



## A sneak peek at Childsplay's production of:

# Robin Hood

By Greg Banks



September 8th-October 6th, 2013  
Tempe Center for the Arts, Theatre  
Recommended for ages 7 and up

### The Story:

Grab your bow and arrow and head to Sherwood Forest to join Robin Hood, Maid Marion and their band of merry men on an unforgettable, high-octane adventure! The Sheriff of Nottingham will do whatever it takes to bring down Robin, but our heroes have more than a few surprises in store. This classic tale bursts onto the Childsplay stage in a hilarious new way full of acrobatics, hijinks and adventure!

### Themes/Curricular Ties:

heroes & villains ~ loyalty ~ teamwork ~ physics (archery) ~ class structure ~ monarchies ~ poverty  
~ legend/lore ~ history ~ stage combat ~  
social injustice ~ ethics ~ taxes ~  
six pillars of character

### Questions to ask before seeing the production:

1. What do you know about the legend of Robin Hood?
2. A well-known statement about Robin Hood is that he "robs from the rich and gives to the poor." Is it ever acceptable to steal? Why or why not?
3. If someone gave you a tremendous amount of money and instructed you to give it all away, who would you give it to and why?

### Questions to ask after seeing the production:

1. What are some traits of a hero? Is Robin Hood a hero or a villain? What are some traits of a villain? Do you consider any of the characters in the play to be villains?
2. What are some examples of loyalty and trust (or mistrust) in the play? How are loyalty and trust earned? What would cause you to not trust someone?
3. What do you think happens to Robin at the end of the play?

### Interesting Internet Links:

<http://www.robinhoodlegend.com>  
<http://bestoflegends.org/robinhood/index.html>  
<http://www.boldoutlaw.com/>  
~three sites dedicated to the legend of Robin Hood  
<http://web.ics.purdue.edu/~ohlgren/gesttrans.html>  
~A modern interpretation of the Ballad of Robin Hood

### Books to Check Out:

*Scarlet* by A.C. Gaughen  
*Sherwood* by Jane Yolen  
*The Handbook for Dragon Slayers* by Merrie Haskell  
*The Empty City* by Erin Hunter  
*The Thief* by Megan Whalen Turner  
*The Hundred Dresses* by Eleanor Estes

### \*Activities Connected to Arizona Common Core Standards\*

## 15

Minute  
Activity

Talk about sidekicks and arch enemies in literature. Walk around the space. Without letting anyone know, choose someone to be your sidekick.

Next, choose someone to be your arch nemesis. As you walk around the space, try and keep your sidekick close to you and between you and your arch nemesis. Try and stay away from your arch nemesis. The goal is to not reveal your choices. Freeze the action. Do you think you are someone's sidekick? Arch nemesis? Point to the person you chose to be your sidekick. Point to the person you chose to be your arch nemesis. Were there any surprises? Theatre: S1: C2: PO101

## 30

Minute  
Activity

At the end of the play, the audience is left not knowing the fate of

Robin Hood. What happens to him next? Write a short story detailing the life or demise of Robin Hood after the play ends. Think about point of view and focus on a clear beginning, middle and end to your story.

4.W.3 Write narratives to develop real or imagined experiences or events

## 45

Minute  
Activity

How would you artistically and symbolically represent yourself? In Medieval times a Coat of Arms could help people identify friends and foes. Create your own personal Coat of Arms using this social studies lesson plan as a guide:

[www.storyboardtoys.com/gallery/coat-of-arms-lesson-plan.htm](http://www.storyboardtoys.com/gallery/coat-of-arms-lesson-plan.htm)

Through writing or by presenting to the class, be able to explain the meanings of the symbols and colors you chose and why they apply to you as a person.

5.RL.4 Determine the meaning of words and phrases i.e. metaphor/simile

\*For more extensive resources go to [www.childsplayaz.org](http://www.childsplayaz.org)\*

©Childsplay 2013



### About Childsplay:

Childsplay is a professional non-profit theatre company of adult actors, performing for young audiences and families.

**Our Mission** is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, those hallmarks of childhood that are the keys to the future.

### What We Do:

In addition to our weekend public performances, we also offer three theatre experiences for our school audiences: Field Trips, School Tours and Artist in Residence Programs. Field trip performances, where students come to the theater and see a production, can be booked by contacting Beth Olson at 480-921-5757. School Tour Performances, where we come to your school or other location and perform, can be booked by contacting Jaime Fox at 480-921-5751. Artist in Residence Programs, where students do theatre activities in the classroom, can be individually designed to meet the needs of your school or can be based on one of our many existing formats (page to stage, creating original work, use of drama to teach curriculum, professional development for teachers), can be booked by contacting Korbi Adams at 480-921-5745.



