

# NYS Theatre Institute Study Guide

## A LEGEND OF SLEEPY HOLLOW



*Inspired by the writings of Washington Irving  
by Mary Jane Hansen*

*and made possible in part by funding provided by  
Frederick Loewe Foundation and  
Hudson-Fulton-Champlain Quadricentennial*

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# *NYSTI education programs*

## *For Teachers*

### **INSERVICE/TEACHER PREVIEW**

A free, two-hour program offering a chance to meet the director and designers. Look behind the scenes...walk the set. Observe a segment of rehearsal. Gather ideas for your classroom and updated information.

### **EDUCATOR PREVIEWS**

Unable to join us for the Inservice? We can arrange for you to see a rehearsal.

### **PERUSAL SCRIPTS FOR EDUCATORS**

Contact the NYSTI Education Department at (518)274-3286.

## *For Teachers and Students*

### **PRE-SHOWINTRO/CLASSROOM PREP**

An interactive PowerPoint presented by an Institute educator tracing the technical creation of the production, introducing characters and exploring the responsibilities of the audience. To arrange call (518) 274-3286 or email [cbs@nysti.org](mailto:cbs@nysti.org). There is a fee for this program.

### **POST PERFORMANCE CLASSES**

Interdisciplinary teaching by NYSTI teacher/actors and teacher/technicians connecting with the specific performance. An integration of the performance into the classroom curriculum occurring in the theatre building following a 10AM performance. Scheduled by request. There is a fee for the program. To arrange call (518) 274-3286 or email [cbs@nysti.org](mailto:cbs@nysti.org)

# TABLE OF CONTENTS

*...inside front and back covers* NYSTI Education Programs

## *...before the performance*

- 3 Overview
- Playwright's Note
- 6 From the Director
- 8 Vocabulary
- 9 References to Dutch Culture
- 10 A Chronology
- Legal References
- Historical References
- 11 Geographical References
- Washington Irving's Impact
- 14 The Educators' Perspective
- 15 A Work in Progress

## *...at the performance*

- 16 Things to Observe and Listen for
- 17 Concepts to Consider
- 18 Notes to the Audience

## *...after the performance*

- 18 Writing and Discussion Prompts
- 19 General Questions to Pose
- 20 Interdisciplinary Connections
- 23 Sources and Recommended Reading

*A Legend of Sleepy Hollow* Study Guide developed by the staff of the New York State Theatre Institute and educators. A publication of the New York State Theatre Institute, Patricia Di Benedetto Snyder, Producing Artistic Director

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Cover Illustration: Duke Durfee

*Dear Colleague,*

*The power of theatre to engage students in multi-disciplinary learning is at the heart of this guide. We hope that the connections that we have made are helpful in providing integrated learning experiences for your students as you develop lesson plans, units of study, or simply expand upon the theatre experience. To that end, we have noted connections to the NYS Learning Standards.*

*Here are some activities connecting A Legend of Sleepy Hollow with the **Learning Standards for the Arts.***

**Standard #1:** Students will actively engage in the processes that constitute creation and performance in the arts and participate in various roles in the arts.

- *Try a reader's theatre presentation of another popular ghost story or legend of the Hudson Valley.*
- *Write and perform a monologue reflecting the feelings of a person of Dutch heritage upon meeting Washington Irving.*

**Standard #2:** Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

- *Attend post-performance residency classes with NYSTI's teacher/technicians and teacher/actors.*
- *Arrange a Pre-Show Intro/Classroom Preparation.*

**Standard #3:** Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

- *Use the At the Performance section to discuss individual interpretations of the creative team's work.*
- *Use the General Questions section to prompt discussion of this theatre experience.*

**Standard #4:** Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

- *Read about Washington Irving and his stories.*
- *Read other books about Aaron Burr.*

# ...before the performance

## OVERVIEW

As the Hudson Valley of New York State celebrates the 400th centennial of the exploration by Henry Hudson, NYSTI considered the occasion to celebrate the literature of Washington Irving, the skills of Aaron Burr, the heritage of Dutch settlers in the valley and their cultural contributions to America, hence the creation of *A Legend of Sleepy Hollow*.

