

Prime Stage Theatre
Seriously!

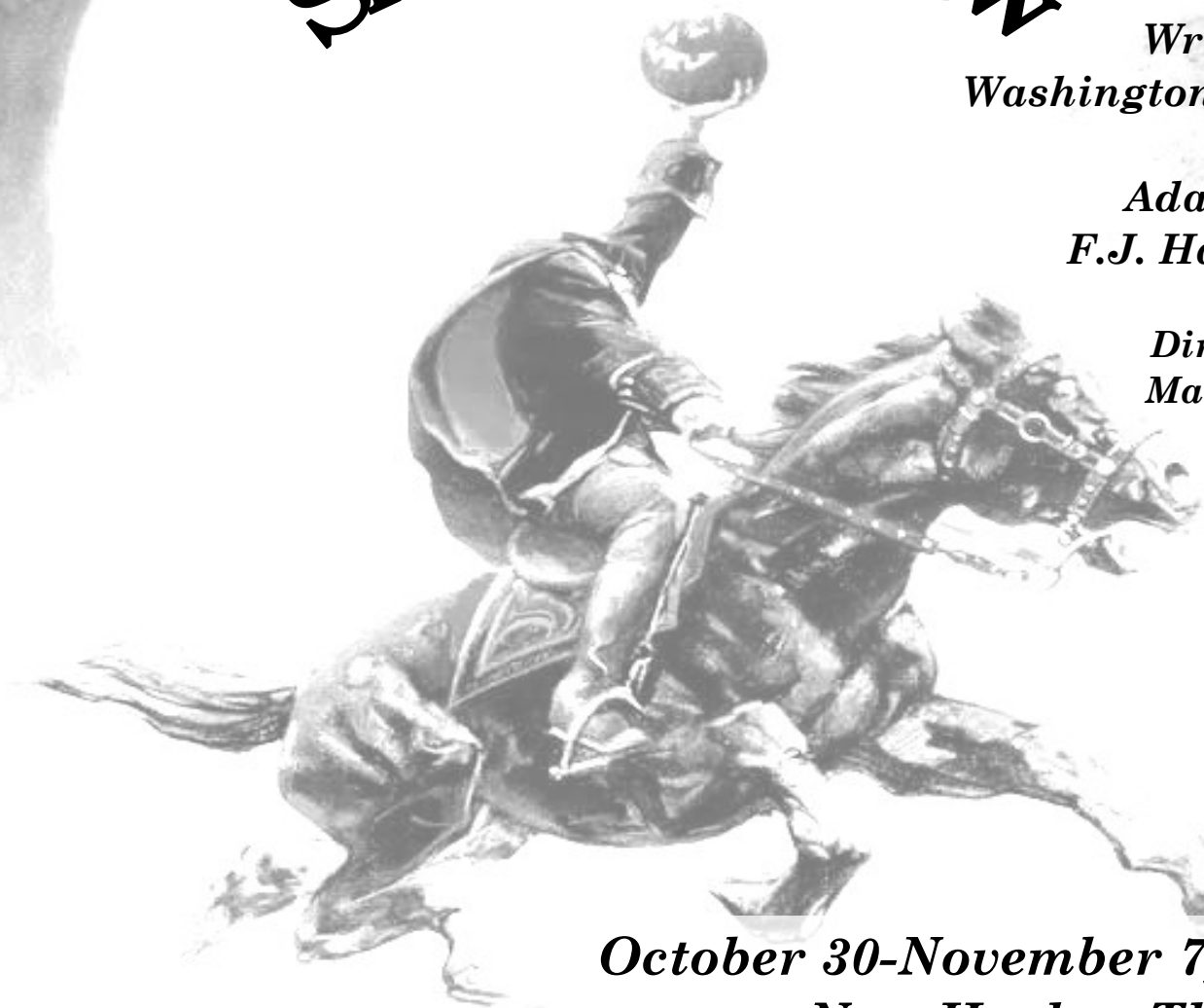
presents...

The Legend of Sleepy Hollow

*Written by
Washington Irving*

*Adapted by
F.J. Hartland*

*Directed by
Mark Calla*



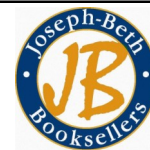
*October 30-November 7, 2010
New Hazlett Theater*

Generously funded by

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THE GRABLE FOUNDATION
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FOR TEACHERS

EDUCATOR PREVIEWS

Come join Prime Stage Theatre for our *FREE* Educator Previews during our final dress rehearsals! All attendees are allowed to bring one adult guest, also free of charge. Previews begin at 8 pm and take place at the New Hazlett Theater in Pittsburgh's Historic Northside (www.newhazletttheater.org). Please RSVP to studentmat@primestage.com.

