

Don Quixote



*State Street Ballet of
Santa Barbara*

Study Guide

Presented by Valley Performing Arts Council

Janet Kelly VPAC Educational Director

[*jkelly2360@comcast.net*](mailto:jkelly2360@comcast.net)

Table of Contents

- 3** **Introduction**
- 4** **State Street Ballet’s Overview of the *Don Quixote Ballet***
- 5-6** **Choreographer & Composer**
- 7-8** **Synopsis of the Don Quixote Ballet**
- 8** **Main Characters in the
Don Quixote Ballet**
- 8-13** **Details About the Characters
Don Quixote, Sancho Panza, and
Lady Dulcinea**
- 13-15** **“Tilting at Windmills” and “Finding your
Dulcinea”**
- 15-17** **Quotes from Great Dreamers**
- 18-26** **Before, During, After Performance Activities**

Introduction:

*Valley Performing Arts Council is proud to present one of ballet's most amusing and elegant ballets, **Don Quixote**. The purpose of this study guide is to prepare students and educators for attending the ballet and getting the most out of the experience. This guide will include background information, suggestions for evaluating the symbolism and metaphor represented in Don Quixote, and ways of extending the basic concepts presented by Miguel Cervantes, author of Don Quixote de la Mancha. I have assembled a variety of informational components, and suggested resources. Our desire is that this guide will save time for both students and educators, giving all who view it a quick and easy access to this amazing ballet.*

Valley Performing Arts Council

Janet Kelly

jkelly2360@comcast.net

***DON QUIXOTE* by STATE STREET BALLET OF SANTA BARBARA**

Overview:

One of ballet's most engaging stories, *Don Quixote* is based on the famous novel *Don Quixote de la Mancha* by Miguel de Cervantes. The story has served as inspiration for countless works of art, theatre, music, opera, dance and film.

Don Quixote is the love story of Kitri, an innkeeper's daughter, and Basilio, the town barber. Based on a Spanish novel by Miguel Cervantes Saavedra, this romantic and witty tale, placed in the colorful streets of Spain, comes to life with a lively cast of characters and the bravado and excitement of some of classical ballet's most technically demanding dances.

The first known ballet interpretation was presented in Vienna in 1740 and focused on the central character of Don Quixote. Later versions focused on the second part of Cervantes' novel centered around the story of lovers Kitri and Basilio. In 1869, choreographer Marius Petipa premiered his version at the Bolshoi Ballet in Russia, accompanied by a commissioned score by Ludwig Minkus. This version continues to serve as the foundation for present-day versions of the ballet.

State Street Ballet's production brings this story to life set to the backdrop of the colorful streets of Spain. Known for fine character dancers, the company is well-suited to portraying the lively personalities in this witty tale. As part of the company's Family Series, *Don Quixote* will entertain and delight children and adults alike. Don't miss it!

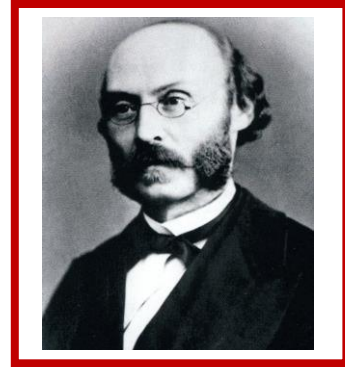
Choreography by Rodney Gustafson after Marius Petipa



Rodney Gustafson



Marius Petipa



Ludwig Minkus

Choreography by RODNEY GUSTAFSON

Founder and Artistic Director, brings vision, energy and mastery of the classics

to State Street Ballet, propelling the company to explore new and untapped areas of entertainment. Mr. Gustafson's innovative approach to the dance world is backed by a successful career as a dancer with American Ballet Theatre. He holds Bachelor's and Master's degrees in Business Administration and Organizational Management, and combining these skills with the experiences of a performing career has allowed him to build a successful ballet company, respected for its versatility, artistic excellence, and intelligently-designed productions.

