

**HUNTINGTON THEATRE COMPANY
EDUCATION DEPARTMENT**

**QUIXOTE
NUEVO**

CURRICULUM GUIDE

BY OCTAVIO SOLIS | DIRECTED BY KJ SANCHEZ

**HUNTINGTON
THEATRE
COMPANY**

QUIXOTE NUEVO

by Octavio Solis

Directed by KJ Sanchez

Nov. 15 – Dec. 8

Huntington Avenue Theatre

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COMMON CORE STANDARDS IN ENGLISH LANGUAGE ARTS

STANDARDS: Student Matinee performances and pre-show workshops provide unique opportunities for experiential learning and support various combinations of the Common Core Standards for English Language Arts. They may also support standards in other subject areas such as Social Studies and History, depending on the individual play's subject matter.

Activities are also included in this Curriculum Guide and in our pre-show workshops that support several of the Massachusetts state standards in Theatre. Other arts areas may also be addressed depending on the individual play's subject matter.

Reading Literature: Key Ideas and Details 1

- **Grades 9-10:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- **Grades 11-12:** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

Reading Literature: Key Ideas and Details 2

- **Grades 9-10:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- **Grades 11-12:** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

Reading Literature: Key Ideas and Details 3

- **Grades 9-10:** Analyze how complex characters (e.g. those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the themes.
- **Grades 11-12:** Analyze the impact of the author's choices regarding how to develop related elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

Reading Literature: Craft and Structure 5

- **Grades 9-10:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks), create such effects as mystery, tension, or surprise.
- **Grades 11-12:** Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

Reading Literature: Craft and Structure 6

- **Grades 9-10:** Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.
- **Grades 11-12:** Analyze a case in which grasping point of view required distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Reading Literature: Integration of Knowledge and Ideas 7

- **Grades 9-12:** Analyze multiple interpretations of a story, drama, or poem (e.g. recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text (Include at least one play by Shakespeare and one play by an American dramatist).

MASSACHUSETTS STANDARDS IN THEATRE

ACTING

- **1.7:** Create and sustain a believable character throughout a scripted or improvised scene **(By the end of Grade 8)**.
- **1.12:** Describe and analyze, in written and oral form, characters' wants, needs, objectives, and personality characteristics **(By the end of Grade 8)**.
- **1.13:** In rehearsal and performance situations, perform as a productive and responsible member of an acting ensemble (i.e., demonstrate personal responsibility and commitment to a collaborative process) **(By the end of Grade 8)**.
- **1.14:** Create complex and believable characters through the integration of physical, vocal, and emotional choices **(Grades 9-12)**.
- **1.15:** Demonstrate an understanding of a dramatic work by developing a character analysis **(Grades 9-12)**.
- **1.17:** Demonstrate increased ability to work effectively alone and collaboratively with a partner or in an ensemble **(Grades 9-12)**.

READING AND WRITING SCRIPTS

- **2.7:** Read plays and stories from a variety of cultures and historical periods and identify the characters, setting, plot, theme, and conflict **(By the end of Grade 8)**.
- **2.8:** Improvise characters, dialogue, and actions that focus on the development and resolution of dramatic conflicts **(By the end of Grade 8)**.
- **2.11:** Read plays from a variety of genres and styles; compare and contrast the structure of plays to the structures of other forms of literature **(Grades 9-12)**.

TECHNICAL THEATRE

- **4.6:** Draw renderings, floor plans, and/or build models of sets for a dramatic work and explain choices in using visual elements (line, shape/form, texture, color, space) and visual principals (unity, variety, harmony, balance, rhythm) **(By the end of Grade 8)**.
- **4.13:** Conduct research to inform the design of sets, costumes, sound, and lighting for a dramatic production **(Grades 9-12)**.

CONNECTIONS

- **Strand 6: Purposes and Meanings in the Arts** — Students will describe the purposes for which works of dance, music, theatre, visual arts, and architecture were and are created, and, when appropriate, interpret their meanings **(Grades PreK-12)**.
- **Strand 10: Interdisciplinary Connections** — Students will apply their knowledge of the arts to the study of English language arts, foreign languages, health, history and social science, mathematics, and science and technology/engineering **(Grades PreK-12)**.

AUDIENCE ETIQUETTE

Attending live theatre is a unique experience with many valuable educational and social benefits. To ensure that all audience members are able to enjoy the performance, please take a few minutes to discuss the following audience etiquette topics with your students before you come to the Huntington Theatre Company.

- How is attending the theatre similar to and different from going to the movies? What behaviors are and are not appropriate when seeing a play? Why?
- Remind students that because the performance is live, the audience's behavior and reactions will affect the actors' performances. No two audiences are exactly the same, and therefore no two performances are exactly the same—this is part of what makes theatre so special! Students' behavior should reflect the level of performance they wish to see.
- Theatre should be an enjoyable experience for the audience. It is absolutely all right to applaud when appropriate and laugh at the funny moments. Side conversations with your friends during the performance, however, are not allowed. Why might this be? Be sure to mention that not only would the people seated around them be able to hear their conversation, but the actors on stage could hear them, too. Theatres are constructed to carry sound efficiently!
- Any noise or light can be a distraction, so please remind students to make sure their cell phones are turned off (or better yet, left at home or at school!). Texting, photography, and video recording are prohibited.
- Food, gum, and drinks are not permitted in the theatre or lobby. This includes our lobby spaces before, during, and after the performance.
- Students should sit with their group as seated by the Front of House staff and should not leave their seats once the performance has begun.

FIND US ONLINE!

Did you know the Huntington Theatre Company's website provides students and teachers opportunities to more deeply explore the season's offerings and learn about upcoming events in the Education department?

Utilizing the website at huntingtontheatre.org find the answers to the following questions:

1. Which other plays by Tom Stoppard have been produced at the Huntington Theatre Company? When was the last time a play by Stoppard appeared in the Huntington's season?
2. Who is the Artistic Director of the Huntington Theatre Company? Who is the Managing Director? How long have they each been in their respective positions? What are the primary responsibilities of each of these jobs?
3. Your friend broke her foot and needs to use a wheelchair. What accessibility services does the Huntington provide for patrons like her?
4. Did you know the Huntington Theatre Company is on Facebook? Like us at facebook.com/HuntingtonTheatre and facebook.com/EducationAtHuntington.



Playwright Octavio Solis

PLAYWRIGHT OCTAVIO SOLIS

Octavio Solis is an American playwright and director whose work has been produced at theatres across the United States. Born and raised in the border city of El Paso, Texas, to parents who came to the United States undocumented in the 1950s and became US citizens in the 1980s, Solis is one of the most produced Latinx playwrights in 2019. Solis began writing during his career as an actor in Dallas before heading to Denver and Los Angeles to pursue more work as an artist. As a young writer, he was commissioned by Teatro Dallas to create new plays for their ensemble of Latino actors. “You have a company of Latino actors?” Solis recalled in an interview with *American Theatre* magazine in September 2019. “I wrote *Man of the Flesh* for them and it was liberating. I have never looked back.” He went on to develop plays with María Irene Fornés, the artistic director of International Arts Relations Inc. (INTAR) who is widely known for her landmark play, *Fefu and Her Friends*, and Luis Valdez, a groundbreaking Chicano playwright, director, and founder of El Teatro Campesino.

Solis’s most famous work is *Lydia* (2010) which was influenced by his experience living near the US-Mexico border. The play depicts a mixed-status Mexican American family, as they grapple with the aftershocks of a car accident and the influence of an undocumented maid, Lydia, who upends life for the family. Solis stated in an interview with National Public Radio in 2009 that the US-Mexico border has a constant presence in this play and is also a larger metaphor that permeates his writing. In his work, “there’s always a threshold one crosses,” Solis explained, “between dark and light, life and death, between one country and another, between one consciousness and another.”

His interest in the literal and metaphorical significance of the border is the centerpiece of many of Solis’s works, including *Quixote Nuevo*. Solis began his work on adaptations of Miguel de Cervantes’s classic novel shortly after *Lydia* was completed. The first draft was written in 2009 specifically for the Oregon Shakespeare Festival and stayed faithful to its source material. *Quixote Nuevo* is a looser adaptation, grounding the work of Cervantes along the US-Mexico border and in the playwright’s own experience with immigration growing up. “We saw people crossing all the time around our household. They looked exactly like us, but they weren’t us. We always found a way to kind of create distance,” Solis said in an interview with Jeffrey Brown for PBS Newshour. *Quixote Nuevo* directly examines stereotypes about the people who cross the southern border of the United States. In the play, Cardenio (a refugee) pleads with Quixote, describing the violence of the gangs in El Salvador. “You

think they are not real but they are real, even when they do unbelievable things, they are real.” Cardenio goes on to conclude that he is safe in the United States despite living in squalor, a point which is among the cornerstones of Solis’s work: Safety and freedom are the center of the American dreams of thousands of immigrants to the United States, in addition to those Mexican-Americans who live at the border. Solis himself describes being stopped by Customs and Border Protection and interrogated about his status as an American, “like where do you live? Can you recite the Pledge of Allegiance to us?”

Solis’s work does not only deal with the pain and fear of immigrants, which have become central in the discussion of US-Mexico relations over the past decade. Solis was a consultant on and eventually voiced a character in the Disney Pixar movie *Coco*. Solis reflected that when he worked on this project, “they had us look at every aspect of the film. We became the firewall between something that could be cooked up just for sales and something that was authentic to the culture.” *Coco* eventually grossed over \$807 million worldwide and won the Academy Award for Best Animated Feature and Best Original Song. Despite the film’s success, Solis expressed mixed feelings about *Coco*, telling Jeffrey Brown “That’s what’s so puzzling and so disturbing about the times that we’re living in, that a film like *Coco* can attract such a wide audience, and yet at the same time, a lot of that audience is demonizing us. It’s really — it’s very hard. It’s very hard to sort of see that. I don’t understand.” Solis’s work, including *Quixote Nuevo*, strives to give voice to those being demonized, and to connect them to stories understood by a broad audience, such as *Don Quixote*.

