

# PLAY GUIDE



## The Legend of Sleepy Hollow

By Kathryn Schultz Miller. From the story by Washington Irving.

**Presented on the LCT Main Stage: October 22-November 3  
On Tour Fall 2017**

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# Dear Educator -

Lexington Children's Theatre is proud to be producing our 79<sup>th</sup> season of plays for young people and their families. As an organization that values the arts and education, we have created this Play Guide for teachers to utilize in conjunction with seeing a play at LCT.

Our Play Guides are designed to be a valuable tool in two ways: helping you prepare your students for the enriching performance given by LCT's performers, as well as serving as an educational tool for extending the production experience back into your classroom.

We designed each activity to assist in achieving the Kentucky Academic Standards (KAS), including the National Core Arts Standards for Theatre. Teachers have important voices at LCT, and we rely heavily on your input. If you have comments or suggestions about our Play Guides, show selections, or any of our programming, your thoughts are greatly appreciated. Please email Jeremy Kisling, our Associate Artistic Director in Charge of Education, at [jkisling@lctonstage.org](mailto:jkisling@lctonstage.org).

Please use the Teacher Response form following a performance. We are thrilled that you rely on LCT to provide your students a quality theatrical experience, and we hope this resource helps you in your classroom.

**LCT's Education Department**

## The mission of our education programming



The mission of Lexington Children's Theatre's Education Department is to **provide students of all ages with the means to actively explore the beauty, diversity, complexity, and challenges of the world around them through the dramatic process.** We strive for young people to develop their own creative voice, their imagination, and their understanding of drama and its role in society.

## Your role in the play

You may wish to have a discussion with your class about your upcoming LCT experience and their role as audience members. Remind your students that theatre can only exist with an audience. Your students' energy and response directly affects the actors onstage. The quality of the performance depends as much on the audience as it does on each of the theatre professionals behind the scenes and on stage.

Young audiences should know that watching live theatre is not like watching more familiar forms of entertainment; they cannot pause or rewind us like a DVD, there are no commercials for bathroom breaks, nor can they turn up the volume to hear us if someone else is talking. Your students are encouraged to listen and watch the play intently, so that they may laugh and cheer for their favorite characters when it is appropriate.

At the end of the play, applause is an opportunity for your students to thank the actors, while the actors are thanking you for the role you played as an audience.



# What to know - before the show!

## Play Synopsis

Life is tranquil and easy in Sleepy Hollow until a new schoolmaster comes all the way from Connecticut. The quiet streets buzz with gossip, but Ichabod Crane is not what the townspeople are expecting. Lanky and tall with an awkwardly protruding nose, Ichabod Crane is very different from the rest of the town. Ichabod settles quickly into life at Sleepy Hollow. He is especially kind to the students who have pretty sisters or whose mothers are good cooks.

Ichabod is popular with the women of Sleepy Hollow, but the men have different feelings. Brom Bones in particular takes an instant dislike to the gawky schoolmaster. Ichabod's close relationship with Brom's would-be girlfriend Katrina Van Tassel just aggravates Brom even more. Katrina is just as pretty as she is rich and takes to the schoolmaster's educated ways. She invites Ichabod to her father's Halloween frolic as a special guest.

Ichabod spends hours preparing himself for the party and even borrows a horse from a neighbor for the occasion. Katrina is impressed and dances with Ichabod. This angers Brom so much that after the ladies retire, he terrifies the superstitious Ichabod with tales of all the haunts that are supposedly on Ichabod's way home.

Ichabod is so frightened that on his way home he imagines seeing all the spectres Brom warned him of. He talks himself out of being frightened until he meets a strange rider on the road. A rider with no head! Ichabod is chased by this headless horseman off into the distance.

The next morning all that is found of Ichabod is his hat, next to a shattered pumpkin. It is assumed he was carried off by the Headless Horseman.