The Legend of Sleepy Hollow

Friday, October 29, 2010

The Glass Menagerie

Friday, March 4, 2011

Antigone

Friday, May 13, 2011

PROFESSIONAL DEVELOPMENT WORKSHOPS

Prime Stage Theatre is thrilled to announce its next professional development workshop, "Improvising the Classics" on **Monday, March 14, 2011** from 8 am-3 pm at the New Hazlett Theater. This workshop will provide practical improvisational exercises to use in your classroom that can work on any classic curriculum text to explore characterization, tone and mood, and plot development. To register for the workshop, please download a brochure at www.primestage.com/workshops.htm.

PERUSAL SCRIPTS

Excerpts from scripts of all our productions are available for your perusal. Please email the Education Director, ahertzog@primestage.com, to request a copy.

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FOR TEACHERS & STUDENTS

POST-SHOW CHAT SESSIONS

Stay after the school matinees to ask questions of both the actors and the characters! During the 20-minute post-show chat sessions, delve into the minds and reasoning of the characters and then ask questions of the actors about the rehearsal process, theatre performance, and their experiences working on that particular production. No registration required.

ADOPT-A-SCHOOL PROGRAM

*Prime Stage Theatre's flagship education program strives to increase adolescent literacy through theatre in underserved and underperforming school districts in the Western Pennsylvania area. In this **FREE** program, schools receive tickets and books for each Prime Stage production, 10 in-school experiences, and professional development opportunities for teachers. If you would like your school to become involved, please download an application at our website, www.primestage.com.*

TECHNICAL MENTOR PROGRAM

Prime Stage Theatre's technical mentor program is open to any student interested in learning about sound, lights, costumes, set design, props, back stage crew and even box office management! Through hands-on experience during the production process and attentive guidance by Prime Stage artists, students leave the program with workforce skills and a deeper appreciation for the theatrical craft. For more information, contact mentoring@primestage.com.

IN-SCHOOL WORKSHOPS—**NEW OFFERING**

Want to explore acting exercises with your students? Learn about set or sound design? Find out about theatre movement or fight choreography? Dive into the text through improvisation and writing? Prime Stage now offers in-school workshops to meet your needs. Prime Stage artists come to your classroom to show and teach their craft. Topics are tailored to each individual show and are subject to availability. For more information, contact aherzog@primestage.com.

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The Legend of Sleepy Hollow Resource Guide

Welcome to **Prime Stage Theatre:**
where literature comes to life!

Dear Educator,

Welcome to the 2010-11 season at Prime Stage Theatre! It's been my pleasure during my first year with Prime Stage to meet many educators from the Western Pennsylvania region and to make connections with local youth through the power of live theatre. We had a very successful season last year with acclaimed productions of *Our Town*, *Tuesdays with Morrie*, and *Romeo and Juliet*. We are thrilled to be back with new, challenging, and relevant productions of three classics: *The Legend of Sleepy Hollow*, *The Glass Menagerie*, and *Antigone*.

We are excited to announce something new based upon feedback from teachers like you. Prime

Stage Theatre will now be producing two useful guides for you to use in the classroom. The first is what you are reading right now—the Resource Guide. You told us you wanted the resource guides as soon as you could get your hands on them, and we've delivered. Filled with historical background and context, classroom activities, and other curricular content, the resource guides are meant to be used when teaching the text of our production.

The second guide we will be publishing is a Production Guide. The production guide will include information such as actor bios, design information, rehearsal notes, and other information to help you and your students



Tuesdays with Morrie
PST 2010

enjoy and understand our unique and artistic interpretations of the texts. The production guides will be up on our website 4 weeks prior to the opening of a production. So check the website www.primestage.com. We look forward to seeing you soon at the theatre!

~Alyssa Herzog Melby
Education Director

Volume 2, Issue 1

9.10.2010

Study Guide created by Alyssa Herzog Melby for Prime Stage Theatre. Please do not reproduce any part of the study guide for publication without permission.

Did you know...

- **Prime Stage Theatre** has been in existence for over 13 years.
- **Prime Stage Theatre's** very first production was *A Woman Called Truth* about Sojourner Truth.
- **Prime Stage Theatre** first performed at the Station Square Playhouse (now Hard Rock Café).

Check out what's inside!

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Curriculum Connections Corner

Prime Stage Theatre is committed to directly correlating our programs to the PDE Academic Standards. *The Legend of Sleepy Hollow* and this resource guide may be used to address the following curriculum content standards:

Arts and Humanities:
9.1-9.4

Reading, Writing, Speaking, & Listening:
1.1-1.8

History:
8.1, 8.3

Geography:
7.1,7.2

Health, Safety, & Physical Education:
10.3



Before the Show

The Legend of Sleepy Hollow in 30 seconds...