### Our Home:

The Sybil B. Harrington Campus of Imagination and Wonder at Mitchell Park (formerly Mitchell School) is where you'll find our administrative offices, costume shop, prop shop, rehearsal spaces, and Academy classrooms. We love to hear from our audiences. Send your letters and reviews to:

**Address:** 900 S. Mitchell, Tempe, AZ 85281

**Phone:** 480-921-5700

**Email:** [info@childsplayaz.org](mailto:info@childsplayaz.org) **Web:** [www.childsplayaz.org](http://www.childsplayaz.org)

**Facebook:** [www.facebook.com/childsplayaz](http://www.facebook.com/childsplayaz)

**To help enrich and extend your theatre experience, check out the 360° Theatre Resource Center on our website!**

**We perform at the Tempe Center for the Arts**  
**700 W. Rio Salado Parkway**  
**Tempe, AZ 85281**

### Theater Etiquette:

It's helpful to review the rules of theater etiquette before seeing a show, especially since this may be the first live theater experience for some of your students. Please take a moment to discuss the following pointers prior to seeing the performance:

- Use the restroom before seeing the show as we do not have intermission during our school performances.
- Stay seated during the performance.
- Be respectful to the performers and other people in the audience by not talking during the performance. Remember, the actors can see and hear the audience just like the audience can see and hear them.
- Appropriate responses such as applause or laughter are always welcome.
- Food, candy, gum and beverages will not be allowed in the theater/during the performance.
- Use of cell phones (including text messaging), cameras or any other recording device is not allowed in the theatre/during the performance at any time.
- Following the performance (time permitting) there will be a brief question/answer session where audience members will have an opportunity to ask the actors questions about the production.





Childsplay's  
360° Theatre Resources for Schools



## Robin Hood

By Greg Banks

Directed by Dwayne Hartford

Scenic Design by Aaron Jackson  
Costume Design by Connie Furr-Soloman  
Lighting Design by Tim Monson  
Sound Design by Christopher Neumeyer  
Fight Choreographer: David Barker  
Stage Manager: Samantha Monson

### The Cast:

Sheriff/King Richard. . . . . Jon Gentry  
Prince John/Friar Tuck/Much. . . . . Ricky Araiza  
Maid Marian. . . . . Kate Haas  
Robin Hood. . . . . Andy Cahoon  
Little John/Soldier. . . . . Keath Hall  
Will Scarlett/Soldier. . . . . Eric Boudreau

September 8th-October 6th, 2013  
Tempe Center for the Arts, Theatre  
Recommended for ages 7 and up

This production is sponsored in part by:



### Themes/Curricular Ties:

heroes & villains ~ loyalty ~ teamwork ~ physics  
(archery) ~ class structure ~ monarchies ~ poverty ~  
legend/lore ~ history ~ stage combat ~  
physical comedy ~ social injustice ~ ethics ~  
taxes ~ six pillars of character

About *Robin Hood*  
and Your Theatre Experience

BROUGHT TO YOU BY



# U-S AIRWAYS

WHERE EDUCATION AND IMAGINATION  
TAKE FLIGHT

### The Story:

In an abandoned factory, a group of homeless people huddle in the cold. They commiserate on their harsh lives. They are treated poorly by the merciless few in power and the ones who do the elites' bidding. One of the homeless men starts telling the story of a hero to the underclasses, Robin Hood. The others huddled in the dark become the characters in the story and the factory becomes the town of Nottingham and Sherwood Forest.

Much and his father are illegally hunting in the king's woods. They do so because they are poor, hungry and desperate. When the Sheriff of Nottingham appears with his soldiers, Much hides as his father is arrested. The Sheriff is hoping to catch the outlaw, Robin Hood, and tries to force Much's father to tell him of Robin's whereabouts. When Much's father denies knowing anything about Robin other than his reputation of stealing from the rich and giving to the poor, the Sheriff has Much's home burnt. The Sheriff finds Much. Much's father tries to prevent Much's capture and is killed. At this moment Robin Hood arrives, scares off the soldiers and saves Much, taking the Sheriff's money at the same time. Much pledges allegiance to Robin. Robin takes Much to Sherwood Forest and welcomes him into his band of Merry Men, including Will Scarlet and Nat the Weaver.

Later, Will Scarlet and Much sneak back into Nottingham to distribute the Sheriff's gold to the poor. Will is captured by the Sheriff and sentenced to hang the next day. The Sheriff hopes that Robin will try to save Will and then the Sheriff will finally capture him. Much escapes back to Sherwood Forest and tells Robin. The next day, Robin, disguised as a woman, goes to the public hanging of Will, where she flirts with the Sheriff. When the hangman doesn't arrive, Robin, as the woman, volunteers to do the deed. Once on the scaffold, Robin releases Will. The Sheriff and his soldiers chase after Robin, Will and Much. The three escape. Prince John, the brother of good King Richard, arrives in a tub of gold coins. The King is abroad fighting foreign wars and the evil Prince John rules in his stead. Prince John tells the Sheriff that he must stop Robin Hood, as his bath of gold coins is getting empty.



The Sheriff decides to use Maid Marian to trap Robin. Marian wants nothing to do with the Sheriff, but he tells her that if she doesn't help him, her father will pay for it, perhaps with his life. Marian reluctantly agrees to a plan in which she and the Sheriff ride out to Sherwood Forest where some of the Sheriff's men pretend to attack them. Just as the Sheriff planned, Robin swoops in and saves them. Robin and Marian fall in love at first sight. Robin sends the Sheriff (who is disguised as Marian's servant) back to Nottingham. Following the Sheriff's instructions, Marian drops pebbles as Robin leads her to his hideout. Will Scarlet observes this and collects the pebbles, foiling the Sheriff's plan to find the hideout.