Disney Pixar movie *Coco*

QUESTIONS:

1. Where is Octavio Solis from? Where are his parents from? How did his upbringing affect his writing?
2. Discuss Solis’s description of the US-Mexico border. What are some examples of his views, both literal and metaphorical, in *Quixote Nuevo*? What are your perceptions of the US-Mexico border?
3. Research María Irene Fornés and Luis Valdez. What kind of theatre did they make? What theatres did they start? What similarities do they have with Solis, and what are major differences among them?
4. Reflect on your own cultural identity. What aspects of it might you want to write a play about? How would the experiences of your family influence your stories? Do you think other people would appreciate your work, even if they do not share the same background?



Director KJ Sanchez

DIRECTOR KJ SANCHEZ

KJ Sanchez is the definition of a multi-faceted artist. An actress, playwright, director, and educator (amongst many other titles and endeavors), Sanchez has produced work all over the US and beyond and continues to create art that is deeply personal yet relevant to so many communities.

Originally from Tome, New Mexico, Sanchez earned her BA and MFA from the University of California San Diego. She has worked with prolific directors such as Jon Jory and Anne Bogart, and has performed at the Brooklyn Academy of Music, The Humana Festival, Goodman Theatre, Berkeley Rep., Long Wharf, New York Theatre Workshop, Soho Repertory Theatre, The Toga-Mura Festival in Japan, and the Ibero-American Theater Festival in Bogota, Columbia. She is also the voice of many characters for the shows “Dora the Explorer” and “Go Diego Go.”

KJ Sanchez is the founder and CEO of American Records, a theatre company that chronicles modern times, and serves as a bridge between people. Sanchez’s written and directorial work captures a similar essence, and has been documentary in nature, as well as reimaginings of classics, and new works. Some of her plays (published by Playscripts, Inc.) include *X’S AND O’S* (a football love story), a show about head trauma in the football industry; *Cincy King*, a history of music and race relations in Cincinnati; *Embargo*, a story of US/Cuba relations; and *ReEntry*, a piece based off of interviews with soldiers returning home from Iraq and Afghanistan. *ReEntry* has been produced all over the US and is used as post-deployment training at military bases and hospitals throughout the country and abroad.

Sanchez has directed shows (both her own and others) at the Gene Frankel Theatre, Goodman Theatre, Hartford Stage, Actors Theatre of Louisville, Two River Theater Company, Milwaukee Rep, Round House,

Asolo Rep, Berkeley Rep, Playmakers Rep, Baltimore’s Center Stage, Frontera Rep, Cornerstone Theater Company, and Off-Broadway at Urban Stages and Here Arts. She is a Fox Fellow, Douglass Wallop Fellow, the recipient of the 2014 Rella Lossy Playwright Award, and the National Endowment for the Arts/TCG Career Development Program. She is an Associate Artist with the Cincinnati Playhouse in the Park, The Civilians, and is a New York Theatre Workshop Usual Suspect (a community of over 500 affiliated theater artists). Sanchez is an Associate Professor at the University of Texas at Austin and is the Head of the MFA Directing Program. Her classes include Advanced and Undergraduate Directing, Directing Methods and Practices, Rehearsal Practices, Viewpoints Training, Documentary Playwriting, and Spectacle as a Political Tool.

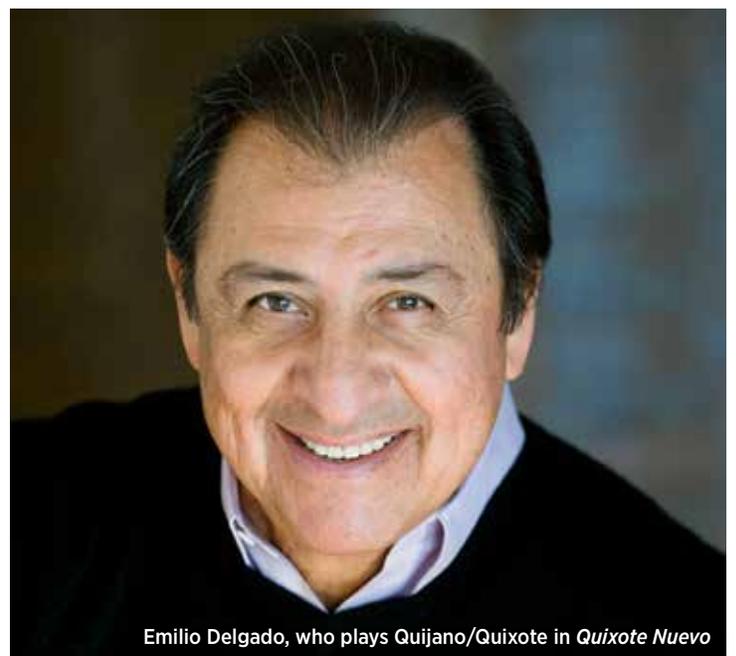
Recently, KJ Sanchez directed *Quixote Nuevo* at Cal Shakes in Orinda, California. The Huntington’s production marks her directorial debut for the company and is a coproduction with Connecticut’s Hartford Stage and the Alley Theatre in Houston, Texas.

QUESTIONS:

1. American Records is a theater company that seeks to serve as a bridge between people. Based on what you know about KJ Sanchez, how does her work unite people?
2. What are some of the advantages of directing a show like *Quixote Nuevo* in theatres located in California, Connecticut, Massachusetts, and Texas? How might the audiences and their responses differ from each other? How might they differ in how they interpret the play’s meaning?
3. KJ Sanchez has held many titles in the theatre industry, such as actor, director, playwright, and professor. What titles do you hold?

ACTOR EMILIO DELGADO

Emilio Delgado is a Mexican-American actor whose more than 40-year career includes work on television, film, and theatre. He is best known for playing Luis, the owner of the the Fix-It Shop, on the long running PBS program “Sesame Street.” Delgado was hired by “Sesame Street” in 1971 and played Luis through 2016 when “Sesame Street” moved to HBO from PBS.



Emilio Delgado, who plays Quijano/Quixote in *Quixote Nuevo*

Emilio Delgado was born in Calexico, California, in 1940. He grew up along the US-Mexico border and attended school in the United States despite living on the Mexican side of the border until he was in high school. He knew he wanted to pursue a career in television from the time he was in high school but struggled to find work in Hollywood, citing a lack of roles for Latino actors. He was added to the cast of “Sesame Street” in 1971, along with actor Raúl Juliá and Sonia Manzano, both actors of Puerto Rican heritage, which brought Latinx representation to the already diverse cast of human actors. Delgado and Juliá played business partners that ran a handyman shop, however Juliá departed from the show after just one season, leaving Delgado’s character to run the Fix-It Shop by himself.



Emilio Delgado with Elmo on “Sesame Street”

Delgado’s character Luis taught children basic Spanish and shared aspects of Latinx culture alongside Manzano, whose character Maria was married to Delgado’s character on the show. Delgado was part of many of the most famous moments on “Sesame Street,” including the episode that dealt with the death of Mr. Hooper, a beloved character that died on the show when the actor who played him, Will Lee, unexpectedly passed away. Delgado continued to be a consistent face on the show until it switched networks in 2016; however, the show’s production company, Sesame Workshop, has stated that Delgado will return for future episodes. He has stated that his long run on “Sesame Street” was motivated by a deep desire to educate, and that he and his fellow cast members took great joy in receiving mail from viewers who expressed their gratitude for the show’s impact on them.

Delgado has appeared on stage at theatres across America, including Cal Shakes, the Shakespeare Theatre of New Jersey, INTAR, and Asolo Repertory Theatre. He has appeared on television in shows such as “Law and Order,” “House of Cards,” and “The Get Down,” among many others. *Quixote Nuevo* is his Huntington Theatre Company debut.

QUESTIONS:

1. Why did Delgado have difficulty finding work when he first began his career in Hollywood? How have things changed, or not changed, for Latinx actors today?
2. How does Delgado’s early life reflect the lives of the characters in *Quixote Nuevo*? If the play had existed when Delgado was just starting out as a young actor, what role might he have played?
3. Consider Delgado’s long career as an actor on a beloved children’s show. How might an audience’s affection for Delgado influence their perception of Quijano, his character in *Quixote Nuevo*?

MIGUEL DE CERVANTES

Miguel de Cervantes was a Spanish Golden Age writer, whose novel, *The Ingenious Gentleman Don Quixote of La Mancha*, more commonly known as *Don Quixote*, is one of the most famous pieces of European literature and is often cited as the first modern novel. *Don Quixote* has been translated into over 140 languages and is the second most translated piece of literature in the world, second to the Bible.

Due to a lack of detailed record-keeping at the time, little is known for certain about Cervantes’s early life. Based on church records of his baptism, he was likely born in late September of 1547 in Alcalá de Henares in the Castille region of central Spain. Cervantes was descended from Spanish nobility, though his family was not particularly wealthy. As a young man, Cervantes left Spain for Italy, where he came in contact with Renaissance art, particularly literature. He then enlisted in the Spanish Marine Infantry, during which time he was injured by gunshot during the Battle of Lepanto. Later in his naval career, the ship he was serving on was commandeered by pirates, and he was taken as a prisoner to Algiers, which was then part of the Ottoman Empire. He was ransomed after five years to a Catholic religious order based in Madrid, where he returned upon his freedom. His experience in Algiers would influence several of his works, including two plays and a section of his famous novel.

