



THE ADVENTURES OF ROBIN HOOD

Applause Series Curriculum Guide
May 20-22, 2015



**DES MOINES
PERFORMING ARTS**
CIVIC CENTER • STONER THEATER • TEMPLE THEATER • COWLES COMMONS

THE ADVENTURES OF ROBIN HOOD

Dear Teachers,

Thank you for joining us for the Applause Series presentation of *The Adventures of Robin Hood!* We are delighted to welcome back the award-winning company, Visible Fictions, as they bring to the stage the story of the folk hero of Robin Hood in a way never before experienced. Students are in for a ride that is full of adventure, physicality, and active imagination.



We thank you for sharing this very special experience with your students and hope this study guide helps to connect the performance to your in-classroom curriculum in ways that you find valuable. In the following pages, you will find contextual information about the performance and related subjects, as well as a variety of discussion questions and assessment activities. Some pages are appropriate to reproduce for your students; others are designed more specifically with you, their teacher, in mind. As such, we hope that you are able to “pick and choose” material and ideas from the study guide to meet your class’s unique needs.

So grab your bow and arrow, a box of corn flakes, and we’ll see you at the theater!

Des Moines Performing Arts Education Team

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This study guide was compiled, written and edited by Yvette Zarod Hermann and edited by Karoline Myers.

ABOUT DES MOINES PERFORMING ARTS



Des Moines Performing Arts is a private, nonprofit organization and is an important part of central Iowa's cultural community. It is recognized nationally for excellence as a performing arts center and is committed to engaging the Midwest in world-class entertainment, education, and cultural activities.

Des Moines Performing Arts presents professional touring productions, including theater direct from Broadway, world-renowned dance companies, family programming, comedy, and concerts.

Education and Community Engagement programs are core to Des Moines Performing Arts' mission as a nonprofit performing arts center.

Public education programs allow audience members and local artists to make meaningful and personal connections to the art they experience on our stages. Guest lectures and Q&As with company members allow audiences to explore the inner workings of the performance. In addition, master classes, workshops, and summer camps taught by visiting performers give local actors, dancers, and musicians the chance to increase their skills by working directly with those who know what it takes to succeed on the professional stage.

Through its **K-12 School Programs**, Des Moines Performing Arts strives to ensure that central Iowa students have affordable access to high quality arts experiences as part of their education. More than 50,000 students and educators attend curriculum-connected school matinee performances through the Applause Series annually. In addition, Des Moines Performing Arts sends teaching artists into the schools to provide hands-on workshops and residencies in special opportunities that engage students directly in the creative process. And, through its partnership with the John F. Kennedy Center, Des Moines Performing Arts provides teachers with in-depth professional development training on how to use the arts in their classrooms to better impact student learning. The Iowa High School Musical Theater Awards is Des Moines Performing Arts' newest initiative to support the arts in Iowa schools, providing important learning tools and public recognition to celebrate the achievements of students involved in their high school theater programs.

DID YOU KNOW?

More than 300,000 people visit Des Moines Performing Arts venues each year.

Des Moines Performing Arts opened in 1979.

Des Moines Performing Arts has three theater spaces:

- *Civic Center, 2744 seats*
- *Stoner Theater, 200 seats*
- *Temple Theater, 299 seats (located in the Temple for the Performing Arts)*

No seat is more than 155 feet from center stage in the Civic Center.

Cowles Commons, situated just west of the Civic Center, is a community gathering space that is also part of Des Moines Performing Arts. The space features the Crusoe Umbrella sculpture by artist Claes Oldenburg.

As a nonprofit organization, Des Moines Performing Arts depends on donor funding to support facilities, programming, and education programs.

The Applause Series started in 1996. You are joining us for our 19th season of school performances.

GOING TO THE THEATER . . .



YOUR ROLE AS AN AUDIENCE MEMBER

Attending a live performance is a unique and exciting opportunity. Unlike the passive experience of watching a movie, audience members play an important role in every live performance. As they act, sing, dance, or play instruments, the performers on stage are very aware of the audience's mood and level of engagement. Each performance calls for a different response from audience members. Musicians and dancers may desire the audience to focus silently on the stage and applaud only during natural breaks in the performance. Audience members can often take cues from performers on how to respond to the performance appropriately. For example, performers will often pause or bow for applause at a specific time.

