



FORUM  
THEATRE &  
EDUCATION



# INDEX



<b>Introduction</b> .....	03
<b>Conceptual Contents</b> .....	04
<b>Plot Synopsis</b> .....	05
<b>Listening.</b> The legend of Sleepy Hollow.....	06
<b>Listening.</b> Frankenstein; or the modern Prometheus.....	07
<b>Meet the Characters.</b> Mary Shelley.....	08
<b>Meet the Characters.</b> Washington Irving .....	09
<b>Dialogue 1</b> .....	10
<b>Dialogue 2</b> .....	11-12
<b>PRE-PLAY ACTIVITY 1 -TEACHERS- MISTAKES</b> .....	13
<b>PRE-PLAY ACTIVITY 1 -STUDENTS- MISTAKES</b> .....	14
<b>PRE-PLAY ACTIVITY 2 -TEACHERS- PRESENTATION</b> .....	15-16
<b>PRE-PLAY ACTIVITY 2 -STUDENTS- PRESENTATION</b> .....	17-18
<b>PRE-PLAY ACTIVITY 3 –TEACHERS- MORE ABOUTTHE CHARACTERS</b> .....	19
<b>PRE-PLAY ACTIVITY 3 –STUDENTS- MORE ABOUTTHE CHARACTERS</b> .....	20
<b>PRE-PLAY ACTIVITY 4 -TEACHERS- FILL INTHE GAPS</b> .....	21
<b>PRE-PLAY ACTIVITY 4 -STUDENTS- FILL INTHE GAPS</b> .....	22
<b>POST-PLAY ACTIVITY 1 -TEACHERS- DIALOGUES</b> .....	23
<b>POST-PLAY ACTIVITY 1 -STUDENTS- DIALOGUES</b> .....	24
<b>POST-PLAY ACTIVITY 2 -TEACHERS- TRUE OR FALSE</b> .....	25
<b>POST-PLAY ACTIVITY 2 -STUDENTS- TRUE OR FALSE</b> .....	26
<b>POST-PLAY ACTIVITY 3 -TEACHERS- CLASS DEBATE AND DISCUSSION</b> .....	27
<b>POST-PLAY ACTIVITY 3-STUDENTS- CLASS DEBATE AND DISCUSSION</b> .....	28
<b>EXTRA-ACTIVITY 1 - THE NIGHT FRANKENSTEIN READ DON QUIXOTE</b> .....	29
<b>EXTRA-ACTIVITY 2 - TEN CURSED BOOKS YOU SHOULD NEVER READ</b> .....	30-31
<b>MORE INFORMATION</b> .....	32
<b>VOCABULARY</b> .....	33

# INTRODUCTION.



The primary purpose of the teacher's pack is to help both teachers and students alike to get as much as possible out of their participation in the interactive performance of "**SLEEPY HOLLOW**".

The pack has been designed as a tool to help students understand the play, learn new vocabulary and improve their listening and speaking skills. Once they have done the activities, students will understand better both how the story develops and the lines the actors deliver so they will get more enjoyment out of the performance. The audio material contains some introductory elements where you'll find texts corresponding to the plot synopsis and the characters, some dialogues from the play and the original songs performed in the play. Also, you'll find some suggested activities we recommend you to do before the play, pre play activities and some post-play activities which have been designed to check if students have understood the play correctly. The activities also enable the student's vocabulary, expressions and grammatical structures to improve.

Pre-play and post-play activities include instructions for the teacher and the corresponding student worksheets, as long as the activity requires them. Some of the activities have an extension part (extension activity) which makes it possible to study the contents in depth, depending on the group's ability. Both the introductory material and the suggested activities may require the corresponding audio material to make better use of them.

In order to help the teacher find and select the audio activities, we have listed the track numbers below with their corresponding contents in the play "**SLEEPY HOLLOW**".