Cervantes worked as a purchasing agent for the Navy and as a tax collector in Madrid but did not stay there long, which consequently led to more jailtime for the young author due to his defaulting on a loan. He published his first major work, *La Galatea*, a book in verse based on Greek mythology, in 1585, before trying his hand at playwriting, which did not lead to theatrical success. He then began work on *Don Quixote*. Part 1 of the novel was published in 1605 and launched Miguel de Cervantes to fame and wealth. He would go on to write several more works of fiction, including the *Exemplary Novels* and *El Viaje de Parnaso*, among others. The second part of *Don Quixote* would not be published until 1615, a year before Cervantes’s death. Cervantes died in 1616, having declined into poor health. His tomb would be rediscovered in 2015 by archeologists in Madrid.



Miguel de Cervantes, author of *Don Quixote*

Don Quixote tells the story of Alonso Quixano, an elderly nobleman living in the rural village of La Mancha, who spends so much time reading that he does not sleep and therefore believes everything he reads in his fantastical novels about the knighthood to be true. He decides to become a knight-errant, donning an old suit of armor and bestowing his elderly horse with a new name fit for a steed, thus transforming into Don Quixote de la Mancha. He goes on a quest to find Dulcinea, a woman who represents the model of female perfection, and along the way baffles and confuses many country folk with his persistence and belief that he is, indeed, a knight. Quixote enlists a neighbor, Sancho Panza, to be his squire, and the two go on ill-advised adventures. One of the most famous is an episode in which Don Quixote attacks windmills that he mistakes for giants. Following a series of pranks that a duke and duchess play on Don Quixote for their own entertainment, Quixano eventually returns to his senses and his village, where he retires from chivalry and denounces the Don Quixote persona, becoming Alonso Quixano once again. Cervantes ends the novel with Quixano's death and a statement that any further novels about Don Quixote would be superfluous.

Don Quixote is considered the first modern novel because of the way it delves into the inner thoughts and motivations of its characters. Cervantes frames his protagonist's mental state by questioning the very essence of sanity. "When life itself seems lunatic, who knows where madness lies? Perhaps to be too practical is madness. To surrender dreams — this may be madness. Too much sanity may be madness — and maddest of all: to see life as it is, and not as it should be!" Cervantes also developed two characters in relation to one another: Quixote and Sancho are not static but rather change and grow together through

their shared trials. Additionally, there are important differences in the dialects spoken by the characters. In classic literature of the Greeks and Romans, the same style of heightened language was used, regardless of a character's status or social class. But Don Quixote and Sancho use language differently, contrasting their social statuses as a nobleman and a farmer, respectively. These literary developments would become the basis of the modern novel, inspiring writers such as Herman Melville and Charles Dickens. The novel deals with themes of reality and madness. Quixote, while living a fantasy, is living fully within the fantasy. *Don Quixote* has been adapted innumerable times, including as theatrical works such as *Quixote Nuevo* and the musical, *Man of La Mancha*.

QUESTIONS:

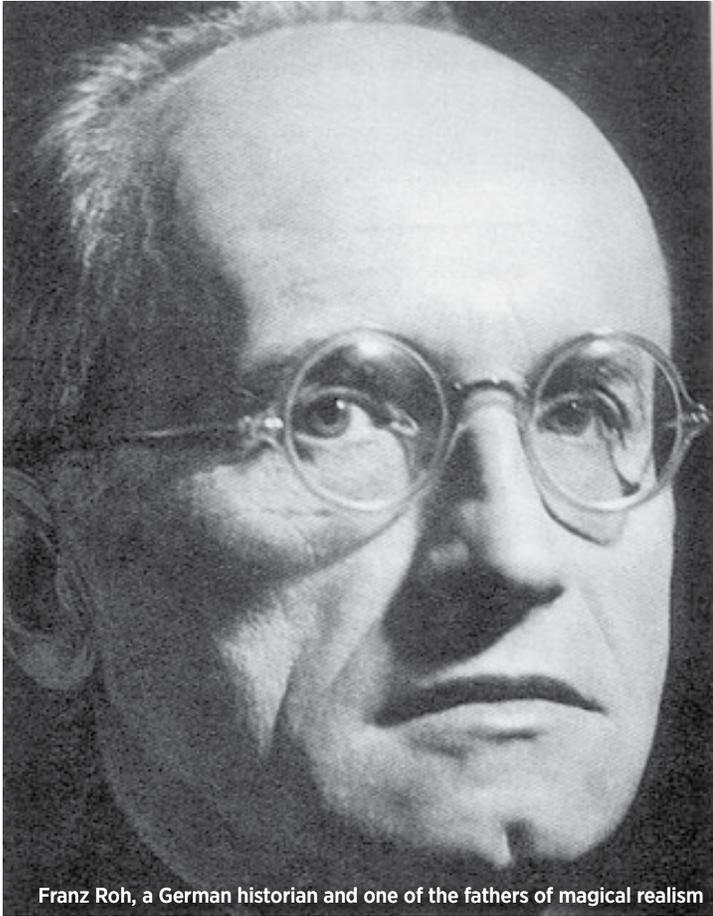
1. How did Cervantes's life, particularly his time in the Spanish navy, influence the story of *Don Quixote*?
2. Research some English words and phrases that have come from *Don Quixote*. What are they? What do they mean and how are they presented in the novel?
3. How does Don Quixote express his madness? Why is he mad? Do you agree with Cervantes that it would be maddest of all "To see life as it is, and not as it should be?"
4. Why has *Don Quixote* endured as a landmark work of literature? Why are readers and audiences drawn to characters such as Don Quixote and Sancho Panza? What makes them interesting?



Emilio Delgado and the cast of *Quixote Nuevo*

T. CHARLES ERICKSON

THEMES FOR WRITING AND DISCUSSION



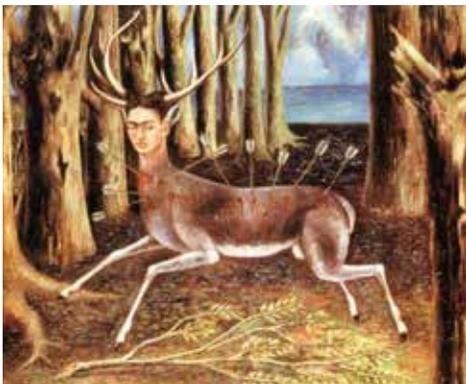
Franz Roh, a German historian and one of the fathers of magical realism

MAGICAL REALISM

Realism in literature is defined as the faithful representation of reality, originally referring to the time period between the Civil War (1861-1865) and the turn of the century (1899-1900) when authors turned their focus to explorations of average American life. The term magical realism was coined in 1924 or 1925 by Franz Roh, who was a German art critic and artist. He described magical realism as reality that is combined with conventions that do not conform to reality, specifically within paintings. Magical realism came to prominence in literature in the 1960s with Latin American writers such as Miguel Angel Asturias, Gabriel García Márquez, and Jorge Luis Borges. *One Hundred Years of Solitude* by Marquez is considered the “seminal magical realist story” (The Phrase Finder).

There is no one way to define magical realism, though there are consistent traits within the genre that make it recognizable, accessible, and deeply enjoyable to many readers. In magical realism, the concept of time does not move consistently forward, and things that are common and mundane are transformed into the unique and amazing. The transition from reality to a magical reality is often very fluid. Some scholars believe that magical realism represents a reaction to and a comment on everyday society. This form allows authors and playwrights to confront reality in their own special way and untangle deep revelations about life. Magical realism is less about creating imaginary characters and creatures, and more about developing relationships between people and their own personal circumstances. Many examples of magical realism are rooted in indigenous cultures, and Latin American artists and stories are often heavily rooted in magical realism. Author and educator Lois Parkinson Zamora says: “Magical realism is truly postmodern in its rejection of the binarisms, rationalisms, and reductive materialisms of Western modernity,” meaning that magical realism moves beyond the structure and constraints of contemporary realism (Magical Realism, L.P. Zamora and W.B. Faris). Magical realism is no less ‘real’ than traditional realism, and even though Quijano’s reality is different than those around him, it does not mean that his experiences are any less real than others’ experiences. In fact, Quijano’s unique reality allows him to discover real truths about himself and his community that may have been beyond the understanding of others.

At the start of the play, Quijano wields a sword against an ensemble of *calacas flacas*. Stage directions define the initial setting as “An arid wind. A bleak landscape, white hot and dry.” Then the stage directions indicate a lighting change, and denote, “Quijano weeps in his sleep, the *calacas* vanish, save for Antonia, who rushes to his aid” (Act I); she asks her uncle where he got a sword from, setting up an immediate confrontation between the supernatural and reality. Character and location changes are fluid transitions and though the latter part of the stage directions state that Quijano “weeps in his sleep,” indicating that Quijano was simply having a bad dream, the real-life presence of a sword suggests that elements of Quijano’s mental reality also exist in his physical reality and surroundings, and vice versa. In Act II, Sancho begins to see the world from Quijano’s eyes. After Sancho is blanketed at the karaoke bar, he confronts Quijano. “As I flew through the air on the blanket,” he remarks, “I swear I saw all around me these...bonies. Skeleton faces” (Act II). Sancho begins to see the world from Quijano’s perspective, and then begins to experience it himself, suggesting that this ‘fantasy’ that exists only within Quijano’s mind has infiltrated reality.