As you experience the performance, consider the following questions:

- * What kind of live performance is this (a play, a dance, a concert, etc.)?
- * What is the mood of the performance? Is the subject matter serious or lighthearted?
- * What is the mood of the performers? Are they happy and smiling or somber and reserved?
- * Are the performers encouraging the audience to clap to the music or move to the beat?
- * Are there natural breaks in the performance where applause seems appropriate?

A SPECIAL EXPERIENCE

Seeing a live performance is a very special experience. Although it is not required, many people enjoy dressing up when they attend the theater.

THEATER ETIQUETTE

Here is a checklist of general guidelines to follow when you visit the Civic Center:

- * Leave all food, drinks, and chewing gum at school or on the bus.
- * Cameras, recording devices, and personal listening devices are not permitted in the theater.
- * Turn off and put away all cell phones, pagers, and other electronic devices before the performance begins.
- * Do not text during the performance.
- * Respect the theater. Remember to keep your feet off of the seats and avoid bouncing up and down.
- * When the house lights dim, the performance is about to begin. Please stop talking at this time.
- * **Talk before and after the performance only.** Remember, the theater is designed to amplify sound. Other audience members and the performers on stage can hear your voice!
- * Use the restroom before the performance or wait until the end. If you must leave the theater during the show, make sure the first set of doors closes before you open the second — this will keep unwanted light from spilling into the theater.
- * Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage — they will let you know what is appropriate.
- * Open your eyes, ears, mind, and heart to the entire experience. Enjoy yourself!

GOING TO THE THEATER information is adapted from the Ordway Center for the Performing Arts study guide materials.

TEMPLE THEATER FIELD TRIP INFORMATION



**Thank you for choosing the Applause Series with Des Moines Performing Arts.
Below are tips for organizing a safe and successful field trip to the Temple Theater.**

ORGANIZING YOUR FIELD TRIP

- Please include all students, teachers, and chaperones in your ticket request.
- After you submit your ticket request, you will receive a confirmation e-mail within five business days. Your **invoice will be attached to the confirmation e-mail.**
- Payment policies and options are located at the top of the invoice. (Full payment and cancellation policies may be viewed at DesMoinesPerformingArts.org/education.)
- DMPA reserves the right to cancel unpaid reservations after the payment due date.
- Tickets are not printed for Applause Series shows. Your invoice will serve as the reservation confirmation for your group order.
- Schedule buses to arrive in downtown Des Moines at least 30 minutes prior to the start of the performance. This will allow time to park, walk to the Temple for the Performing Arts, and be seated in the theater.
- Performances are approximately 60 minutes unless otherwise noted on the website and printed materials.
- All school groups with reservations to the show will receive an e-mail notification when the study guide is posted. Please note that study guides are only printed and mailed upon request.

DIRECTIONS

- The Temple Theater is located in the Temple for the Performing Arts located at Tenth and Locust Streets in downtown Des Moines.
- Directions from I-235: Take Exit 8A (downtown exits) and the ramp toward Third Street. Travel south on Third Street approximately six blocks to Grand Avenue. Turn west on Grand Avenue and travel to Thirteenth Street. Turn south on Thirteenth Street and then east on Locust Street.
- Buses will park on the south side of Locust Street in front of the Nationwide building. See next column for additional parking information.

QUESTIONS?

Please contact the Education department at education@DesMoinesPerformingArts.org or 515.246.2355.

Thank you!

PARKING

- Police officers stationed at the corner of Tenth and Locust Streets will direct buses to parking areas with hooded meters near the theater. Groups traveling in personal vehicles are responsible for locating their own parking.
- Buses will remain parked for the duration of the show.
- Buses are not generally permitted to drop off or pick up students near the theater. If a bus must return to school during the performance, prior arrangements must be made with DMPA Education staff.

