aspect of the novel would be your starting point? (for instance, the Spanish landscape, the mindset of Don Quixote, or a key image) What aspect of the text would you emphasize the most? What are some elements that could be subordinated in order to build your choice of emphasis? Develop a written overview of your plan for creating one of the above projections ("take-offs") of the novel.
- Why do you think the novel has continued to be so valued through the ages and has sustained as an inspiration for creativity? Clarify your position with specifics.

**Assessment:**

Teachers should assess the following criteria:

- contribution to class discussion and collaborative projects
- performance in oral presentations: such aspects as relevance to topic, substance, good organization, rhetorical effectiveness, poise in delivery, voice modulation
- performance in writing assignments: essays of critical analysis should demonstrate relevance to topic, substance, logical organization, rhetorical effectiveness, and evidence of linguistic growth; creative manuscripts should reflect serious investment in assignments and sensitive response to the novel

- volunteer engagement in special arts projects
- peer and self evaluation of oral and writing performance

**Extensions:**

**Teacher References:**

Cervantes (Saavedra), Miguel de. *Don Quixote*, trans. Walter Starkie. New York: Penguin (Mentor), 1957.

Jowitt, Deborah. *Time and the Dancing Image*. Berkley and Los Angeles: University of California Press, 1989.

Kisselgoff, Anna. "The Stories vs. the Steps." *The New York Times* (Weekend), June 9, 2000.

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**Author:** Jayne Karsten  
The Key School  
Annapolis, Maryland

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## TEACHER INTERNET RESOURCES:

### LESSON AND EXTENSION-SPECIFIC RESOURCES:

**Cervantes Project**

<http://www.csdl.tamu.edu/cervantes>

Cervantes Project 2001, a site in both English and Spanish, contains a wealth of information related to the life, work, and times of Cervantes.

**The Cervantes Homepage**

[http://www.gpc.edu/~shale/humanities/literature/world\\_literature/cervantes.html](http://www.gpc.edu/~shale/humanities/literature/world_literature/cervantes.html)

This is a very comprehensive site related to both Cervantes and *Don Quixote*. You will find the on-line text of *Don Quixote* along with favorite quotes. The Cervantes society of America, The Don Quixote Exhibit from the Peabody Library, world literature and criticism, and biography of Cervantes.

## **GENERAL INTERNET RESOURCES:**

### **Sí, Spain**

<http://www.sispain.org/>

The Spanish Ministry of Foreign Affairs developed this site in an effort to provide information on Spanish current affairs and its historical, linguistic and cultural development.

**RETRIEVED FROM:** [http://artsedge.kennedy-center.org/exploring/donq/lessons/end\\_quest/lesson\\_01.html](http://artsedge.kennedy-center.org/exploring/donq/lessons/end_quest/lesson_01.html)

# STANDARDS AND BENCHMARKS:

## ENGLISH LANGUAGE ARTS

Standard One: Students read, comprehend, and respond to a range of materials, using a variety of strategies for different purposes.

**Focus:** Reading as a Process • Responding to Text • Word Meaning • Word Identification • Understanding Textual Features • Connecting Reading to Prior Knowledge and Experiences

**ELA-1-E1** Gaining meaning from print and building vocabulary using a full range of strategies (e.g., self-monitoring and correcting, searching, cross-checking), evidenced by reading behaviors using phonemic awareness, phonics, sentence structure, and meaning

**ELA-1-E2** Using the conventions of print (e.g., left-to-right directionality, top-to-bottom, one-to-one matching, sentence framing)

**ELA-1-E3** Adjusting speed of reading (e.g., appropriate pacing, intonation, expression) to suit the difficulty of materials and the purpose for reading (e.g., enjoying, learning, problem solving)

**ELA-1-E4** Recognizing story elements (e.g., setting, plot, character, theme) and literary devices (e.g., simile, dialogue, personification) within a selection

**ELA-1-E5** Reading, comprehending, and responding to written, spoken, and visual texts in extended passages (e.g., range for fiction passages—450-1,000 words; range for nonfiction—450-850 words)