Frida Kahlo’s “Wounded Deer,” (1946) an example of magical realism in the world of visual arts



Gina Rodriguez and Elias Janssen in the CW’s “Jane the Virgin,” magical realism in the form of a telenovela



Doug Jones as The Faun/Fauno in Guillermo del Toro’s *Pan’s Labyrinth*

Other examples of literature that utilize magical realism are *Beloved* by Toni Morrison, *The Wind-Up Bird Chronicle* by Haruki Murakami, *The Master and Margarita* by Mikhail Bulgakov, *Ficciones* by Jorge Luis Borges, and *Like Water for Chocolate* by Laura Esquivel. Films such as *Pan's Labyrinth* written and directed by Guillermo del Toro, as well as del Toro's most recent film, *The Shape of Water*, Alejandro G. Iñárritu's *Birdman*, and Jean-Pierre Jeunet's *Amélie* all utilize magical elements within realistic storytelling. As do the films *Donnie Darko* directed by Richard Kelly, *Scott Pilgrim vs. The World* directed by Edgar Wright, and the *Paddington Bear* series directed by Paul King. The television series "Narcos" and "Jane the Virgin" have brought magical realism to the small screen, while painters Frida Kahlo, Carel Willink, Paul Cadmus, Ivan Albright, and Marcela Donoso have created recognizable images of magical realism.

QUESTIONS:

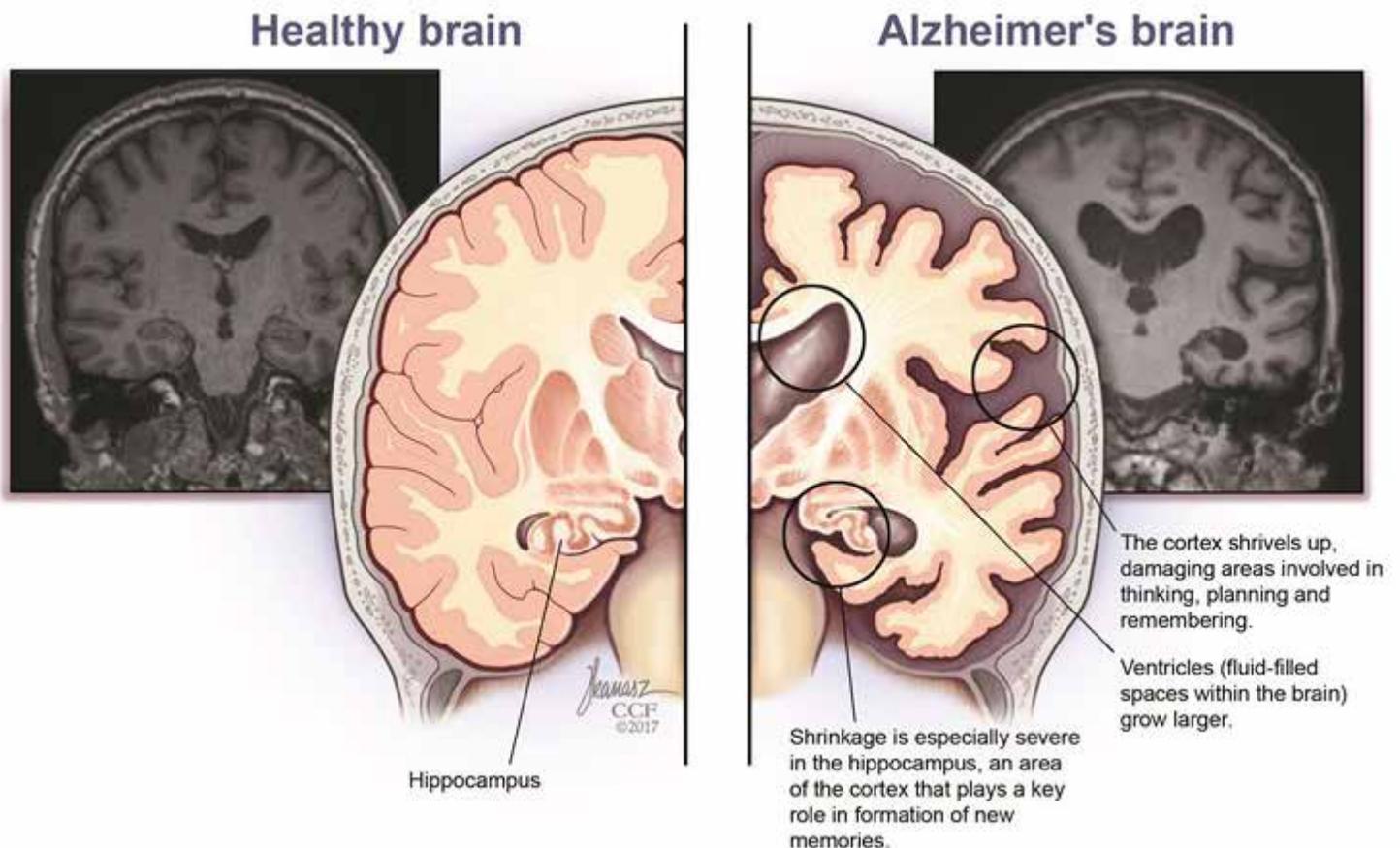
1. Compare and contrast how magical realism is different from science-fiction and fantasy.
2. In Act I of *Quixote Nuevo*, Quijano's sister, Magdalena, asks him: "What do you find in that damned novel that you can't find in real life?" Quijano responds: "Reality." What are some reasons that Quijano would prefer to live in his reality of swords and heroes?
3. Why do you think magical realism is so closely linked with Latin American culture and stories?

NEURODEGENERATIVE DISEASE

Though the affliction Quijano suffers from in *Quixote Nuevo* is never explicitly named, his old age, fantastical delusions, forgetfulness, and confusion point toward some sort of neurodegenerative disease. In neurodegenerative conditions, the nerve cells in the brain or peripheral nervous system lose function and die over a period of time. According to the National Institute of Environmental Health Sciences there are several common types of neurodegenerative diseases, some of which can be caused by genetics as well as environmental factors that put certain people at higher risk. The Institute also provides information on current studies and ongoing research aimed at helping people with neurodegenerative conditions and that will increase understanding of how the brain changes with age.

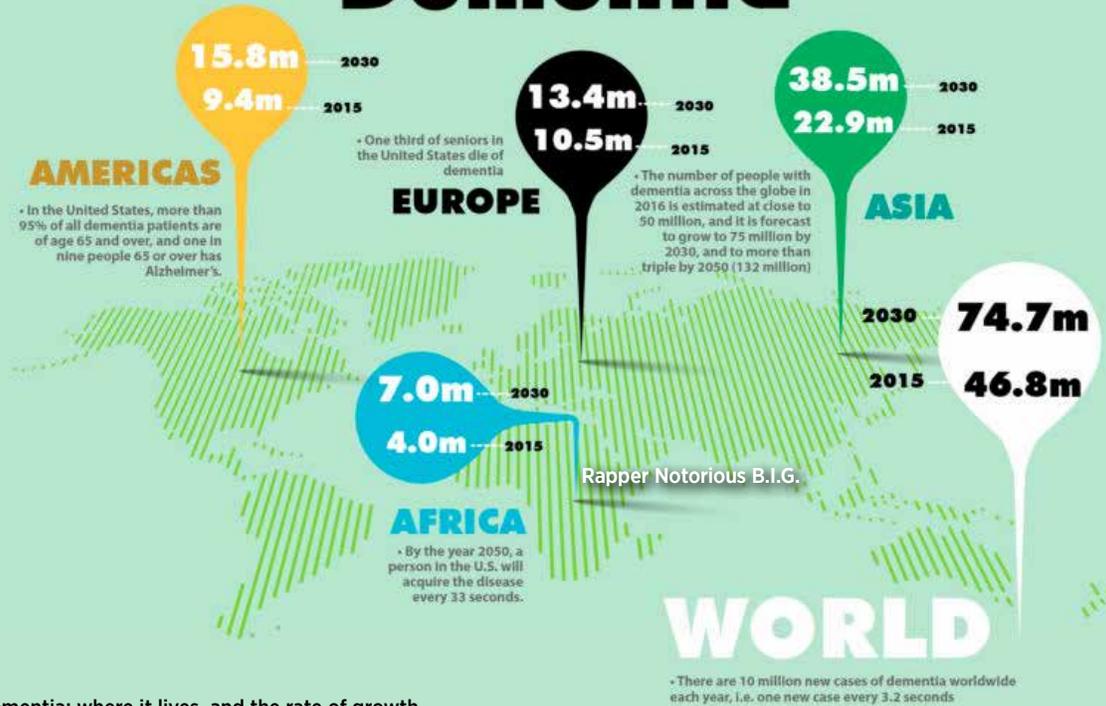
Millions of people around the world live with and suffer from neurodegenerative diseases. The most common types are Alzheimer's and Parkinson's Disease, though others include Huntington's Disease, Amyotrophic Lateral Sclerosis (ALS), and Motor Neuron Disease. Currently, there are no ways to slow the process or cure a neurodegenerative disease, though there are treatments that ease the discomfort of certain symptoms. In addition to the risks that come with age, scientists believe environmental factors that could cause these diseases include exposure to pesticides, fungicides, and insecticides, as well as metals such as arsenic, lead, and manganese. Additionally, chemicals used in industrial or consumer products (PCBs and PBDEs), air pollution, and/or dietary or lifestyle factors, such as too much caffeine, alcohol, tobacco smoke, and dietary antioxidants may also contribute.