ARRIVAL

- When arriving at the theater, please have an **adult lead your group** for identification and check-in purposes. A staff member may be stationed outside the building to direct you.
- DMPA staff will usher groups into the building as quickly as possible.
- Seating in the theater is general admission. Ushers will escort groups to their seats; various seating factors including group size, grade levels, arrival time, and special needs seating requests may determine a group's specific location in the theater.
- We request that an **adult lead the group into the theater and other adults position themselves throughout the group**; we request this arrangement for supervision purposes, especially in the event that a group must be seated in multiple rows.
- Please allow ushers to seat your entire group before rearranging seats or taking groups to the restroom.

IN THE THEATER

- In case of a medical emergency, please notify the nearest usher.
- We ask that adults handle any disruptive behavior in their groups. If the behavior persists, an usher may request your group to exit the theater.
- Following the performance groups may exit the theater and proceed to their bus(es).
- If an item is lost at the Temple Theater, please see an usher or call 515.246.2355.

VOCABULARY



ancestry: previous generations of family.

Image: history.org

ballad: a song or poem that tells a story

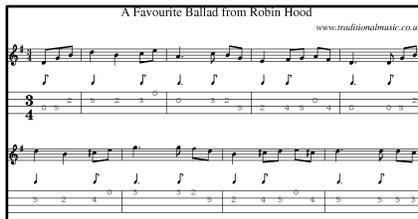


Image: traditionalmusic.co.uk

feudalism: the legal and social system that existed in medieval Europe in which vassals held land



Image: weebly.com

archery: the art of shooting with a bow and arrow. Robin Hood is very skilled at archery.



Image: worldarchery.org

chivalrous: relating to the values of the medieval code of knighthood, especially courtesy, self-sacrifice and a sense of fair play



Image: kidspast.com

from lords in exchange for military service



Image: pixshark.com



Image: juliebennett.com

aristocrat: a member of the nobility or the highest social class in a country.



Image: eyemead.com

elude: to escape or avoid somebody or something by cunning, skill or resourcefulness.

folk tales: traditional stories usually connected to a specific place, time or



community; often handed down by word of mouth

troubadour: a writer or singer of ballads in

Image: medieualeurope.mrdonn.org

ABOUT THE PERFORMANCE



Horse chases, explosions, and a flaming baguette! Welcome to the adventures of Robin Hood!

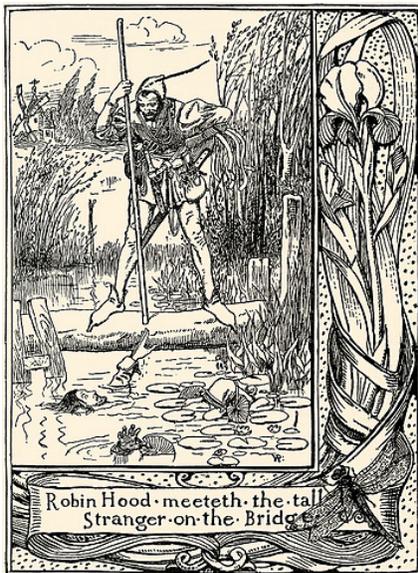
Robin Hood is a tale that has been told a thousand times, but never before like this. In Visible Fictions' *The Adventures of Robin Hood*, the stories come to life with only two actors performing all the roles (even the wolf!), a pile of cardboard boxes, a shopping cart and your imagination!

Run Time: Approx. 60 minutes

THE STORY

Though there are many stories about Robin Hood, Visible Fictions focuses on only a few to create their production. In this version, Robin defeats Little John on the bridge and saves him from drowning. Robin and John recruit the merry men including Much, the miller's son, Alan a Dale, a singer of songs, Will Scarlet and Friar Tuck.

This band of friends fools the Sheriff of Nottingham at the archery competition and wins the golden arrow. Maid Marian urges Robin to fight the Sheriff who, with his pet wolf, keeps raising taxes on the poor. The outlaws raid the Sheriff's birthday party and steal all the food from him and his posh friends. The group survives a fire in Sherwood Forest and rescues Robin from the noose.



