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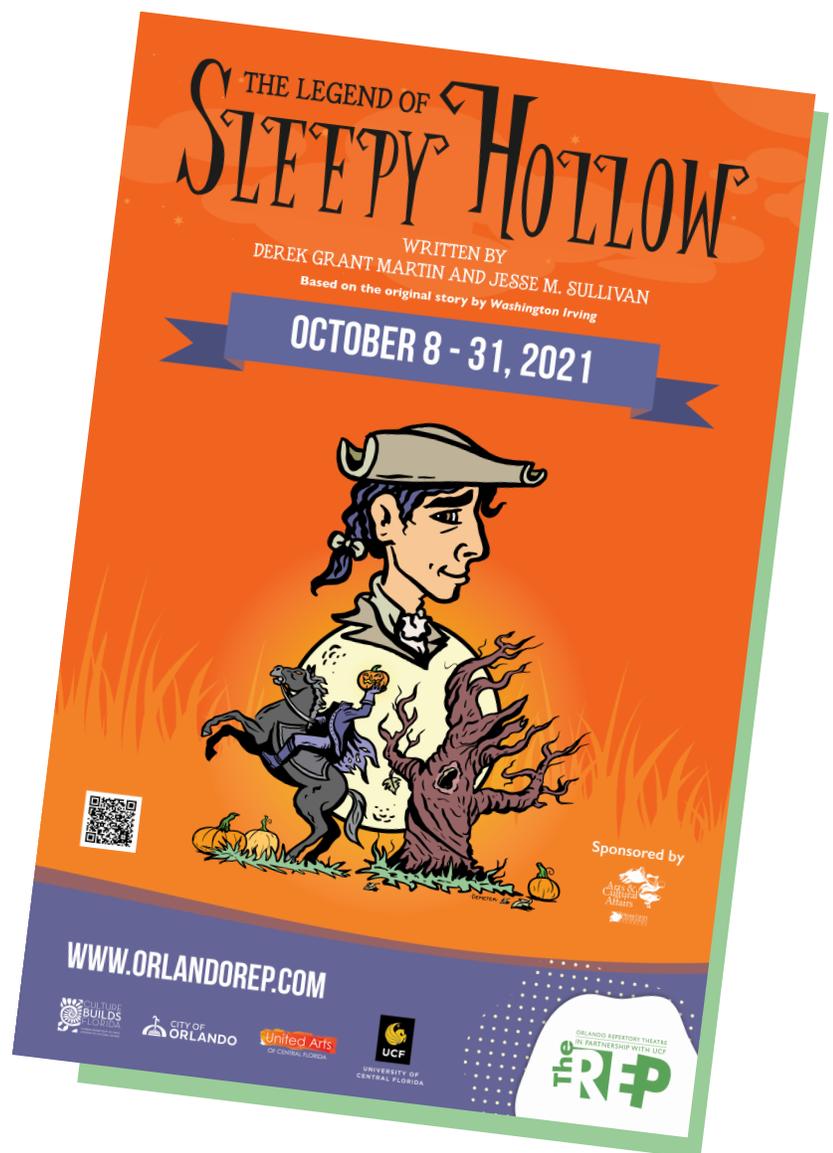
# The REP

## CUE TO CUE RESOURCE GUIDE FOR EDUCATORS AND AUDIENCE MEMBERS

Welcome to Cue to Cue, an educational resource guide created to help teachers, parents/guardians, and young audience members enhance the experience of watching *The Legend of Sleepy Hollow*

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## BIG THEMES

- Superstitions
- Fear
- Ghost Tales
- Ego
- Jealousy
- Mystery

# THE LEGEND OF SLEEPY HOLLOW

## ABOUT THE PLAY

### Introducing the Legend

A schoolmaster enters and asks the class to quiet down. He scolds them for poor performance on their history exam. He expresses frustration that they do not care about their history, and that the elders of the community have asked him to leave out certain events. He is troubled over not teaching them everything he knows. The schoolmaster sets the mood for a ghost story. This ghost story is a local legend that haunts the memories of the town and is part of their history these students need to hear.