According to MedlinePlus from the US National Library of Medicine, Alzheimer's Disease is the most common form of dementia, which is characterized by loss of mental functions such as memory, language



A healthy brain compared to a brain affected by Alzheimer's Disease

Prevalence of Dementia



The statistics of dementia: where it lives, and the rate of growth

skills, visual perception (making sense of the things you see), problem solving, trouble with everyday tasks, and ability to focus. Quijano exhibits some (but not all) of these symptoms. His language remains cohesive and developed but his diminishing problem-solving skills put him in risky situations, such as confrontations with opponents who are stronger and more violent than he is. His memory and visual perception often disrupt his ability to recognize family and friends, and in terms of focus and completing everyday tasks, Quijano immediately gets himself lost and wrapped up in an adventure, leaving more mundane tasks behind.

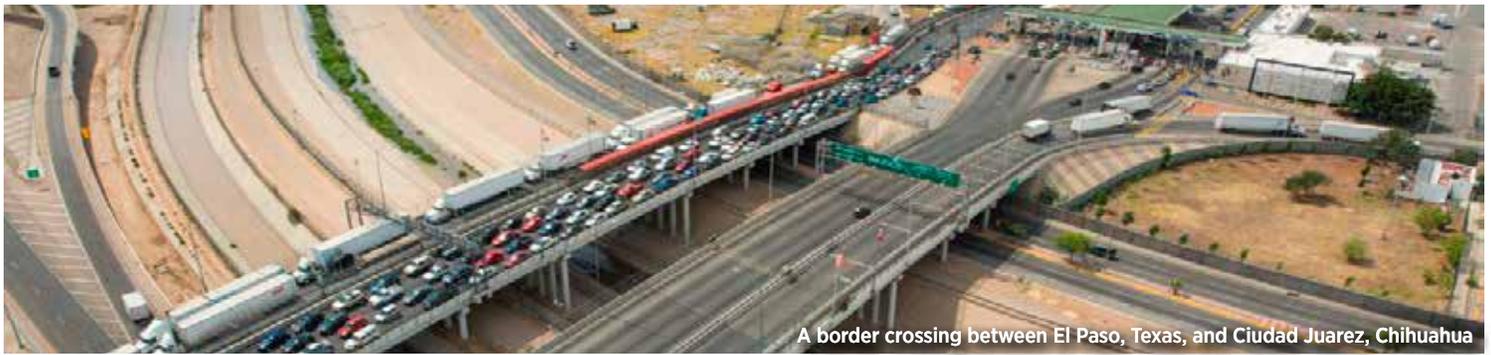
The language other characters use to describe Quijano's condition is inconsistent, reflecting the cultural differences in how mental illness is viewed and treated, as well as the stigmatization of disease and mental illness in the United States. Padre Perez refers to Quijano as being "possessed by the devil" and a "demented old fool" in Act I, while Dr. Campos remarks to Quijano's family in Act II that "a man like that has no business being in the world!" Toward the end of the play, Quijano's family and friends work to be more supportive and understanding and try to meet him in his reality; they wish to honor and respect the life that he has had and to work with him instead of against him. At the end of the play, Viedma/Papa Calaca makes Quijano an offer to choose a death full of glory and pride, thus ending things in full control of his destiny and identity, or to lose his memories and go to the nursing home:

"Old dreamer, I have been watching you, dreaming with you, y sabes, you really are the true knight. Don Jose Quijano, who duels against the hardships of everyday life, battling the dragons of memory, tilting at the drones and windmills of encroaching dementia. There's chivalry in you. So I'm of two minds. Bring you with me now in the full glory of your fantasia or let you fade like your memories into the isolation of drooling retirement." (Act II)

Because of the fictional play's genre as magical realism, Quijano has the privilege of deciding between two different fates, but in real life, people with neurodegenerative diseases don't have the same luxury. But because the world of the play is a magical one, Quijano is able to exist outside of his physical and mental condition, and complete extraordinary tasks under extraordinary circumstances.

QUESTIONS:

1. What are some ways in which Quijano's world is more exciting and adventurous because of his condition? What are some ways in which his relationships and experiences suffer because of his condition?
2. Sancho becomes a dear friend and advocate to Quijano during his last few days of adventure. Take a stance: Does Sancho do a disservice to Quijano by playing into his fantasies or do Sancho's actions help reestablish purpose and control in Quijano's life? Provide examples from the play to support your response.
3. Is Quijano ultimately in control of his destiny? Why or why not? Are you in control of your destiny? Why or why not?



A border crossing between El Paso, Texas, and Ciudad Juárez, Chihuahua

LIFE ALONG THE BORDER

The setting of *Quixote Nuevo* brings a new life to the story of *Don Quixote*, originally set in the plains of La Mancha in Spain. Playwright Octavio Solis set *Quixote Nuevo* along the border between the United States and Mexico, where Solis grew up. At just under 2,000 miles, the United States-Mexico border is the 10th longest contiguous land border on earth. There are 11.8 million people living along the US-Mexico border and it is the most frequently crossed border in the world. Several major cities are situated in close proximity to one another along the border on both sides, notably San Diego and Tijuana, El Paso and Ciudad Juárez, and Laredo and Nuevo Laredo. Due to the proximity of these large metropolitan areas, crossing between them is incredibly common for many purposes, including for trade and shipping, as well as people who simply live on both sides of the border.

As discussed in the article about Mexican immigration in this curriculum guide, the US-Mexico border was not always as controversial as it is in 2019. Journalist Alfredo Corchado described the benefit of a border that is easy to cross in a June 2017 interview with *Americas Quarterly*. Corchado uses the village of Boquillas del Carmen as an example, explaining that American tourists cross the Rio Grande for a small fee to spend the day touring the village, and can return to the US via an automated port of entry that connects them remotely to Customs and Border Protection in El Paso four hundred miles away. Corchado describes the relationship between the communities as “interdependent,” saying that “the semi-automated crossing has breathed new life into Boquillas. The people who live in this area depend on one another. They cannot imagine living with a wall between them.” The Trump administration’s proposed border wall between the United States and Mexico has become a lingering threat to border communities, many of which consider it more archaic and cruel than useful. In his play, Solis includes the following remarks between Quixote and Sancho regarding the border wall:

SANCHO: You mean, Las Cenizas, Mexico? Oh, that’s not good, man. That’s not good at all. They’re building a wall, you know.

QUIXOTE: A wall?

SANCHO: They’re building a wall ten feet tall along the border and every time Vicente Fox opens his dirty mouth, it gets a foot taller. (Act I)

Sancho’s reference to Vicente Fox, the former President of Mexico, illuminates the perspective of many border residents that the proposed wall would be erected out of spite and vanity, and in rejection of declarations that the wall would be a waste of time, money, and resources. In Solis’s play, the wall’s real world implications become useful metaphors for the physical and emotional distance between people. In Act II, Dulcinea remarks to Young Quijano that the Rio Grande has separated them both physically and mentally. “It’s strange having this water between us,” she observes. “It’s like a wall.”

Life along the border is not only defined by the wall. Students that live on the Mexican side of the border will cross into the United States daily to attend school in California, Arizona, New Mexico, or Texas. Thousands of young people, from middle school to university students, wait in line for hours at border crossings in pursuit of education. One such student, Andrea Morín, said in a June 2019 interview with the Hechinger Report: “It’s every day, not just one day...I mean, I always need a place here to crash,” she said. “We’re just trying to make our lives better by improving our education. It’s the only thing we want.”

Life along the border in 2019 has been thrust into the national spotlight by the immigration policies of the Trump Administration, as discussed in the article about Mexican Immigration to the United States (pg. 14). The policies include increased powers for Customs and Border Patrol (CBP), the Department of Homeland Security agency tasked with maintaining borders and immigration at all ports of entry into the US. The agency is at the center of many debates about border control, and is often the public face of immigration policies in the border states. In *Quixote Nuevo*, Solis puts Border Patrol onstage as a representative of vindictive policies. When Quixote breaks a CBP drone and allows migrant workers to escape from arrest in Act I, Sancho and the Patrolman share the following exchange as the Patrolman demands papers and proof of citizenship from the group:

SANCHO: ¡Vato! I appreciate you’re only doing your job. But is everyone who’s brown illegal to you?

BORDER PATROLMAN: Since everyone illegal is brown, draw your own conclusions... (Act I)

The exchange illustrates the racism and bigotry that exists among many citizens along the border, as well as within CBP. The border region is a place where two worlds meet, a place that is simultaneously Mexican and American yet not fully either one. The result is a society full of contradictions: young people working hard to pursue education do so alongside blatant racism in a stretch of two thousand miles that depends on both sides of the border for support and success.

QUESTIONS:

1. In addition to the CBP officer, how does the border appear in *Quixote Nuevo*, both literally and figuratively? Why did Solis set the play at the border?
2. How do people interact with the border day to day? Research at least one example not explicitly stated in this article.
3. Why is the border a focal point of the national conversation in 2019? Is this attention warranted?
4. Have you ever had a border, literal or figurative, between you and another person? How did it make you feel?