Stories about Robin Hood and his friends have been told for over a thousand years.

WHAT YOU WILL EXPERIENCE

This show uses "open theatricality," which means you see it all! You'll see the actors the whole time (they don't leave the stage to change costumes to become different characters) and you'll see how they work with the objects around them to help you imagine the forest, fight scenes, and even a man falling into a river.

The boxes become trees, houses, a castle; a shopping cart becomes a swirling vortex of water; a cart, a carriage. Flashlights become arrows, and small bags of chips become luxurious food and drink. The lights overhead turn blue to indicate water and red to indicate fire. There are funky dance breaks to celebrate happy events. This mixture of traditional story and contemporary storytelling creates a unique and extraordinary experience for you, regardless of whether or not you are familiar with the stories of Robin Hood.

Adapted from: Kennedy Center Cuesheet and Hopkins Center Outreach and Arts Education Study Guide for *The Adventures of Robin Hood*.

ABOUT SCOTLAND, HOME OF VISIBLE FICTIONS



The Adventures of Robin Hood is coming to Des Moines from the international company Visible Fictions, which is from Scotland. Learn more about Scotland prior to seeing the show.

GEOGRAPHY

Scotland is in northwest Europe and is part of the United Kingdom. It shares a land border to the south with England and is surrounded by the North Sea on the east and the Atlantic Ocean on the west.

Scotland is a mountainous country that is famous for its fresh water lochs (lakes). There are over 600 square miles of them. (One of the most famous is Loch Ness, where a mysterious monster is said to live.)

GLASGOW

Glasgow — where Visible Fictions is based — is the largest city in Scotland. It is located on the River Clyde and has a large maritime history. The city served as one of Britain's main hubs for transatlantic trade.

KNOWN FOR

Scotland is also famous for its clans, kilts, medieval castles, and poetry.

Well-known people from Scotland include:

- Walter Scott
- Robert Louis Stevenson
- Arthur Conan Doyle
- David Hume
- The actor Sean Connery

ABOVE: Scotland's largest lake, Loch Lomond, surrounded by mountains.
Image courtesy of loch-lomond.net.

OTHER FACTS

Currency: Pound Sterling (£)

Capital: Edinburgh

Largest lake: Loch Lomond
(24 miles long)

National Animal: Unicorn



THE PEOPLE BEHIND THE PLAY



Image courtesy of Visible Fictions.

From the people who develop the show to the performers you see on stage, it takes a lot of effort and teamwork to bring a story to the theater, and even more cooperation to take the show on an international tour.

Think about the many careers in the theater by reviewing the following information about many of the people who work to create the play *The Adventures of Robin Hood*.

SCRIPT WRITER

There are many stories about the folk hero Robin Hood. To create the theater production, a writer had to decide what to include in the play. The writer then developed a script that contained the lines and actions that the actors use to tell the story.

DIRECTOR

The director is in charge of telling the actors where to go on stage and how to interpret their characters. The director guides all the designers to make sure everyone is telling the same story.

ACTORS

Actors are all of the people who you see on the stage. They work together as a team to rehearse the play, memorize their lines, and tell the story. In *Robin Hood*, the actors play multiple characters. Watch how they change their voices and physicality to show the different characters.

SET DESIGNER

The set designer creates the world where the actors tell the story. The set designer imagines and draws all of the pieces that you see on the stage. The set designer also figures out how the stage changes from scene to scene.

COSTUME DESIGNER

The costume designer works with the director to create the clothes and costumes that the actors wear to help them become the characters. Each actor may have many "costume changes."

LIGHTING DESIGNER

The lighting designer makes sure the audience can see what they are supposed to see and use lighting and effects to create a mood or scene.

ABOVE: The actors are just a few of the people who work to create Robin Hood's story.

PROPSMASTER

The propsmaster carefully reads the script and collects, buys, or makes any of the objects that an actor picks up or carries.

BACKSTAGE CREW

There are lots of people backstage who build and operate the scenery, costumes, props, lights, and sound during the performance. They rehearse with the actors to learn their "cues" and make the show run smoothly.