In the Prologue, Washington Irving, aboard the ship Mexico, begins a journal entry about his adventures in December of 1814. The first scene begins in Irving's office in Manhattan as Aaron Burr invites him to serve as his co-counsel at a trial. There's a mystery to be solved. Join Aaron Burr and Irving and a female acquaintance with a great deal of forensic knowledge as they steam up the Hudson to Sleepy Hollow for the trial of one Brom Bones.

Woven throughout this plot are fantastical images from the legend of the "headless horseman."

## PLAYWRIGHT'S NOTE

BY MARY JANE HANSEN

I'm guessing there are a lot of us out there. We start projects hoping for the best and with a cornucopia of ideas, but not quite sure where we will end up or how we are going to get there.

There are those, of course, who know exactly where they are going. They never wander too far from the path and they arrive at their destination with hardly a moment of doubt along the way. But as for the rest of us, we commit ourselves to a process that

we believe will take us beyond the confines of our particular store of knowledge and further than what we thought of as our potential. In so doing, we defy the fickle muse and write something and surprise ourselves – often in a good way.

This is the same manner in which I approached the task of adapting Washington Irving's *The Legend of Sleep Hollow*. Always in the back of my mind is a fragment of the poem "North American Time" by Adrienne Rich:

Suppose you want to write  
Of a woman braiding  
Another woman's hair—  
Straight down, or with beads and shells  
In three-strand plaits or cornrows—  
You had better know the thickness  
The length the pattern  
Why she decides to braid her hair  
How it is done to her  
What country it happens in  
What else happens in this country  
You have to know these things

One of the first questions I felt compelled to try and answer about Washington Irving was, "What was it like to be a writer in a new country before anyone could make a decent living as a novelist, before the work of an American author was recognized and respected outside of the United States?"

What I found by looking into the life and works of Washington Irving was a dynamic man who embodied the candid and outspoken qualities of the enlightened American, who parlayed these qualities into a means of public entertainment and thereby defined and epitomized the American sense of humor. Washington Irving was at his core an adventurer, someone who had seen more of the world by his early twenties than most people travel in a lifetime. Over the course of his life Irving trekked



Costume research by Brent Griffin for NYS Theatre  
Institute's *A Legend of Sleepy Hollow*

through much of New York State, parts of Canada and the Northeast, traversed a large portion of Europe and returned to explore the natural wonders of the American West. And, to the delight of countless readers in his time and ours, he wrote about all of it.

The themes omnipresent in his writing seem to center around issues of identity. Who are these

people who call themselves American? What is it that makes up a person's identity, and what does it mean to lose it? How did we get here and where did we come from? I hoped to investigate some of these thematic elements in *A Legend of Sleepy Hollow*. Like Irving often did, I set out to study an environment that was wholly unfamiliar to me and record what I had found there. Unlike Irving, however, my journey would not be to some far-off, distant place, but back in time: about a hundred miles downriver and two hundred years ago. In keeping with the spirit of Washington Irving, I chose to begin *A Legend...* with a voyage. This time it is Irving himself on the brink of a seventeen-year long self-exile from his homeland. He had expressed that he didn't know what exactly he was searching for, that he had no clear idea of what was waiting for him on the other side of the ocean.

I imagine that many of you reading this are of that very brand of human, the kind that does not know exactly where the tide will take you, cannot say with absolute certainty that you will arrive intact, or that you will ever return. But if there is one simple and clear logic that compels you to put one foot in front of the other or one letter at a time on the page, perhaps it is that you know you will go farther than if you stayed upon the shore.

## FROM THE DIRECTOR

As a former teacher of high school English, I was drawn to *A Legend of Sleepy Hollow* because the story is among the earliest examples of American fiction. Set in 1790 in the Dutch settlement of Tarrytown, New York, the play by Mary Jane Hansen, which is inspired by the writings of Washington Irving, offered NYSTI an opportunity to join New York State's observance of the 2009 Hudson River Valley Quadricentennial.

