schooltime
PERFORMANCE SERIES

adventures of robin hood

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ABOUT ROBIN HOOD

Robin Hood seems like a real historical person—but historians can’t prove he actually existed. That makes Robin’s story a legend. The other complicated thing is that there are many versions of the tale, so there is no single “correct” account. But over the years, many retellings cover a basic story that goes something like this:

About a thousand years ago, a young man named Robin Hood broke the law and fled to Sherwood Forest near Nottingham, England. There, he joined with a band of other outlaws known as “Merry Men.” The men robbed rich travelers and gave money to the poor. They excelled at archery (shooting with bows and arrows) and also fighting with swords and staffs (long poles).

Robin became known for being brave, funny, generous, loyal, and a master of tricks and disguise. The outlaws enjoyed their freedom but were always on the run from the Sheriff, who tried to capture them in an archery tournament, among many other ploys. In some versions, Robin and Maid Marian fall in love and even marry. Many people consider Robin a hero for his courage and good deeds.

Here are some of the characters that typically show up in the Robin Hood story:

- **Robin Hood** (also sometimes called Robin of Locksley or Robert or Robin Fitzooth, Earl of Huntingdon), the outlawed man who becomes the leader of the Merry Men
- **The Sheriff of Nottingham**, Robin’s wicked rival who wants to capture and punish Robin
- **Sir Guy of Gisbourne**, an evil outlaw who helps the Sheriff hunt Robin
- **King Richard the Lionhearted**, England’s king who is away fighting wars when Robin is outlawed but to whom Robin remains loyal
- **Prince John**, King Richard’s brother who rules in his absence and wants Robin captured
- **Maid Marian** (or Lady Marian), a smart woman and skilled fighter who joins the outlaws
- **The Merry Men**, the band of outlaws who work with Robin to steal from the rich and give to the poor
- **Little John**, Robin’s second-in-command and, despite his name, a huge man who befriends Robin after fighting him on a bridge
- **Friar Tuck**, a jolly and very honest clergyman
- **Will Scarlet** (or William Scarlock), an early member of the band known for his wisdom, hot temper, and scarlet red clothes—and for falling in love with noblemen’s daughters
- **Alan-a-Dale**, a traveling entertainer (minstrel) who writes and sings songs, especially about Robin’s deeds
- **Much the Miller’s Son** (or Midge the Miller’s Son), a young man in trouble for poaching (killing or stealing) the king’s animals
- **Will Stutely**, one of the first outlaws to pledge loyalty to Robin
Robin Hood’s story first came to life through ballads, or rhyming songs, that were passed down by singing them. These songs also were performed in “play games,” or short theatrical performances, at spring festivals every year. Pulling ideas from these various songs, writers over the years have created different versions of the stories and put them into books, plays, movies, and television shows. In this brand-new performance, the creative team follows in the footsteps of earlier writers in adapting, or changing, the story.

VISIBLE FICTIONS
Known for their imagination and humor, Visible Fictions has been touring internationally since 1991 with their productions Jason and the Argonauts, Shopping for Shoes, Bill’s New Frock, The Red Balloon, and most recently The Mark of Zorro. This time the company is re-imagining Robin Hood, bringing the well-known tale to the stage with two actors, a multitude of characters, a surprising use of props, and some mischievous piggy banks.

Your first clue that something is different is that they don’t appear to be in Sherwood Forest, but in an odd place with boxes and shopping carts. But don’t worry. In describing and acting out the legend, the actors will take you on an amazing journey on which you’ll find yourself among a band of merry thieves trying to outsmart the evil Sheriff of Nottingham. Plus, you’ll learn a new thing or two about Robin’s story.

It is important to familiarize your students with the story of Robin Hood before the performance because the end project requires students to create an adaptation of the Robin Hood story.
The P.E.R.F.O.R.M. activities will enable students to get the most out of a SchoolTime performance.

| PREPARE for the performance | Introduce students to the story of Robin Hood. Allow students who know the story to share the version they know with the class. While they are speaking have a classmate chart the different versions they have heard. You may also use the story in the introduction to familiarize students with Robin Hood. Explain to students that the NJPAC show will be an adaptation. Lead a discussion using the following questions as a guide: • What aspects of Robin Hood do you think will be adapted for the show? • What makes you think that? • How would you describe Robin Hood? Provide examples of why. |
| EXPERIENCE Robin Hood | View a video of Robin Hood. There is a 1938 film version of Robin Hood starring Errol Flynn as Robin, Olivia de Havilland as Maid Marian, Claude Rains as Prince John, and Basil Rathbone as Robin’s nemesis, the Sherriff of Nottingham. Although this film is very old, it is recommended for children. (Newer versions are not rated for children.) After viewing the Robin Hood movie, use the following questions to guide a class discussion: • Which character traits describe Robin Hood? • Is the movie similar to or different from the versions of Robin Hood you are familiar with? • What do you learn from Robin Hood’s actions in the movie? |
| READ | Read different versions of Robin Hood. Provide students with access to multiple versions of Robin Hood. As students read, ask them to locate similarities and differences in the various stories. Ask students to summarize what they have read in response to the question: Based on what you know about Robin Hood... • Is the characterization of Robin Hood consistent across the different stories? If so, provide examples. If not, provide examples of differences. • What are the lessons learned from the different Robin Hood stories? |
| FOCUS on the performance | Ask students to write a review of Adventures of Robin Hood. The version of Robin Hood used in the performance is unique to Visible Fictions. Ask students to write a review in response to the questions: • What is unique about Adventures of Robin Hood? • How would you describe Robin Hood? Compare him to a Robin Hood character in one of the other versions you read. • What were the highlights of the performance? |
| ORIGINATE | Write an original Robin Hood story with illustrations. Based on what you know about Robin Hood, create a new adaptation using the following questions as prompts: • Who are the characters? • What will Robin Hood do in the story? • How will he do it? • Who will Robin Hood be in conflict with? Why? Ask students to share their adaptations and either select one or combine two to perform. |
| REHEARSE | Practice performing your Robin Hood story. |
| MAKE magic! | Share in class. |
1 ROBIN HOOD STORY PLANNER