As a dancer with American Ballet Theatre, Mr. Gustafson worked with many of the greatest dancers and choreographers of all time, including Mikhail Baryshnikov, Alvin Ailey, George Balanchine, Rudolph Nureyev, Jerome Robbins and Anthony Tudor. He appeared in the films *The Turning Point* and Baryshnikov's *Nutcracker*, and performed in several *Live from Lincoln Center* specials airing on PBS.

During his tenure as Artistic Director of State Street Ballet, Mr. Gustafson has created many original full-length ballets for the company, including *The Nutcracker*, *Romeo and Juliet*, *Cinderella*, *A Midsummer Night's Dream*, and *The Jungle Book*. In 2014, he choreographed for the music video "Still Beautiful", performed by the band Vanaka, and featuring State Street Ballet dancers. Mr. Gustafson continues to choreograph in the contemporary style, inspiring his

dancers to break boundaries, explore new movement, develop their own signature style, and thrive as artists in the constantly evolving world of dance.

Original Choreography by MARIUS PETIPA

born March 11, 1818 — died July 14, 1910

Marius Petipa was a dancer and choreographer who worked for nearly 60 years at the Mariinsky Theatre in St. Petersburg and had a profound influence on modern classical Russian ballet. He directed many of the greatest artists in Russian ballet and developed ballets that retain an important position in Russian dance repertoire.

Petipa and his brother Lucien (later principal dancer at the Paris Opéra) received their early training from their father, Jean, a ballet master long active in Brussels. After Marius' debut in Nantes, France, in 1838, he danced in Belgium, France, and the United States (he appeared in New York City in 1839) before accepting an engagement in Spain, where he gathered material for ballets later produced in Russia. He established a reputation as a talented pantomime artist and one of the outstanding dancers of his day.

Petipa made his initial appearance at the St. Petersburg Mariinsky Theatre in 1847 in *Paquita* and staged his first original ballet, *Un Mariage sous la régence* (“A Regency Marriage”), there in 1858. For his wife, the ballerina Mariya Surovshchikova, he created *Le Marché des Paris* (1859; “Parisian Market”; staged as *Le Marché des innocents*, 1861). His first outstanding success was *La fille du pharaon* (1862; “The Pharaoh’s Daughter”).

Later, after becoming choreographer in 1862 and chief choreographer in 1869, Petipa produced more than 60 ballets, working from carefully detailed plans that became the basis of modern classical ballet in Russia. He collaborated with Tchaikovsky on *The Nutcracker* (*Casse Noisette*, choreographed by his assistant Lev Ivanov) and *The Sleeping Beauty* and presented versions of *Swan Lake*, *Raymonda*, and *Giselle* that have been revived frequently. Among other major ballets are his *Don Quixote* (1869), *La Bayadère* (1877), and *Le Corsaire* (1899). After the death of his first wife, Petipa married another dancer, Lyubov Leonidovna.

Music by LUDWIG MINKUS

Czech composer and violinist Ludwig Minkus (1826–1917) wrote several hugely popular ballet scores, many of which are still widely performed today, including *Don Quixote* and *La Bayadère*.

Minkus was born in Vienna. His first work in ballet was assisting Edouard Deldevez on *Paquita* in Paris, 1846. In the early 1850s Minkus travelled to Russia, where he would spend the rest of his life. His first position was in St Petersburg directing Prince N.B. Yusupov's serf orchestra, while he continued to perform as a soloist. In 1862 he became leader and conductor of the Bolshoi Orchestra and in 1866 joined the newly created Moscow Conservatory as a violin professor. His first great success as a composer came with his score for Marius Petipa's *Don Quixote* (1869) at the Bolshoi. In 1870 he was appointed official composer of ballet music to the Imperial Theatres in St Petersburg and went on to have a rich creative relationship with Petipa, with whom his ballets included *La Bayadère* (1877) and *Roxana* (1878). Minkus retired in 1886 but was to have a last triumph with *Mlada*, composed in 1879 but first performed in the 1896/7 season.