This short story begins with the narrator, the late Diedrich Knickerbocker, describing the area of Tarrytown, a Dutch settlement, in the late 18th century. A dreamlike quality pervades the atmosphere, and this ethereal characteristic of the town's surroundings have given rise to many stories of supernatural sightings, beings, and occurrences. The narrator recounts how one being in particular—the Headless Horseman, a Hessian trooper killed during the Revolutionary War—dominates local storytelling. The narrator then begins to weave his own tale about Ich-

abod Crane, who came to Sleepy Hollow to instruct the local children. A superstitious and greedy fellow, Ichabod devoured the stories of Sleepy Hollow with relish, until he became enamored with Ms. Katrina Van Tassel, daughter of the wealthiest man in town. Rivaling him for Katrina's heart was the town brute, Brom Bones. They traded verbal barbs for weeks until the fateful night of Van Tassel's party. After much dancing and Brom's frightful stories, Ichabod waited to talk with Katrina, only to overhear how she was using Ichabod to make Brom Bones jealous. Ichabod left the party in despair. On his way back to his home, however, he thought he saw something in the

trees and heard a moan on the wind. Sure enough he met the infamous Headless Horseman face-to-face, and from that night forward was never seen again in Sleepy Hollow.

...or less!

A superstitious and greedy schoolmaster, Ichabod Crane, arrives in Sleepy Hollow and falls in love with the local belle, Katrina Van Tassel. He is battling to win her heart with Brom Bones, who delights in scaring Ichabod with stories. Upon hearing of her wily ways, Ichabod storms out of the party, only to meet his deeper fear—the Headless Horseman!

Washington Irving

Washington Irving was born on April 3, 1783 in New York City to wealthy merchant parents. Often sick as a child and the youngest of 11 children, Irving was spoiled. He was not forced to attend college, which could have adversely affected his health, and instead was encouraged to be outdoors as much as possible. He traveled often to the Hudson River Valley, and these experiences fostered his imagination and love of nature. He eventually studied law and passed the bar in 1806, although he never had much passion for law. Instead, he turned to his calling—writing. His breakthrough satiric novel, *The History of New York*, introduced one of his most well-known characters, Diedrich Knickerbocker, who later appears as the narrator of *The Legend of Sleepy Hollow* and *Rip Van Winkle*. This character spawned an entire group of literary writers from New York called “The Knickerbockers” and would later become the namesake for the NBA team, “The Knicks.” Irving fought as a Colonel in the War of 1812 and traveled to London in 1815. His comfortable lifestyle abruptly came to an end

in 1818 with the closure of his family's business. Irving then earnestly put all his efforts into making a viable living off his writings. His efforts paid off with the international success of his fake travel essays, *The Sketchbook of Geoffrey Crayon, Gent.* (1820), which contained two of his classics, *Sleepy Hollow* and *Rip Van Winkle*. Irving would stay in London until 1832 and arrive back in America as a famous literary hero. In his later years, Irving lived peacefully at his home, “Sunnyside,” and took a brief stint as the U.S. Minister to Spain from 1842-46. His last great masterpiece was a biography of his namesake, *The Life of George Washington*. Irving died of a heart attack in 1859. Irving's legacy as a “Founding Father of American Literature” attests to his attempt to meld the Old World literary traditions with a New World viewpoint and sensibility. With his descriptions of “local color” and

relaxed warm tone, he gave America literature of its own, literature which it could be proud of.



Image from Evert A. Duykinck's *A Portrait Gallery of Eminent Men and Women of Europe and America, with Biographies* (New York: Johnson, Wilson, and Co., 1873)

Pre-Reading and Pre-Show Activities

Prime Stage's mission, *bringing literature to life*, encompasses not only students' interaction with a literary piece of theatre, but also with the text itself. Prime Stage encourages all teachers to incorporate our production's text (in its original or dramatized form) into the curriculum. The activities below presume that students have read the text.