The schoolmaster describes the sleepy, tranquil town. He asks the audience about superstitions such as four leaf clovers, lucky rabbit feet, lucky coins and spices. He believes these trinkets support the angels as they protect us from the evils of the world including a headless Hessian soldier. The Headless Horseman is rumored to be buried in the Old Dutch Church Graveyard on the other side of what is known as Horseman's Bridge. He wanders the graveyard searching for a head to steal and replace his flaming jack-o-lantern, but cannot cross the bridge into the hollow.

### Ichabod Crane

The schoolmaster reveals he was once a child in that same classroom and a student of Ichabod Crane. The schoolmaster transforms into Ichabod Crane, a tall, lanky, and awkward schoolmaster who is new to town. He is not shy about saying what he really thinks out loud, such as how he has worked in many schools much nicer than Sleepy Hollow, but it will do. He encourages the children to talk and get loud and then yells at them to be quiet. He quizzes the students and scolds them. Ichabod asks a student what his mother is making for dinner. He loves food and is often invited to dinners at the homes of his students. He teaches the students a dance called the gavotte. He tells the students he will teach them some protective psalms and then dismisses the class.

Ichabod is a great storyteller and loves to sing and dance. He also loves to gossip. He enjoys gossiping about Abram De Young stealing lamps from Joseph Van Zandt's carriage while also flirting with his daughter Emily. Ichabod also has a great imagination and is consistently concerned with superstitions. The ladies of the town love Ichabod, but he only has eyes for the daughter of the richest man in town, the lovely Katrina Van Tassel.

### Katrina Van Tassel and Brom Bones

Katrina is beautiful and spoiled by her wealthy father. Ichabod flirts with her through quoting poetry and giving her flowers. She invites him to visit her father's farm. Katrina Van Tassel also has another admirer, Brom Bones. Brom is a local hero who is very strong and has a short temper. Brom brags about building a stone wall and Katrina compliments his skill. She introduces Ichabod to Brom.

Brom is bigger and stronger than Ichabod, but Ichabod tries to show his superior intellect and charm every chance he gets. Ichabod impresses Katrina with his singing and dancing. Brom tries to sing and dance as well as Ichabod, but is not very good. Ichabod cooks a delicious dinner for Katrina, and Brom can only create a meal of meat and beer. It seems that Ichabod has charmed Katrina and won her affections over Brom, but Katrina enjoys having the two men competing for her attention.

## The Annual Harvest Party

Katrina invites both Brom and Ichabod to her father's annual harvest party on Old Hollow's Eve.

Ichabod is excited to attend the party and pretends to dance and flirt with Katrina. He also pretends to duel with Brom, defending the honor of his love. Ichabod travels to the party on his mule named Gunpowder. The road to the party has many twists and turns.

The head of staff invites the partygoers to create a circle for a lively party. Katrina and Ichabod are at the center of attention, dancing to the band. Baultus Van Tassel, Katrina's father, is impressed by Ichabod. They are surrounded by admiring ladies and men jealous of his skills and charm.

## Ghost Story Contest

Baultus invites the guests to participate in a scary ghost story contest. Brom confidently awaits his turn and then takes center stage. He tells his story of meeting the Headless Horseman.

The Horseman was well known during the revolution as a vicious soldier who would cut off the heads of anyone he could find. After he and his horse were taken down in battle, the soldiers decided his head should not be buried with his body. Where they buried his head is still a mystery today. There is rumor that Satan himself leaves the door to hell open for the Horseman to come and go, searching for his missing skull. Brom encountered the horseman on one of these searches and challenged him to a race. They were neck-and-neck and the Horseman nearly caught up to him with his sword, until Brom crossed the Hollow Bridge and the Horseman was unable to cross and disappeared into the night.