Robin introduces Marian to his Merry Men and there is a celebration. Seeing the goodness of the men and feeling love for Robin, Marian confesses. Will assures her that he collected the pebbles, and because of her confession, vows loyalty to her. She in turn vows loyalty to Robin and his men. Marian is returned to Nottingham where she tells the Sheriff and Prince John that the plan failed as she was exposed. The Sheriff and the Prince seem to believe her and she mutters her relief that she didn't betray Robin. The Sheriff overhears this. He takes from Marian the horn given to her by Robin to blow as a distress call, and leaves her in the cold castle. Meanwhile Robin meets a large man named John Little on a narrow bridge in the woods. The men challenge each other to a fight to see who may pass first. The large man knocks Robin into the water. Robin is impressed and invites the man to join the Merry Men. The man accepts. Much arrives and christens the new member Little John. A celebration is called for so Little John hides and keeps watch for a passing nobleman to rob in order to pay for the feast.

The Sheriff brings Marian's father to see her. The two men demand that Marian marry the Sheriff. Friar Tuck is enlisted to perform the ceremony. Marian refuses, and with the aid of Friar Tuck, escapes the castle.

The Sheriff is furious that he has been defeated again. He decides to disguise himself as a peasant who has been attacked by soldiers. He goes to Sherwood Forest, hoping to find Robin Hood himself. Little John, who is still watching for someone to rob, meets the Sheriff. The Sheriff accidentally reveals himself and is taken captive to Robin. The Merry Men rob him again, and get him to admit that Marian has escaped and is hiding somewhere in the forest. Robin releases the Sheriff who vows revenge.

Robin reads a notice that Prince John is holding a grand tournament and the finest archer will receive a silver arrow. Sensing a trap, yet unwilling to forgo the chance to win the arrow, Robin disguises

himself as an old man and heads toward Nottingham. On the way, he meets a young lad also traveling to the tournament. The two spar with swords briefly and the young lad nicks Robin, drawing blood. Robin reveals himself. The lad then reveals himself to be none other than Marian. The two embrace and, back in their respective disguises, continue onto the tournament, both determined to win the silver arrow.

At the tournament, Marian scores a winning bulls-eye, only to be outdone by Robin splitting her winning arrow down the middle with his own. The Sheriff recognizes Robin and Marian. An all-out battle ensues with Robin, Marian and Much fighting the Sheriff and two soldiers. The fight ends with Robin killing the Sheriff. As the others start to cheer, Robin silences them, reminding them that a man's death is never cause for celebration.

King Richard returns from overseas and pardons Robin, restoring him to his title as Robert Fitzwilliam, First Earl of Huntingdon. Robin and Marian are married by Friar Tuck with the King acting as witness.

The King leaves once again to fight overseas, and Prince John returns to his bad ways. When Robin hears a rumor that the King has been injured in battle, he travels to Nottingham to find out the truth. There he is captured and taken to a cell in a high tower where now King John tells him of Richard's death and that Robin will be sealed in this cell forever.

Robin uses his horn to call for help and soon an arrow flies through the window. Attached to the arrow is a rope that Robin uses to scale down the wall of the tower. The rope doesn't reach the ground, however, and Robin must jump part way. He is wounded, but gets away on a horse that is waiting for him. Together with Marian and the Merry Men, Robin tries to outride the pursuing soldiers. Robin tells the others to take refuge in a church and that he will try to lose the soldiers. He rides off, with the soldiers following, never to be seen again. Back to the reality of the present-day factory, the story teller says that he still has hope that Robin Hood is still out there, ready to help the oppressed once more. A horn is heard in the distance.



Kate Haas and Andy Cahoon as Maid Marion and Robin Hood



### About Childsplay:

Childsplay is a professional non-profit theatre company of adult actors, performing for young audiences and families.

**Our Mission** is to create theatre so strikingly original in form, content or both, that it instills in young people an enduring awe, love and respect for the medium, thus preserving imagination and wonder, those hallmarks of childhood that are the keys to the future.

### What We Do:

In addition to our weekend public performances, we also offer three theatre experiences for our school audiences: Field Trips, School Tours and Artist in Residence Programs. Field trip performances, where students come to the theater and see a production, can be booked by contacting Beth Olson at 480-921-5757. School Tour Performances, where we come to your school or other location and perform, can be booked by contacting Jaime Fox at 480-921-5751. Artist in Residence Programs, where students do theatre activities in the classroom, can be individually designed to meet the needs of your school or can be based on one of our many existing formats (page to stage, creating original work, use of drama to teach curriculum, professional development for teachers), can be booked by contacting Korbi Adams at 480-921-5745.



### Our Home:

The Sybil B. Harrington Campus of Imagination and Wonder at Mitchell Park (formerly Mitchell School) is where you'll find our administrative offices, costume shop, prop shop, rehearsal spaces, and Academy classrooms. We love to hear from our audiences. Send your letters and reviews to:

**Address:** 900 S. Mitchell, Tempe, AZ 85281

**Phone:** 480-921-5700

**Email:** [info@childsplayaz.org](mailto:info@childsplayaz.org) **Web:** [www.childsplayaz.org](http://www.childsplayaz.org)

**Facebook:** [www.facebook.com/childsplayaz](http://www.facebook.com/childsplayaz)

To help enrich and extend your theatre experience, check out the  
360° Theatre Resource Center on our website!

**We perform at the Tempe Center for the Arts**  
700 W. Rio Salado Parkway  
Tempe, AZ 85281

### Theater Etiquette:

It's helpful to review the rules of theater etiquette before seeing a show, especially since this may be the first live theater experience for some of your students. Please take a moment to discuss the following pointers prior to seeing the performance:

- Use the restroom before seeing the show as we do not have

intermission during our school performances.