MASTERY ASSESSMENT

ACT I

1. What language does Quijano speak at the beginning of the play?
2. What does Quijano have in his hand?
3. What is a *calaca*?
4. What type of music are the *calacas* singing?
5. Who enters to comfort Quijano?
6. What does Quijano seem to be losing?
7. Who is Magdalena to Quijano?
8. With whom is Magdalena sending Quijano?
9. What is the name of the institution they are going to send Quijano to?
10. Who does Quijano claim he is?
11. How does Quijano exit?
12. What made Quijano panic and leave?
13. What is Rocinante?
14. What does Chicano mean?
15. What is Quijano's profession?
16. What is Quixote questing for?
17. When Quixote thinks he is in the castle, where is he really?
18. What does Quixote want from Bruno and Rosario?
19. What is Quixote's new title?
20. Who does Quixote save?
21. Why is the Big Man with the Belt coming after the terrified boy?
22. What does Quixote command the terrified boy to do?
23. Where is Dulcinea?
24. What does the Vendor sell?
25. Who does Quixote think the Vendor is?
26. What is standing between Quixote and Las Cenizas?
27. What is painted on Sancho's cart?
28. What did the Yard Sale Guy have that Quixote wanted?
29. Who does Quixote see speak to a floating speck?
30. What does the army of El Norte turn out to be?
31. What does Quixote do to the army of El Norte?
32. Who are the *Braceros*?
33. What did Quixote's father do for a living?
34. Why is Young Quijano's father mean to the workers?
35. What does Young Quijano give to Dulcinea?

36. Where does Sancho meet Juana?
37. What happens to the migrants?
38. What does Quixote do to the Border Patrolman? What happens to the migrants?
39. Why does Sancho want to return home?
40. What is spying on Quixote and Sancho?

ACT II

1. What is the setting for the beginning of Act II?
2. What do the women turn into? What do they do to Quixote?
3. Who needs to pay the tab at the bar? What do they do to him when he says he can't pay?
4. Who deported Dulcinea in her youth?
5. Where is Young Quijano going? And why?
6. How does Sancho describe the balm?
7. What is the name of the part of the desert Quixote and Sancho are in?
8. Who do they find in the desert?
9. Where is Cardenio from?
10. Why does Cardenio leave his home country?
11. What happened to Cardenio's family?
12. What does Quixote give to Cardenio?
13. What has Quixote been carrying with him for years?
14. Why does Sancho not trust Dr. Campos, Juana, and Padre?
15. What sound convinces Sancho that the others are real? What does the sound turn out to be?
16. How does Dr. Campos convince Quixote to go with him to the bar?
17. What is *insula* another word for?
18. Where does Padre tell Quixote that Dulcinea is?
19. Who arrives to Rosario's bar? What is he looking for?
20. What does Sancho take a bite of?
21. What did they build a fake wall out of?
22. Who does Viedma turn out to be?
23. Who is Dulcinea?
24. What happens to the wall at the end of the play?

FURTHER EXPLORATION



Chicano Park in San Diego, California

CHICANO CULTURE

In the late 1950s, Mexican American activists took note of African American activism and began to promote their own movement based on civil rights and cultural celebration for people of Mexican heritage. Although the prejudice facing Mexican Americans took different forms from the violence and oppression experienced by African Americans, they certainly were not seen as equals by the Anglo majority. Organizers held protests, sit-ins, and other demonstrations to draw attention to the injustices they faced and to celebrate and validate their culture. Over the period of a decade, Mexican American leaders and citizens stopped trying to fully integrate their communities into their surrounding white society and demanded that action be taken to recognize their culture as an identifiable ethnic group.

Research by Penn State University explains that the term Chicano was originally considered derogatory to those in the Mexican American community. This changed in 1969 when boxer, poet, and political activist Rodolfo Gonzalez and his organization, Crusade for Justice, sponsored a Youth Liberation Conference. More than 1500 youth advocates from all over the southwest United States rallied for the cause. In his speech, Gonzalez referred to the community of young Mexican Americans as Chicanos, and these activists reclaimed the word and identified with its defiance and refusal to integrate into the American mainstream.

The Chicano Generation has an identity that is separate from their parents and grandparents, who considered themselves to be Mexican American. Chicanos refused to assimilate and adopt the traditions set before them, thus creating their own traditions and legacy. Many Chicanos felt that they were caught in between two cultures. Their perspective was marked by anger at their parents' generation for assimilating and not preserving true Mexican culture. They resented that their parents hadn't taught them to speak Spanish well, and they often felt like they didn't have a culture at all, because they refused to adopt their parents' traditions, values, and attitudes. As a concept, Spanglish is similar, because it blends the Spanish and English languages and exists somewhere in between Anglo culture and Mexican/Latin American culture.

Moving forward, Chicanos engaged in political activism that pushed for equal opportunities. In the 1960s, Cesar Chavez and the United Farm Workers fought for better wages and working conditions. Jose Angel

Gutierrez helped found the Mexican American Youth Organization (MAYO) to develop and foster youth activism, such as cultural pride and militancy against foreigners and outsiders.

QUESTIONS:

1. How is Sancho's culture and outlook different from Quijano's?
2. What cultures do you identify with? Do you see your cultures represented in the media? At home? In school?
3. What are three examples of contemporary youth activism that encourages young people to embrace their community and cultural identity?

MEXICAN IMMIGRATION TO THE UNITED STATES

Quixote Nuevo examines the effects of and attitudes toward Mexican immigration to the United States. Immigration policies have been a flashpoint in American politics for decades, particularly when it comes to emigration from Latin America. According to a June 28, 2019 "Fact Tank" article by the Pew Research Center, "there were 11.6 million immigrants from Mexico living in the United States in 2017, and fewer than half of them (43%) were in the country illegally." Additionally, Pew found that "Mexico is the [United States'] largest source of immigrants, making up 25% of all U.S. immigrants." Despite this, immigration over the southern border plays an outsized role in media narratives and political campaigns.

During the presidency of George W. Bush (2001-2009), the US Department of State and Department of Homeland Security began the Western Hemisphere Travel Initiative. This plan restricted what types of travel documentation were permitted from immigrants on both sides of the border; passports and visas would replace driver's licenses and state IDs as acceptable forms of identification. Increasingly stricter rules would follow, with the Secure Fence Act of 2006 erecting 700 miles of physical border fencing, up from the 14 miles of physical barriers between San Diego and Tijuana prior to the bill's passage. By most measures, the fence proved ineffective as a deterrent to crossing the border because it could be easily climbed or dug under. During the Obama administration (2009-2017), the 2006 legislation was essentially put on pause, as it had become politically unfavorable to pursue border fencing. At around the same time, both Deferred Action for Childhood



President Trump at a rally. His 2016 election strategy included anti-immigrant and immigration rhetoric, including a promise to build a border wall between the US and Mexico.

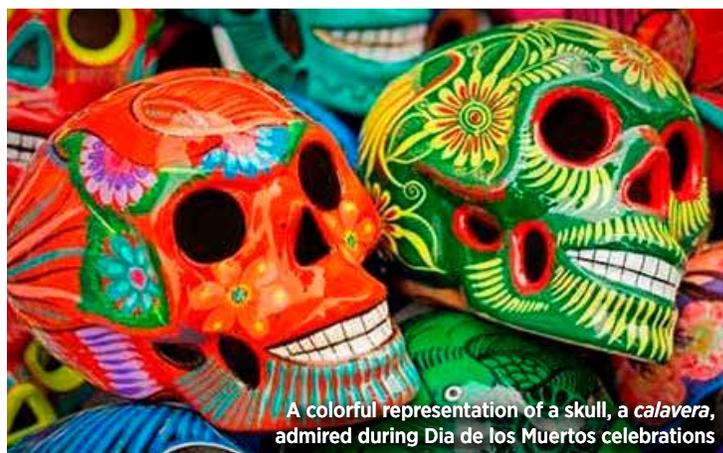
Arrivals (DACA) and the Development, Relief, and Education for Alien Minors (DREAM) Act were introduced as executive orders and legislation, respectively, aimed at assisting minors who had immigrated to the United States without documentation. These measures sought to create a path to citizenship and support youth who were brought to the United States as children. The DREAM Act, however, was never passed into law, and DACA has faced legal challenges since its adoption.

Immigration was a major issue in the 2016 presidential election, as the Republican candidate Donald Trump made the promise to build a wall between the United States and Mexico a part of his platform. Trump launched his campaign with a speech in which he made disparaging remarks about Mexican immigrants, publicly claiming that “they’re bringing drugs. They’re bringing crime. They’re rapists” despite data to the contrary. After his election, Trump’s administration continued to use anti-immigrant rhetoric, leading to a nearly universal rebuke from Democratic lawmakers and politicians, including the Democrats running for president in 2020. Despite this opposition, the Trump administration implemented a policy of family separation at the US-Mexico border, separating migrants and asylum seekers from their children and detaining them separately. A public outcry ensued, and a federal judge halted the policy, but not before more than 900 children were separated from their families, according to a New York Times article published on July 30, 2019.

The relationship between the United States and Mexico is complex, especially in terms of immigration policies. There are nuances that no single article, play, or news story can capture; however, it is important to examine the narrative of Mexican immigration in American society, and to think critically about why immigration plays the role it does in our national politics and civic discourse.

QUESTIONS:

1. Briefly discuss the change in immigration policy since the 1990s. Who made these changes and for what reason? How were these policies received by the American public?
2. Examine the reporting of the major news outlets in your city, region, and state. How many news sources included articles or segments about immigration? What were the headlines? How is the media talking about immigration right now at the local level in comparison with the national level?
3. What rhetoric have you heard about immigration? Why is immigration such a focal point in our political discourse?
4. Journalist Maria Hinojosa has led the charge to remove the phrase “illegal immigrants” from the vernacular, explaining “What you can do is that you can say it is an immigrant living illegally or an immigrant living without papers or without documents in this country, but what you cannot do is to label the person illegal.” What do you think the differences are between the phrases “illegal immigrant,” “undocumented immigrant,” or “immigrant living illegally?” Do you think it is important to change the use of the phrase “illegal immigrant?”