**ELA-1-E6** Interpreting (e.g., retelling, summarizing) texts to generate connections to real-life situations

**ELA-1-E7** Reading with fluency (natural sequencing of words) for various purposes (e.g., enjoying, learning, problem solving)

**Standard Two:** Students write competently for a variety of purposes and audiences.

**Focus:** Writing as a Flexible, Recursive Process • Awareness of Purpose and Audience • Variety of Approaches to Writing Frequent, Meaningful Practice • Connecting Writing to Prior Experiences

**ELA-2-E1** Drawing, dictating and writing compositions that clearly state or imply a central idea with supporting details in a logical, sequential order (beginning, middle, end)

**ELA-2-E2** Focusing on language (vocabulary), concepts, and ideas that show an awareness of the intended audience and/or purpose (e.g., classroom, real-life, workplace) in developing compositions

**ELA-2-E3** Creating written texts using the writing process

**ELA-2-E4** Using narration, description, exposition, and persuasion to develop compositions (e.g., stories, letters, poems, logs)

**ELA-2-E5** Recognizing and applying literary devices (e.g., figurative language)

**ELA-2-E6** Writing as a response to texts and life experiences (e.g., journals, letters, lists)



**Standard Three:** Students communicate using standard English grammar, usage, sentence structure, punctuation, capitalization, spelling, and handwriting.

**Focus:** Conventions of Language • Language Patterns • Revising Written Text • Editing/Proofreading • Applying Standard English in Real-World Contexts

**ELA-3-E1** Writing legibly, allowing margins and correct spacing between letters in a word and words in a sentence

**ELA-3-E2** Demonstrating use of punctuation (e.g., comma, apostrophe, period, question mark, exclamation mark), capitalization, and abbreviations in final drafts of writing assignments

**ELA-3-E3** Demonstrating standard English structure and usage by writing clear, coherent sentences

**ELA-3-E4** Using knowledge of the parts of speech to make choices for writing

**ELA-3-E5** Spelling accurately using strategies (e.g., letter-sound correspondence, hearing and recording sounds in sequence, spelling patterns, pronunciation) and resources (e.g., glossary, dictionary) when necessary

**Standard Four:** Students demonstrate competence in speaking and listening as tools for learning and communicating.

**Focus: Communication Process • Interpersonal Skills**

**ELA-4-E1** Speaking intelligibly, using standard English pronunciation

**ELA-4-E2** Giving and following directions/procedures

**ELA-4-E3** Telling or retelling stories in sequence

**ELA-4-E4** Giving rehearsed and unrehearsed presentations

**ELA-4-E5** Speaking and listening for a variety of audiences (e.g., classroom, real-life, workplace) and purposes (e.g., awareness, concentration, enjoyment, information, problem solving)

**ELA-4-E6** Listening and responding to a wide variety of media (e.g., music, TV, film, speech)

**ELA-4-E7** Participating in a variety of roles in group discussions (e.g., active listener, contributor, discussion leader)

**Standard Seven:** Students apply reasoning and problem-solving skills to reading, writing, speaking, listening, viewing, and visually representing.

**Focus:** Critical Thinking • Questioning • Prediction • Investigation • Comprehension • Analysis • Synthesis • Communication  
**Understanding**

**ELA-7-E1** Using comprehension strategies (e.g., sequencing, predicting, drawing conclusions, comparing and contrasting, making inferences, determining main ideas) to interpret oral, written, and visual texts

**ELA-7-E2** Using basic reasoning skills, life experiences, and available information to solve problems in oral, written, and visual texts

**ELA-7-E3** Recognizing an author’s purpose (reason for writing), and viewpoint (perspective)

**ELA-7-E4** Using basic reasoning skills to **distinguish** fact from opinion, skim and scan for facts, determine cause and effect, generate inquiry, and make connections with real-life situations

# STANDARDS AND BENCHMARKS FOR THEATER ARTS

## CREATIVE EXPRESSION STANDARD

Students develop creative expression through the application of knowledge, ideas, skills, and organizational abilities.

**FOCUS:** Creative expression opens an avenue for the application of individual ideas, feelings, and expressions. The use of a variety of media and techniques provides an opportunity for the individual to develop, organize, and interpret knowledge for communication. The skills of analysis, problem solving, cooperative involvement, and disciplined behavior contribute to a successful school environment and prepare the individual to become a productive member of society.

## BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

**CE-1Th-E1** exploring and identifying various emotions in interpersonal settings; (1, 4)

**CE-1Th-E2** interacting in group situations and demonstrating differentiation of roles through experimentation and role playing; (1, 2, 3, 4, 5)

**CE-1Th-E3** identifying and exhibiting physical and emotional dimensions of characterization through experimentation and role playing; (4)

**CE-1Th-E4** developing story lines for improvisation; (1, 2, 4)

## AESTHETIC PERCEPTION STANDARD

Students will develop aesthetic perception through the knowledge of art forms and respect for commonalities and differences.

**FOCUS:** The study of aesthetics, or the philosophy of the arts, supplies the individual with a structure for analyzing, interpreting, and responding to the arts. An understanding of aesthetics empowers the individual to make informed personal interpretations of artistic expressions and to develop an awareness for the concepts and ideas of others. The individual questions concepts, weighs evidence and

**information, examines intuitive reactions, and develops personal conclusions about the values in works of art.**

#### BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

**AP-2Th-E1** recognizing and discussing sensory experiences and the motivations for emotions; (2, 4)

**AP-2Th-E2** imitating and responding to ideas, feelings, behaviors, roles, and life experiences; (1, 3)

**AP-2Th-E3** exploring actions that express thoughts, feelings, and characters; (1, 4)

**AP-2Th-E4** imitating sounds, sound combinations, and nonverbal communication to express mood, feelings, and emotions; (1, 4)

**AP-2Th-E5** understanding the basics of interaction, listening, and responding while developing audience etiquette; (1, 5)

**AP-2Th-E6** exploring improvisation to express thoughts and feelings; (1)

**AP-2Th-E7** recording dialogue for developing skills in theatre arts; (1, 3)

**AP-2Th-E8** understanding relationships among theatre, other arts, and disciplines outside the arts. (1, 4)

#### HISTORICAL AND CULTURAL PERCEPTION

##### STANDARD

Students will develop historical and cultural perception by recognizing and understanding that the arts throughout history are a record of human experience

**FOCUS: Historical and cultural perception is the vehicle for understanding works of art in time and place. The arts survive through times of interruption and neglect; they outlive governments, creeds, and societies and even the civilizations that spawned them. The artist is a harbinger of change, a translator of social thought, an analyst of cultures, a poetic scientist, and a recorder of history. To understand creative output in the history of the arts is to understand history itself. with a past, present, and future.**

#### BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

**HP-3Th-E1** recognizing and discussing the differences in various cultures; (1)

**HP-3Th-E2** recognizing and identifying characters and their relationships

through simple performances; (2)

**HP-3Th-E3** recognizing and identifying various feelings exhibited by characters through simple performances; (1, 2)

**HP-3Th-E4** exploring and demonstrating the language of theatre arts through role playing; (1)

**HP-3Th-E5** exploring elementary language used in theatrical characterization; (1, 2)

**HP-3Th-E6** recognizing and identifying universal themes reflected in various cultures. (2)

## CRITICAL ANALYSIS

### STANDARD

Students will make informed judgments about the arts by developing critical analysis skills through study of and exposure to the arts.

**FOCUS:** Critical analysis is the process of inquiry associated with an individual's knowledge of the arts. Communication about the arts in a structured way provides the individual with means to observe, describe, analyze, interpret, and make critical, reasoned judgments about the form and content of the arts.

### BENCHMARKS K-4

In Grades K-4, what students know and are able to do includes:

**CA-4Th-E1** recognizing and responding to a variety of media experiences; (1, 4)

**CA-4Th-E2** expressing personal feelings about scripts and performances; (1)

**CA-4Th-E3** identifying the differences between media representation, reality, and role playing; (1, 2)

**CA-4Th-E4** demonstrating appropriate behavior during a performance; (1, 5)

**CA-4Th-E5** recognizing, identifying, and using theatre arts as a medium for illustrating social issues; (1, 2)

**CA-4Th-E6** recognizing and identifying various elements of the theatrical process: stage, costumes, scenery, etc. (1, 2)