## AUDIO "SLEEPY HOLLOW". (TRACK 1 TO 9)

**Track 1-** THE LEGEND OF SLEEPY HOLLOW

**Track 2-** FRANKENSTEIN; OR THE MODERN PROMETEUS

**Track 3-** MEET THE CHARACTERS. MARY SHELLEY

**Track 4-** MEET THE CHARACTERS. WASHINGTON IRVING

**Track 5-** DIALOGUE 1

**Track 6-** DIALOGUE 2

**Track 7-** VOICE OVER. SCRIPT

**Track 8-** EXTRA-ACTIVITY 1. THE NIGHT FRANKENSTEIN READ DON QUIXOTE

**Track 9-** EXTRA-ACTIVITY 2. CURSED BOOKS YOU SHOULD NEVER READ

We sincerely hope that both teachers and students fully enjoy the play itself and the activities which make up this teacher's pack.

We also hope this proves to be a useful aid in enhancing enjoyment of this interactive theatre experience.

# CONCEPTUAL CONTENTS.



The educational interests of this activity will focus on helping students to start developing the four basic skills of any foreign language: listening, speaking, reading and writing. All this with an approach based on communication, which aims to encourage students, involving them in dialogues, conversations, songs ... and other forms of communication that are essential to the process of teaching and learning of a foreign language. At this stage students should develop a certain level of understanding and speaking to enable them to begin communicating in English, and to consolidate the basic grammatical categories of this language, and ensure their awareness and approach to the Anglo-Saxon cultural tradition. The teaching materials of **"SLEEPY HOLLOW"** will allow them to study in depth the following conceptual contents:

## **-LISTENING:**

Various activities such as listening and repeating words as well as having to fill in the gaps to certain dialogues and songs, helping to sharpen the students ear and encourage them to repeat all they hear in English.

## **-READING AND WRITING:**

There are numerous moments where students have to read and understand the sentences and dialogues within this dossier. It helps them to hone their reading skills and then gives them the opportunity through writing to practice what they already know as well as developing a greater knowledge of the language.

## **-CONVERSATION:**

The main focus when learning a language should be on the ability to communicate. Here, students are given the opportunity to develop this important skill by involving them in dialogues, conversations, songs, and pair work set specifically to encourage conversation in English. At this stage students should have already developed a certain level of understanding and speaking to enable them to be able to communicate in English, and to consolidate the grammatical categories of this language, and ensure their awareness and approach to the Anglo-Saxon cultural tradition.

## **-GRAMMAR:**

The teaching materials in **"SLEEPY HOLLOW"**, will allow you to study the following conceptual contents in depth:

**-Present simple tense:** *Auxiliary verbs in negatives and questions. Third person singular.*

**-Past simple tense:** *Verb conjugation. Affirmative and negative sentences. Used to.*

**-Adjectives that describe the characters:** *(nervous, impulsive, knowledgeable...).*

**-Phrasal Verbs:** *(to end up, to get on).*

**-Vocabulary:** *History, literature. English Culture.*

**-Geography:** *travelling, cultural knowledge and other useful vocabulary mentioned in the story.*

**-Irregular verbs:** *sentence formation.*

# PLOT SYNOPSIS.



On a rainy and unpleasant day—October 31, 1823, the day before All Souls’ Day—in the American town of Sleepy Hollow, an unusual meeting takes place between Mary Shelley, widow of the poet Percy Bysshe Shelley and author of the famous novel *Frankenstein; or, The Modern Prometheus*, and Washington Irving, a bachelor and author of *The Sketch Book of Geoffrey Crayon, Gent.*, which includes the story “Sleepy Hollow.”

The meeting has been called by Mary Shelley and takes place at Mr. Irving’s home. At first, the two writers express admiration for each other, as it is their first time meeting, and they politely talk about their personal lives. During their conversation, Mary often refers to her late husband in less than favorable terms, describing her marriage as a grave mistake, which is why she prefers to take back her maiden name, Mary Godwin.

At a certain point, Mr. Irving insists that Mary reveal the real reason for requesting this meeting, and she finally explains her unusual demand: she wants him to destroy the original manuscript of *Sleepy Hollow*. Naturally, Irving refuses and is baffled by her demand—until Mary reveals that her request is purely economic. *Sleepy Hollow* is outselling *Frankenstein*, a situation she cannot tolerate if she hopes to support her family. She warns that if he refuses, the Headless Horseman—a ghostly character from Irving’s story—will appear and begin beheading some of his innocent neighbours in the town of Sleepy Hollow.

