



**ORLANDO
SHAKESPEARE
THEATER**
IN PARTNERSHIP WITH UCF

Study Guide 2017-2018



Book by Dale Wasserman

Music by Mitch Leigh

Lyrics by Joe Darion

Based on the Spanish novel *Don Quixote*
by Miguel de Cervantes Saavedra

Florida Standards

Language Arts

LAFS.910.RL.1: Key Ideas and Details

LAFS.910.RH.1: Key Ideas and Details

LAFS.1112.SL.1: Comprehension and Collaboration

LAFS.910.W.1: Text Types and Purposes

LAFS.1112.RL.1: Key Ideas and Details

Theater

TH.912.F.2: Careers in and related to the arts

TH.68.S.1: The arts are inherently experiential.

PG-13

Language, Alcohol References, Sexual Themes, Violence, and Frightening Content

Most appropriate for Grade 8 and up. Children under 5 will not be admitted to the theater.

Man of La Mancha

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Man of La Mancha

An Introduction

Educators:

Thank you for taking the time out of your very busy schedule to bring the joy of theatre arts to your classroom. Brandon Yagel, Education Coordinator, and I are well aware of the demands on your time and it is our goal to offer you supplemental information to compliment your curriculum with ease and expediency.

1. We've added **Study Guide Spotlights** for quick reference to the standards addressed in each production.
2. We have two **NEW MIDDLE AND HIGH SCHOOL WORKSHOPS** for your students.
 - **Shakespeare Alive Day 2** includes a mini performance by actors in your own classroom.
 - **Text Based Playwriting** helps your students prepare for testing by mapping Shakespeare speeches from *Julius Caesar* to create an acting scene of their own devising.

Additionally, please take a moment to explore our website at orlandoshakes.org/education. We've added 10-15 minute "on your feet " activities that you can do in your classroom to supplement your curriculum. We've also posted edited of Shakespeare scripts that range from 60 – 120 minutes long that are perfect for school productions. As always, we've included Sunshine Standards to assure you that those curriculum needs are being met.

We look forward to hosting you at the Lowndes Shakespeare Theater. Additionally, should you wish to bring our Actor/Educators into your classroom, we will work around your schedule. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for your tremendous work in nurturing our audiences of tomorrow.

Anne Hering
Director of Education



Man of La Mancha

Enjoying Live Theater

Theater is a Team Sport

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.



Stage Manager -
Stacey Renee
Norwood
Photo: Rob Jones

The **Actors** use their bodies and voices to bring the author's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.



Sound Designer -
Britt Sanducky
Photo: Rob Jones



Costume Designer -
Denise Warner
Photo: Rob Jones

The **Shop** and **Stage Crew** builds the set, props and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.



Creative Team of The Merry Wives of
Windsor
Photo: Rob Jones

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The **Theater** is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission:

To enrich our community with engaging professional theater, inspiring educational experiences, and thought-provoking new plays.

Man of La Mancha

Enjoying Live Theater

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play and the production. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you and enrich your artistic experience.

Consider the Themes and Key Questions above and ask yourself:

1. What Key Questions did the play answer?
2. Do you agree with everything the play said about these themes?
3. How did the actors, directors, and designers all address these themes?
4. What opinion did the artists bring to the process, did those opinion change throughout the process (designing, rehearsing, performing) and how did that impact their work?

Man of La Mancha

About the Play

Summary

The scene is Seville, Spain, at the end of the 16th century (Overture). Tax collector, soldier, author Miguel de Cervantes and his man, Sancho, are cast into the prison common room by the Spanish Inquisition because they foreclosed on a church in default with its taxes. The thieves and robbers in the prison are quick to descend upon the new arrivals and ravish their possessions. Cervantes concedes everything but a carefully wrapped package of papers that he begs of the prisoners he should be allowed to win back by convincing them that it is of value only to himself. The prisoners agree and assist him in dramatizing the fantasies of Cervantes' classic character, Don Quixote (I, Don Quixote).

Travelling with his squire Sancho Panza, the knight-errant tilts at windmills and champions an unwilling harlot named Aldonza, a cook who specializes in all pleasures of the senses. At an inn, Aldonza and the Muleteers sing of their lives and their relationships (It's All the Same). To Quixote's "touched" mind she is the fair maiden Dulcinea, and through his kind words and attention she begins to believe in a better way of life.