Ichabod is terrified of this story and Katrina and her father are now not so sure he is the right match for her. Brom takes one last curious look at Ichabod before he leaves the party. Ichabod leaves, unhappy and frightened.

## The Chase in the Hollow

Gunpowder slowly walks through the dark and spooky hollow. It is eerily quiet. Ichabod believes he hears frogs croaking his name and a raven cawing out, "Beware". Ichabod tries to convince himself that it is all in his head and he can keep going. He sees a looming figure from the corner of his eye. He calls out and tries to hurry Gunpowder along.

Suddenly he notices the looming figure is following him. As Ichabod speeds up, so does the figure. As Ichabod slows down, so does the figure, staying exactly 15 paces behind him. As the clouds clear, the moon lights up the silhouette of the mysterious figure. It is the Headless Horseman and as they both stop still, the Horseman pulls out his sword!

Gunpowder rears back and gallops away full force! The Horseman chases. Ichabod feels the breath of the Horseman on his neck and nearly falls off Gunpowder as they barrel down the path. At the fork in the road, Gunpowder is able to barely miss the sword and get a few paces ahead of the Horseman. Ichabod remembers Brom's story and charges towards the bridge. As he crosses the bridge, he sees that the Horseman cannot cross. He sighs in relief before looking back to see the Horseman hurl his fiery jack-o-lantern head directly at him. Ichabod is knocked unconscious on the ground.

## The Next Morning

The next morning Van Ripper discovers all that is left of the Ichabod Crane; a hat, shattered pumpkin, and horse hooves. Gunpowder is found eating grass near the school house. No one in town hears from Ichabod again, although Brom Bones seems to know more than he will admit.

The narrating Schoolmaster explains there are rumors that Ichabod escaped to New York City and started a new life, but many have their doubts. Brom and Katrina eventually get married and have children, who have children, and so on. The story is passed down through the generations, but no one officially knows the truth. The Schoolmaster reveals he is a descendant of Brom and Katrina and encourages the pupils to decide for themselves if this was an unlawful act or a ghostly attack. He warns them to stay away from the Hollow and as he blows out the candle to end the story, we see signs that the Horseman may still be haunting us all.

## Author | Washington Irving

Washington Irving (1783-1859) was born in New York City. He was the youngest of a rich merchant's eleven children. In school, he was an average student who enjoyed music, books, and art. Though he would practice law on Wall Street, work in his family's cutlery business, and even serve (later in life) as U.S. Minister to Spain, he loved books and writing. By the time he was 35, he devoted himself to his writing.

Much of Irving's writing was influenced by his travels. Excursions up the Hudson River were followed by a two-year stay in southern Europe. While there, Irving filled notebooks with his impressions of people. He wrote satires based upon those notes about people. He published his first book, *A History of New York*, in 1809, under his pen name, Diedrich Knickerbocker. Other famous books included *The Sketch Book* (1819, which included *The Legend of Sleepy Hollow* and *Rip Van Winkle*), *Tales of a Traveler* (1824), and *The Alhambra* (1832). Irving also wrote biographies of Oliver Goldsmith, Mahomet, and George Washington.

Source: <https://va-rep.org/tour/guides/legend.pdf>

## Playwright | Derek Grant Martin

Derek Martin is a professional actor, director, choreographer, producer, and educator and has spent the last eighteen years working professionally in the Arts, Media, and Entertainment. Previously, Derek was a professor of theatre and Chair of the BA in Theatre at Regent University in Virginia Beach, VA. He is a member of Actors Equity Association, Stage Directors and Choreographers Society, and Christians in Theatre Arts and has been a recognized actor/combatant with the Society of American Fight Directors. Derek has worked professionally at some fantastic theatres around the country such as: Connecticut Repertory Theatre, The York Theatre Company (NYC), Virginia Stage Company, Virginia Musical Theatre, The Palace Theatre, The Musical Theatre of Connecticut, The Round Barn Theatre and many others performing in such shows as *Singin' in the Rain*, *The Music Man*, *West Side Story*, *The Secret Garden*, and *Hello Dolly!* to name a few.