But how can this be possible if the Headless Horseman is merely a figment of the author’s imagination?

Without giving away any spoilers or revealing how such an intriguing plot unfolds, I can only tell you that the matter is ultimately resolved in a rather profound way. You’ll have to attend the performance yourself to find out how it all ends.

All that remains is to note that everything in this play—giving rise to the entire theatrical plot—is pure fiction on the part of the authors, Edward Costa and Rody White, who held long discussions and academic dialogues to create their work, **SLEEPY HOLLOW -THE LEGEND- THE MEETING OF SHELLEY AND IRVING**. We hope you enjoy it, find it interesting, and that it helps you reach a higher level of English. Above all, may it spark your curiosity and lead you to learn more about the authors of these classics, *Frankenstein* and *Sleepy Hollow*, two essential works that help us better understand the world we live in.

As the characters themselves declare in the performance: “To our Monsters!”

# THE LEGEND OF THE SLEEPY HOLLOW.



## -TRACK 1-

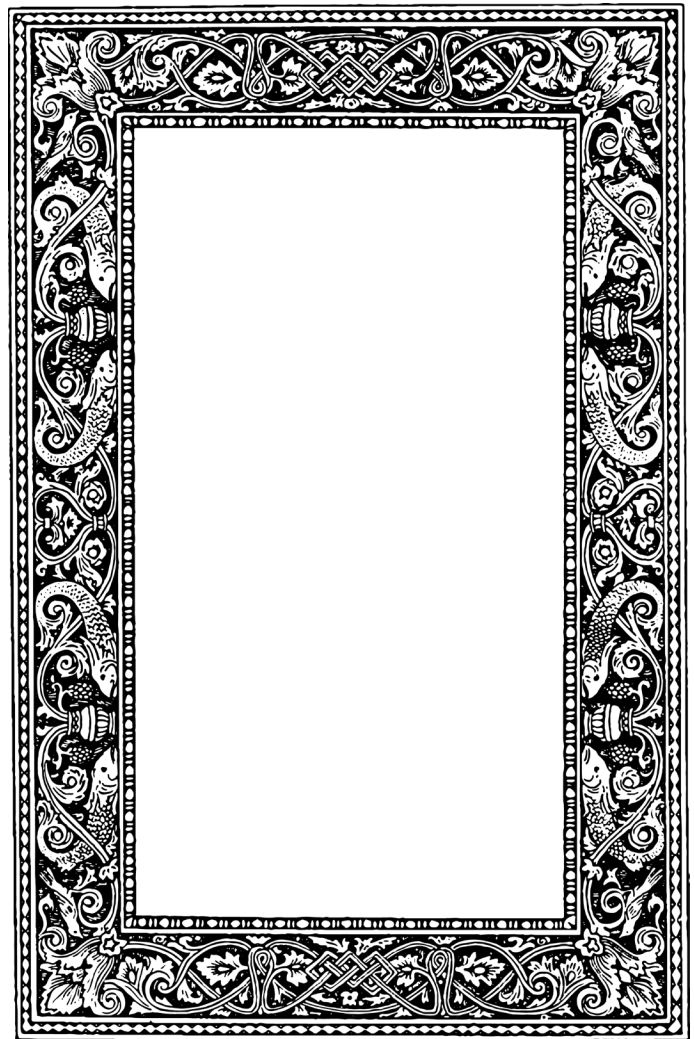
A short story by Washington Irving. Published in **"The Sketch Book of Geoffrey Crayon, Gent"** in 1820. The book contains 34 essays and short stories. Irving wrote the story while living in Birmingham, England.

Along with Irving's companion piece **"Rip Van Winkle," "The Legend of Sleepy Hollow"** is among the earliest examples of American fiction with enduring popularity, especially during Halloween because of a character known as the Headless Horseman believed to be a Hessian soldier who was decapitated by a cannonball in battle.

The story was the longest one published as part of **"The Sketch Book of Geoffrey Crayon, Gent"**, which Irving issued throughout 1819 and 1820, using the pseudonym **"Geoffrey Crayon"**. Irving wrote **The Sketch Book** during a tour of Europe, and parts of the tale may also be traced to European origins.