Meanwhile, Quixote's family and friends are worried about the effect his madness will have on their futures and fortunes (I'm Only Thinking of Him). His niece, Antonia, the housekeeper, and the local Padre decide to send Antonia's fiancé Dr. Carrasco, to bring Quixote back to his senses and his home.

Meanwhile, back at the inn, Don Quixote has sent Sancho with a missive for Aldonza. In the letter,

Quixote ask for a token of his lady's esteem. Instead of the customary scarf, Aldonza provides her filthy, torn dishcloth and asks Sancho why he follows this madman. His reply is simple: "I Really Like Him." Aldonza leaves and takes a bucket to the well, wondering, "What Does He Want of Me?" The Muleteers watch her lasciviously, singing a song to her pleasures (Little Bird, Little Bird).

The Padre and Dr. Carrasco arrive, hoping to cure Quixote. But the knight will have none of it. Sancho returns with the dishcloth, which Quixote accepts with reverence. A Barber enters, singing his Barber's Song and encounters the knight. Quixote demands the Barber's brass shaving basin, which he believes to be the Golden Helmet of Mambrino, which makes the man who wears it invulnerable to all wounds - if he is noble of heart. The Padre crowns Quixote with the helmet, to which has been attached the dishcloth. The Innkeeper agrees to dub Quixote a knight at sunrise. The doctor still wishes to find a cure; the Padre hopes that the cure will not be worse than the disease (To Each his Dulcinea).

Aldonza returns and confronts Quixote about his calling her Dulcinea and the ridiculous things he does. He replies that he only follows his quest, to attain "The Impossible Dream". Pedro, one of the Muleteers, arrives - he is angry because Aldonza has not gone to her bed and slaps her. The other Muleteers arrive to join in the fray and Quixote and Sancho band together to rout the muleteers' attempt to torment Aldonza.

Quixote's Dubbing takes place and he becomes known as the Knight of the Woeful Countenance. After his dubbing, Quixote leaves and Aldonza tends to the wounds of the Muleteers. They are furious at losing the battle and vengefully and brutally rape her. When Quixote is forced to return to the inn after all his possessions are stolen, Aldonza bitterly tells him of the crime and her difficult existence (Aldonza).

Trumpets sound and the Knight of Mirrors arrives. It is Dr. Carrasco in disguise and as Quixote prepares to battle him, Carrasco shows the knight his reflection, "a madman dressed for a masquerade.... the clown".

Reality is so inhumane that the old man retreats and his spirit is overcome with hopelessness. Sancho tries A Little Gossip to lighten the old man's heart. Aldonza arrives and tries to remind him of his Dulcinea and his quest, The Impossible Dream. His mind stirs and he tries to stand - "I, Don Quixote" - but he falls to the ground. The Padre prays for him (The Psalm) Quixote's frail body succumbs in his last moment of triumph.

Moved by his story, the prisoners vote that the tale of Don Quixote shall live. They return the manuscript just as Cervantes is called before the Inquisition (Finale)

Courtesy of cfrrt.org

Man of La Mancha

About the Play

Meet the Characters

Don Quixote (Cervantes): An actor, playwright, and would-be knight. He is a romantic and has a vision of a far better and nobler world, where knights and chivalry rule the day.

Sancho (The Manservant): He has served Quixote/Cervantes for many years and is devoted to him, even with all his idiosyncrasies.

Captain of the Inquisition

Aldonza (Dulcinea): A serving woman and a part-time prostitute at the inn, Aldonza is rough on the exterior, but has a gentle heart inside and yearns to believe what Don Quixote tells her. Quixote falls in loves with her and insists her name is Dulcinea and that she is a beautiful, gentle woman.

The Innkeeper (The Governor): He is kind as the Innkeeper, but as the Governor is the leader of the inmate society in the prison.

Dr. Carrasco (The Duke): As the character of the Duke he is a sidekick to the Governor; however, when he plays Dr. Carrasco, he is Antonia's fiancé. He thinks Don Quixote mad and insists that he come home and be treated for his malady.

Antonia: Quixote's niece and Dr. Carrasco's fiancée.

The Padre: Antonia's Father

Pedro: The head muleteer, Pedro is a mean and vicious man, leading an attack on Aldonza.