Minkus was in many ways the archetypal composer of mid-19th-century ballet. His music, with its strong rhythmic pulse and regular harmonic structures, is ideally suited to the ballet of his era.

Synopsis of the Don Quixote Ballet:

Prologue: Don Quixote, who is obsessed with stories of medieval chivalry, tells his servant Sancho Panza that he has decided to become a knight errant and improvises a suit of armor.

Act I: In a marketplace in Barcelona Kitri is forced by her father, an innkeeper, to accept the offer of marriage of the rich Gamache and turn away Basil, the man she loves. Then Don Quixote arrives at the inn on Rosinante, his horse. He believes he recognizes in Kitri his "loved and idealized" lady Dulcinea.

Act II: Don Quixote challenges Gamache to a duel but is mocked and chased away. Back in Barcelona Basil fakes suicide and asks Kitri's father with his "dying breath" for Kitri's hand in marriage. Thinking Basil is dying Kitri's father agrees, at which point Basil stops pretending to die and is happily united with Kitri. Meanwhile, out among the windmills, Don Quixote pays homage to the Gypsy King and joins in dances organized to mock him. Afterwards he attacks the marionettes of a traveling puppet show as if they were enemy soldiers, and taking the windmills to be hostile giants, charges at them.

Act III: after being wounded in "combat," Don Quixote retires to the woods to rest, where he falls asleep with Sancho. While asleep, Don Quixote dreams that he is in Dulcinea's garden, which is inhabited by fantastic beings. While there he fights and conquers a giant spider and sees his lady. But then the dream fades away. Now, Don Quixote marches with the Duke and is invited to the Duke's castle.

Act IV: At the castle festivities are held in Don Quixote's honor. He is challenged to a duel and horribly defeated by the "Knight of the Silver Moon" who is really just Don Quixote's old friend Carrasco, who makes Don Quixote promise to "sheathe his sword for at least a year." Don Quixote is disappointed but faithful to his word and returns home.

Of Note: Although Petipa's creation was not the first ballet to be made from the Don Quixote story, it is by far the most successful and well remembered through several revivals. This is possibly because it was created at the height of Petipa's choreographic career. The *grand pas de deux* is often performed as a separate piece, but the version most often performed today is Anatole Oboukhov's revived version.

<http://www.the-ballet.com/quixote.php>

Main Characters in the Don Quixote Ballet

Don Quixote – a valiant and eccentric knight

Lady Dulcinea – Don Quixote's mythical love

Sancho Panza – Don Quixote's neighbor

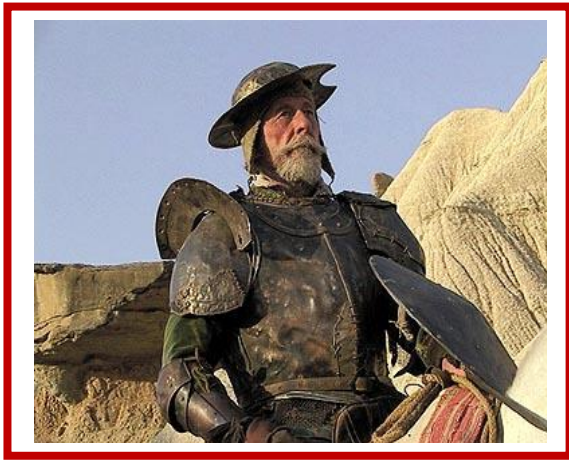
Kitri – lovely young townswoman, Basilio’s sweetheart

Basilio – young barber, Kitri’s sweetheart

Lorenzo – Kitri’s father, an innkeeper

Gamache – a rich nobleman. Lorenzo wishes him to wed Kitri

<http://www.bostonballet.org>



Don Quixote de la Mancha

The title character of the novel, Don Quixote is a gaunt, middle-aged gentleman who, having gone mad from reading too many books about chivalrous knights, determines to set off on a great adventure to win honor and glory in the name of his invented ladylove, Dulcinea. Don Quixote longs for a sense of purpose and beauty—two things he believes the world lacks—and hopes to bring order to a tumultuous world by reinstating the chivalric code of the knights-errant. Initially, Don Quixote’s good intentions do only harm to those he meets, since he is largely unable to see the world as it really is.