- Stay seated during the performance.

- Be respectful to the performers and other people in the audience by not talking during the performance. Remember, the actors can see and hear the audience just like the audience can see and hear them.

- Appropriate responses such as applause or laughter are always welcome.

- Food, candy, gum and beverages will not be allowed in the theater/during the performance.

- Use of cell phones (including text messaging), cameras or any other recording device is not allowed in the theatre/during the performance at any time.

- Following the performance (time permitting) there will be a brief question/answer session where audience members will have an opportunity to ask the actors questions about the production.





## The Legend and History of Robin Hood

Was Robin Hood a real person? Is he a fictitious character who evolved from lore? We may never really know because even though there are numerous stories about



him and even a purported grave site, no one has ever been able to prove that he existed. It seems everyone is familiar with the legend of Robin Hood, a man who would rob from the rich and give to the poor. A man who lived in Sherwood Forest with a devoted crew of Merry Men and was in love with Maid Marian. A man whose archenemy was the Sheriff of Nottingham. But how much of this is lore and how much of it is fact?

Here are some interesting facts about Robin Hood (from [www.robinhoodlegend.com](http://www.robinhoodlegend.com)):

- 1) The earliest mention of England's greatest outlaw hero is found in the B text of William Langland's *Piers Plowman*, dated to about 1377; there is a similar mention in the C text, dated to about 1393.
- 2) The early ballads do not tell us why Robin became an outlaw and he and his merry men are described as yeoman, which basically means a cut above peasant but below the status of a knight.
- 3) Maid Marian does not appear in any of the early ballads. Her association with Robin Hood is due to their joint participation in the May Festivities of the sixteenth century.
- 4) Friar Tuck does not appear in any of the early ballads. He is mentioned in the play 'Robin Hood and the Sheriff' of c. 1475. In 1417, Robert Stafford, chaplain of Lindfield in Sussex, used the name of Frere Tuk when he committed robberies in the area.
- 5) Nowhere in the early ballads is there mention of Robin or his merry men robbing from the rich to give to the poor. In the *Gest*, Robin does say 'Or yf he be a pore man, Of my good he shall have some' (page 28, stanza 5).
- 6) In 1540 John Leland in his *Collectanea* mentions "the monastery of Kirkley where the famous noble outlaw Robin Hood is buried."

Even if Robin Hood was a real person, it is fairly certain that the heroic outlaw we know today evolved through the oral tradition of storytelling and through the recorded writings of ballads, stories and plays.

## Movies and TV Shows about Robin Hood:

- 1912:** *Robin Hood Outlawed*, starring A. Brian Plant  
**1922:** *Robin Hood*, starring Douglas Fairbanks and Enid Bennett  
**1938:** *The Adventures of Robin Hood*, starring Errol Flynn and Olivia de Havilland  
**1952:** *The Story of Robin Hood*, starring Richard Todd and Joan Price  
**1955-1958:** *Robin Hood*, starring Richard Greene (TV series)  
**1961:** *Sword of Sherwood*, starring Richard Greene  
**1973:** *Robin Hood*, cartoon film by Walt Disney.  
**1975:** *Robin and Marian*, starring Sean Connery and Audrey Hepburn  
**1984-86:** *Robin of Sherwood* (English TV series), starring Michael Praed and Jason Connery  
**1991:** *Robin Hood*, starring Patrick Bergen  
**1991:** *Robin Hood, Prince of Thieves*, starring Kevin Costner  
**2006:** *Robin Hood*, BBC TV series starring Jonas Armstrong as Robin  
**2010:** *Robin Hood*, starring Russell Crowe



Preliminary costume design rendering by Connie Furr-Solomon

***A Discussion with David Barker,  
Fight Choreographer for Robin Hood:***

***How did you become interested in fight choreography?***

It was because someone assumed I could do it! My first teaching position was at the University of California in Santa Barbara. I was hired to teach movement for actors because I was a professional mime, fresh off a national tour. In my second semester, when a director needed a fist fight choreographed for a production, he came to me assuming that since I was the "movement guy," that I could handle it. Without thinking, I said yes. I did the best I could and thank goodness no one got hurt! I soon realized that stage combat was a very marketable skill for me, and also an activity that I loved, so I received training in several weapons and for the past 18 years choreograph about 8 shows per year.

***Explain your job in the rehearsal process: what do you do with the actors from the beginning rehearsals to the opening performance?***

I begin by reading and understanding the play, and discussing it with the director and designers. Based on those meetings I decide what weapons to use. For example, I've choreographed a gangster version of Richard III set in 1940's Chicago. So, the typical weapon for that play, broadsword, was not appropriate. We used pipes, knives, baseball bats and trashcan lids. I also know the tone of the fights before we start rehearsals; whether they are comic, dramatic, surreal, vicious, heroic, etc. In rehearsals I make sure all of the combatants (actors who fight) understand basic techniques of attacking and defending, moving through space and falling. I then work organically, meaning I base the fight moves on situation, character and plot development. I work very slowly to provide moves the actors feel confident about doing, develop a fight comprised



Single handed broadsword

of short sequences, drill those sequences until they are part of the actors' muscle memory and then help make necessary adjustments to costumes, set, sound and lighting designs in technical rehearsals. My goal is to provide a finished product that is safe, that the actors can perform with a high level of confidence and

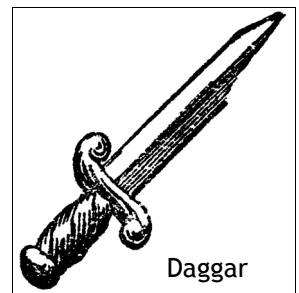


Quarter staff

a fight that reveals character and moves the action of the plot forward.