He was the lead in the multiple-award winning short film, *The Noble Lie*. He has choreographed Broadway's Carol Jaudes in her one-woman international tour of *And Sarah Laughed* and performed as "Chris" in the table-read cast of CBN's hit animated series, *Superbook!* Derek is also the Artistic Director and founder of the professional summer theatre company – The Americana Theatre Company in Plymouth, MA, where he spends every summer producing theatre with his beautiful wife, Jennifer (also a faculty member of Jessup and a fantastic performer) and his family. Derek and Jennifer live in Roseville, California.

Source: <https://jessup.edu/about/faculty/derek-martin/>

## Playwright | Jesse M. Sullivan

Jesse Sullivan is the Artistic Director of the Americana Theatre Company in Plymouth, MA. He holds a BFA in Musical Theatre from The Hartt School at the University of Hartford. Performance credits includes Americana: *Parfumerie* (George Horvath), *It's A Wonderful Life: A Live Radio Play* (George Bailey), *The Three Musketeers* (Athos), *Moonlight and Magnolias* (Selznick), *The Cottage* (Richard/William), *Redeeming Love* (Michael Hosea), *An Inspector Calls* (Inspector). National Tours: *Miss Saigon* and *The Scarlet Pimpernel* (Coupeau/Fight Captain). NY credits include *Scandalous People*, NY Fringe (Clarence), *Battleship Potemkin* with the York Theatre Co. (Gregory), *Moonlight and Magnolias* (Ben Hecht), and *Map to Buddha* with Remote Theatre Co. (Jeff). Regional credits: *The Spitfire Grill* (Sheriff Joe Sutter/Cadet), *The Game* (World Premier, Fight Captain), *Annie Get Your Gun* (u/s), *Jesus Christ Superstar* (Apostle), *Damn Yankees* (Joe Hardy), *Carnival!* (Marco), *Into the Woods* (Cinderella's Prince), *Little Shop of Horrors* (Orin).

Source: <https://www.americanatheatre.org/company>

The following conversation starters will help you think about the themes in *The Legend of Sleepy Hollow*, as well as make some predictions about the production itself. Discuss the following before you join us at the theatre.

- 1.** Is *The Legend of Sleepy Hollow* or the “story of the Headless Horseman” a story you have heard before?
  - a.** What do you remember or what can you predict about the story based on the title?
  - b.** A story is called a legend when it is believed to be true, but also unverified or mysterious. What makes a story a good mystery?
- 2.** Ichabod Crane believes in superstitions. Superstitions are ways we behave that are based in fear and how we can protect ourselves from the unknown. Some examples of superstitions are picking a four leaf clover, avoiding cracks in the sidewalk, not breaking mirrors, or knocking on wood. Each of these prevents bad luck.
  - a.** What superstitions do you believe in?
  - b.** Where did you learn them?
  - c.** Have you ever felt your luck change based on using a superstition?
- 3.** Ego and jealousy drive the characters to compete with each other throughout the story.
  - a.** How do these qualities cause people to behave?
  - b.** Have you ever felt jealous of someone else?
  - c.** How can you overcome those feelings?

We hope you enjoyed Orlando Repertory Theatre's production of *The Legend of Sleepy Hollow*. Discuss the following questions after attending the performance.

1. What was *The Legend of Sleepy Hollow* about? Describe the beginning, middle, and end. What was the climax of the story? Why? If you had to summarize the play in one sentence, what would it be?
2. What did you notice when you first entered the theatre? Describe the stage.
3. *The Legend of Sleepy Hollow* takes place in various locations throughout the town of Sleepy Hollow. Did the set and scenery help establish the show's location? What specific things did you notice about the set and stage lights: color, shape, texture? Did you notice anything about the set or lights that you thought was unique?
4. What did you notice about the actor and his performance? How did he use his voice and body to bring multiple characters to life?
5. Which character do you relate to the most? Why? What words describe that character?
6. One actor was able to portray many characters with support from costume pieces. What did you notice about the costumes? How did the pieces help you identify which character he was?
7. The schoolmaster hopes the students decide for themselves what is true and what is not in this legend from their own town. What is the moral or lesson?