Anselmo: A muleteer

Jose: A muleteer

Juan: A muleteer

Paco: a muleteer

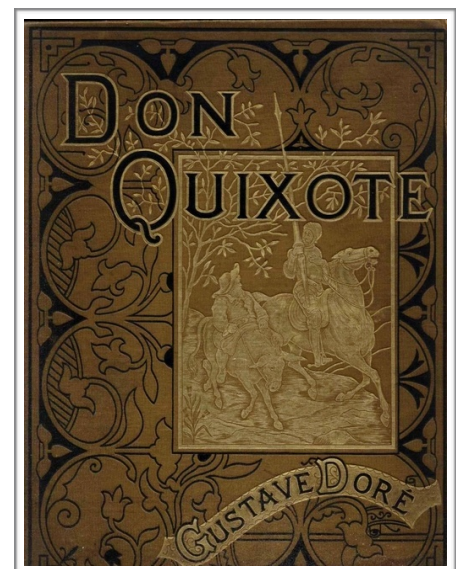
Tenorio: A muleteer

Maria: The Innkeeper's wife

Fermina: A servant girl

The Housekeeper

The Barber



Cover of Don Quixote

Man of La Mancha

About the Play

SETTING

The common room of a stone prison vault in Seville, Spain, at the end of the 16th Century.

MUSICAL NUMBERS

ACT I

OVERTURE

MAN OF LA MANCHA: Don Quixote, Sancho and prisoners

IT'S ALL THE SAME: Aldonza and the Muleteers

DULCINEA: Don Quixote, Anselmo and the Muleteers.

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

I REALY LIKE HIM: Sancho

WHAT DOES HE WANT OF ME: Aldonza

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

THE BARBER SONG: The Barber

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

TO EACH HIS DULCINEA: Padre

THE IMPOSSIBLE DREAM: Don Quixote

ACT II

THE DUBBING: Innkeeper and Don Quixote

KNIGHT OF THE WOEFUL COUNTENANCE: Innkeeper and chorus.

THE ABDUCTION: Anselmo, Fermina, Pedro

THE IMPOSSIBLE DREAM (reprise): Don Quixote

ALDONZA: Aldonza

KNIGHT OF THE MIRRORS: Orchestra

A LITTLE GOSSIP: Sancho

DULCINEA (reprise): Aldonza

THE IMPOSSIBLE DREAM (reprise): Aldonza, Don Quixote

THE PSALM: Padre

FINALE: Company



Man of La Mancha

About the Play

Meet the Creative Team



Dale Wasserman (Book/Script)

Dale Wasserman was born in Rhinelander, Wisconsin on November 2nd, 1914, and was orphaned at the age of nine. He lived in a state orphanage and with an older brother in South Dakota before he "hit the rails". He later said, "I'm a self-educated hobo. My entire adolescence was spent as a

hobo, riding the rails and alternately living on top of buildings on Spring Street in downtown Los Angeles. I regret never having received a formal education. But I did get a real education about human nature."

Wasserman worked in various aspects of theatre from the age of 19. He became a self-taught lighting designer, director, stage manager, and producer before he decided to become a writer. In addition to his well-known plays (*Man of La Mancha*, and *One Flew over the Cuckoo's nest*) he wrote some 30 or more television dramas, making him one of the better known writers in the Golden Age of Television.

Reclusive by nature, Wasserman and his wife, Martha Nelly Garza, made their home in Arizona where he eventually died of heart failure on December 21st, 2008.

Mitch Leigh (Music)

Mitch Leigh was born in Brooklyn, New York as Irwin Michnick on January 30th, 1928. He graduated from Yale in 1951 with a Bachelor of Music, and in 1952 received his Master of Music under Paul Hindemith.

He began his career as a jazz musician, and writing commercials for radio and television. Leigh established Music Makers, Inc., in 1957 as a radio and television commercial production house and was its creative director. He wrote various jingles and instrumental music, some of which reached the Top 40.



In 1965 Leigh teamed with lyricist Joe Darion and writer Dale Wasserman to write a musical based on Wasserman's 1959 television play, I, Don Quixote (*Man of La Mancha*).

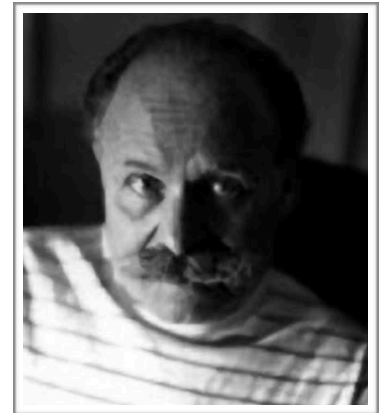
Leigh continued to compose, direct and produce such Broadway shows as *Chu Chem*, *Cry for Us All*, (based on the play, Hogan's Goat), *Home Sweet Homer*, (starring Yul Brynner), *Saravà*, *Ain't Broadway Grand!*, and *The King and I* (1985 revival starring Yul Brynner), none of which were as commercially successful as *Man of La Mancha*.