STAGE MANAGER

During the show, the stage manager "calls the cues," which means he or she makes sure all the elements of the show, like lights, sound, and actor entrances and exits are timed correctly.

AUDIENCE

There can be no performance without you, the audience. You are a collaborator in the performance and your polite attention and applause is one of the most important parts of any live show.

HISTORY OF ROBIN HOOD



The stories of Robin Hood originate from English and Scottish ballads sung by troubadours in the 11th-13th centuries. At that time in history, stories were told because most people did not know how to read and write. In the 14th century, people began to write the stories down.

WHO WAS ROBIN HOOD?

Even though the historically-correct King Richard I and Prince John make appearances in the stories, there is no firm or factual evidence to support the idea that there was a real Robin Hood.

Some people believe Robin Hood was Roger Godbend, an 11th century outlaw. There are also judicial records from the early 13th century naming an



image: pocketbritain.com

outlaw "Robert Hode." The evidence suggests "Robin Hood" and his friends are composite characters created from several real-life people, now legend.

WHY WAS ROBIN HOOD POPULAR?

In the Middle Ages, many peasants were discouraged by the very restrictive rules and structure of feudalism. Under feudal rule, peasants had to give many of their hard-earned resources to knights and nobles. Stories involving a brave character who finds ways to get around these restrictive laws would have been popular, as would Robin Hood's habit of helping the poor by stealing from the rich.

Storytellers who wanted to keep their audiences enthralled with sword fighting, romance and living free from the laws of the land could use Robin Hood in any number of ways to create fun and exciting stories. Even now, hundreds of years later, we are still captivated with stories about Robin Hood and his merry men.



'Major Oak', an 800-year-old tree that still stands in Sherwood Forest today.
image: worldnomads.com

ROBIN'S 'HOOD'

Nottingham is in the country of England, which is part of the United Kingdom. In medieval times, Sherwood Forest was fifteen miles long and six miles wide. The Great North Way—the main road from London to York—went right through it. Though the town of Nottingham was located within the boundaries of the forest, the land was a royal hunting forest under forest law. Forest law mandated that only the King could hunt in the forest; no one else could kill a deer, chop down trees or carry a weapon such as a bow or spear. There could be serious punishments for breaking forest law.

Today, Sherwood Forest is a 450-acre park inside the Sherwood Forest National Nature Reserve, located north of the town of Nottingham. You can stay nearby and attend the annual Robin Hood Festival or walk the many trails and visit Major Oak, an oak tree that has been standing for an estimated 800 years! This might be the tree to which the actors in *The Adventures of Robin Hood* are referring when they say Robin lived under a large oak tree!

Adapted from: Hopkins Center Outreach and Arts Education Study Guide for *The Adventures of Robin Hood*.

PRE-SHOW EXPLORATION, pg. 1

1) PAPER BAG STORIES

Goal: Students will experiment with the playwriting process as well as negotiate, cooperate and collaborate to create a coherent play.

Explanation: Visible Fictions creates an exciting world by using flashlights as shooting arrows and cardboard boxes as chickens. In this activity, students will experiment with “theatre of objects” by creating their own story with the help of a few items.

Materials:

- ◇ “Mystery bags” filled with 5-6 various household items. (Hint: use objects that are visible from 10 feet away, like a hat, mitten, bandana, or cardboard tube.)
- ◇ Index cards.
- ◇ Painter’s tape to mark on the floor where the class “stage” is.

Activity:

1. Tell the class they are going to make and present a play in one hour. Show them the class “stage” and where the audience will sit. Discuss the elements of plot as appropriate.
2. Set “rules” as needed for this story-making activity: it may center on a shared text, featuring newly acquired words; it could be a retelling of a fairy tale or a myth, or something completely new
3. Create simple assessment criteria:
 - ◇ Your play has a plot with a beginning, middle and end.
 - ◇ Your play includes each object in the bag.
4. Divide the class into groups of 3-6, with each group taking a bag of items.
5. Ask the students to take five minutes to look at all the items in the bag and discuss as a group what kind of story could be created using all the people in the group and all the items in the bag.
6. After five minutes, ask student groups to check in with you with their basic plot and characters before proceeding. You can ask students to summarize their plot on an index card and to complete one index card for each character, listing key traits.
7. Allow students ten minutes to prepare a short play. Remind students to rehearse the story more than once, acting out the parts and showing how all the items in the bag fit in with the story.