# What to know - before the show!

## Who Was Washington Irving?

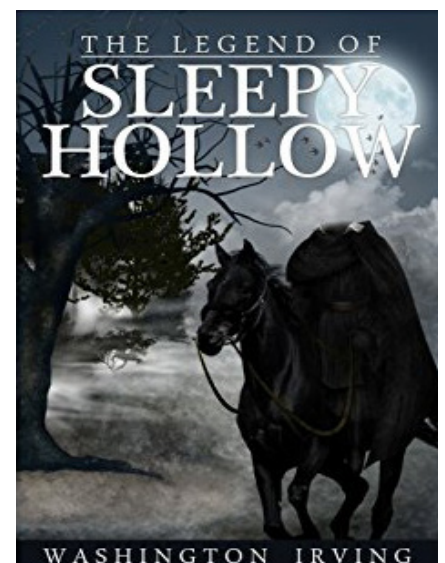
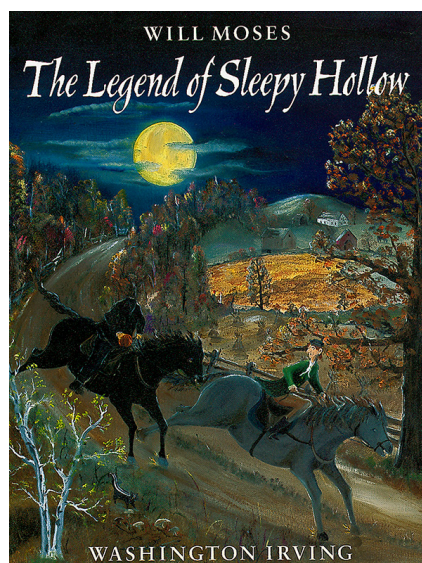
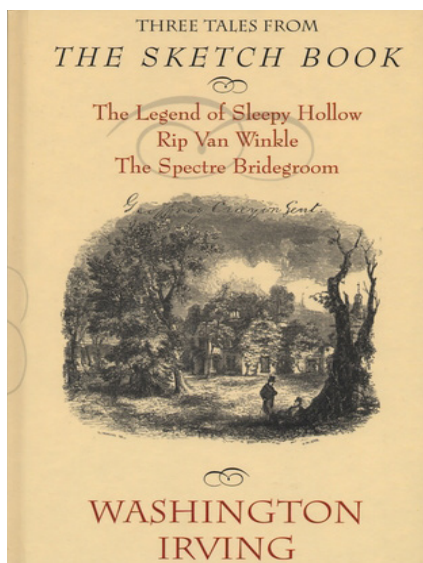


Washington Irving was born April 3, 1783, in New York City. He was the youngest of a rich merchant's eleven children. In school he was an average student who enjoyed music, books, and art. Though he would practice law on Wall Street, work in his family's cutlery business, and even serve (later in life) as the 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. 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*, which included "The Legend of Sleepy Hollow," "Rip Van Winkle," "Tales of a Traveler," and "The Alhambra." Irving also wrote biographies of Oliver Goldsmith, Mahomet, and George Washington. Irving never married, happy to spend his time at home with his brother and five nieces. Washington Irving died on November 28, 1859 in Irvington, New York. He was 76.

## Compare and Contrast the Tale

There many different versions of "The Legend of Sleepy Hollow" available in print. Find two contrasting copies in your school library and bring them into class. Divide your class into two groups. Have each group read a different version of the story. Then bring the two groups together and hold a discussion of their thoughts on the story. Once they have discussed their initial impressions, let the groups read the other version of the story. Ask them to write an essay comparing and contrasting the two stories.

**KAS: RL.2.9; KAS: RL.3.9**



# How to grow - after the show!

## Character Clues



Authors sometimes give us clues about a character based on the character's name. Washington Irving does this in "The Legend of Sleepy Hollow." Discuss with your class the main characters from the story. What clues did Washington Irving give us in their names? (e.g. Baltus Van Tassel is a rich man, with a distinguished sounding name. The "tassel" in his name could be tied to a real tassel, which is an accessory added to fancy curtains and upholstery, implying that he is a fancy man.)

KAS: RL.4.3; RL.4.4

## Words, Words, Words

Ask your students to recall the set and costumes from LCT's production of *The Legend of Sleepy Hollow*. The costumes and scenery were made up of the words of the story. Discuss with your class why they think the design team made that choice.