***What do you see as being the greatest challenges of this project?***

First and always is the issue of safety. It is imperative that all combatants learn the moves and rehearse in a way that minimizes the possibility of injury. So I'm constantly reinforcing many safety techniques. My next challenge is to assess the various skill levels of the combatants. It is typical in a production (and Robin Hood is no exception) to have actors with lots of stage combat training or who are highly skilled athletes (I've choreographed black belts, professional wrestlers, Division I athletes), as well as actors who have never fought on stage and who may be frightened of the idea; and every possible skill level in between those extremes. Once I understand what everyone is capable of, my biggest challenge is to create fights that make all combatants look great.



Dagger

David Barker is an award-winning actor, director and fight choreographer. His credits include national and international tours, Broadway, Off-Broadway, regional theatre, international festivals and TV and he staged fights for over 150 productions throughout the southwest. This season he will also stage fights for Phoenix Theatre and Southwest Shakespeare, and he returns later in the season to direct *The Cat In The Hat for Childsplay*. He is a Recommended Actor/Combatant by the Society of American Fight Directors and served as Fight Captain to master B. H. Barry. This year marks his 30<sup>th</sup> as a Professor of Theatre at ASU. He and his wife live in Tempe. They have four children and four grandchildren. [www.davidbarker.org](http://www.davidbarker.org)





Over the past three years, we have been making small changes in how we create our scenery. Rather than using imported lumber of questionable origin (much of the lumber available today is illegally harvested from old-growth forests in Southeast Asia), all of the lumber that is used on our stage now comes from Forestry Stewardship Council certified forests in the United States. And rather than just dispose the scenery we cannot reuse into a landfill, we now deconstruct our scenery at the end of its useful life.

For example, the set that is used for *Robin Hood* was designed and constructed specifically by Childsplay for this production. At the end of the five weeks that the play is on stage in the theatre, we will disassemble the scenery into parts. Some

### Set Construction and Sustainability

When a theatre company - any company, not just Childsplay -- builds a set for a play, it has an average life span of about nine weeks. Often, very little of the scenery can be re-used and the majority of what you see on stage goes into a landfill. In 2010, Childsplay was awarded a grant from the MetLife foundation through Theatre Communications Group that allowed us to examine our workflow as it relates to producing the scenery that you see on stage.

hardware, such as castors and hinges will be used again in other sets; the fabric pieces will go into our storage to be used again in another production in a different way (perhaps even cut up and used in costumes), and the wood will be separated from the metal framing in order to allow us to recycle the steel.

With each show that we produce, Childsplay is making sustainability an important part of the design process.



Top: Preliminary scenic design rendering by Aaron Jackson

Bottom: Preliminary costume design renderings by Connie Furr-Solomon





Childsplay's  
360° Theatre Resources  
Printables for Young Audiences



# Robin Hood

By Greg Banks

Directed by Dwayne Hartford

Scenic Design by Aaron Jackson  
Costume Design by Connie Furr-Solomon  
Lighting Design by Tim Monson  
Sound Design by Christopher Neumeyer  
Fight Choreographer: David Barker  
Stage Manager: Samantha Monson

## The Cast:

Sheriff/King Richard. . . . .Jon Gentry  
Prince John/Friar Tuck/Much. . . . .Ricky Araiza  
Maid Marian. . . . .Kate Haas  
Robin Hood. . . . .Andy Cahoon  
Little John/Soldier. . . . .Keath Hall  
Will Scarlett/Soldier. . . . .Eric Boudreau

September 8th-October 6th, 2013  
Tempe Center for the Arts, Theatre  
Recommended for ages 7 and up

This production is sponsored in part by:



Here are some things to think about and some activities to do now that you've seen *Robin Hood*, performed by Childsplay:

- Which character did you identify with mostly and why? If you could play any of the characters in the play, which one would you want to play? Why? What was your favorite part of the play?
- Think about the costumes, scenery, props, music and sound effects that were used in the production. What was something about the scenery that you liked? If you were a scenic or costume designer, what would you have done differently? How did the music and sound effects contribute to the production?
- What was the big problem in the play? How was the problem solved?
- How was the play different from a movie or book version that you may have seen or read?
- If you were to write an alternate ending to the play, what would you change?



We love to hear from our audiences. Send your comments, questions and/or reviews to:

Childsplay  
900 S. Mitchell  
Tempe, AZ 85281

Or you can email us: [info@childsplayaz.org](mailto:info@childsplayaz.org)

For more information about Childsplay including information on our Academy classes for students, go to our website:  
[www.childsplayaz.org](http://www.childsplayaz.org)

## Word Search

Find the hidden words in the puzzle. Words can be backwards, diagonal, across, up or down. Cross the words out as you find them.