Standards: LAFS.K-8.RL.1.1, LAFS.K-8.RL.1.2, LAFS.K-8.RL.1.3, LAFS.K-8.RL.2.6, LAFS.K-8.RI.1.2, TH.K.C.2.1, TH.K.C.3.2, TH.1.C.2.2, TH.1.S.3.2, TH.2.O.2.1, TH.3.C.1.2, TH.3.C.2.2, TH.3.O.2.1, TH.3.O.1.2, TH.3.S.1.3, TH.3.S.3.3, TH.4.O.1.1, TH.4.C.3.1, TH.4.S.1.1, TH.4.S.1.3, TH.4.S.3.3, TH.5.O.1.1, TH.5.O.1.3, TH.5.O.3.1, TH.5.S.1.3, TH.5.S.3.3, TH.68.O.1.2, TH.68.S.2.3, TH.68.H.1.5

# ENGLISH LANGUAGE ARTS VOCABULARY ACTIVITY

**Activity:** Word Wall

**Subject:** Language Arts

**Directions:** Draw a line from the word to its meaning. Use context clues from the play, the root word, and if needed, look up the definition using a dictionary resource.

Idiocy	A ghost or ghost-like image of a person
Peer	A medium-paced French dance, popular in the 18th century
Fortnight	Having or characterized by strength and energy
Rustle	A person who belongs to the same age group
Adorned	Students in school
Tranquil	Possessing courage or determination
Superstition	A formal, stiff, or old-fashioned teacher
Apparition	Extremely careless behavior
Scarecrow	To draw the attention of something or someone
Pupils	A period of two weeks
Gavotte dry leaves or paper	A soft muffled crackling sound like that made by the movement of
Virile	To enhance the appearance of, especially with beautiful objects
Pedagogue	a widely held but unjustified belief in supernatural causation leading to certain consequences of an action or event, or a practice based on such a belief
Diverted	The quality or state of being calm
Valiant	An object made to resemble a human figure, set up to scare birds away from a field where crops are growing

Standard: LAFS.2-8.L.3.4

**Extension:** Pick three words from the list and use them in an original sentence or paragraph. You can choose to write about the play or something else. You can also draw a picture, illustrating the definitions in the words you choose.

Standard: LAFS.2-8.L.3.5

## ***Imagine that you have survived an encounter with the Headless Horseman!***

Write a letter to a friend describing your journey through the Hollow. What did you see, hear, smell, taste, feel? Using descriptive details and rich language, describe your feelings and actions. Did he stalk you slowly? Did he attack swiftly? How did you respond? How did you escape? Would you encourage your friend to visit or warn them to stay away?

Washington Irving

*Rip Van Winkle*

*The Devil and Tom Walker*

*The Christmas Dinner*

*The Sketchbook of Geoffrey Crayon*

Edgar Allen Poe

*The Tell Tale Heart*

*The Raven*

*The Cask of Amontillado*

*The Masque of the Red Death*

*The Headless Horseman Rides Tonight: More Poems to Trouble Your Sleep* by Jack Prelutsky

*The Monkey's Paw* by W.W. Jacobs

*The Shadow and Bone Trilogy* by Leigh Bardugo

Roald Dahl

*The Landlady*

*The Witches*

*Book of Ghost Stories*

*Bunnicula* by James and Deborah Howe

Neil Gaiman

*Coraline*

*The Graveyard Book*

Alvin Schwartz

*Scary Stories to Tell in the Dark*

*In a Dark, Dark Room and Other Scary Stories*

*Beneath the Bed and other Scary Stories* by Max Brallier

*Goosebumps Series* by R.L. Stein

Detailed list of Florida State Standards and Next Generation Sunshine State Standards satisfied by using this guide and attending Orlando REP's production of *The Legend of Sleepy Hollow*.