The story opens with a note that the tale was found written among the papers of a deceased man called Diedrich Knickerbocker. The transcript tells of a young man named Ichabod Crane, who was a schoolteacher in a place called Sleepy Hollow thirty years earlier, around the year 1790. Sleepy Hollow is a part of a larger farming community called Tarry Town. It is one of the oldest Dutch settlements in New York and is situated along the picturesque banks of the Hudson River. Residents are fond of repeating stories of supernatural sightings and unusual occurrences experienced in Sleepy Hollow, and the area is considered both enchantingly peaceful and terrifyingly haunted. The most frightening of these is the tale of the Headless Horseman of Sleepy Hollow, who is believed to be the ghost of a Hessian soldier decapitated by a cannon ball during the American Revolution. The Headless Horseman is reported to ride swiftly through Sleepy Hollow at night as if reenacting the battle that took his head, before returning at daybreak to the churchyard where he is buried.

The story concludes with a postscript from Diedrich Knickerbocker, who claims to have transcribed the story as he heard it told. Knickerbocker describes the storyteller as an older country gentleman with a good sense of humour. The story is received with some laughter, except by one other older gentleman, who is tall and very serious. He questions what the moral of the story is supposed to be. The storyteller gives three lessons. First, to take a joke as we find it. Second, competing with someone who is sure to beat you is foolish. And thirdly, that some losses in life lead to better opportunities in the future.





# FRANKENSTEIN; OR THE MODERN PROMETHEUS



## -TRACK 2-

*Frankenstein; or, The Modern Prometheus* is an 1818 novel written by English author Mary Shelley. *Frankenstein* tells the story of Victor Frankenstein, a young scientist who creates a sapient creature in an unorthodox scientific experiment. Shelley started writing the story when she was 18, and the first edition was published anonymously in London on 1 January 1818, when she was 20. Her name first appeared in the second edition, which was published in Paris in 1821.

Shelley travelled through Europe in 1815, moving along the river Rhine in Germany, and stopping in Gernsheim, 17 kilometres (11 mi) away from Frankenstein Castle, where, two centuries before, an alchemist had engaged in an experiment. She then journeyed to the region of Geneva, Switzerland, where much of the story takes place. Galvanism and occult ideas were topics of conversation for her companions, particularly for her lover and future husband Percy Bysshe Shelley.

In 1816, Mary, Percy, John Polidori, and Lord Byron had a competition to see who wrote the best horror story. After thinking for days, Shelley was inspired to write *Frankenstein* after imagining a scientist who created life and was horrified by what he had made.

*Frankenstein* is infused with elements of the Gothic novel and the Romantic movement, and the novel has had a considerable influence on literature and on popular culture, spawning a complete genre of horror stories, films, and plays. Since the publication of the novel, the name «Frankenstein» has often been used, erroneously, to refer to the monster, rather than to his creator/father.

Mary Shelley maintained that she derived the name *Frankenstein* from a dream-vision. This claim has since been disputed and debated by scholars that have suggested alternative sources for Shelley's inspiration. The German name *Frankenstein* means «stone of the Franks», and is associated with various places in Germany, including Frankenstein's Castle in Darmstadt, Hesse, and Frankenstein's Castle in Frankenstein, a town in Palatinate. There is also a castle called Frankenstein in Bad Salzungen, Thuringia, and a municipality called Frankenstein in Saxony. The town of Frankenstein in Silesia was the site of a scandal involving gravediggers in 1606, and this has been suggested as an inspiration to the author. Finally, the name is borne by the aristocratic House of Franckenstein from Franconia.

*The Modern Prometheus* is the novel's subtitle. Prometheus, in versions of Greek mythology, was the Titan who created humans in the image of the gods so that they could have a spirit breathed into them at the behest of Zeus. Prometheus then taught humans to hunt, but after he tricked Zeus into accepting "poor-quality offerings" from humans, Zeus kept fire from humankind. Prometheus took back the fire from Zeus to give to humanity. When Zeus discovered this, he sentenced Prometheus to be eternally punished by fixing him to a rock of Caucasus, where each day an eagle pecked out his liver, only for the liver to regrow the next day because of his immortality as a god.