- Name Game:** *PDE Academic Standards 1.3* Find a picture of a crane. Show to students and have them describe the crane in small groups, listing as many adjectives as possible. Then read the narrator's description of Ichabod Crane. Compare and contrast his description with the list of adjectives the students came up with. What does Ichabod's name reveal about his character? Are there any other characters from the story where you could predict characteristics based on their name—Katrina Van Tassel, Brom Bones, etc.?
- Telephone:** *PDE Academic Standards 9.1* Begin with a discussion on storytelling. What are some names for the stories we tell (legends, tales, etc.)? How are stories passed down from generation to generation? Oftentimes, stories have a way of morphing as they are passed down. Look how many times the story of Snow White has changed from the Grimm Brothers to Walt Disney! To illustrate the changing nature of stories, have students stand in a circle. Whisper a nonsensical sentence to one student (The egotistical dog swam in a vat of fudge yogurt at the library). Have them whisper the sentence to the next student, who whispers it to the next, and so on until it reaches the last person. Ask the last student to say their sentence aloud. What changed from the original? What made this exercise difficult?
- Sounds of Fear:** *PDE Academic Standards 9.1, 9.3, 9.4* Find samplings of "scary" music from movies and television. Play each music sampling and ask students to generate 3 adjectives that describe each music piece. Also ask students to identify any musical instruments or sounds that are being used in the piece. Next, as a class, vote on whether the music creates an atmosphere of fear or suspense. Students may also free write what emotions they feel, stories they remember, or any ideas that come to mind while they are listening to the music.
Extension Activity: Have students create their own mood music to *The Legend of Sleepy Hollow*, using found instruments or a computer application like "Garage Band." Analyze what makes a sound "scary."

Pen Name

Washington Irving often wrote under a pseudonym or "pen name." Some of his pen names included Diedrich Knickerbocker and Geoffrey Crayon. Why would an author choose to write under a pen name? If you had to choose a pen name, what would it be? Research other famous authors who wrote under pen names.

Production TEASER!

How will Prime Stage Theatre bring this perennial classic to life? Here's a teaser: it involves urban legends, superstitions, and characters from the 21st century. How will that work? Watch our website for our Production Guide coming October 1 and of course, come see the show!

What is...what?!?

Washington Irving uses a very rich and complex vocabulary throughout *The Legend of Sleepy Hollow*. We have listed just a few of the many words that are infrequently utilized today.

Have students record unfamiliar words as they encounter them while reading the book. Students should then look up definitions in a dictionary. Vocabulary activities could include a word wall, word ball, or new sentence generation.

PDE Academic Standards 1.7-1.8

- Affrighted
- Amorous
- Ample
- Apparition
- Apprehend
- Asunder
- Bevy
- Capricious
- Chastisement
- Chronicle
- Consolatory
- Coquette
- Covert
- Credulity
- Denominate
- Despotic
- Diligent
- Dismal

- Doleful
- Emancipation
- Erudition
- Formidable
- Gazette
- Harbinger
- Hessian
- Incessant
- Ingenious
- Inveterate
- Itinerant
- Magnanimously
- Melancholy
- Onerous
- Patron
- Perambulations
- Pommel
- Portentous

- Propensity
- Provokingly
- Prudent
- Relish
- Remnant
- Repose
- Reverberated
- Sagely
- Shrewdness
- Soberly
- Stripling
- Tranquility
- Uncouth

Putting it in Context... *PDE Academic Standards 8.1, 8.3, 9.2*

Historical Background:

Tarrytown—like most of the Hudson River Valley—was settled by Dutch immigrants. This heritage is evident in the characters' names (the use of K in Katrina, surnames that begin with "Van" which means "of" or "from" in Dutch) and Puritan ideals. The story itself is set shortly after the end of the Revolutionary War. The townspeople believe the Headless Horseman to be a Hessian soldier who was killed during the war. Hessian soldiers were paid soldiers from Germany hired by the British to fight in the British army, although some were only paid with daily food.

Literary Background:

The Legend of Sleepy Hollow was based on a German folktale recorded by Karl Musaus (1735-1787). Musaus is credited with adding the Headless Horseman into the story.