Now tell your class that you are going to create concrete poems that are similar to the set and costumes in *The Legend of Sleepy Hollow*. A concrete poem is one that takes the shape of the object it describes.

As a class you are going to create the forest trail that Ichabod takes home that fateful night. Ask your class to think of the feelings Ichabod must have had in that forest and the things he might have seen. Ask them to turn one of these objects/feelings into a concrete poem, like the example to the right.

Once your class has finished creating their poems, hang them together in the classroom to create an eerie concrete forest trail!



O I  
am my  
own way  
of being in  
view and yet  
invisible at  
once Hearing  
everything  
you see I  
see all of  
whatever you  
can have heard  
even inside the  
deep silences of  
black silhouettes  
like these images  
of furry surfaces  
darkly playing cat  
and mouse with your  
doubts about whether  
other minds can ever  
be drawn from hiding  
and made to be heard  
in inferred language  
I can speak only in  
your voice Are you  
done with my shadow  
That thread of dark  
word  
can  
all  
run  
out  
now  
and  
end  
our  
tale

KAS: TH:Re9.1.3b;  
TH:Re9.1.4b; W.4.3d

# How to grow - after the show!

## The Town as a Character

In LCT's production of *The Legend of Sleepy Hollow*, two-dimensional cut-outs represent the townspeople of Sleepy Hollow. Discuss with your class why the cut-outs were included and what purpose they served. Often in legends, folktales, and urban folklore, the town itself becomes a character in the story. The beliefs, thoughts, and feelings of the town weigh heavily on Ichabod, Katrina, and Brom. Discuss instances when the presence of the town was felt in *The Legend of Sleepy Hollow*.

**KAS: TH:Re7.1.3; TH:Re9.1.3b;  
TH:Re8.1.4b**

## Bring the Town to Life!

Turn your classroom into the town of Sleepy Hollow. One by one ask each student to create an individual tableau or frozen picture of someone who might have been in the downtown area of Sleepy Hollow. Encourage them to be creative and specific. Signal your class and allow them to interact with one another in character for a few moments.

Add the following events one-by-one, asking them to think about how their character would react and what he/she would say about it:

- Katrina was seen flirting with Brom Bones.
- A new schoolmaster is arriving to town this morning.
- Baltus Van Tassel is having a Halloween party.
- Katrina Van Tassel was seen dancing with Ichabod.
- Ichabod Crane is missing.

Discuss with your class how they felt/reacted to each event.