As the novel progresses, Don Quixote, with the help of his faithful squire Sancho, slowly distinguishes between reality and the pictures in his head. Nonetheless, until his final sanity-inducing illness, he remains true to his chivalric conception of right

and wrong. Even though his vision clears enough to reveal to him that the inns he sees are just inns, not castles as he previously believed, he never gives up on his absolute conviction that Decline can save him from all misfortune. Furthermore, even when Don Quixote must retire from knight-errantry, he does so in the spirit of knight-errantry, holding to his vows and accepting his retirement as part of the terms of his defeat at the hands of the Knight of the White Moon. Despite his delusions, however, Don Quixote is fiercely intelligent and, at times, seemingly sane. He cogently and concisely talks about literature, soldiering, and government, among other topics.

No single analysis of Don Quixote's character can adequately explain the split between his madness and his sanity. He remains a puzzle throughout the novel, a character with whom we may have difficulty identifying and sympathizing. We may see Don Quixote as coy and think that he really does know what is going on around him and that he merely chooses to ignore the world and the consequences of his disastrous actions. At several times in the novel, Cervantes validates this suspicion that Don Quixote may know more than he admits. Therefore, when Don Quixote suddenly declares himself sane at the end of the novel, we wonder at his ability to shake off his madness so quickly and ask whether he has at least partly feigned this madness. On the other hand, we can read Don Quixote's character as a warning that even the most intelligent and otherwise practically minded person can fall victim to his own foolishness. Furthermore, we may see Don Quixote's adventures as a warning that chivalry—or any other outmoded set of values—can both produce positive and negative outcomes. Given the social turmoil of the period in which Cervantes wrote, this latter reading is particularly appealing. Nonetheless, all of these readings of Don Quixote's character operate in the novel.

Sancho Panza

The simple peasant who follows Don Quixote out of greed, curiosity, and loyalty, Sancho is the novel's only character to exist both inside and outside of Don Quixote's mad world. Other characters play along with and exploit Don Quixote's madness, but Sancho often lives in and adores it, sometimes getting caught up in the madness entirely. On the other hand, he often berates Don Quixote for his reliance on fantasy; in this sense, he is Don Quixote's foil. Whereas Don Quixote is too serious for his own good, Sancho has a quick sense of humor. Whereas Don Quixote pays lip service to a woman he has never even seen, Sancho truly loves his wife, Teresa. While Don Quixote deceives himself and others, Sancho lies only when it suits him.

Living in both Don Quixote's world and the world of his contemporaries, Sancho is able to create his own niche between them. He embodies the good and the bad aspects of both the current era and the bygone days of chivalry. He displays the faults that most of the sane characters in the novel exhibit but has an underlying honorable and compassionate streak that the others largely lack. Sancho does not share Don Quixote's maddening belief in chivalrous virtues, but he avoids swerving toward the other extreme that equates power with honor. Though Sancho begins the novel looking more like the contemporaries against whom Don Quixote rebels, he eventually relinquishes his fascination with these conventions and comes to live honorably and happily in his simple position in life. He therefore comes across as the character with the most varied perspective and the most wisdom, learning from the world around him thanks to his constant curiosity. Though Sancho is an appealing character on many levels, it is this curiosity that is responsible for much of our connection with him. He observes and thinks about

Don Quixote, enabling us to judge Don Quixote. Sancho humanizes the story, bringing dignity and poise, but also humor and compassion.