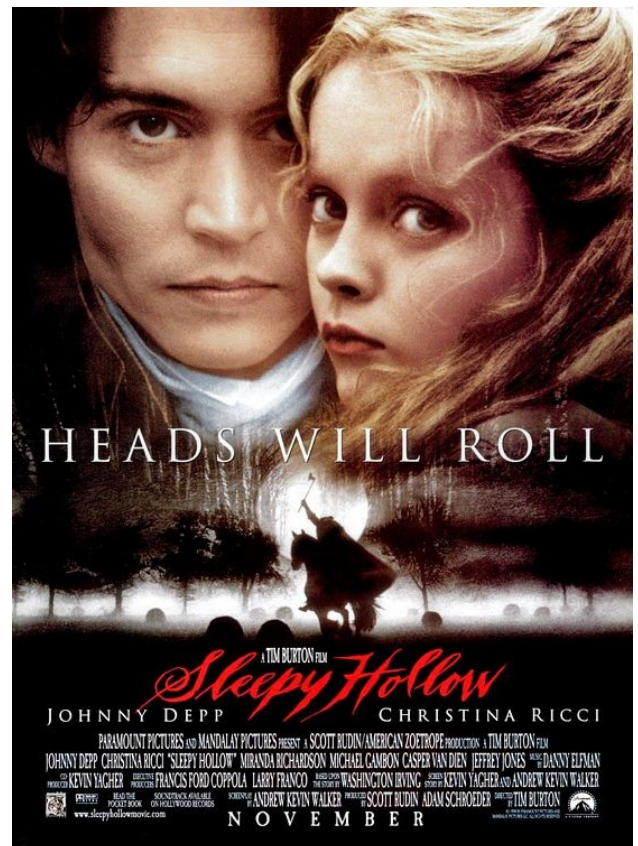
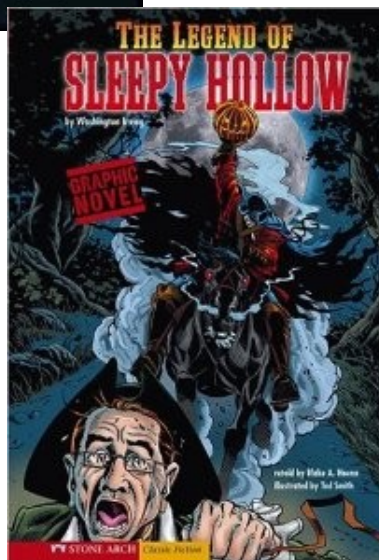
Furthermore, Washington Irving was a Romantic. No, not the kind who falls in love at the drop of a hat, but a Romantic in the literary sense. The Romantic movement began in the early 19th century and is characterized by an interest in individuals over civilization, a nostalgia for the past, how intuition and imagination trump logic and reasoning, and most importantly, a love of nature's beauty. With all of these things also came a fascination of the supernatural and miraculous, a theme that runs deep through Irving's tales. Couple his Romantic notions with a profound awareness of the need for truly "American" writing and you get the uniquely North American stories of Washington Irving.

Adaptations of *The Legend of Sleepy Hollow*



A still frame from Disney's film version *The Legend of Sleepy Hollow* (1949) which featured Bing Crosby as the narrator.

Cover from the graphic novel, *The Legend of Sleepy Hollow* as retold by Blake A. Hoena and illustrated by Tod Smith (2008)



Poster from Tim Burton's 1999 film adaptation, *Sleepy Hollow*. This film is cited as taking many liberties with Irving's story, something die-hard fans took serious issue with!

The Legend of Sleepy Hollow in Art PDE Academic Standards 9.1-9.2



The Legend of Sleepy Hollow U.S. Postal Stamp
© Designed by Leonard Everett Fisher (1974)
<http://postalmuseum.si.edu/tt/artwork/69/>

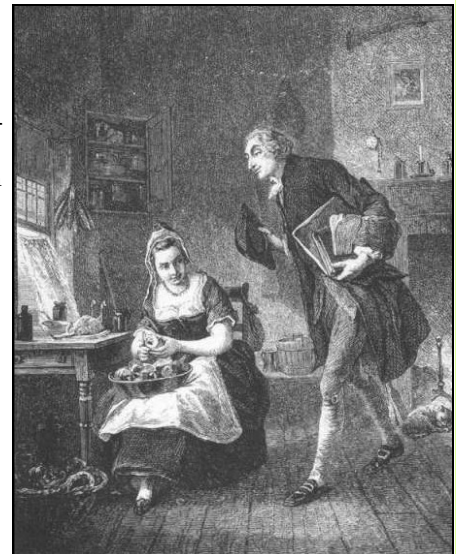


The Headless Horseman Pursuing Ichabod Crane
Oil Painting by John Quidor (1858)
Smithsonian American Art Museum



Cover, *The Legend of Sleepy Hollow Series*
© Watercolor with ink and pen by Joanna Barnum
www.joannabarnum.com

Katrina and Ichabod
Drawing by Huntington. First appeared in the revised edition of Irving's *The Sketchbook of Geoffrey Crayon, Gent.* (1863)



The Headless Horseman
© Painting by Kevin Keele (2007)



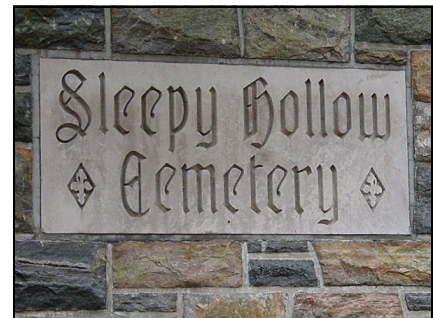
The Headless Horseman of Sleepy Hollow
© Bronze Sculpture by Richard Masloski (1990)

The Real Sleepy Hollow

Tarrytown is a real town located on the Hudson River in upstate New York, about 25 miles north of New York City. It was first settled by Dutch settlers in 1645, yet the Weckquaesgeeks Indians had been living there for hundreds of years. The area that Tarrytown is located in is referred to as “Tappan Zee” (Tappan for the name of a Native American tribe that lived in the area, and Zee for the Dutch word for “sea”). The Sleepy Hollow of Irving’s story only referred to a small geographic landmark near Tarrytown, but now, Sleepy Hollow is a real town too! Known originally as North Tarrytown, this city in Westchester County, NY renamed itself after its literary namesake in 1997. Washington Irving moved permanently to the area at his “Sunnyside” residence in 1835 and is buried in the Sleepy Hollow Cemetery.