As legends are told and retold, the stories sometimes change. Our production is sure to provide a fresh catalyst for interdisciplinary study since it



Costume research by Brent Griffin for NYS Theatre Institute's *A Legend of Sleepy Hollow*

touches on a broad range of topics and personalities, among them: Washington Irving, the famous Hudson River artists who depicted this era through landscapes and portraits, the American Revolutionary War, the Hudson River Valley, the Dutch culture, the Old Dutch Burying Ground and the people who are believed to have inspired characters in Irving's legend. In Ms. Hansen's play we also meet historical figures, not the least of whom is Aaron Burr, who is pre-

sented in a new light.

I look forward to directing this new rendering of the famous tale, which includes all the elements of a fascinating story: The blending of art, literature, history, mystery, superstition and the social mores of a distant culture.

## VOCABULARY

The student's appreciation of the production may be increased by understanding the underlined words and expressions from the script.

(WASHINGTON) IRVING. *I have had my mettle tested in war.*

CLARA. *My traveling companion has the particulars of our itinerary.*

IRVING. ... *then we must sadly abandon that hope or risk being lost with him in that perpetual cloud of notoriety that is destined to follow him all the days of his life.*

IRVING. *Just a play on words -- on names. Parodies and exaggerations.*

(AARON) BURR. *My astute associate and I may need to address the matter as early as tomorrow.*

BURR. *You seem unsettled. Are you so innocent that you have never seen a cadaver?*

IRVING. *So you have chosen to live up to your infamy.*

CLARA. *Yes, exceedingly lank, if the circumference of his spindly neck is proportionate to his other measurements.*

SCHOUT. *And deep down inside, we all knew he had the propensity to be a dangerous man.*

MRS. MARTLING. *He has gone so far as to teach his*

sented in a new light.

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SCHOUT. *And deep down inside, we all knew he had the propensity to be a dangerous man.*

MRS. MARTLING. *He has gone so far as to teach his*

*scoundrel dog to whine in the most **ludicrous** manner outside the window when Katrina came for her instruction in **psalmody** today.*

BURR. *The people of Sleepy Hollow must accept another story. Besides the one in which Brom Bones is a **rancorous** slaughterer of school teachers.*

IRVING. *The Schout may be a bit **precocious** in his accusations, but I must concur that there is good reason to suspect Brom had something to do with the Colonel's disappearance.*

ICHABOD. *What I mean is that I'm sure my pupils will not mind the early **emancipation**.*

## REFERENCES TO DUTCH CULTURE

BURR. ***The Schout**, a sort of Dutch amalgam of a sheriff and a public prosecutor.*

MR. VAN POFFENBURGH. *To make a mockery - - a laughingstock - - out of the great **Peter Stuyvesant**. Shameful!*

BURR. *Mr. Jansen, you would indict a bowl of **coleslaw** if it gave you a belly ache. Dutch colonists near Setauket, Long Island were the first to grow cabbage in America. The word, in Dutch means cabbage salad.*

BURR. *Go home, Mr. Jansen. Help yourself to some **cookies** and milk. The Dutch word "koekj," which meant little cake, became "cookie" around 1703.*

MR. VAN POFFENBURGH. *I am reinstating the feast of **St. Nicholas Eve** in your honor.*

## A CHRONOLOGY OF THE DUTCH ALONG THE HUDSON RIVER

**1609** – Henry Hudson who is sailing for the Dutch East India Company sails up the Hudson River.

**1614** – The Dutch settlement of Fort Nassau is established.

**1623** – The Dutch settle at Fort Orange which is now Albany.

**1624** – The Dutch West India Company founds Fort Amsterdam which becomes New Amsterdam and finally New York City.

**1664** – New Netherland falls to the English.

## LEGAL REFERENCES

BURR. *I hope to suppress the whole matter even before the indictment and I'd be pleased to have you serve as my co-counsel.*

BURR. *It is true that the Grand Jury is not regulated by statute. It is pre-constitutional.*

SCHOUT. *Your attendance is not required when I present the Bill of Indictment to the jury tomorrow afternoon.*

SCHOUT. *Would the four burghers selected to hear the Bill of Indictment kindly step forward and take your seats.*

BURR. *I am invoking the code duello.*

SCHOUT. *Mr. Irving, step aside and allow the due process of law. Brom Bones will receive the opportunity to confront his accusers at his trial.*

## HISTORICAL REFERENCES

BURR. *If the New York Papers get hold of the business, it'll be the Weeks trial all over again.*