ARROW  
BROADSWORD  
DAGGAR  
FOREST  
FRIAR TUCK  
HERO  
LITTLE JOHN  
MARION  
MUCH  
NOTTINGHAM  
OUTLAW  
POOR  
QUARTER STAFF  
RICH  
ROBIN  
SHERIFF  
SHERWOOD  
VILLAIN

F	V	S	E	H	I	F	A	X	I	B	F	L	I	H	N	Z	R	B	N
V	F	P	T	H	C	G	H	R	H	F	N	L	S	V	G	I	O	R	I
Z	M	I	C	A	X	U	Y	B	A	K	Z	G	L	F	P	I	O	O	A
U	E	I	R	I	R	E	M	T	D	O	O	W	R	E	H	S	P	A	L
M	R	Z	F	E	J	Z	S	L	I	T	T	L	E	J	O	H	N	D	L
R	N	Z	A	J	H	R	V	W	S	R	V	Z	Z	E	U	S	T	S	I
R	D	O	X	A	E	S	L	J	S	I	S	O	P	P	T	N	D	W	V
V	E	E	T	T	G	Q	U	O	Y	H	X	C	V	N	L	O	Q	O	S
T	J	I	R	T	J	Y	X	X	J	Z	R	D	O	M	A	R	Z	R	I
S	D	A	O	R	I	H	X	C	C	H	D	I	T	H	W	R	R	D	R
I	U	A	G	W	J	N	H	K	F	T	R	V	V	D	K	P	V	N	T
Q	N	K	G	D	X	G	G	R	Z	A	H	E	O	R	Z	W	W	I	F
W	B	G	D	G	B	Q	I	H	M	N	V	T	O	O	W	Q	C	Q	U
P	G	F	C	V	A	A	I	F	A	T	D	B	H	E	R	O	Y	Q	R
E	S	X	F	L	R	R	J	Z	P	M	I	W	K	B	S	L	F	J	B
F	Z	G	A	T	K	D	L	N	C	N	D	W	O	O	C	Y	L	P	F
L	Y	L	U	W	A	U	K	N	K	N	N	N	W	L	L	C	L	W	R
Z	F	C	S	D	W	Y	F	Q	M	U	Y	D	N	P	A	O	E	W	V
S	K	S	V	L	M	L	R	B	G	S	I	W	U	M	B	U	W	V	R
H	V	F	O	R	E	S	T	W	O	R	R	A	X	U	E	R	A	N	A

Use these questions as prompts for writing in your journal:

◇You have just been given \$100,000. You may keep \$1000 for yourself but you must give the rest away to charity by dividing it into at least 3 parts. How would you divide it, who would you give it to and why?

◇Marian's father tries to arrange her marriage. This practice has been popular throughout history in certain cultures. What is your opinion on parents choosing spouses for their children (male or female)? How would you feel if it happened to you?

## Character Traits:

Think about the many words you could use to describe Robin, Marian and The Sheriff. Choose three adjectives that describe each of these characters. Challenge yourself by not repeating any of the adjectives. How are the characters different from one another?

Robin

Marian

Sheriff

1)

2)

3)





## 15 Minute Activities:

1) Choose 3 characters from the play and write down as many adjectives for each as you can in 10 minutes. Share by starting with one character and have students randomly say one of the adjectives they wrote down so comments happen like popcorn.

AZ 3.L.5, <http://www.corestandards.org/ELA-Literacy/L/3/5/b>

2) Explore moving in slow motion. Imagine that your hands and arms are blades. Explore using your "blades" in slow motion. The goal of the game is to use your blades to cut another player while avoiding being cut by someone else. If a player is cut, they must die a dramatic, slow motion death. If you break out of slow motion, you are disqualified and must leave the round. Play until there is a winner. *Theatre: S2: C2: PO105*

3) Talk about sidekicks and arch enemies in literature. Walk around the space. Without letting anyone know, choose someone to be your sidekick. Next, choose someone to be your arch nemesis. As you walk around the space, try and keep your sidekick close to you and between you and your arch nemesis. Try and stay away from your arch nemesis. The goal is to not reveal your choices. Freeze the action. Do you think you are someone's sidekick? Arch nemesis? Point to the person you chose to be your sidekick. Point to the person you chose to be your arch nemesis. Were there any surprises?  
*Theatre: S1: C2: PO101*

## 30 Minute Activities:

1) At the end of the play, the audience is left not knowing the fate of Robin Hood. What happens to him next? Write a short story detailing the life or demise of Robin Hood after the play ends. Think about point of view and focus on a clear beginning, middle and end to your story. AZ 4.W.3, <http://www.corestandards.org/ELA-Literacy/W/4/3>

2) Discuss monarchies and class structure in medieval times. Compare these structures to the numbers and face cards in a deck of playing cards. Talk about how people were treated according to their position in society. Remove the jokers and aces from a deck of cards. Standing in a circle, hand out one card to each person (face down). On the count of three everyone has to hold the card face out on his or her forehead without looking at it. Next, mingle about the room and react to each person according to the card they hold. King is the highest and most important and well respected and 2 is the lowest class. After the game has gone on for 5-10 minutes ask everyone to freeze and without talking arrange themselves in order according to what they think their card is (from 2 to K). On the count of 3, look at your card. Talk about how people reacted to you and how you reacted to others. How can this be tied to events in our everyday lives? SS: S3: C5: PO1

3) The earliest written versions of the Robin hood tales were written as ballads or poems (for example, a modern version can be found here: <http://web.ics.purdue.edu/~ohlgren/gesttrans.html>). Using the whole play or just a particular scene as inspiration, write your own Robin Hood poem. AZ 4.L.3, <http://www.corestandards.org/ELA-Literacy/L/4/3>