The “Headless Horseman” bridge near Sleepy Hollow cemetery.



Entrance to Sleepy Hollow Cemetery



Washington Irving’s Gravestone



Washington Irving’s “Sunnyside” home in Sleepy Hollow

Check out these websites for more information on Tarrytown:

- Village of Tarrytown: www.tarrytowngov.com
- Sleepy Hollow Chamber of Commerce: www.sleepyhollowchamber.com
- Historic Hudson Valley: www.hudsonvalley.org

Sleepy Hollow then and now: Have students research what life would have been like in Tarrytown in the late 18th/early 19th century and what life is like now in Tarrytown. Think about the following: socioeconomic statistics, occupations of its citizens, religion, technology, education, and housing. Encourage students to find as many pictures and first-hand accounts as possible. Students can present their findings in a mock brochure for the Tarrytown Chamber of Commerce. *PDE Academic Standards 7.2, 8.1, 8.3*

Reading Activities

- Mapquest:** *PDE Academic Standards 1.2, 7.1* Ask students to record details of Tarrytown and its surroundings from *The Legend of Sleepy Hollow*. Have students visualize the layout of the town based upon the details they recorded. Next, have students draw a map of what they think Tarrytown looks like. Don't forget to include the Van Tassel residence, the church, and Sleepy Hollow!

Extension Activity: *PDE Academic Standards 1.2, 9.1* Have small groups make 3-D set models for Sleepy Hollow. First, to spark their imaginations, ask: What is the role of scenery in a story? How do the elements impact the story? What criteria is used to decide the scenery for a play? Next, have students research and/or discuss the time period of the story and how this will affect the look of the scenery. Finally, in small groups, have students create their set models using shoe boxes, construction paper, glue, colored pencils and/or paint, and other found materials. Have the students write a short "artistic statement" that explains why they chose certain colors, placement of scenery, etc.
- Personal Connections:** *PDE Academic Standards 1.6* Everyone—even the most macho of boys—has felt scared of something at some point in their life. In a respectful manner, ask students to anonymously share an experience of fear and how that fear was overcome. Students should legibly write their story on a piece of paper. Next, have students stand in a circle with their papers. Instruct them to crumple their paper up and throw it in the center of the circle. Have a few students at a time come and pick up a crumpled paper. On your cue, ask the students to silently read the paper they have chosen. If time permits, ask for students to share the piece they read. Discussion questions: How is fear real? How is fear imaginary? What does Ichabod Crane fear? Is it real or imaginary? How could you help someone like Ichabod overcome their fears?
- It's Witchcraft!:** *PDE Academic Standards 8.1, 8.3* The narrator makes a point to tell the reader that one of Ichabod's prized possession is Cotton Mather's *The History of New England Witchcraft* which "he most firmly and potently believed." Have students research this book and the history of witchcraft in the United States. What does this history tell about the *zeitgeist* or "the spirit of the time" that Irving was writing in? Students can present their findings in a report or poster.

Themes of *The Legend of Sleepy Hollow* *PDE Academic Standards 1.1-1.3*

Bully: one habitually cruel to others who are weaker*

Brom Bones in many ways epitomizes the "bully," yet the reader is left with many questions about him. In what ways does Brom Bones fit the definition of a bully? How do you think he became a bully? Why does he bully people? What are the effects of his actions on people and their feelings? How aware is he of these effects? Do you think that Brom Bones ever stops being a bully and, if so, what happens to him? How could the community have treated Brom differently?

Superstition: a belief or practice resulting from ignorance, fear of the unknown, trust in magic or chance, or false conception of causation*

Irving weaves his tale around the idea of superstitions. All the stories which his characters tell involve someone taking action based upon a belief in a magical force or things that they believe are there but cannot be proven. What superstitions exist in our culture? What superstitions do you believe in and why? Why do people believe in superstitions?

Satire: a literary work that holds human vices and follies up to ridicule or scorn*

Although Hollywood has made Irving's story into a scary nightmare for Ichabod Crane, Irving actually goes to great pains to weave a comic tale about self-delusion and greed. He creates a satire whereby Ichabod's failings are examined closely by the narrator. Can you find the parts where Irving satirizes Ichabod? How successful do you think Irving is at creating a satire? Do you think Ichabod ever realizes his follies, and why?



*All definitions from www.meriam-webster.com

House rules (...and we don't mean your mama's house!)