CALACAS, CALAVERAS, AND ALEBRIJES

Traditional Mexican beliefs and culture are deeply embedded within *Quixote Nuevo*'s plot. These concepts and images that represent modern depictions of ancient traditions are integral to the understanding of Octavio Solis's story.

Calacas and *Calaveras* (skulls and skeletons which act as characters and striking visual imagery in *Quixote Nuevo*), are most often associated with the Day of the Dead, or *Día de los Muertos*. This holiday is celebrated on November 1 and is a tradition originated in Mexico, though it is celebrated throughout Latin America (the Catholic equivalent is All Saints Day and All Souls Day, observed on November 1 and 2 respectively). *Día de los Muertos* is a holiday that honors the dead, particularly one's ancestors, with festivals, a custom that is the combination of indigenous Aztec rituals and Catholicism, the latter of which was brought to the Latin American region by Spanish conquistadors. The lives of the deceased are celebrated rather than mourned because people feared that the dead would be insulted by sadness caused by their passing. Celebrations include food, drink, and parties, as well as participation in activities that the deceased enjoyed when they were alive. *Día de los Muertos* recognizes that death is a natural part of life, and that following in the circle of life is part of the human experience. The family's role in a community is central to this and on the Day of the Dead, ancestors are awakened from their sleep to celebrate with loved ones and be connected to their family in their new form.

This practice encourages younger celebrants to counter the fear of the unknown that can be commonly associated with death. Familiar symbols like *calacas* and *calaveras* are emblematic of *Día de los Muertos*, appearing on everything from candy to parade masks to toys. The skeletons are often dressed in fancy clothing and are depicted as enjoying life and festivities around them. Other activities for *Día de los Muertos* include cleaning and decorating the graves of lost loved ones. The deceased are also honored with *ofrendas*, personal altars that include flowers, candles, food, drinks, photos, and meaningful mementos of a specific person that has passed.

Día de los Muertos is actually *Días de los Muertos*; the holiday is celebrated over the course of two days. November 1 is *Día de los Inocentes*, which honors children who have died, and November 2 is *Día de los Muertos*, which honors adults. Flowers such as white orchids and baby's breath are used to decorate graves on the first day, while orange marigolds are used on the second day. Many people in the United States associate *Día de los Muertos* with Halloween; while these two holidays came from different cultural backgrounds, historically both share the goal of honoring the dead. The two holidays do practice different



Grave sites decorated with marigolds, candles, and offerings to honor those who have passed

traditions. Halloween is a Northern European tradition, and while giving out and eating candy has been adopted into some communities' *Día de los Muertos* traditions, *calacas* and *calaveras* makeup and clothing are symbols of tradition and respect, not a costume used to scare someone on Halloween night.

In the case of *Quixote Nuevo*, Quijano often sees and communicates with Papa Calaca, who takes the role as a spirit of Death. When Quijano finds himself battling a foe in his reality, they often take the shape of a skeleton. They are the representation and personified version of the thing that he fears the most, Death, and fading away into the past.

QUESTIONS:

1. What are some common misconceptions of *Día de los Muertos*?
2. *Día de los Muertos* aims to demystify people's fears surrounding death. Does Quijano come to terms with his fears at the end of the play? Provide evidence from the play to support your answer.
3. In your own culture and education, what sort of conversations have you had surrounding the circle of life? Is there anything you understand now that you would've liked to know as a child?

ADAPTATION AND MODERNIZATION

Quixote Nuevo is a stage adaptation of Miguel de Cervantes's novel, *Don Quixote*. In this kind of adaptation, the playwright draws inspiration from an existing work and then transforms it by adding new elements and perspectives. For *Quixote Nuevo*, playwright Octavio Solís began with a deep exploration of an iconic story that is familiar to many audiences and reimagined it in a contemporary setting. He then had to grapple with how a backdrop of Texas in 2019 would change, or not change, the plot of the original novel from 1605.

Solís discovered that by modernizing the language and the setting of Cervantes's classic novel, he could create a theatrical conversation about Mexican immigration to the United States, and the daily concerns of Mexican-Americans living along the US-Mexico border. Notable examples of the modernization include the character of Cardenio, who in the novel is a mountain recluse who recounts the loss of his love due to circumstance as a servant in the Royal Court. In Solís's play, Cardenio is a Salvadorian refugee, whose heartbreaking monologue details the loss of his family on the brutal trek from El Salvador to the United States. In both versions, Cardenio is an outsider, and in the play, he describes the treatment he receives from Americans once he has arrived in the United States:

CARDENIO: And then something worse. Los gabachos, the Americans treat us like we are those matones [thugs]. Do we look like gangsters, I say? Does my little boy? Are you afraid of us this much? Or just hateful? No importa, we have to go, tenemos que cruzar el río, we have to be in Tejas or die. (Act II)

With this new context, Solís has used Cervantes's epic tale from over 400 years ago to shed light on the present-day refugee crisis in America.

Adapting classics can be difficult and Solís crafted two other versions of *Don Quixote* before arriving at the *Quixote Nuevo* that will be performed at the Huntington. In an interview with Hartford Stage Company in fall 2019, Solís confessed that his initial efforts at adapting the novel felt like the story still belonged to Cervantes. It wasn't until he could "wrest the book from [Cervantes's] clutches" that he could actually tell the story that he wanted to tell. It was not until he transferred that classic literature to a border setting, where many of his plays are grounded, that the storytelling became clear via "the palette and ideas and atmospherics that are part of my world," Solís said.

QUESTIONS:

1. How and why did transferring *Don Quixote's* setting unlock Solís's creativity?
2. In his play, Solís used the character of Cardenio to tell a new story based on current events. What other characters does Solís use in this way?
3. What is a story that you would adapt into something new? Would you adapt it into a play? A movie? What stories are ripe for adaptation?

BILINGUAL THEATRE

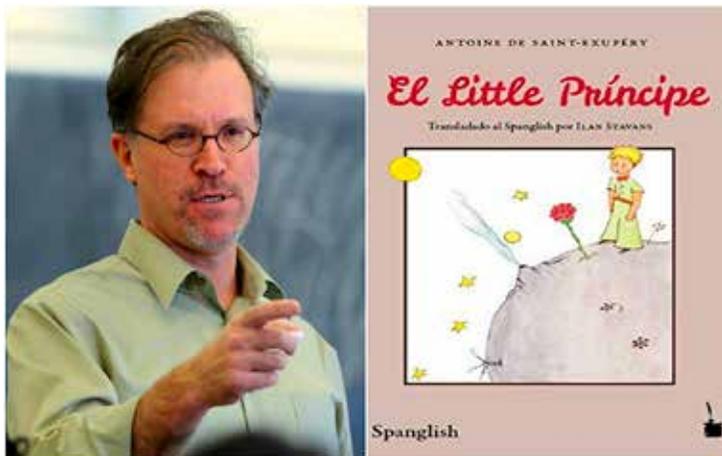
The word bilingual, when used to describe a person, means that someone fluently speaks two languages. When used to describe a theatrical production, bilingual can mean a variety of things. In the case of *Quixote Nuevo*, playwright Octavio Solís writes in both English and Spanish, and often combines the two languages into a hybrid known as Spanglish. Spanglish borrows language patterns, expressions, and words from both languages, and according to Babel Magazine and Ilan Stavans, the author of *Spanglish: The Makings of a New American Language*, Spanglish dates back more than 170 years to 1848 when the Treaty of Guadalupe Hidalgo redrew borders and made a large section of Mexico into a part of the United States. There are no grammar "rules" to Spanglish, and scholars disagree as to whether the language is an example of pidgin (when two cultures without a common language come together to make a new one), a dialect (the form of a language that is specific to a certain region or community), or code-switching (switching between two forms of linguistic communication depending on who you are with, where you are, or what you are trying to say). Another example of a hybrid language that straddles these boundaries is Yiddish, a blend of Hebrew and German. Though it was originally seen as a lesser linguistic form when spoken by German Jews in the 13th century, it has grown to be spoken by more than 3 million people worldwide in 2019 and is considered an important part of Jewish heritage and culture. Similarly, Spanglish has been claimed as a cultural touchstone by a variety of different groups of people where English-speaking and Spanish-speaking communities intersect and is most commonly heard in places with large Latinx populations, such as Southern California and Puerto Rico.

It is unclear how many people currently speak Spanglish since the US Census doesn't list Spanglish as a language option, but according to

the New York Post and the Instituto Cervantes Research Center, 56.2 million people speak Spanish in the United States, which is more than the total population of Spain itself. It is estimated that Spanish is the first language of 41 million Spanglish speakers and 11.6 million of them are bilingual. In a March 1997 article in the New York Times, Nely Galan (who was the then-president of Galan Entertainment, a Los Angeles television and film production company focused on the Latinx market) shared her take on Spanglish. It is “a phenomenon of being from two cultures,” she explained. “It’s pretty wonderful. I speak English perfectly. I speak Spanish perfectly, and I choose to speak both simultaneously. How cool is that?” In the same article, Julia Alvarez, a Dominican-American author, noted that “language is not a little, airtight, clean, finished container of something. It’s permeable, alive. It moves.”

In *Quixote Nuevo*, most of the characters have dialogue in Spanish, English, and Spanglish. Manny/Sancho is an example of a character whose speech exemplifies the conversational slang of Spanglish, as well as the combination of Spanish and English in a single thought. For example, when he first sees Quijano in his knight costume in Act I, he remarks, “Are you borracho, compa? What’s with all the armor? You been to a Game of Thrones party o que?” Here, the character combines both English and Spanish dialogue and includes the word *compa* as the slang version of *compadre*.