## 45 Minute Activities:

1) How would you artistically and symbolically represent yourself? In Medieval times a Coat of Arms could help people identify friends and foes. Create your own personal Coat of Arms using this social studies lesson plan as a guide:

[www.storyboardtoys.com/gallery/coat-of-arms-lesson-plan.htm](http://www.storyboardtoys.com/gallery/coat-of-arms-lesson-plan.htm)

Through writing or by presenting to the class, be able to explain the meanings of the symbols and colors you chose and why they apply to you as a person. AZ 5.RL.4, <http://www.corestandards.org/ELA-Literacy/RL/5/4/>

2) Talk about the meaning of and differences between heroes, villains and sidekick characters. Choose one to use as a basis for your own character. Give the character a name, age and occupation/job. Decide on a walk and posture for your character. Choose a physical habit that distinguishes your character from others. Draw a picture of your character with detailed clothing choices (use attached template). Take turns introducing the characters to the rest of the class by walking across the front of the room, stopping halfway and saying your name, age and occupation, and then continuing on making sure to show clearly the physical choices you made.  
*Theatre: S1: C2: PO201*

Character Type (hero, villain or sidekick):

Name:

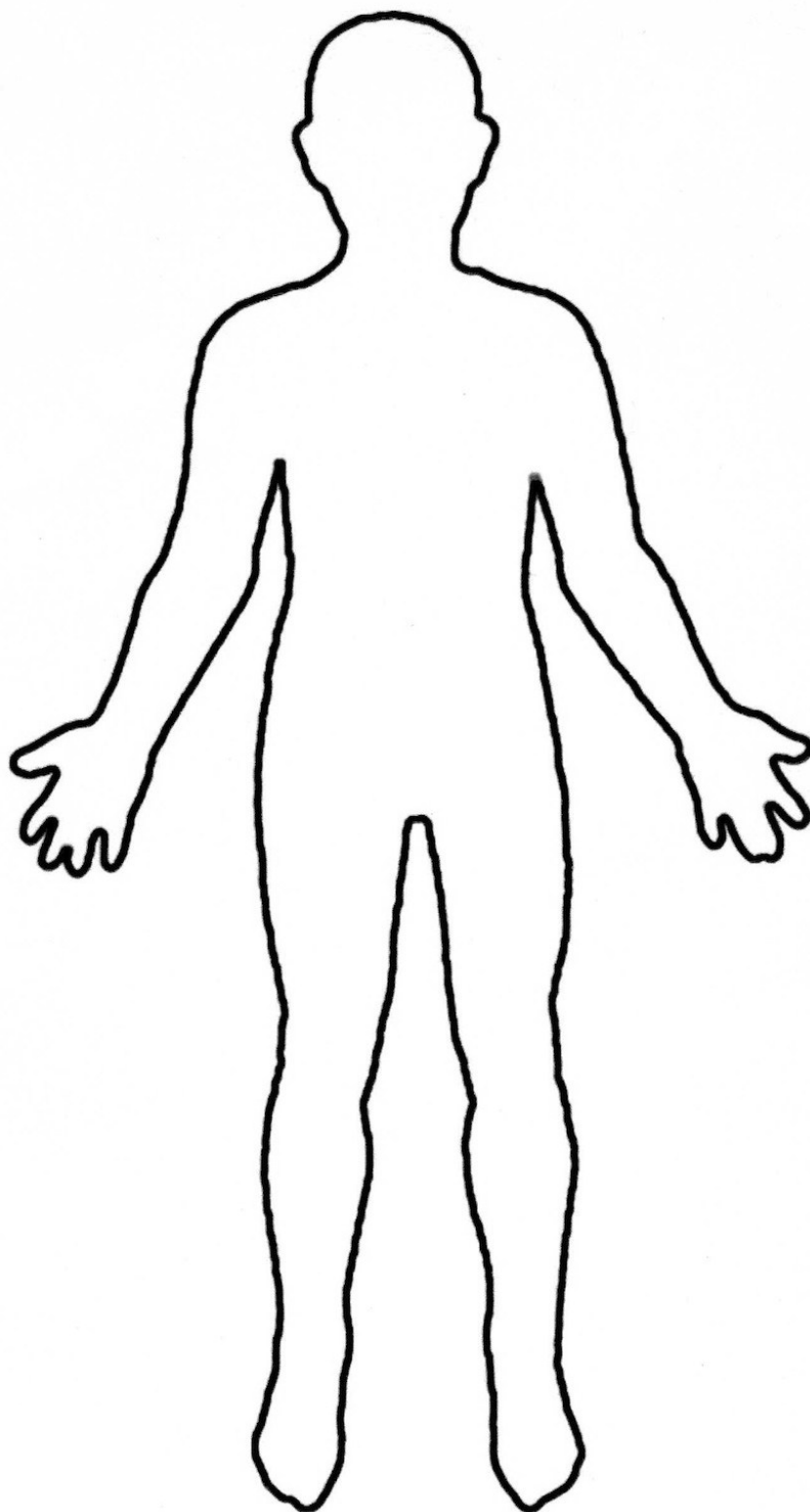
Age:

Occupation:

Describe the character's walk:

Describe the character's posture:

Describe the character's physical habit:







**Childsplay's 360° Theatre Resources for Schools**  
**Pre and Post Show Discussion Questions for *Robin Hood***  
**2013-2014 Season**  
[www.childsplayaz.org](http://www.childsplayaz.org)