**KAS: TH:Cr1.1.3c; TH:Cr3.1.5c;  
TH:Re8.1.5c**

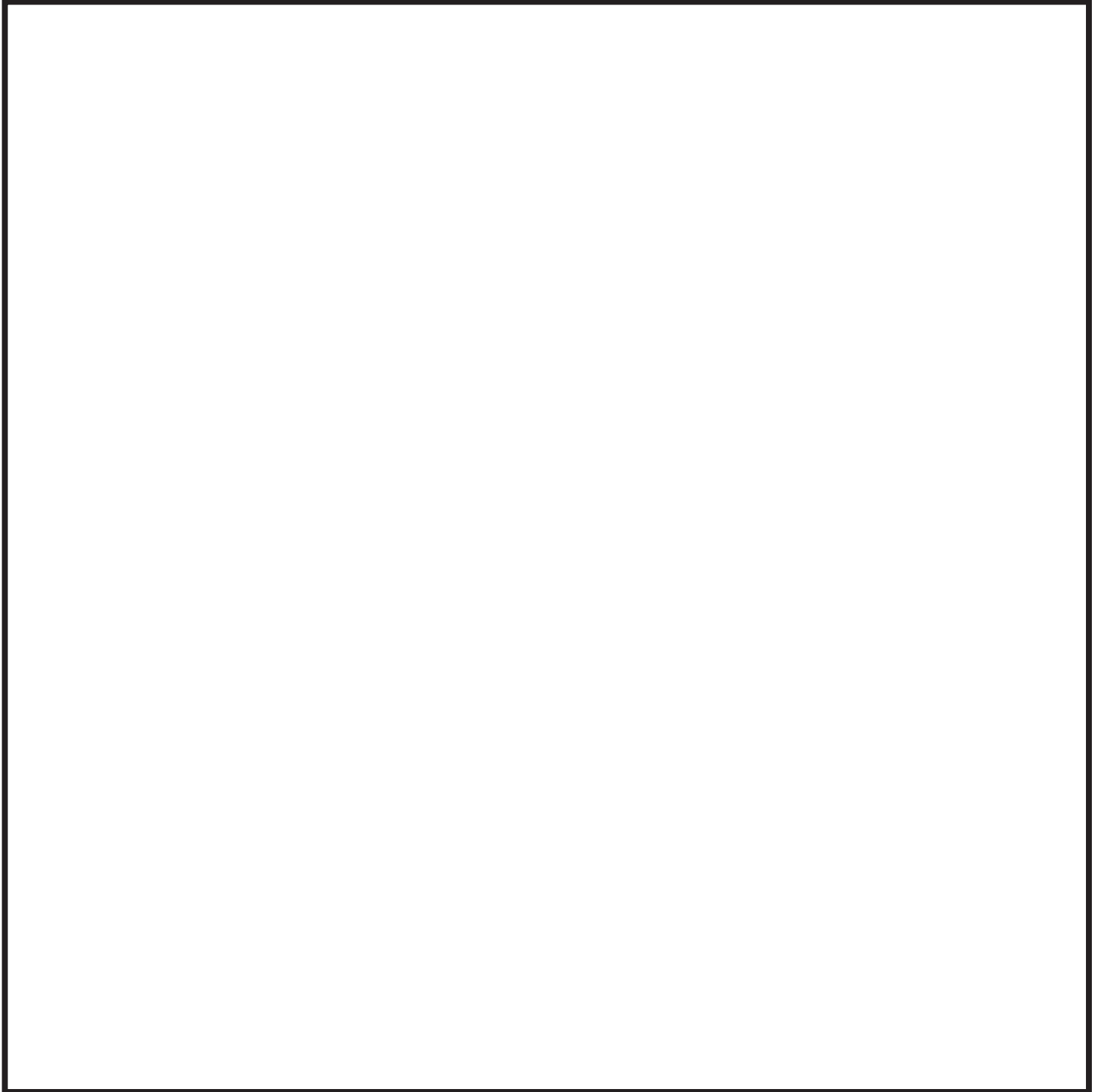


# How to grow - after the show!

## Create a Map of Sleepy Hollow

Create a map of Sleepy Hollow. Start by making a location guide, listing all the places named in the story. These could include the Van Tassel farm, school house, etc.

Once you have listed all the locations, begin making your map.

A large, empty rectangular box with a black border, intended for students to draw a map of Sleepy Hollow based on their location guide.

# How to grow - after the show!

## What to Read Next

### 13 Scary Ghost Stories

by Marianne Carus

In these tales no place is safe - a ghost could appear anywhere!

### Breathe: A Ghost Story

by Cliff McNish

Jack and his mother move into an old farmhouse – but they aren't alone.

### Edgar Allan Poe's Tales of Mystery and Madness

by Edgar Allan Poe

Grimly's illustrations are the perfect complement to Poe's stories.

### The Hound of the Baskervilles

by Sir Arthur Conan Doyle

A legendary curse warns of a devil-beast that haunts the moors.

### Pinocchio

by Carlo Collodi

Pinocchio is Geppetto's dream come true - except he isn't such a nice boy.

## LCT teaches in YOUR school!

### Would you like to see some of these play guide activities modeled in your classroom?

Book a workshop for your class with one of LCT's teaching artists! In our pre-show workshops, our teaching artists will engage students in acting skills and themes from the play through drama activities. In our post-show workshops, students will extend their play-going experience by strengthening their personal connection to the play and deepening their understanding of the themes and characters.



Call us at 859-254-4546 x226 to book a pre or post-show workshop for your class!

To learn more about Lexington Children's Theatre and our programming for your school visit:  
[www.lctonstage.org/for-educators/in-school-experiences/](http://www.lctonstage.org/for-educators/in-school-experiences/)