It goes without saying that when most children today hear the word “theatre” they think “oh, MOVIE theatre.” And with that thought comes all of those things that we do at movie theatres: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there. But live theatre is just that: it's LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one.

Please review the following “house rules” with your students prior to attending our production:

—Please stay together with your group and wait for the ushers to help you all find your seats.

—Please turn all cell phones and pagers **completely off** before the performance. If you are texting during the performance, you will be asked to leave.

—No photography or video taping.

—No eating, drinking, or chewing gum during the performance or inside

the theatre house.

—While we encourage active listening and appropriate responses to the play such as laughing or clapping, please do not talk to your neighbors during the performance.

—Please stay in your seat until the intermission or the end of the show.

—Be polite and attentive. Show your appreciation by clapping—the actors love to see how much you enjoyed the show!

PDE Academic Standards 1.6, 9.1

BOOKED YOUR TICKETS YET???

Prime Stage Theatre's student matinees for *The Legend of Sleepy Hollow* will be held from Nov.2-4. All performances begin at 10 AM at the New Hazlett Theater and are followed by a brief post-show chat session. Tickets are \$10 per student. Book now by emailing studentmat@primestage.com or calling 412.841.7353. Matinees fill up quickly so BOOK NOW!

Thinking Like a Critic

“I would rather be attacked than unnoticed. For the worst thing you can do to an author is to be silent as to his works. An attack upon a town is a bad thing; but starving it is still even worse.” ~author Samuel Johnson (1709-1784)

Critics play a very important role in theatre. They are often the first to see the show and can write a wonderful—or a horrendous—review for all the world to see. Prepare your students to attend the show by “thinking like a critic.”

Read the following questions before the show.

Think about the questions as you're watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

Write a critique of the show based on your responses.

PDE Academic Standards 9.1-9.4, 1.4-1.5

1. **Actor choices**—How did they move and speak? Did they seem like people we know? How did they relate to other characters?
2. **Designer choices**—What design element captured your attention the most—the set, costumes, lights, or sound—and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? Were the design elements more descriptive or suggestive? What symbols were in the design elements?
3. **Director choices**—What was the style, pace, and rhythm of

the play? What stage pictures helped to tell the story? How did the director unify all the elements of the production?

4. **Interpretation**—Did the director make a statement about life now? How did the characters, design, and play make you feel? What did the play mean to you? What might it mean to others?
5. **Evaluation**—Why do you suppose the playwright wrote the play? Why was the play produced now? When were moments where the storytelling was very clear? When were moments you were confused about the story? Who would enjoy the play and why?

Post-Reading and Post-Show Activities

- 1. 40 years later...:** *PDE Academic Standards 1.1-1.5* Ask students to imagine a scene where Brom Bones is telling his version of *The Legend of Sleepy Hollow* to his grandchildren. They want to know why he smiles every time the story is mentioned! Students should write a monologue from Brom's point of view, incorporating details that the students have learned about Brom Bones' character.
- 2. Epitaph:** *PDE Academic Standards 1.1-1.6* Explain to students that an epitaph is a short, one-sentence description of a person on their gravestone. If possible, provide pictures of some epitaphs or have students perform Internet research to get a sense for the wording and tone of epitaphs. Next, have students write epitaphs for one or more of the following characters: Ichabod Crane, Katrina Van Tassel, or Brom Bones. Students can then share their epitaphs aloud in a dramatic reading over a "body." In what ways were the epitaphs for each character similar and different? What were the most believable epitaphs and why? How did some of the epitaphs employ irony, satire, and other language devices?
Extension Activity: *PDE Academic Standards 1.4-1.5* Ask students to write a 3 paragraph obituary for one of the characters from *The Legend of Sleepy Hollow*. In preparation, have students read and analyze obituaries from the local newspaper, paying attention to form, structure, and generic conventions. What details did the story provide? What details did students have to imagine and create?
- 3. Whatever Happened to Mr. Crane?:** *PDE Academic Standards 1.1-1.6* Irving's story creates a looming ambiguity over what happened to Ichabod. Was he killed by the Headless Horseman? Did he just up and disappear? Did he start another life somewhere far, far away from Sleepy Hollow? Create a mock trial to determine what happened and if anyone is at fault. Assign students different roles to play, including the judge, lawyers, jury, and witnesses from the story—Brom Bones, Katrina Van Tassel, and the Headless Horseman. Have the lawyers examine and cross-examine each witness and ask the jury to determine a verdict for each witness regarding their accountability in Ichabod's disappearance.
- 4. Sleepy Hollow 2010:** *PDE Academic Standards 1.2, 1.4* How would *Sleepy Hollow* be different if it were set in 2010? Have students brainstorm ideas about details that would need to be updated from the story. Would the Horseman still be a Horseman? What would change about the school? What details about each character—their clothing, personality, etc.—would be different? Have students rewrite all or sections of *Sleepy Hollow* in contemporary times. Share the updated stories in small groups and analyze the choices students made in contemporizing the story and which changes were most effective.
- 5. Bully Me No More:** *PDE Academic Standards 10.3* Irving provides anecdotal evidence of Brom Bones bullying Ichabod Crane. Have students find the instances where Ichabod is being bullied by Brom Bones and, in pairs, improvise the scenes (and remember: encourage students to keep it safe!). How does Brom Bones bully him and how does Ichabod react? Share some of the improvisations in the class. Next, hypothesize what would have happened if Ichabod had stood up to Brom Bones. Brainstorm with the class different strategies for standing up to bullies. What would he have said to Brom Bones? How would Brom Bones have reacted? Play out the improvisations again, this time having Ichabod stand up to Brom Bones. Discuss which strategies for standing up to bullies are more effective and why.
- 6. Interview with a Horseman:** *PDE Academic Standards 1.1-1.6* The Headless Horseman remains both central to and a mystery within *The Legend of Sleepy Hollow*. In small groups, have students devise 5 important questions they would ask the Headless Horseman, and his responses. Next, assign roles within each group (interviewers, Horseman) and encourage students to create a mock interview with the Horseman. Share interviews with the class. Discuss the types of questions that were asked (factual, evaluative, analytical, comprehension) and how each group came up with their answers. What evidence did they use from the story? What questions required more prediction?