**Questions to Ask Before Seeing the Production:**

1. Have you ever read or seen a version of Robin Hood? What do you remember about the characters and the story? How do you think the play you're going to see will be different from the version you've read/seen? How might it be the same?
2. A well-known statement about Robin Hood is that he "robs from the rich and gives to the poor." Is it ever acceptable to steal? Why or why not?
3. As you watch the play be aware that some of the characters are based on real people while others are from legends or lore. Can you figure out which is which?
4. What is the difference between an actor speaking in narration and an actor speaking in role?
5. The story takes place in Sherwood Forest and the town of Nottingham. How do you think these locations will be portrayed and how do you think the action will go back and forth between the two locations?
6. If someone gave you a tremendous amount of money and instructed you to give it all away, who would you give it to and why?
7. What are some traits of a hero? What are some traits of a villain?
8. In what situations do you find yourself standing up for what you believe in (in the world, your family or in the classroom)? Have you ever observed someone using their power unfairly? What was the situation and how did it make you feel?
9. What does it mean to be loyal? To whom are you loyal? Who is loyal to you?

**Questions to Ask After Seeing the Production:**

1. Is Robin Hood a hero or a villain? Do you consider any of the other characters in the play to be villains? Heroes? Why or why not?
2. Marion betrays her father's wishes when she refuses to marry the Sheriff. Have you ever gone against the wishes of your parent(s)? How did it make you feel and how did it make your parent(s) feel?
3. What were some of the most memorable moments from the play?
4. Why do you think the playwright and director chose to incorporate physical comedy into the production and did it contribute to your understanding and/or enjoyment of the story? Why or why not?
5. Which character can you identify with most and why?
6. What are some examples of loyalty and trust (or mistrust) in the play? How are loyalty and trust earned? What would cause you to not trust someone?
7. What do you think happens to Robin at the end of the play? Do he and Marion end up together? Does he hide from the world? Does he survive?
8. What are some examples of social injustice and/or abuse of power in the play? What are some parallels in our world today?
9. The Six Pillars of Character are trustworthiness, respect, responsibility, fairness, caring, and citizenship. What are some behaviors from the play that go against the Six Pillars? What are some behaviors that follow the Six Pillars?
10. Just 6 actors play a total of 14 characters in this production. What are some examples of things the actors did to differentiate between characters? How were you able to identify which actors played which characters?
11. The costumes in the play were designed to be a mix of fashion from the medieval period with contemporary urban. What did you see that looked medieval? What did you see that looked like it could have been part of clothing worn today? Would you wear any of the clothes you saw on stage?
12. Women's roles have changed since medieval times. How might Marion's role in the story be different if it had taken place today?



### Robin Hood Retellings

*Scarlet* by A.C. Gaughen  
*Sherwood* by Jane Yolen  
*Hawksmaid* by Kathryn Lasky  
*Rowan Hood* by Nancy Springer

### Heroes & Villains

*The Hero's Guide to Saving Your Kingdom* by Chris Healy  
*The Handbook for Dragon Slayers* by Merrie Haskell  
*HIVE: Higher Institute of Villainous Education* by Mark Walden  
*Skullduggery Pleasant* by Derek Landry

### Loyalty

*The Empty City* by Erin Hunter  
*Liar and Spy* by Rebecca Stead  
*The Dragonet Prophecy* by Tui Sutherland

### Class structure / Poverty

*Palace of Stone* by Shannon Hale  
*Daphne's Book* by Mary Downing Hahn  
*Splendors and Glooms* by Laura Amy Schlitz  
*The Hundred Dresses* by Eleanor Estes  
*How to Steal a Dog* by Barbara O'Connor  
*Trash* by Andy Mulligan

### Monarchies

*The Thief* by Megan Whalen Turner  
*The False Prince* by Jennifer Nielson  
*The Goose Girl* by Shannon Hale

### Teamwork

*Airborn* by Kenneth Oppel  
*Game* by Walter Dean Myers  
*Bat Six* by Virginia Euwer Wolff  
*The Unwanteds* by Lisa McMann  
*Holes* by Louis Sachar

### Legend / Lore

*A Tale Dark and Grimm* by Adam Gidwitz  
*Where the Mountain Meets the Moon* by Grace Lin  
*Dragon Castle* by Joseph Bruchac

### History / Middle Ages

*Catherine Called Birdy* by Karen Cushman  
*Good Masters, Sweet Ladies* by Laura Amy Schlitz  
*A Proud Taste for Scarlet and Miniver* by E.L. Konigsburg

### Interesting Internet Links:

#### About Robin Hood:

<http://www.robinhoodlegend.com>  
<http://bestoflegends.org/robinhood/index.html>  
<http://www.boldoutlaw.com/>  
<http://press.emerson.edu/robinhood/2011/10/11/the-ballads-of-robin-hood>  
-a blog about the ballads of Robin Hood  
<http://web.ics.purdue.edu/~ohlgren/gesttrans.html>  
-a modern interpretation of the Ballad of Robin Hood  
[http://www.bbc.co.uk/history/british/middle\\_ages/robin\\_01.shtml](http://www.bbc.co.uk/history/british/middle_ages/robin_01.shtml)  
-one of the better articles about the historical context of Robin Hood

#### About Archery and Physics:

<http://www.real-world-physics-problems.com/physics-of-archery.html>  
<http://archeryphysics-mrsmith08.awardspace.com/index.html>