Shelley completed her writing in April/May 1817, and *Frankenstein; or The Modern Prometheus* was published on 1 January 1818 by the small London publishing house Lackington, Hughes, Harding, Mavor, & Jones. It was issued anonymously, with a preface written for Mary by Percy Bysshe Shelley and was a dedication to philosopher William Godwin, her father. It was published in an edition of just 500 copies in three volumes, the standard "triple-decker" format for the 19th-century first editions.

# MEET THE CHARACTERS:

## MARY SHELLEY



### -TRACK 3-

**Mary Wollstonecraft Shelley** (30 August 1797 – 1 February 1851) was an English novelist who is best known for writing the Gothic novel *Frankenstein; or, The Modern Prometheus* (1818), which is considered an early example of science fiction. She also edited and promoted the works of her husband, the Romantic poet and philosopher Percy Bysshe Shelley. Her father was the political philosopher William Godwin and her mother was the philosopher and women's rights advocate Mary Wollstonecraft.

Mary's mother died 11 days after giving birth to her. She was raised by her father, who provided her with a rich of informal education, encouraging her to adhere to his own anarchist political theories. When she was four, her father married a neighbour, Mary Jane Clairmont, with whom Mary came to have a troubled relationship.

In 1814, Mary began a romance with one of her father's political followers, Percy Bysshe Shelley, who was already married. Together with her stepsister, Claire Clairmont, she and Percy left for France and travelled through Europe. Upon their return to England, Mary was pregnant with Percy's child. Over the next two years, she and Percy faced ostracism, constant debt and the death of their prematurely born daughter. They married in late 1816, after the suicide of Percy Shelley's first wife, Harriet.

In 1816, the couple and Mary's stepsister famously spent a summer with Lord Byron and John William Polidori near Geneva, Switzerland, where Shelley conceived the idea for her novel *Frankenstein*. The Shelleys left Britain in 1818 for Italy, where their second and third children died before Shelley gave birth to her last and only surviving child, Percy Florence Shelley. In 1822, her husband drowned when his sailing boat sank during a storm near Viareggio. A year later, Shelley returned to England and from then on devoted herself to the upbringing of her son and a career as a professional author. The last decade of her life was dogged by illness, most likely caused by the brain tumour which killed her at the age of 53.

Until the 1970s, Shelley was known mainly for her efforts to publish her husband's works and for her novel *Frankenstein*, which remains widely read and has inspired many theatrical and film adaptations. Recent scholarship has yielded a more comprehensive view of Shelley's achievements. Scholars have shown increasing interest in her literary output, particularly in her novels, which include the historical novels *Valperga* (1823) and *Perkin Warbeck* (1830), the apocalyptic novel *The Last Man* (1826) and her final two novels, *Lodore* (1835) and *Falkner* (1837). Studies of her lesser-known works, such as the travel book *Rambles in Germany and Italy* (1844) and the biographical articles for Dionysius Lardner's *Cabinet Cyclopaedia* (1829–1846), support the growing view that Shelley remained a political radical throughout her life. Shelley's works often argue that cooperation and sympathy, particularly as practised by women in the family, were the ways to reform civil society. This view was a direct challenge to the individualistic Romantic ethos promoted by Percy Shelley and the Enlightenment political theories articulated by her father, William Godwin.



# MEET THE CHARACTERS: WASHINGTON IRVING



## -TRACK 4-

**Washington Irving** (April 3, 1783 – November 28, 1859) was an American short-story writer, essayist, biographer, historian, and diplomat of the early 19th century. He wrote the short stories «Rip Van Winkle» (1819) and «The Legend of Sleepy Hollow» (1820), both of which appear in his collection *The Sketch Book of Geoffrey Crayon, Gent.* His historical works include biographies of Oliver Goldsmith, Muhammad, and George Washington, as well as several histories of 15th-century Spain that deal with subjects such as the Alhambra, Christopher Columbus, and the Moors. Irving served as American ambassador to Spain in the 1840s.