Through Sancho, Cervantes critiques the ill-conceived equation of class and worth. Though Sancho is ignorant, illiterate, cowardly, and foolish, he nonetheless proves himself a wise and just ruler, a better governor than the educated, wealthy, and aristocratic Duke. By the time Sancho returns home for the last time, he has gained confidence in himself and in his ability to solve problems, regardless of his lower-class status. Sancho frequently reminds his listeners that God knows what he means. With this saying, he shows that faith in God may be a humanizing force that distinguishes truly honorable men, even when they have lower-class origins.



*Who is the real
Dulcinea?*

Dulcinea del Toboso

The unseen, unknown inspiration for all of Don Quixote's exploits, Dulcinea, we are told, is a simple peasant woman who has no knowledge of the valorous deeds

that Don Quixote commits in her name. We never meet Dulcinea in the novel, and on the two occasions when it seems she might appear, some trickery keeps her away from the action. In the first case, the priest intercepts Sancho, who is on his way to deliver a letter to Dulcinea from Don Quixote. In the second instance, Sancho says that Dulcinea has been enchanted and that he thus cannot locate her.

Despite her absence from the novel, Dulcinea is an important force because she epitomizes Don Quixote's chivalric conception of the perfect woman. In his mind, she is beautiful and virtuous, and she makes up for her lack of background and lineage with her good deeds. Don Quixote describes her chiefly in poetic terms that do little to specify her qualities. She is, therefore, important not for who she is but for what her character represents and for what she indicates about Don Quixote's character.

The combat with the windmill is rich in symbolism. It does not matter whether the ponderous machine stands for stultified human institutions that need attacking, or ancient traditions that must be newly questioned, or totalitarian government requiring renewal by revolution, or bureaucracy being attacked by individual demands. What matters is that only a positive act of will is capable of attacking anything, and the success or failure is unimportant. "Thy triumph, my Don Quixote," writes Unamuno, "Was ever a triumph of daring, not of succeeding." Not only is Don Quixote victorious because he dares; he is always spiritually triumphant as well. He has a stoical ability to disregard his physical failures and is willing to follow his adventures after a slight recovery.

"Tilting Against Windmills"

The combat with the windmill is rich in symbolism. It does not matter whether the ponderous machine stands for stultified human institutions that need attacking, or

ancient traditions that must be newly questioned, or totalitarian government requiring renewal by revolution, or bureaucracy being attacked by individual demands. What matters is that only a positive act of will is capable of attacking anything, and the success or failure is unimportant. "Thy triumph, my Don Quixote," writes Unamuno, "Was ever a triumph of daring, not of succeeding." Not only is Don Quixote victorious because he dares; he is always spiritually triumphant as well. He has a stoical ability to disregard his physical failures and is willing to follow his adventures after a slight recovery.

What is Your “Dulcinea” and What are your “Windmills”?

Don Quixote is rich in symbolism. While watching the ballet, it is an enriching exercise to consider what or who your Dulcianas and Windmills are.

1. What are you striving for? What are you searching for? Does that search have to be realistic to be real? What do you want to fight against? Is the fight realistic? Does it have to be realistic to be valid?
2. Think of some great dreamers that others did not believe in and the battles they faced. They followed their dreams and made them realities.

- Walt Disney
- Steve Jobs
- Martin Luther King
- Bob Dylan
- Alice Paul
- Susan B. Anthony
- Abraham Lincoln
- Thomas Jefferson

- Cesar Chavez
- Georgia O’Keefe
- Toyo Myataki
- Albert Einstein
- Steven Spielberg
- Bill Gates

These are just a few. Don Quixote is based on imagination and dreams... and the blur that separates the two. Many successful dreamers faced barriers to their dreams... they had to fight their own “windmills”.