Leigh died in Manhattan on March 16, 2014, from natural causes at the age of 86.

Joe Darion (Lyrics)

Joe Darion was born to the original name Joseph Schmul on January 30th 1917 in New York City. He studied journalism at City College of New York and served in the Navy during World War II. After the war, he began writing lyrics. His first Broadway show was *Shinbone Alley* (1957). Although the show ran only from 13

April until 25 May 1957, it attracted critical favour. Darion's next Broadway show also found critical favour and was, this time, a massive commercial success. Opening on 22 November 1965, *Man Of La Mancha* ran for a total of 2,328 performances. Mitch Leigh's music and Darion's lyrics brought them a Tony Award for Best Score. A film version came in 1972 and numerous touring company and regional productions followed. After *Man Of La Mancha's* original opening, Darion wrote book and lyrics for *Illya Darling* (1967), based on her popular film *Never On Sunday* (1960). Darion also contributed English commentaries for the Yiddish musical play, *The Megilla Of Itzik Manger* (1968). In addition to his pop and Broadway work, Darion also wrote librettos for oratorios and cantatas, most often with composer Ezra Laderman. Reportedly, Darion was working at the end of his life on a show entitled *Oswego*. Mr. Darion died on June 6th, 2001 and was survived by his wife, Hellen; a brother, Sidney; and seven nieces and nephews.



Man of La Mancha

Historical Context

MAN OF LA MANCHA IS BASED OF THE 1605 NOVEL *THE ADVENTURES OF DON QUIXOTE* BY MIGUEL DE CERVANTES SAAVEDRA. CERVANTES WAS BORN IN 1547 TO A POOR SPANISH DOCTOR. HE JOINED THE ARMY AT TWENTY-ONE AND FOUGHT AGAINST TURKEY AT SEA AND ITALY ON LAND. IN 1575, PIRATES KIDNAPPED CERVANTES AND HIS BROTHER AND SOLD THEM AS SLAVES TO THE MOORS, THE LONGTIME MUSLIM ENEMIES OF CATHOLIC SPAIN. CERVANTES ENDED UP IN ALGIERS. HE ATTEMPTED TO ESCAPE HIS ENSLAVEMENT THREE TIMES AND WAS EVENTUALLY RANSOMED IN 1580 AND RETURNED TO SPAIN WHERE HE WROTE THE FIRST VOLUME OF *DON QUIXOTE*, IN 1605.

FUNDED BY SILVER AND GOLD POURING IN FROM ITS AMERICAN COLONIES, SPAIN WAS AT THE HEIGHT OF ITS EUROPEAN DOMINATION DURING CERVANTES'S LIFE. BUT SPAIN ALSO SUFFERED SOME OF ITS MOST CRIPPLING DEFEATS DURING THIS TIME, INCLUDING THE CRUSHING OF ITS SEEMINGLY INVINCIBLE ARMADA BY THE ENGLISH IN 1588. SECTIONS OF *DON QUIXOTE* RECOUNT IN DETAIL MANY OF THE HISTORICAL BATTLES IN WHICH CERVANTES HIMSELF PARTICIPATED. IN THIS SENSE, *DON QUIXOTE* IS VERY MUCH A HISTORICAL NOVEL.

NEVERTHELESS, THE NOVEL ILLUSTRATES SPAIN'S DIVERGENT WORLDS. SPAIN AT THE TIME WAS CAUGHT IN THE TUMULT OF A NEW AGE, AND CERVANTES TRIED TO CREATE IN *DON QUIXOTE* A PLACE TO DISCUSS HUMAN IDENTITY, MORALITY, AND ART WITHIN THIS EVER-SHIFTING TIME. THOUGH THE RENAISSANCE GAVE RISE TO A NEW HUMANISM IN EUROPEAN LITERATURE, POPULAR WRITING CONTINUED TO BE DOMINATED BY ROMANCES ABOUT KNIGHTS IN SHINING ARMOR PRACTICING THE CODE OF CHIVALRY. CHIVALRY EMPHASIZED THE PROTECTION OF THE WEAK, IDEALIZED WOMEN, AND CELEBRATED THE ROLE OF THE WANDERING KNIGHT, WHO TRAVELED FROM PLACE TO PLACE PERFORMING GOOD DEEDS. BOOKS OF CHIVALRY TENDED TO CONTAIN MELODRAMATIC, FANTASTICAL STORIES ABOUT ENCOUNTERS WITH CRUEL GIANTS, RESCUES OF PRINCESSES IN DISTRESS, AND BATTLES WITH EVIL ENCHANTERS—HIGHLY STYLIZED ACCOUNTS OF SHALLOW CHARACTERS PLAYING OUT AGE-OLD DRAMAS.