BURR. *Haven't your brothers warned you about the Federalists?*

BURR. *Clara is cultivating her French in the off chance she has the honor to meet the Emperor Napoleon and orches-*

*trate his “recoup de la glory.”*

BURR. *There’s nothing to fear! You have just witnessed the spectacular contraption called the **steam engine**.*

BROUWER. *Up until a short time ago, everyone was fairly well convinced that Ichabod was carried off by a galloping **Hessian** whose head had been severed by a cannon-ball in some nameless battle during the Revolutionary War.*

CLARA. *He [**Alexander Hamilton**] and Burr could have been allies except that they had chosen to epitomize opposite sides of the coin.*

## GEOGRAPHICAL REFERENCES

BURR. *We’ll be making an unscheduled stop, just south of Verplanck’s Point at a village called **Sleepy Hollow**.*

CONRAD. *Brom and I were out drinking and carousing in **Sing Sing** last night.*

MRS. MARTLING. *I haven’t had much cause to travel farther than **Tarrytown** over the years. . .*

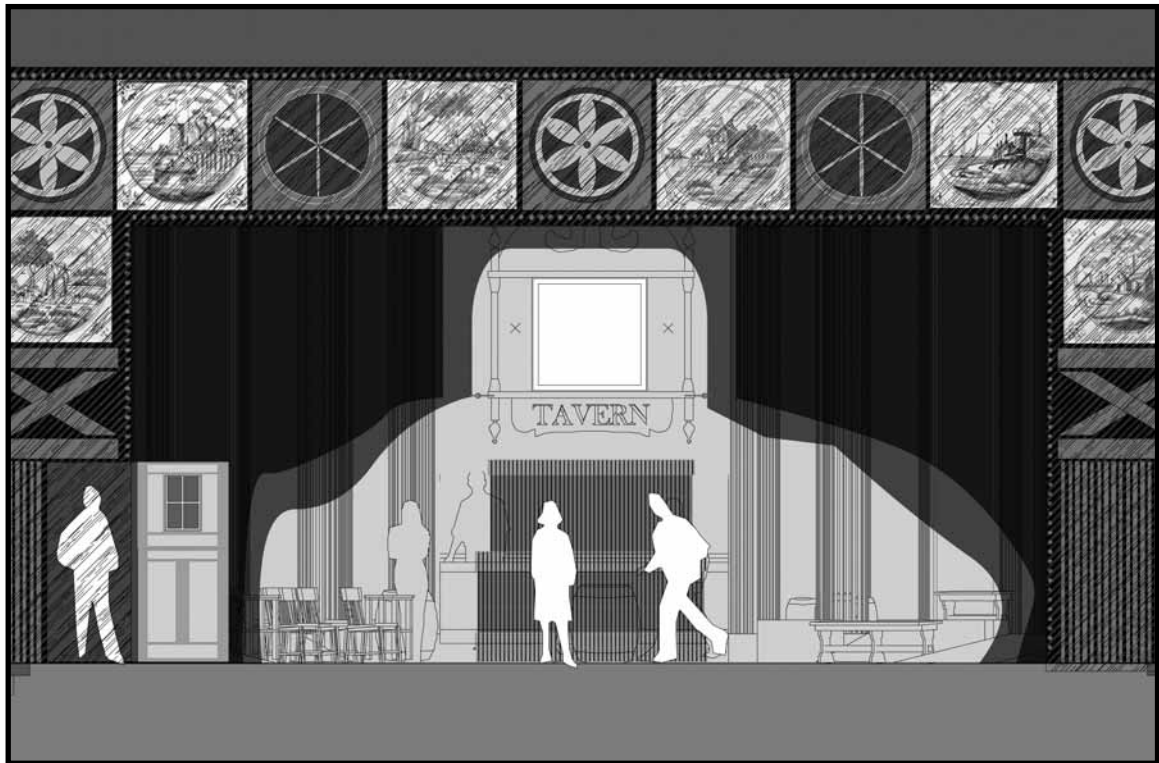
BURR. *I was all the way to **Greenburgh** by the time I could get the horse to stop.*