Although the play can be described as bilingual, it does not mean that both languages are used equally in a play. Often, plays produced in the United States will be written and performed predominantly in English, with a few words and phrases from another language mixed in to show the characters’ culture and heritage. Other times, large segments of scenes will be performed in another language but will immediately be repeated in English. This becomes repetitive for audience members who understand both languages, and establishes English-speakers as the primary, targeted, default, and valued audience member, and Spanish-speaking listeners as the othered, tokenized, extraneous audience members. In a May 2017 essay for HowIRound Theatre Commons, theatre artist Arlene Martinez-Vazquez notes that although there is a current trend of producing stories, playwrights, and re-imagined classics through a Latinx point of view, there is a long way to go in creating equitable creative opportunities for Latinx actors, writers, and directors. Latinx people are often hired as dramaturgs or translators for productions, while “white directors are having these great opportunities to direct Latinx plays . . . the same courtesy is not being extended to Latinx directors.”



Antoine de Saint-Exupéry’s *Le Petit Prince* translated into a Spanglish version, *El Little Príncipe*, by Ilan Stavans



Current Spanglish in media and entertainment (as well as examples of bilingual work) are:

- In 2016, *The Little Prince* was published in a Spanglish version called *El Little Príncipe*
- The Justin Bieber version of the song “Despacito” includes Spanglish. Other examples of artists and songs with Spanglish are Shakira’s “Hips Don’t Lie,” Ricky Martin’s “Livin’ La Vida Loca,” Madonna’s “La Isla Bonita,” and “Bailamos / Bailando” by Enrique Iglesias.
- According to their website, Theatraverse is a theatre company that develops inter-European relations with bilingual workshops and performances
- Hispanic writers such as Sandra Cisneros, Julia Alvarez and Roberto G. Fernandez use Spanglish in their work
- Productions like *The Transition of Doodle Pequeño: A Play for Audiences of All Ages* examines mis-used language, identities of Mexican-immigrant children, confronts privilege, and confronts homophobia, gender identity, and bullying.

QUESTIONS:

1. What do Spanish-speaking audiences gain from reading and watching a show like *Quixote Nuevo*? Is the play an example of bilingual theatre?
2. Do you speak multiple languages? If so, how does your use of these languages change depending on where you are, who you are with, or what you want to communicate?
3. Consider Julia Alvarez’s observation that “language is not a little, airtight, clean, finished container of something. It’s permeable, alive. It moves.” What does she mean by this? Reflect on your own use of verbal language. How has your usage changed since you were a child? How will it continue to evolve?

SUGGESTED ACTIVITIES

JOURNAL ENTRY

After Quijano is visited by Papa Calaca, he sees a vision from the past of his younger self reflecting on his love for Dulcinea. Read the passage below and complete the exercise as follows.

YOUNG QUIJANO: I wish, oh, please, please, make her see me, make her turn, make her look just once, and the lazy breeze skimming the river I'll make her song, the cooing ooooooooh of wind riding the water all the way to my ooooooo-lulating soul. The reeds will snap and crackle like this...(he makes the crackles in his own mouth) to the hairline fractures of my heart, and the redwing flapping of the blackbirds will pit-a-pit-a-pit-a-pat-a-pit-a-pit-a-pit-a-pat a message to her from the skies, saying pit-a-pit-a-pit-a-pat-a-pit-a-pit-a-pit-a-pat-pat-pat-oooooooh-oooooh-don't (cracklecrackasnapacrackle) my heart, don't fissure me wide, don't break me, but see me, see me here, see me reeling feeling something rare and unfelt by me before. (Act I)

1. Circle all of the examples of onomatopoeia (the formation of a word from the sound it is associated with).
2. Underline all of the examples of metaphor (a description of something that isn't literally true that helps to make a comparison. Does not use 'like' or 'as:').
3. Star all of the examples of imagery (visually descriptive language).
4. Now, imagine you are writing in your personal journal about (or to) a person that you love. This love does not have to be romantic in nature. It can be your love for a friend, a family member, yourself, or even a celebrity crush. Write a journal entry of 5-7 sentences to or about this person using:
 - a.) Three examples of onomatopoeia.
 - b.) Two metaphors.
 - c.) At least four instances of vivid visual imagery.

TEXT ANALYSIS

Read the following monologue from *Quixote Nuevo* and answer the questions that follow.

CARDENIO: Me llamo Cardenio Guzman de la Paz. Soy Salvadoreño. I come from San Salvador con mi familia some years ago. We escape the city. La pobreza, el crimen. Las gangas de la ciudad. Gangs everywhere with their drogas and their guns and extortion. You think they are not real but they are real, even when they do unbelievable things, they are real. When they come for miya who is only fourteen years, that's when we decide, time to go. With nothing but our clothes and some food for the trip, we ride the freight trains to Mexico, and then walk to El Norte. We know it is dangerous, but we only want a chance. Already we know the gangas are ahead of us, they're living in our barrios en Los Estados Unidos, and they are bad as ever. We heard they kill our tio because he told them no dealing in the apartamento. They took his head. So our people escape them in one place to find them directamente in another. And then something worse. Los gabachos, the Americans treat us like we are those matones. Do we look like gangsters, I say? Does my Little boy? Are you afraid of us this much? Or just hateful? No importa, we have to go, tenemos que cruzar el rio, we have to be in Tejas or die. Pues, we cross at night and we think we are lucky because nobody sees us, and we walk and walk and walk in the dark, sin saber donde vamos. When the sun comes up, we see that we are perdidos in this big desert, and it is hot, but we walk and walk into the canones of The Devil's Swing. And there we see the signs. Big branches cruzadas así planted along the way dressed with the clothes of dead men and women. Like scarecrows. Or memorials. Or warnings. For five days sin agua we wander in circles swinging with the Devil. Until there's only me. (Act II)

1. This monologue is the only moment when Cardenio appears in *Quixote Nuevo*. Consider the context in which he appears onstage. What purpose do his presence and perspective serve in this play?
2. Are Cardenio's questions in the middle of the monologue literal or rhetorical? If they are literal, how would you respond to the questions? If they are rhetorical, what point is Cardenio trying to make through his asking?
3. In this monologue, Cardenio speaks in English, Spanish, and Spanglish. How does this intersection of languages reflect the mood and tone of Cardenio's situation?
4. Consider the line, "We think we are lucky because nobody sees us." What does Cardenio mean by this? What is your definition of the word 'lucky'? Does it support or contradict Cardenio's statements?
5. How does this monologue capture the isolation and devastation of the current immigration crisis of 2019?

TABLEAU PERFORMANCE

Quixote Nuevo tells the story of a man who imagines things as larger and more grandiose than they actually are. The Huntington Theatre Company's production will use design elements to illustrate some of Quixote's imaginings, however there are ways that actors can portray these moments using their body language and facial expressions.

A tableau is a frozen picture onstage that tells a story. Actors in tableaux can take on the roles of people, as well as animals and inanimate objects. For this activity, students will create tableaux that include fanciful characters that will require multiple actors to create.

- Divide into groups of 4-6 students.
- Each group should work to create a tableau of one of the following scenes:
 - Quixote seeing Dulcinea across the river.
 - Quixote knocking down the wall.
 - Quixote destroying the drone.
 - Quixote being knighted as Don Quixote de la Plancha, Tejas.
 - Quijano escaping his family and becoming Quixote.
- One actor should play Quixote in each scene while other actors play characters, animals, or objects that would be present in the moment they are depicting.
- Large groups should work to be various details: What elements of the scenery can be present using their bodies?
- Have each group present their tableau to the rest of the class. Discuss: Is it clear what is being depicted? Are there aspects of each tableau that are not clear?
- After everyone has shared their tableau, return to your groups and incorporate the feedback. Try to make the tableau clear enough that anyone could figure out roughly what was happening, even if they didn't know the prompt.
- Present the tableaux again.
- Discuss: What was challenging? What was easy? Was it helpful to have a larger group or did this create additional challenges? How do body language and facial expressions help tell this story?

COSTUMING

Quixote Nuevo takes a well-known story from 17th century Spain and reimagines it within the Chicano culture of northern Mexico and the southwestern United States. As such, elements of the original story and Chicano culture are blended. In this activity, students will combine stories and cultures in their own versions of adaptations.

For this activity, students should choose one of the following characters with an iconic costume:

- Cinderella's glass slippers
- Little Red Riding Hood's red cape
- Peter Pan's green outfit
- Thor's hammer
- The Wicked Witch's hat

Next, imagine what would happen if that story and character were transferred to a different time and place. How would this iconic clothing item change? Choose one of the contexts below and research images, patterns, motifs, fabrics, silhouettes, and fashion of the popular culture, and use this information to create a new costume for the character:

- 16th Century France
- The United States in the 1950's
- Japan during the Edo Period
- Mexican alibrijes

Present your drawing and/or reference images and explain how you translated the original costume into a new culture. Is the design subtle or obvious? Was it easy to meld the two? What images from the culture felt important to include? Why was it important to include them?

HUNTINGTON
THEATRE
COMPANY
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& SOUTH END

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2019-2020 STUDENT MATINEES

THE PURISTS — SEPT. 27

ROSENCRANTZ &
GUILDENSTERN ARE DEAD — OCT. 3

QUIXOTE NUEVO — NOV. 22

SWEAT — FEB. 14

OUR DAUGHTERS,
LIKE PILLARS — APR. 16

THE BLUEST EYE — MAY 7