ON ONE LEVEL, THE FIRST VOLUME OF *DON QUIXOTE* IS A PARODY OF THE ROMANCES OF CERVANTES'S TIME. *DON QUIXOTE* RIDES OUT LIKE ANY OTHER KNIGHT-ERRANT, SEARCHING FOR THE SAME PRINCIPLES AND GOALS AND ENGAGING IN SIMILAR BATTLES. DURING THESE BATTLES, HE INVOKES CHIVALRIC IDEALS, REGARDLESS OF HOW RIDICULOUS HIS ADVENTURES MAY BE. ON ANOTHER LEVEL, HOWEVER, THE ADVENTURES OF *DON QUIXOTE* AND *SANCHO PANZA* IN THE NOVEL'S FIRST PART ATTEMPT TO DESCRIBE A CODE OF HONOR THAT COULD SERVE AS AN EXAMPLE FOR A SPAIN THAT WAS CONFUSED BY WAR AND BY ITS OWN TECHNOLOGICAL AND

SOCIAL SUCCESSES. CERVANTES APPLIES THIS CODE OF VALUES TO A WORLD IN WHICH SUCH VALUES ARE OUT OF DATE.

IN THE SECOND PART, HOWEVER, CERVANTES PROVIDES THE ANSWER TO QUESTIONS ABOUT IDENTITY AND CODES OF CONDUCT IN THE PERSONALITIES OF *DON QUIXOTE* AND ESPECIALLY HIS SIDEKICK, *SANCHO PANZA*. THE SECOND PART IS A TEXTURED WORK WITH RESPONSIVE AND CREDIBLE CHARACTERS WHO ENGAGE ONE ANOTHER IN SINCERE AND MEANINGFUL WAYS. CERVANTES WANTED TO PLACE HIS NOVEL WITHIN A LITERARY TRADITION THAT WAS FLUCTUATING AT THE TIME, AND THE NOVEL'S NUMEROUS DISCUSSIONS OF PLAYWRITING, POETRY, AND LITERATURE MARK THIS EFFORT TO UNDERSTAND THE CHANGES IN THE INTELLECTUAL ENVIRONMENT.

CERVANTES ALSO INCLUDES SOCIAL AND RELIGIOUS COMMENTARY IN *DON QUIXOTE*. HE BITTERLY CRITICIZES THE CLASS STRUCTURE IN SPAIN, WHERE OUTMODDED CONCEPTS OF NOBILITY AND PROPERTY PREVAILED EVEN AS EDUCATION BECAME MORE WIDESPREAD AMONG THE LOWER CLASSES. THE ARROGANCE OF THE UPPER CLASS IN THE SECOND PART HIGHLIGHTS HOW UNACCEPTABLE CERVANTES FOUND THESE CLASS DISTINCTIONS TO BE. LIKEWISE, THE PREVAILING OF *SANCHO PANZA*'S WISDOM AT THE END OF THE NOVEL IS A VICTORY FOR OLD-FASHIONED GOODNESS AND WISDOM IN THE FACE OF A WORLD THAT MAKES PEOPLE PRACTICAL BUT PETTY. FINALLY, CERVANTES, WHO WAS BRIEFLY EXCOMMUNICATED FROM THE CATHOLIC CHURCH IN 1587, DISCUSSES THE CHURCH IN THE NOVEL AS WELL. *SANCHO*'S SELF-



brianstokes.com

Man of La Mancha
Activites
Spectrum of Difference

Answer each question by making a mark on the line between disagree and agree. The closer you are to either side, the more certain you are. Have friends and family also make marks.

People are inherently good or evil.

Disagree

Unsure

Agree

A world of old-world chivalry would be better than what we have today.

Disagree

Unsure

Agree

A positive outlook will often change your life.

Disagree

Unsure

Agree

Higher social class = greater worth.

Disagree

Unsure

Agree

Add your own: _____

Disagree

Unsure

Agree

Add your own: _____

Disagree

Unsure

Agree

Analyze your results. Did your family and friends feel the same way as you or did they feel differently. What does that say about the statement being investigated?