8. (Optional) Ask each group to name themselves as if they are a theatre company and create a unique title for their play.

9. Remind the class about expectations for audience and actor behavior. Let the students know you may call “HOLD!” and stop everything if you see any disrespectful or dangerous behavior.

10. Introduce each group with their “theatre company” name, play title and (if you collected index cards) the list of characters:

“Next up is ‘Invisible Art’ performing *Robin of Locksley Gets Locked Out*, featuring Robin Hood, Friar Tuck, Maid Marian and Maiden Marianne.”

11. Allow each group a turn to perform.

Follow-up Questions:

1. The next time class meets, reflect on the process? Was the class successful in making plays and performing them? Was there any time wasted? Without naming names, when?
2. Reflect as a class on how each group chose to use their items. Were there any items in the bag that were challenging to your group? How?
3. Did you see things that groups had in common? What else did you see?
4. What was your favorite play, based on the way they used their items?



image: desktop-innovations.co.uk

Adapted from: Hopkins Center Outreach and Arts Education Study Guide for *The Adventures of Robin Hood*.

PRE-SHOW EXPLORATION, pg. 2

2) TRADING PLACES

Goal: To write a persuasive letter from the Sheriff's point of view.

Explanation: Much like the police force in this century, the Sheriff of Nottingham was responsible for making sure people followed the laws of the land.

Activity:

1. Ask students to think about the relationship between Robin Hood and the Sheriff of Nottingham. Activate students' prior knowledge about Robin Hood and record helpful responses about their antagonistic relationship.
2. Tell students that it is time to "flip the script" and write from an unusual point of view. Their job is to write a persuasive letter from the Sheriff's point of view. The letter could be to his daughter or another family member.
3. Guide students as they write with the following questions:
 - ◇ How does the Sheriff feel about Robin Hood breaking the law?
 - ◇ What are the Sheriff's frustrations with trying to stop Robin Hood from robbing the Sheriff's friends and neighbors?
 - ◇ How do the actions of Robin Hood affect the Sheriff and his family?
 - ◇ How do you think he feels about not being able to do his job well?
 - ◇ How do you feel when you set out to accomplish a task but are unable to finish it to your satisfaction?
4. Pair students up and ask them to choose one of their letters to read aloud.

Follow-up Questions:

1. What was the hardest part about writing this letter? The easiest?
2. Which letters are the most persuasive and support the Sheriff's point of view?
3. Which letters contained details that you remember? Why do you remember them?

Extension Activity:

Have students write a letter back to the Sheriff from Robin Hood's point of view, responding to the Sheriff's concerns but making a case for Robin's objectives.

3) HAVES & HAVE-NOTS

Goal: Students will simulate a feudal economy and make decisions about the value of such a system.

Explanation: One of the reasons for conflict in the Robin Hood stories is the presence of feudalism. Students will research the basics of the feudal system and be able to describe how it worked.

Materials: M&M candies or similar, hand sanitizer, paper cups labelled "A" or "B".



image: <http://cf.fabullesslyfrugal.com>

Activity:

1. Ask students what they know about government in the middle ages. If possible, allow them internet access to conduct independent research.
2. With students' help, divide the class into the feudal microcosm: 10% Nobles; 30% Vassals; 55% Peasants; and 1% King.
3. Ask students to sanitize their hands and not to eat any candies until the end of the game.
4. Evenly distribute paper cups labeled "A" or "B" to the peasants, vassals and nobles. Last, give each peasant 10 candies in their cup.
5. Ask the King to proclaim and the class to enact this policy:

Vassals will demand payment for the protection they provide for the peasants by taking six candies from each of the peasants that share their cup letter.