Quotes from Dreamers; Quotes to Ponder

- “I believe in everything until it's disproved. So I believe in fairies, the myths, dragons. It all exists, even if it's in your mind. Who's to say that dreams and nightmares aren't as real as the here and now?”
— [John Lennon](#)
- “I address you all tonight for who you truly are: wizards, mermaids, travelers, adventurers, and magicians. You are the true dreamers.”
— [Brian Selznick](#), *[The Invention of Hugo Cabret](#)*
- “All men dream: but not equally. Those who dream by night in the dusty recesses of their minds wake up in the day to find it was vanity, but the dreamers of the day are dangerous men, for they may act their dreams with open eyes, to make it possible.”
— [T.E. Lawrence](#), *[Seven Pillars of Wisdom: A Triumph](#)*
- “My own heroes are the dreamers, those men and women who tried to make the world a better place than when they found it, whether in small ways or great ones. Some succeeded, some failed, most had mixed results... but it is

the effort that's heroic, as I see it. Win or lose, I admire those who fight the good fight.”

— [George R.R. Martin](#)

- “You said, 'They're harmless dreamers and they're loved by the people.' 'What,' I asked you, 'is harmless about a dreamer, and what,' I asked you, 'is harmless about the love of the people? Revolution only needs good dreamers who remember their dreams.”

— [Tennessee Williams](#)

- “Dare to dream! If you did not have the capability to make your wildest wishes come true, your mind would not have the capacity to conjure such ideas in the first place. There is no limitation on what you can potentially achieve, except for the limitation you choose to impose on your own imagination. What you believe to be possible will always come to pass - to the extent that you deem it possible. It really is as simple as that.”

— [Anthon St. Maarten](#)

- “Someone who dreams cannot be forced to stop—there are no limitations to dreams, because we do not own dreams, dreams are from God.”

— [Christina Westover](#), *Poisoning Sylvie*

- “Not much happens without a dream. And for something great to happen, there must be a great dream. Behind every great achievement is a dreamer of great dreams. Much more than a dreamer is required to bring it to reality; but the dream must be there first.”

— [Robert K. Greenleaf](#), *Servant As Leader*

- “I believed that I was approaching the end of my days without having tasted to the full any of the pleasures for which my heart thirsted...without having ever tasted that passion which, through lack of an object, was always

suppressed. ...The impossibility of attaining the real persons precipitated me into the land of chimeras; and seeing nothing that existed worthy of my exalted feelings, I fostered them in an ideal world which my creative imagination soon peopled with beings after my own heart.”

— [Jean-Jacques Rousseau](#), *Confessions*

- “Dreams don't have deadlines.”

— [LJ Cool](#)

- “Inspiring someone else to follow their dreams is the hope of anyone who has the courage to follow their own.”

— [Dawn Garcia](#)

- “Perhaps you can relate to feeling in the middle, to having questions in the air. I don't know about you, but I hope to live a good story. To see things invisible and watch them come to life. The critics will probably always be there calling us fools or crooks, but we should just keep going. They can't see what we see and they are not the thing that drives us.”

— [Jamie Tworkowski](#) <http://www.goodreads.com/quotes/tag/dreamers?>

One of the beauties of the *Don Quixote* ballet is that it is an art form that provides the marriage between dance, music, drama, visual arts, literature, symbolism, history, and fun. It provides an opportunity to enjoy a performance while considering the deeper implications of its meanings. While Don Quixote himself is a comical figure, he actually embodies the incredible wisdom of one who can see the world with different lenses... enduring lenses that are still as relevant today as it was when Cervantes “dreamed him up” centuries ago.

So... to all of us who have the opportunity to enjoy this ballet... **KEEP**

DREAMING!

Don Quixote

Pre-Performance Ideas

1. Introduce students to what ballet is. (This can be done as part of PE)

Find someone on campus that is currently in ballet, or has taken ballet in the past. If no one is available, use the description of the ballet positions and exercises in the study guide.