Irving was born and raised in Manhattan to a merchant family. He made his literary debut in 1802 with a series of observational letters to the *Morning Chronicle*, written under the pseudonym Jonathan Oldstyle. He temporarily moved to England for the family business in 1815, where he achieved fame with the publication of *The Sketch Book of Geoffrey Crayon, Gent.* which was serialized from 1819 to 1820. He continued to publish regularly throughout his life, and he completed a five-volume biography of George Washington just eight months before his death at age 76 in Tarrytown, New York.

Irving was one of the first American writers to earn acclaim in Europe, and he encouraged other American authors such as Nathaniel Hawthorne, Henry Wadsworth Longfellow, Herman Melville, and Edgar Allan Poe. He was also admired by some British writers, including Lord Byron, Thomas Campbell, Charles Dickens, Mary Shelley, Francis Jeffrey, and Walter Scott. He advocated for writing as a legitimate profession and argued for stronger laws to protect American writers from copyright infringement.

Irving is largely credited as the first American Man of Letters and the first to earn his living solely by his pen. Henry Wadsworth Longfellow acknowledged Irving's role in promoting American literature in December 1859: «We feel a just pride in his renown as an author, not forgetting that, to his other claims upon our gratitude, he adds also that of having been the first to win for our country an honourable name and position in the History of Letters».

Irving perfected the American short story and was the first American writer to set his stories firmly in the United States, even as he poached from German or Dutch folklore. He is also generally credited as one of the first to write in the vernacular and without an obligation to presenting morals or being didactic in his short stories, writing stories simply to entertain rather than to enlighten. He also encouraged many would-be writers. As George William Curtis noted, there «is not a young literary aspirant in the country, who, if he ever personally met Irving, did not hear from him the kindest words of sympathy, regard, and encouragement».

Edgar Allan Poe, on the other hand, felt that Irving should be given credit for being an innovator but that the writing itself was often unsophisticated. «Irving is much over-rated», Poe wrote in 1838, «and a nice distinction might be drawn between his just and his surreptitious and adventitious reputation—between what is due to the pioneer solely, and what to the writer». A critic for the *New-York Mirror* wrote: «No man in the Republic of Letters has been more overrated than Mr. Washington Irving». Some critics claimed that Irving catered to British sensibilities, and one critic charged that he wrote «of and for England, rather than his own country».

# DIALOGUE 1.



## -TRACK 5-

Listen to the dialogue from SLEEPY HOLLOW.

**W. Irving.** Can I offer you something to drink?

**M. Shelley.** Do you have Sherry?

**W. Irving.** I think so, but I did not expect...

**M. Shelley.** Me to drink? Then, what pleasures do I have left, Mr. Irving? Having a drink from time to time means nothing, and even if it did, at this point in my life, it wouldn't be a crime surely.

**W. Irving.** Well, if you allow me to be bold, Miss Shelley, you are not that old, however I...

**M. Shelley.** I am 26 but feel as if I have lived many lives. I have been a lover, a wife and now a widow. I have been a mother to children who have lived and later died, and to those who live on. I have been and still am a writer, philosopher, transgressor and I am well-known. I am Mary Godwin, although now I am known as Mary Shelley, as I made the imprudence of tying my life to Mr. Percy Shelley.

**W. Irving.** Imprudence?

**M. Shelley.** Oh do let us stop talking about me and let us get back to the reason for this visit; I have not traveled so far simply to talk about my marital status or the mistakes I have made in the past; We are here to talk about you.

**W. Irving.** ...me?

**M. Shelley.** When I wrote the letter to ask you for this meeting, I knew, for a fact, that you would say yes, even though I had not explained in detail yet.

**W. Irving.** You have me intrigued...so what....

**M. Shelley.** Ahhhh, but first I would like the Sherry that I asked for.

**W. Irving.** Of course, forgive me, where are my manners; Frankly, I was absorbed by your

words and my heart went to Heaven haha.

*W. Irving leaves, to bring M. Shelley the sherry that she has asked for.*

**M. Shelley.** Curious expression that. I mean referring to the momentary forgetfulness of what you were going to do. Do you know, the origin of that expression is attributed to a priest who delighted in lengthening his sermons. In one of those endless speeches to his parishioners, while he was going off as usual, the priest forgot which saint he had been talking about. To get out of trouble, he said that his heart must have gone up to heaven. It is a shame that we do not know who the Priest in question was. Is it not?