BURR. *And **Tappan** is where the unfortunate Major Andre was executed...*

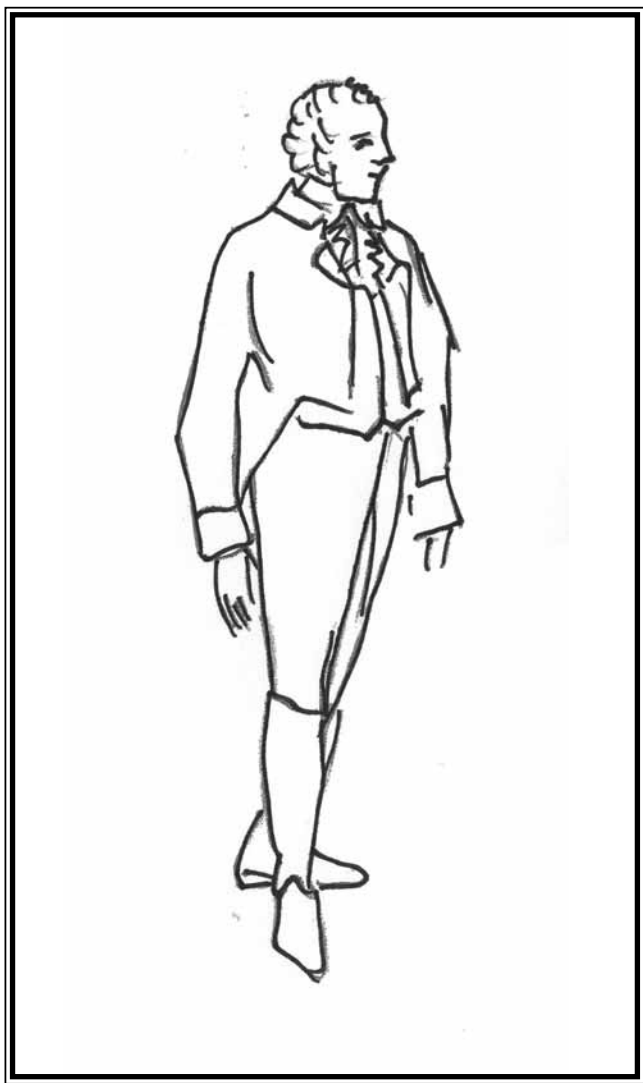
## WASHINGTON IRVING’S IMPACT

Washington Irving’s impact on American culture is wide spread. He perfected the American short story and Henry Wadsworth Longfellow spoke of Irving’s accomplishment as “that of having been the first to win for our country an honourable name and position in the History of Letters.

Irving is credited with affecting the American perception of Christmas celebrations. His St. Nicholas in a flying sled in *A History of New York* and five Christmas stories in *The Sketch Book* set the tone for our Christmas



Set design drawing for NYSTI's production of *A Legend of Sleepy Hollow* by Duke Durfee.



Costume research by Brent Griffin for NYS Theatre  
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expectations. In addition, he is cited by many as the creator of the phrase "the almighty dollar" and "Gotham" as the nickname for NYC.

## **THE EDUCATORS' PERSPECTIVE**

Why should you bring your students to see a live theatre performance? And how does this experi-

enceserve to meet the learning standards for your sur-riculum? Live theatre appeals to many different learning styles and allows students access to literature in a powerful and meaningful way. NYS learning standards fro Social Studies emphasize teaching history by analyzing; “the development of American culture, its diversity and multicultural context, and the ways people are unified by many values, practices, and traditions.” this production is rich in NYS history especially the literary works of American Washington Irving.

Before seeing the NYSTI production of *A Legend of Sleepy Hollow*, our students will take a prior knowledge quiz so that we can see what our students know about the historical period. After the quiz, students will research many of the elements from the play to rey to understand their connection to actual events. For many of our students this will be their first opportunity to see a live performance. In addition to learning about the play’s historical context, we’ll be discussing the many disciplines needed to bring the written work to life on stage. Their ability to understand the use of lighting, costume, set design, sound, and movement can only enhance their theatre-going experience. Key to addressing the learning standard is the word “Respond.” On both an intellectual and visceral level, we will encourage students to respond to what they have seen throughdiscussion and writing opportunities.