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IRVING QUOTES

I am always at a loss at how much to believe my own stories.

A sharp tongue is the only edge tool that grows keener with constant use.

A woman's whole life is a history of the affections.

Honest good humor is the oil and wine of a merry meeting, and there is no jovial companionship equal to that where the jokes are rather small and laughter abundant.

Discussion Questions

1. Compare and contrast Ichabod Crane and Brom Bones. How do their physical attributes and personalities differ? How are their actions different? Why would Katrina Van Tassel be attracted to both of them?
2. What evidence can you find in the story to support the claim that Ichabod Crane has an active imagination?
3. Compare and contrast the school Ichabod teaches at with your school today. In what ways are they similar? In what ways do they differ?
4. Describe Katrina's relationship with her parents. What are her parents' attitudes toward her? How does her family's wealth influence their relationship?
5. What makes the characters in this story "American?" What characteristics has Irving given them that speak to what it means to be an American? In what ways are these characteristics similar and different to how we view Americans today?

PDE Academic Standards 1.1, 1.3, 1.6

WE WANT YOUR FEEDBACK!

Teachers and students can now fill out their own feedback forms on Prime Stage's website: <http://www.primestage.com/education.htm>. Fill out a survey and be entered to win 2 free tickets to the next Prime Stage production!

Resources for your Classroom*

BOOKS

- Aderman, Ralph ed. *Critical Essays on Washington Irving*. Boston: G.K. Hall, 1990.
- Collins, David R. *Washington Irving Storyteller for a New Nation*. Greensboro, NC: Morgan Reynolds Publishing, 2000.
- Hedges, William L. *Washington Irving, An American Study: 1802-1832*. Baltimore, MD: John Hopkins Press, 1965.
- Hoena, B.A. *The Legend of Sleepy Hollow*. Minneapolis, MN: Stone Arch Books, 2008.
- Irving, Phillip. *The Life and Letters of Washington Irving*. Ann Arbor, MI: Scholarly Publishing Office, 2005.
- Myers, Andrew B. *The Knickerbocker Tradition: Washington Irving's New York*. Tarrytown, NY: Sleepy Hollow Restorations, 1974.

VIDEOS

- **Videos can be found in the Carnegie Library system.**
- Sleepy Hollow*. Tim Burton, Dir. Hollywood, CA: Paramount Pictures, 2000.

WEBSITES

- http://www.archive.org/details/sleepy_hollow_librivox
Audio Recording of Irving's *The Legend of Sleepy Hollow*
- <http://www.nps.gov/nr/travel/kingston/colonization.htm>
History of Dutch Colonization of the Hudson River Valley.
- <http://www.teachersdomain.org/resource/echo07.lan.stories.lporaltrad/>
Lesson plans that focus on Irving and storytelling tradition.
- http://www.ibiblio.org/ebooks/Irving/Sleepy/Irving_Sleepy.htm
Online copy of *Sleepy Hollow* with illustrations.

OTHER RESOURCE GUIDES

- NYSTI. *A Legend of Sleepy Hollow*. 2009.
- Philadelphia Children's Theatre. *The Legend of Sleepy Hollow*. Theatre IV. *The Legend of Sleepy Hollow*.