*W. Irving enters with two glasses of sherry in his hand.*

**W. Irving.** Oh, I'm sorry Miss, did you say something? I couldn't hear you while I was pouring the Sherry.

**M. Shelley.** It doesn't matter, just mere ramblings.

*Mary takes the two glasses quickly. W. Irving is a little taken aback, but he says nothing out of politeness. Mary secretly pours some kind of powder into one of them. Then, smiling kindly, returns one of the glasses to W. Irving; obviously the one that she has put the powder in. W. Irving has not noticed this however.*

*W. Irving raises his glass for a toast. M. Shelley does the same.*

**W. Irving.** To us.

**M. Shelley.** And to our monsters.

*They both drink, while the wind rages and continues to mercilessly drag the leaves and violently shake the trees outside. The incessant rain continues to accompany the scene at all times.*

# DIALOGUE 2.



## -TRACK 7-

Listen to this dialogue from **SLEEPY HOLLOW**.

**W. Irving:** There's something you are not telling me, Mary, I can feel it. You, as skeptical as you are, I still don't believe that you would ask me to destroy my book in jest. You are, without a doubt, one of the smartest women I have ever met. So, tell me, Mary, what are you not telling me?

**M. Shelley:** ...

**W. Irving:** If I am to believe all of this, I need to know the truth.

**M. Shelley:** The truth? The truth is all relative.

**W. Irving:** Just be clear, please.

**M. Shelley:** You know, Mr. Irving; I have always asked myself, When I die, what will I be remembered for? Just the story of Frankenstein, its hundreds of interpretations. For some, the Monster is a metaphor for a child without a mother, like me in fact, who lost my mother shortly after being born and then endeavored to have a problematic relationship with my father. For some, like me and indeed like the Monster from my book, we live an isolated and lonely childhood, dedicated entirely to reading and writing. There are even those who define the Monster as a symbol of an oppressed social class. For some the Monster is the tragic result of uncontrolled technology; or it is even an implicit criticism of traditional patriarchal scientific knowledge, from which women are excluded.

**W. Irving:** What does any of this have to do with me?

**M. Shelley:** Everything... and nothing. Since your famous horseman story was published three years ago, my book has been lost in background. Sales are no longer what they were, in fact, they have plummeted.

**W. Irving:** Go on.

**M. Shelley:** Destroying your book and making it prohibited reading will prevent people from purchasing it.

**W. Irving:** And you think that will make Frankenstein sell again like it did when it was first published?

**M. Shelley:** I am convinced of it. I must get rid of everything that does not allow my book to occupy the shelves of every home in the world; My book must be the one on all the bedside tables again; My story must be what it was. For what it was conceived.

**W. Irving:** You are too ambitious, Mary.

**M. Shelley:** I am a woman in a man's world, and I find myself, like my book, lost in the background, even though I am intellectually more capable than most men who walk the streets of London and make important decisions. Now that Percy is gone, I want to take my rightful place in the world of literature, and financially I need Frankenstein to be republished again, otherwise all is lost.

**W. Irving:** But your father can support you can he not?

# DIALOGUE 2.



**M. Shelley:** I shall not allow myself to be supported by another man, which includes my father.... another failure. The M.J. Godwin publishing house has been a failing business for as long as I can remember. It forced my father to borrow large sums of money to support it. So much so that the debts have been growing exponentially, therefore increasing the problems. On more than one occasion my father has managed to save himself from prison thanks to the support of his friends; but now very few of those remain, or should I say, none.

**W. Irving:** I had no idea.

**M. Shelley:** And as for my financial state, it is frankly disastrous; considering that I have a son, barely four years old, another mouth to feed, the situation I've find myself in after Percy's death is just dreadful. My husband drowned in the sea off Tuscany, but the debts did not perish with him, quite the opposite in fact; There are hundreds of creditors who demand the immediate payment of the debts incurred by my husband, the brainless bohemian "poet." Who in truth was simply an arrogant little "rich kid" who was expelled from Oxford University and then spurned the opportunity to be readmitted. Percy Shelley, the rebellious spirit, ha the absent father, the missing husband, the runaway son, the distant friend more like... he was nothing more than a womanizer, a loser, an ambiguous...well there are so many adjectives that I could coin for him, but I won't. They say it is wrong to speak ill of the dead, but in this case, there's little I can do about it, is there. If there is a hell, Percy Shelley is there, I have no doubt. You know, Mr. Irving? I should have listened to what they call "feminine instinct", I should have chosen Lord Byron; if I had then I am convinced that everything would have gone much better for me.