*This article was submitted by  
Tim Albright and Kris Raskopf, faculty members at  
Greenville High School. Mr. Albright and Mrs.  
Raskopf are participating in NYSTI’s Journey from  
Page to Stage program.*

## **A WORK IN PROGRESS**

Changes are an exciting part as well as a challenging aspect of the creation of a live theatre performance. As this guide is developed and sent to the tual and visceral level, we will encourage students to respond

to what they have seen through discussion and writing opportunities.

## TEACHER PREVIEW

NYSTI invites you to the Inservice/Teacher Preview for *A Legend of Sleepy Hollow* at the Schacht Fine Arts Center, Russell Sage College, Troy, New York on **Tuesday, October 13, 2009 4-6 PM**. This program provides teachers with an opportunity to meet the creative team, look behind the scenes, walk the set, and observe a segment of rehearsal. It's **free** - just call **(518) 274-3286** or **e-mail [cbs@nysti.org](mailto:cbs@nysti.org)** before **Friday, October 9, 2009**. Teachers bringing classes to a performance are invited to return at 7:30 PM to watch a dress rehearsal. Check with your administration; you may be eligible for inservice/professional development credit.

If you are unable to attend the Inservice, but would like to preview the performance. Please call (518) 274-3200 to arrange to see a rehearsal of *A Legend of Sleepy Hollow* on October 14 or 15, 2009.

*...at the  
performance*

## THINGS TO OBSERVE AND LISTEN FOR

**Director Patricia Di Benedetto Snyder** has gathered a team of designers to bring this new script to life on the NYSTI stage. Observe how their talents provide us with information about the people, places and plot of *A Legend of Sleepy Hollow*.

How does the **set design by Duke Durfee** establish the different locations of the scenes? Is there a particular aspect of the set that reminds the audience of the Dutch heritage?

What aspects of the **lighting design by John McLain** help establish the fantastical elements of the play? How do the colors used in the lights establish mood and atmosphere?

How do the **costumes designed by Brent Griffin** establish time and place as well as personality? What elements of the clothing helped establish the differences between 1814 and 1790? How do the clothes worn by Burr and his associates differ from those worn by the villagers?

Listen as the **music and the sound effects designed by 100% Sound** establish the heritage of the Hudson Valley. How do the music and sounds embellish the mysterious quality of the scenes?

How do the movements of the characters designed by **choreographer Anny DeGange** celebrate the heritage of the Dutch settlers and bring a dream-like quality to scenes?

## CONCEPTS TO CONSIDER

**THE HUMOR AND SATIRE OF WASHINGTON IRVING BURR.** *This is my associate, Mr. Washington Irving. He is a satirist who has never written a word against me.*

### **THE FANTASTIC, THE SUPERSTITIOUS**

**MR. MARTLING.** *Everybody knows not to be in that part of the forest at the witching hour.*

### **MYTH, LEGEND, AND HISTORY**

**IRVING.** *They went on this way, doling out their wild and wonderful legends.*

## NOTES TO THE AUDIENCE

As an audience member, you accept the responsibility of a special agreement. That agreement includes believing what you see is real. It is happening before your eyes. In theatre, the audience has an important role in the experience. *Listen carefully and quietly.* Let the drama unfold and capture you. A rapport between the actors and audience is established during a performance. The actors are aware of your presence. Your responses can stimulate or stifle the show. When the lights go down, a performance especially for you begins, an opportunity that only live theatre provides.

## CLASSROOM PREPARATION/PRE-SHOW INTRO

Presented by an Institute educator, the program traces the creation of the production, introduces characters, and explores the responsibilities of audience members through an interactive PowerPoint presentation. To arrange: call **(518) 274-3286** or e-mail **cbs@nysti.org**. There is a travel fee for this program.