Man of La Mancha

Activities

Write a Review

Write a Review

Explain to students that the director's job is to take the words on the script from the printed page to the stage and bring them to life. Explain that theater critics review shows and publish their opinions. For AmericanTheatreCritics.org, critic Sherry Eaker wrote, "My point of view was that it wasn't the theatre critic's place to tell the playwright what he or she should be doing; instead, the critic should focus on what is already there and explain either why it works or why it doesn't work."

After seeing the production, have each student write a review of Orlando Shakes' production of *Man of La Mancha*. The review should include one paragraph each for:

Introduction – What did you watch, where and when, and maybe, why?

The script – Did you like the writing, the story, the characters? Why or why not?

The score - Did you like the music? Why or why not?

The acting – Did you believe and care about the characters as portrayed? Why or why not?

The design – Did you like the set, costume and light designs? Why or why not?

The staging – How did the director stage the violence? Was it effective?

The audience – What ways did the audience respond to particular moments?

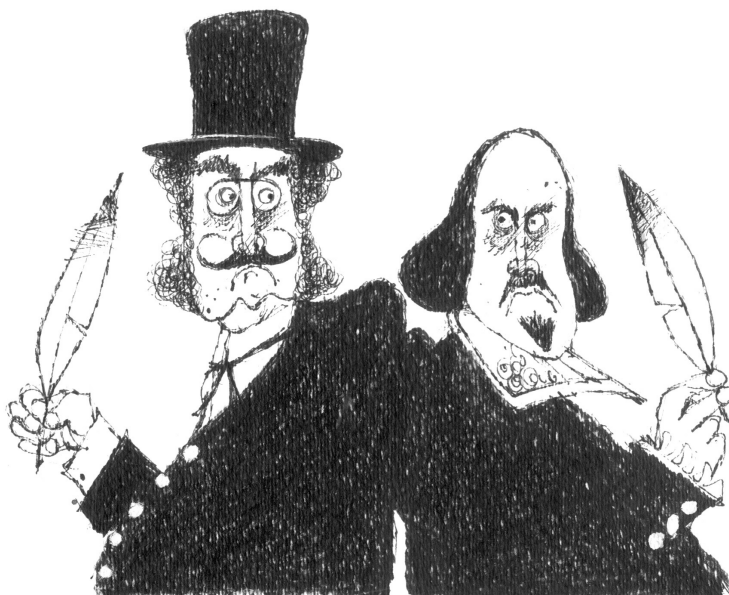
Conclusion – What will you remember about this performance?

If you wish, send your reviews to us at: anneh@orlandoshakes.org

We'd love to hear your opinions of our show!

Read more: How to Become a Theater Critic

ehow.com/how_2079002_become-theater-critic.html#ixzz1v9tEyMnc



Man of La Mancha

Activities

Discussion & Themes

Social Class and Worth

How does the social class of each character define their worth? When is the class system adhered to? When is it broken?

Madness and Reality

Is Don Quixote really insane, or is his behavior a conscious choice? How does Don Quixote's perception of reality affect other characters' perceptions of the world?

Chivalry

What is chivalry? How has chivalry changed since the time of Don Quixote? What does chivalry mean to you?

SOCIAL CLASS AND WORTH:

Distinguishing between a person's class and a person's worth was a fairly radical idea in Cervantes's time. *Man of La Mancha* addresses the conventional notion that aristocrats are automatically respectable and noble. Aldonza is no more than a kitchen wench, and yet, Don Quixote sees in her great worth.

Madness and Reality:

Don Quixote HAS A TENDENCY TO TRANSFORM EVERYDAY PEOPLE AND OBJECTS INTO MORE DRAMATIC, EPIC, AND FANTASTIC VERSIONS OF THEMSELVES AND FORCES THOSE AROUND HIM TO CHOOSE BETWEEN ADAPTING TO HIS IMAGINARY WORLD OR OPPOSING IT. WHERE OTHERS SEE A WINDMILL, HE SEES A GIANT. WHERE OTHERS SEE A WENCH, HE SEES A LADY. IS THIS MADNESS? OR INTENTIONAL?

CHIVALRY:

Don Quixote tries to be a flesh-and-blood example of a knight-errant in an attempt to force his contemporaries to face their own failure to maintain the old system of morality, the chivalric code. This conflict between the old and the new reaches an absolute impasse.

Information and Images Courtesy of cfrrt.org, tamswitmark.com, sparknotes.com, biography.com