Describe your new Robin Hood:

Looks like ____________________________________________________________________________________
______________________________________________________________________________________________

Talks like _____________________________________________________________________________________
______________________________________________________________________________________________

Dreams of ____________________________________________________________________________________
______________________________________________________________________________________________

2 STORY FRAME

________________________________________________ (character) wants to___________________________
______________________________________________________________________________________________

But __________________________________________________________________________________________
______________________________________________________________________________________________

So __________________________________________________________________________________________
______________________________________________________________________________________________

First, _________________________________________________________________________________________
______________________________________________________________________________________________

Next, _________________________________________________________________________________________
______________________________________________________________________________________________

Then, ________________________________________________________________________________________
______________________________________________________________________________________________

Finally, _______________________________________________________________________________________
______________________________________________________________________________________________
## ENGLISH LANGUAGE ARTS

### Grade 3
SL.3.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 3 topics and texts, building on others’ ideas and expressing their own clearly.
SL.3.2: Determine the main ideas and supporting details of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
SL.3.4: Report on a topic or text, tell a story, or recount an experience with appropriate facts and relevant, descriptive details, speaking clearly at an understandable pace.

### Grade 4
SL.4.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 4 topics and texts, building on others’ ideas and expressing their own clearly.
SL.4.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.
SL.4.4: Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.

### Grade 5
SL.5.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 5 topics and texts, building on others’ ideas and expressing their own clearly.
SL.5.2: Summarize a written text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

### Grade 6
SL.6.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
SL.6.2: Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

### Grade 7
SL.7.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
SL.7.2: Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.

### Grade 8
SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others’ ideas and expressing their own clearly.
SL.8.2: Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

## VISUAL AND PERFORMING ARTS

### Grades 3 – 8
1.1: The Creative Process
1.2: History of the Arts and Culture
1.3: Performance
1.4: Aesthetic Responses & Critique Methodologies
Raz Kids
www.raz-kids.com/main/BookDetail/id/873/from/quizroom
This website has a version of Robin Hood called Robin Hood and the King. Other resources include a comprehension quiz, e-book, and audio book to accompany the story.

Kids Gen
www.kidsgen.com/stories/classic_stories/robin_hood.htm
This link will take you to a very simple, kid-friendly version of Robin Hood.

Turner Classic Movies
This is a link to the 1938 Robin Hood movie. It is appropriate for children and classroom use.

A Beginner’s Guide to Robin Hood
www.boldoutlaw.com/robbeg/robbeg1.html
This website provides background information and different versions of Robin Hood.

Visible Fictions
http://visiblefictions.co.uk/

Storytelling
www.storynet.org/resources/whatisstorytelling.html

How to write a new fangled Fairy-Tale:
www.fictionteachers.com/fictionclass/newfangled.html

BOOKS FOR TEACHERS


The Story Factor: Inspiration, Influence, and Persuasion through the Art of Storytelling by Annette Simmons (Basic Books, 2006)


*Please read and view all resources before using them with your class.
The ultimate challenge for American education is to place all children on pathways toward success in school and in life. Through engagement with the arts, young people can better begin lifelong journeys of developing their capabilities and contributing to the world around them...The arts can play a vital role in learning how to learn, an essential ability for fostering achievement and growth throughout their lives. ... Young people can be better prepared for the 21st century through quality learning experiences in and through the arts.” — Richard Riley, former Secretary of Education

An extensive study performed by Judith Burton, Robert Horowitz and Hal Abeles of the Center for Arts Education Research at Columbia University looked into the effects of arts education on cognitive development and overall academic success. The study revealed that students at high arts schools out-performed students at low arts schools in several key areas:

**CREATIVE THINKING**
- Solutions: a greater number of ideas or approaches to solve problems.
- Originality: more innovative approaches to solving problems.
- Elaboration: mentally constructing more detail in formulating solutions.
- Resistance to closure: tendency to keep an open mind, to avoid rushing to premature judgments or being satisfied too quickly with a possible solution.

**GENERAL COMPETENCIES**
- Expression: better able to express thoughts and ideas to teachers and peers and to do so in different ways.
- Risk-taking: an increased willingness to try new things, use new materials and approaches, even at the risk of failing; more willing to risk expressing novel ideas to peers and parents.
- Cooperation: worked better with peers and with teachers.
- Synthesis: better at unifying divergent thoughts, feelings and facts.

**PERCEPTION OF SELF AS LEARNER**
- Higher self-concept in reading, math and general academics.
- Teachers rated them as having more self-confidence.

**njpac arts education**
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