*...after the  
performance*

## WRITING AND DISCUSSION PROMPTS

BURR. *Rumor has no place in the administration of the law.*

•

IRVING. *But, oh, my friend, I have been in such holes and corners. Such filthy nooks and filthy corners, sweep offices and oyster cellars. And I have discovered that this saving*

*one's country is a nauseous piece of business and patriotism is a dirty virtue.*

•

BURR. *I would rather 99 people question why I was omitted from history than even one person ask why I was included.*

•

BURR. *What good is history if it isn't useful?*

•

BURR. *The truth is a book hundreds of thousands of pages long. And that is the first edition told from a singular point of view. Nobody wants to write that book. And worse still, nobody wants to read it.*

•

## GENERAL QUESTIONS TO POSE AFTER A PERFORMANCE

- What was your reaction to the play? Did you learn anything about people and human behavior? How did you feel about the play's conclusion?

- How was the action executed? What were some of the dramatic conventions used? Were the actors believable? Did the technical aspects move the show along?

## A CLASSROOM PROJECT

CLARA. *My traveling companion has the particulars of our itinerary.*

The celebration of the Quadricentennial of Henry Hudson's voyage up the Hudson River in 1609 has brought a wide variety of festivals, exhibits, and events to our area. As an extension to the study of the river, its geographical features, its impact on the arts and its effect on the people who lived by it or traveled upon it; map the development of the river. Focus on the segment of the Hudson River from Manhattan to Sleepy Hollow; the trip that brought Burr, Irving, and Clara to the site of the trial. On the first map indicate the settlements that were established in 1790 when Ichabod Crane lived in Sleepy Hollow. On a second map indicate the settlements that had been established by the end of 1814. Were there changes in the names of the settle-

ments? Was there a particular geographical feature that prompted some of the settlements? To expand upon the study of the river, explore the effect of the introduction of steam boat travel on the Hudson in terms of the growth of population as well as new towns and villages.

## INTERDISCIPLINARY CONNECTIONS

The ideas listed below suggest activities which connect the NYSTI production of *A Legend of Sleepy Hollow* with **NYS Education Department Learning Standards**.

### SOCIAL STUDIES

- IRVING. *...for it is in such little retired Dutch valleys, found here and there embosomed in the great State of New York, that population, manners and customs remained fixed, while the great torrent of migration and improvement, which is making such incessant changes in other parts of this country, sweeps by them unobserved.* What historical era is Irving writing about? What events have shaped these people?

**Standard #1**

- Investigate the various battles of the Revolutionary War that were fought in the Hudson River Valley.

**Standard #1**

- IRVING. *Could you post this for me?* Investigate the postal service. How long did it take to send a letter in 1814 and what were the means of sending it?

**Standard #1**

- IRVING. *Are you the Aaron Burr at the Battle of Quebec, dragging the lifeless body of your General across the crimson snow...* Investigate the life and accomplishments of Aaron Burr. Compare the facts to the fiction. How has this historical figure been portrayed in the play?

**Standard #1**

- When the Dutch West India Company established the colony of New Netherland in 1626 they also brought



Costume research by Brent Griffin for NYS Theatre Institute's *A Legend of Sleepy Hollow*

slaves to the colony. Research the Dutch laws that allowed these slaves the right to testify in court and considered them to be individual people not personal property. **Standard #2**

## **LANGUAGE ARTS**

- Washington Irving used a variety of “nom de plumes” during his literary career. These pen names included:

Jonathan Oldstyle, Diedrich Knickerbocker and Geoffrey Crayon. Explore the use of and reason for pen names.

### **Standard #1**

- Write the sequel to the play, combining your knowledge of the actual history and the premises created by the production. **Standard #2**

- The character of Clara is based on several women who were connected with Aaron Burr. One of these was the author Leonora Sansay. Discover her literary contributions. **Standard # 3**

- Washington Irving makes entries in his journal about his adventures in Sleepy Hollow. Write a journal entry about your impressions of the adventures portrayed on the stage in *A Legend of Sleepy Hollow*. **Standard #2**

- Explore the publishing world of the 1800s. What was the connection between Burr, The Chronicle, and Irving? **Standard #4**

- MRS. MARTLING. *So you think we're all a race of cheats and scoundrels, do you?* Investigate the influence of the English colonists' denigrating attitude toward the Dutch settlers on our language. Discover the meaning of Dutch Uncle, Dutch door, Dutch treat, and Dutch courage to name a few. **Standard #1**