Then, each noble will demand five candies from the vassals that share their cup letter.

Finally, all of the nobles, regardless of cup letter, will give three candies to the King.

6. Ask the class to report the total number of candies each individual has and the total number in each group (peasant, vassals, nobles, king).
7. Allow students to vote democratically to see if the candies should be re-distributed evenly. After the vote, reflect on the activity.

Follow-Up Questions:

1. What does the final count suggest about the living situation for each group? What does it tell you about medieval society under feudalism?
2. How do you think it feels to be a peasant, vassal or noble?

Adapted from <http://www.classroomzoom.com/lessons/386/simulation-feudal-candy>.

POST-SHOW ASSESSMENT, pg. 1

DISCUSSION QUESTIONS

1. What words would you use to describe Robin Hood? Which characteristic of his do you admire the most? Why do you think he has been a popular here for more than a thousand years?
2. Did the play have more than one setting? Did we really see Sherwood Forest? Where do you think the actors were when they were telling the story and why do you think the designers of the show used boxes? (If you did the 'Haves and Have-Nots' activity on page 12, have students reflect on that experience.)
3. Were the actors able to change convincingly from one character to another? Why or why not? What did they do to signal that they were now portraying a different character?
4. In what ways were the story and performance updated for today's audiences?
5. Discuss the moral code of Robin Hood and his men. Should they be allowed to break the law? Do you think there are times when it is acceptable to break the law?
6. Each person must develop his or her own moral code, the accepted standards by which one person judges right from wrong. What is Robin's moral code? Are Robin and the merry men heroes? Why or why not? How would you describe your moral code? What is acceptable for you in terms of what you will or won't do, even for a friend?
7. Robin Hood and Little John became friends under unusual circumstances. Can you think of the first time you met one of your friends. Was there anything that stood out about that first meeting?
8. The Sheriff of Nottingham is often regarded as a villain. Do you think he is wholly bad? Why or why not?
9. What did you notice about the lights in the show? How did they help create a mood for the different scenes?
10. If you could ask the actors any question, what would it be?

1) WRITE A REVIEW

Goal: To write a review of the performance.

Explanation: In this activity, students will reflect on the performance by writing their own review.

Activity:

1. Ask students to imagine that they are a critic for the school newspaper. They are going to write a review of *The Adventures of Robin Hood* to inform others about what they experienced.
2. In the review they should describe with detail:
 - ◇ what they saw
 - ◇ what they heard
 - ◇ how the performance made them feel
 - ◇ what the performance reminded them of
 - ◇ what their favorite part was and why
3. Remind students that they must paint a picture of the experience with their words so that others can imagine it as vividly as possible.

Follow-up Question:

1. What did you include in your review? Why was it important to include?

2) WRITE AN ORIGINAL SHORT STORY

Goal: To write a short story inspired by Robin Hood.

Explanation: Robin Hood has been inspiring storytellers for over a thousand years. In this activity, students will create their own Robin Hood story.

Activity:

1. Invite students to write a short story about a man or woman "outlaw." An outlaw is someone who disobeys the law repeatedly.
2. In the story, students should include why this man or woman chose to live their life as an outlaw.

Follow-up Question:

1. How was your character like Robin Hood? How was he or she different?
2. What factors does a person need to consider before becoming an outlaw? Why?
3. What are the consequences of being an outlaw, besides the possibility of jail?

POST-SHOW ASSESSMENT, pg. 2

3) DECISIONS, DECISIONS!

Goal: To explore the complexity of decision-making.

Explanation: In this drama-based activity, students will create tableau (frozen pictures) of key moments in *The Adventures of Robin Hood* to better understand Robin Hood's character and how he makes decisions.