## **Language Arts Florida Standards**

(Text refers to the play, the script, or the content in this guide.)

### **Reading/Text Analysis Standards:**

LAFS.K-8.RI.1.1 Ask and answer such questions as who, what, where, when, why, and how to demonstrate understanding of key details in a text

LAFS. K-8.RL.1.1 Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

LAFS. K-8.RI.1.3 Describe the connection between a series of historical events, scientific ideas or concepts, or steps in technical procedures in a text.

LAFS. K-8.RL.3.7 Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.

LAFS. K-8.RL.1.2 Recount stories, including fables, folktales, and myths from diverse cultures; determine the central message, lesson, or moral.

LAFS. K-8.RL.1.3 Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.

LAFS. K-8.RL.2.6 Distinguish their own point of view from that of the narrator or those of the characters.

LAFS. K-8.RI.1.2 Determine the main idea of a text; recount the key details and explain how they support the main idea.

### **Vocabulary Standards:**

LAFS.2-8.L.3.4 Determine or clarify the meaning of unknown and multiple-meaning word and phrases based on grade 3 reading and content, choosing flexibly from a range of strategies.

LAFS.2-8.L.3.5 Demonstrate understanding of word relationships and nuances in word meanings.

### **Writing Standards:**

LAFS.K-8.W.1.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

## Next Generation Sunshine State Standards – Theatre Arts

TH.K.C.2.1 Respond to a performance and share personal preferences about parts of the performance.

TH.K.C.3.2 Share reactions to a live theatre performance.

TH.1.C.2.2 Identify elements of an effective performance.

TH.1.S.3.2 Describe characters and plot development discovered during dramatic play.

TH.2.O.2.1 Re-tell what happened in the beginning, middle, and end of a story after viewing a play.

TH.3.C.1.2 Watch a play and describe how the elements of light, costumes, props, and sound influence the mood of the production.

TH.3.C.2.2 Discuss the meaning of an artistic choice to support development of critical thinking and decision-making skills.

TH.3.O.2.1 Describe what happened in a play, using age-appropriate theatre terminology.

TH.3.O.1.2 Discuss why costumes and makeup are used in a play.

TH.3.S.1.3 Evaluate a performance, using correct theatre terms, and give specific examples to support personal opinions.

TH.3.S.3.3 Describe elements of dramatic performance that produce an emotional response in oneself or an audience.

TH.4.O.1.1 Describe what a designer and director do to support the actor in creating a performance.

TH.4.C.3.1 Identify the characteristics of an effective acting performance.

TH.4.S.1.1 Exhibit proper audience etiquette, give constructive criticism, and defend personal responses.

TH.4.S.1.3 Use theatre terms to evaluate a live performance and discuss the qualities that directly impacted the audience's response to the production.

TH.4.S.3.3 Describe elements of dramatic and technical performance that produce an emotional response in oneself or an audience.

TH.5.O.1.1 Explain an actor's choices in the creation of a character for a scene or play.

TH.5.O.1.3 Evaluate how an actor or designer's choices about a character affect the audience's understanding of a play.

TH.5.O.3.1 Describe a variety of theatrical methods and/or conventions that a group of individuals can use to communicate with audiences.

# NGSSS AND FLORIDA STATE STANDARDS

TH.5.S.1.3 Evaluate a performance, using theatre terminology, and articulate emotional responses to the whole and parts of dramatic performances.

TH.5.S.3.3 Use elements of dramatic and technical performance designed to produce an emotional response in an audience.

TH.68.O.1.2 Discuss how color, line, shape, and texture are used to show emotion in technical theatre elements.

TH.68.S.2.3 Analyze the relationships of plot, conflict, and theme in a play and transfer the knowledge to a play that contrasts in style, genre, and/or mood.

TH.68.H.1.5 Describe ones own personal responses to a theatrical work and show respect for the responses of others.