## **THE ARTS**

- Visit the Albany Institute of History and Art exhibit titled: *HUDSON RIVER PANORAMA: 400 Years of History, Art and Culture*. This exhibit is open through January 3, 2010. For more information visit [www.albanyinstitute.org](http://www.albanyinstitute.org). **Standard # 1**

- Explore the paintings of the Hudson River School. How do these landscapes support the descriptions of the area of Sleepy Hollow? **Standard #3, 4**

- Clara declares that making artificial flowers is a very lucrative business. Explore the art of artificial flowers in the early 1800s. What materials were used? **Standard #3**

## **MATHEMATICS, SCIENCE AND TECHNOLOGY**

- Explore the development of the steam boat and its popularity as a means of transport in the Hudson River Valley. **Standard #4**

## **HEALTH, PHYSICAL EDUCATION, AND HOME**

- VALENTIJN. *Why don't we build a fire to keep Hendrick warm in case he had the plague or something?* What were the diseases that plagued the Hudson Valley in the mid 1800s? **Standard # 2**

## **CHARACTER EDUCATION**

SCHOUT. *What an appropriate reminder of the character we are here to deal with today. I know I am not speaking only for myself when I say that we have been too long tormented, bedeviled and harassed by Abraham Van Brunt. Brom Bones. With your knowledge of the original text of *The Legend of Sleepy Hollow* and the production that you have just seen of *A Legend of Sleepy Hollow*, how does Brom Bones fit the description of a bully? What were the results of his actions and attitudes? How could the community have dealt with him differently?*

## **SOURCES AND RECOMMENDED READING**

### **SOURCES USED BY THE PLAYWRIGHT**

*Diedrich Knickerbocker's A History of New-York* by Washington Irving with an introduction by Andrew B. Myers.

*HUDSON: The Story of a River* by Robert Baron and Thomas Locker

*The Life and Letters of Washington Irving* by Pierre M. Irving Volume 1

*Secret History; or, The Horrors of St. Domingo and*

*LAURA* by Leanora Sansay edited by

Michael J. Drexler

*The Island at the Center of the World: The Epic Story of*

*Dutch Manhattan & The Forgotten Colony That Shaped America* by Russell Shorto.

*The Trial of Levi Weeks: Or The Manhattan Well Mystery*

by Estelle Fox Klieger

*Fallen Founder: The Life of Aaron Burr* by Nancy

Isenburg

**FOR THE TEACHERS:**

*Washington Irving Storyteller for a New Nation* by

David R. Collins.

*Aaron Burr* by William Wise.

*The Knickerbocker Tradition: Washington Irving's New*

*York* by Andrew B. Myers.

*W. Irving* by James Tuttleton.

**FOR THE STUDENTS:**

*Rip Van Winkle and The Legend of Sleepy Hollow* by

Washington Irving.

*The Legend of Sleepy Hollow* by Diane Wolkstein.

*The Legend of Sleepy Hollow* by Will Moses.

*The Legend of Sleepy Hollow* by Robert D. San Souci.

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# *more NYSTI programs*

## *For Students*

### **INTERNSHIPS**

College and high school students earn academic credit while working in professional theatre. Offering experiential learning about performance, education, technical areas, and arts management.

Contact the Intern Director at (518) 274-3573.

### **THEATRE ARTS SCHOOL**

Saturday workshops taught by theatre professionals. Personal development combined with professional training in acting, voice and movement for students ages 3 through high school.

Contact the Theatre Arts School at (518) 274-3295.

### **WINTERSTAGE**

A February vacation program, Monday - Friday, 9AM to 4PM. Students ages 8 through 15 gain skills in juggling, balancing, clowning, gymnastics and much more. Taught by professionally trained clown, Sean Patrick Fagan of Circus Theatriks.

Contact the Theatre Arts School at (518) 274-3295.

### **SUMMERSTAGE**

A three-week day program for students ages 8 - 18. With a focus on a theme, training in various performing arts topics, combined with individual development in confidence cooperation, and poise.

Contact the Theatre Arts School at (518) 274-3295.

### **SUMMER THEATRE INSTITUTE**

A four-week day program for high school and college students. Audition required. Students take acting, singing and dance classes as well as perform a musical.

Contact Summer Theatre Institute Director at (518) 274-3754.

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*imagination.*



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