Activity:

1. Divide the class up into groups of 4 or 5.
2. Ask them to choose a moment from the story when Robin Hood had a decision to make.
3. Explain that they are to create two tableau (frozen pictures) of that moment – one when Robin Hood is faced with a decision and one after the decision is made.
4. The groups will need to think about who else is in the picture and how to show the decision clearly. Encourage the use of multiple levels, the illusion of action, and facial expression.
5. Explain that when they show the tableau that you are going to come around and tap each character on the shoulder and that they are to say what they are thinking at that moment. This is called 'thought track'.
6. Give students time to prepare, practice their tableau, and revise.
7. When it is time to share, ask each group to show their 'pre-decision tableau' and then 'thought track' it. Then discuss:
 - ◇ What is the decision at hand?
 - ◇ What are Robin Hood's possible choices?
8. Next, have each group show their 'post-decision tableau' and then 'thought track' it. Then discuss:
 - ◇ What helped Robin make his decision?
 - ◇ What are the direct consequences of Robin's decision?
 - ◇ What might be some consequences later, or for other people?

Follow-up Questions:

1. What was challenging about this activity?
2. Have you ever made any difficult choices? When?
3. What kinds of things do you consider when you are making a decision?

4) WRITE A LETTER

Goal: To reflect on the performance experience and to practice writing skills.

Explanation: In this activity, students will write a letter about their experience to Des Moines Performing Arts education donors whose support keeps Applause Series tickets accessibly priced for school groups.

Activity:

1. After attending the performance, discuss the experience with your students. Use the following discussion questions to guide the conversation:

- ◇ What was the show about?
- ◇ What parts of the show were most exciting?
- ◇ Which character did you enjoy the most? Why?
- ◇ What did the characters learn?

2. Next, invite students to write a letter to Des Moines Performing Arts donors about their theater experience.

Example letter starter:

Dear Des Moines Performing Arts Donors,
Thank you for helping my class go to the Temple Theater to see *The Adventures of Robin Hood*.
My favorite part of the show was...
While watching the show I felt... because ...
I have drawn a picture of the scene when...
This experience was special because ...

3. Mail the letters to:

Des Moines Performing Arts
Attn: Education Department
221 Walnut Street
Des Moines, IA 50309

Follow-up Questions:

1. What did you include in your letter?
2. Why did you want to share that particular idea?
3. How do you feel when you receive a thank you note?

RESOURCES AND SOURCES



BOOKS

Calcutt, David. Robin Hood. Illustrated by Grahame Baker-Smith. Barefoot Books. 2012. (Grades 3-6)

Malcolmson, Anne and Grace Castagnetta, Ed. The Song of Robin Hood. HMH Books for Young Readers; Reissue edition 2000. (Grades 4-6, 1948 Caldecott Honor Medal.)

Pyle, Howard. The Adventures of Robin Hood. Ill. Lucy Corvino. Ed. John Burrows. Classic Starts, New York. 2005.

Pyle, Howard. The Merry Adventures of Robin Hood. Ill. Scott McKowen. Sterling Publishing Company, New York. 2004.

Childs, F.J. English and Scottish Popular Ballads. Houghton, Mifflin and Company, New York. 1904.

ADDITIONAL RESOURCES

The History Channel: "Who was Robin Hood?" (4 min)
The outlaw from Nottinghamshire has emerged as one of the most enduring folk heroes in popular culture.
<http://www.history.com/topics/british-history/robin-hood>

The History Channel: Robin Hood and the Longbow (3 min)
The bow and arrow has been used since ancient times, but its precision was perfected in the forests of Middle Ages England.
<http://www.history.com/topics/british-history/robin-hood/videos/robin-hood-and-the-longbow>

Gardner, Judy. Teacher's Guide to the Core Classics Edition of Robin Hood. Core Knowledge Foundation. 2003.
http://www.coreknowledge.org/mimik/mimik_uploads/documents/63/CCRH.pdf.

SOURCES

Kennedy Center. Cuesheet for *The Adventures of Robin Hood*.

Learning Outcomes related to Visible Fictions' *The Adventures of Robin Hood* <http://visiblefictions.co.uk/productions/the-adventures-of-robin-hood/c-for-e-learning-outcomes/>

Hopkins Center Outreach and Arts Education Study Guide for *The Adventures of Robin Hood*.

Visible Fictions Official Site. <http://visiblefictions.co.uk/>