- a. Ask them to show the students the five positions in ballet, and some of the common dance moves used in most ballet dances.
- b. Have the whole class practice the five positions, and some of the common ballet moves.
- c. Watch a video of a ballet to see if students can recognize the dance positions or moves they practiced.
- d. Remind students that they should be able to recognize the basic positions or moves in the *Don Quixote* performance, as the basic moves are incorporated into all the dances, no matter what music is used.
- e. Have students do movements they would associate with different characters: Don Quixote, Sancho Panza, gypsies, the windmill...how would the student move if he or she were portraying that character?

2. Learn the vocabulary of ballet. (Use Ballet Vocabulary and Basic Understandings)

- f. Practice what loco-motor and axial movement (non-loco motor) moves are. Watch for them in the ballet performance.
- g. Discuss the appropriateness of the use of ballet with the context of the musical choices selected by the choreographer.
- h. Watch dance moves on music video, musicals, or other visual media. Do you see any of the ballet basics, axial movements, loco-motor movements, or contrast? Explain.
- i. Create a dance, or movement of your own that uses one or more of the dance moves learned: ballet basic positions or movements, axial movement, loco-motor movement. Create a dance for two that demonstrates contrast.

3. Learn the History of Ballet. Use Ballet Vocabulary and Basic Understandings.

- j. What is your opinion of the French court using ballet to instruct politically, as well as entertain? Does dance continue to instruct today? Can you think of musicals, or artists, that use dance to convey political messages? Is that an appropriate or inappropriate use of the arts? (Be sure to qualify your opinion with facts.)
- k. If you were a choreographer who was going to create a ballet based on a social issue, what issue would you select? Why? What kind of music would you use? What kind of setting? What would you want the audience to get out of the performance?

derive meaning from works of dance, performance of dancers, and original works based on the elements of dance or aesthetic qualities.

- r. 5.0 Connections, Relationships, Applications: Connecting and Applying what is Learned in Dance to Learning in Other Art Forms and Subject Areas and to Careers.** Students apply what they learned in dance to learning across other subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers related to dance.

NOTE TO TEACHERS:

Many of these activity suggestions cover specific dance standards, as well as language arts standards. They are suggestions that can be appropriately adapted to the developmental level of your students.

During Performance

1. Watch for the basic ballet moves in each specific dance. Are the moves easy to detect, or are they subtle?
2. Watch for contrast between the way male dances and female dances are choreographed in each dance.
3. Watch for exaggeration in movement. Dance exaggerates movement for greater affect.
4. Remember good Audience Manners.

- a. No photography during the performance. Camera flashes can confuse the dancers and cause them to fall.
- b. No talking.
- c. No food or drinks allowed.
- d. Show your appreciation with applause instead of yells and whistles.
- e. Stay in your seat, facing forward. Please have students leave only in the company of an adult.
- f. Adults are requested to remove disruptive students.
- g. Please keep feet off the seats in front of you.
- h. Please put trash in the proper trash receptacle.

After the Performance

The following activities are simply ideas to select from that cover a variety of standards. They can be used, modified, and/or disregarded according to your best judgment.

Theater Standards (Visual and Performing Arts)

1.0 Artistic Perception – Processing, Analyzing, and responding to Sensory Information Through the Language and Skills Unique to Theater. Students Observe their environment and respond, using the elements of Theater.

1. Discussion and/or writing ideas

- a. Students list the 5 W's of each performance

- i. Who
- ii. What
- iii. Where
- iv. When
- v. Why

2. Students use the vocabulary of the theater (find the parallel between literature, dance, and theater)

a. **Character** – Person or personality the actor re-creates (main character or supporting character) (or dancers)

b. **Setting** – Where the story takes place? You may have to imagine.

c. **Conflict** – The opposition of persons or forces giving rise to the dramatic action in a play. Is there conflict in *Don Quixote*? Is the conflict between characters, or within a character, or both?

d. **Audience** – Who is watching the performance?

e. **Motivation** – A character's reason for doing or saying things in a play.

f. **Props** – Items carried on stage by actors (dancers); small items on the set used by characters (actors)

g. **Blocking** – The planning or working out of the movements of the actors on stage (like choreography)

Activities:

1. Reading Comprehension

- Connect the *Don Quixote* story to student's own experiences.
- Have you ever loved a story so much you wanted it to become real?
- What was the story, and why do you think you loved it so much?
- Retell the story of *Don Quixote*.
- Use the "5 W's" to describe Don Quixote's story.
- Discuss different kinds of endings for *Don Quixote*. How would you change the ending if you could? Would you have him actually find Dulcinea?
- Make a list of books and/or stories that have a "Travel-Adventure". Discuss how a reader might think of these stories as real. Discuss what would happen if a reader were suddenly in the book or story. Some possible "travel-adventures" could be *Huck Finn*, *The Hobbit*, *White Mountain*, *The Old Man and the Sea*, *The Lord of the Rings Trilogy*, any picture book that has a character moving from one place to another.

2. Literary Response and Analysis

- Is this story real or pretend? How do you know?
- Who are the characters? What is the setting? What are the important events?
- Identify the elements of the plot, setting, characters, beginning, middle, and end of *Don Quixote*.

- Discuss the characters in *Don Quixote*. Why do you think the characters are so different? Use a VENN diagram to help with comparing.
- Discuss various forms of literature such as poetry, drama, fiction, and nonfiction. What category does *Don Quixote* fit into? How do you know?
- Discuss story elements such as setting, character, protagonist, antagonist, main events, main problem, and solution. Think about the antagonist and protagonist in the story. Are they clearly defined? What about the windmills? Could they be antagonists? Justify any answers with evidence.
- Discuss symbolism in the story. What do the windmills represent? What does Dulcinea represent?

3. Writing, Listening, Speaking Strategies

- Draw or paint a picture of one of the characters in *Don Quixote*. Pretend that you saw that character. What would you tell him or her? What would they say to you? Write a story about meeting that character. Share the story with your class.
- Write a short narrative about your trip to see the ballet.
- Write a friendly letter to a character from *Don Quixote*. Introduce yourself first, and then tell them what you like (or don't like) about them. (Be polite!) Ask questions. Be sure to remember all the parts of a friendly letter: heading, greeting, body, etc.)
- Write a narrative about the ballet. Was it what you expected? Remember to keep the narrative in chronological order.

- Imagine you are having a beautiful party for Don Quixote’s birthday, or pretend you are helping Don Quixote plan a surprise party for Dulcinea. Plan what the party will have: Activities, food, what kinds of cloths should be worn, who will be invited, and when and where the party will take place. (Use your imagination! It could be a luau, a pizza party, a roller skating party, etc.) Create invitations for the party that contains all the important information.
- Write a paragraph that describes one of the characters in *Don Quixote*. Share the paragraph with your class but don’t tell who the character is... see if your classmates can guess based upon your description
- Write your opinion of the ballet performance. Be sure to justify your opinion with supporting details that describe what you liked or didn’t like about the performance. Support opinions through references to the performance and prior experience.
- Create a wanted poster for the Dulcinea. Draw a “Mug-Shot” and add a description of her. Write what she is wanted for; include a list of her qualities. Add a reward. Write who to contact if she is seen.
- Organize a debate on the merit of the story of *Don Quixote*. Is it relevant in today’s society? Is a person’s creativity and dreams an important message for kids to hear today? Why or why not?
- Write a friendly letter to one of the dancers in the ballet. Or you could write a friendly letter to VPAC to thank them for arranging for you to see the ballet. If you want to actually mail the letter, send it to: (Name of Character)
Valley Performing Arts Council P.O. Box 71 Kingsburg, CA 93631