**W. Irving:** I am sorry Mary, and I am saddened by your misfortune. If there is anything I can do to help you, please just ask.

**M. Shelley:** ....

# PRE-PLAY ACTIVITY 1.

## MISTAKES



### -TRACK 1. TEACHERS

Here we propose a text with interesting facts about the **LEGEND OF SLEEPY HOLLOW**.

Students should listen carefully and find the 15 mistakes.

Once detected, students should write the correct data.

A **LONG** (short) story by Washington Irving. Published in "*The Sketch Book of Geoffrey Crayon, Gent*" in **1825** (1820). The book contains 34 essays and short stories. Irving wrote the story while living in Birmingham, England.

Along with Irving's companion piece "Rip Van Winkle," "The Legend of Sleepy Hollow" is among the earliest examples of American fiction with enduring popularity, especially during **CHRISTMAS** (Halloween) because of a character known as the Headless Horseman believed to be a **GERMAN** (Hessian) soldier who was decapitated by a cannonball in battle.

The story was the longest one published as part of *The Sketch Book of Geoffrey Crayon, Gent*., which Irving issued throughout 1819 and 1820, using the pseudonym "Geoffrey Crayon". Irving wrote *The Sketch Book* during a tour of Europe, and parts of the tale may also be traced to **ASIAN** (European) origins.

The story opens with a note that the tale was found written among the papers of a deceased man called Diedrich Knickerbocker. The transcript tells of an **OLD** (young) man named Ichabod Crane, who was a schoolteacher in a place called Sleepy Hollow thirty **DAYS** (years) earlier, around the **WEEK** (year) 1790. Sleepy Hollow is a part of a larger farming community called Tarry Town. It is one of the oldest Dutch settlements in New York and is situated along the picturesque banks of the **THAMES** (Hudson) River. Residents are fond of repeating stories of supernatural sightings and unusual occurrences experienced in Sleepy Hollow, and the area is considered both enchantingly peaceful and terrifyingly haunted. The most frightening of these is the tale of the Headless Horseman of Sleepy Hollow, who is believed to be the **SPIRIT** (ghost) of a Hessian soldier decapitated by a cannon ball during the **EUROPEAN** (American) Revolution. The Headless **BRAVEMAN** (Horseman) is reported to ride swiftly through Sleepy Hollow at night as if reenacting the battle that took his head, before returning at daybreak to the churchyard where he is buried.

The story concludes with a postscript from Diedrich Knickerbocker, who claims to have transcribed the story as he heard it told. Knickerbocker describes the storyteller as an older country gentleman with a **BAD** (good) sense of humour. The story is received with some laughter, except by one other older gentleman, who is tall and very serious. He questions what the moral of the story is supposed to be. The storyteller gives **FOUR** (three) lessons. First, to take a joke as we find it. Second, competing with someone who is sure to beat you is foolish. And thirdly, that some losses in life lead to better opportunities in the **PAST** (future).



# PRE-PLAY ACTIVITY 1.

## MISTAKES

### -TRACK 1-STUDENTS-



Here we propose a text with interesting facts about **THE LEGEND OF SLEEPY HOLLOW**.

Students should listen carefully and find the 15 mistakes.

Once detected, students should write the correct data.

A long story by Washington Irving. Published in **"The Sketch Book of Geoffrey Crayon, Gent"** in 1825. The book contains 34 essays and short stories. Irving wrote the story while living in Birmingham, England.

Along with Irving's companion piece **"Rip Van Winkle," "The Legend of Sleepy Hollow"** is among the earliest examples of American fiction with enduring popularity, especially during Christmas because of a character known as the Headless Horseman believed to be a German who was decapitated by a cannonball in battle.

The story was the longest one published as part of **"The Sketch Book of Geoffrey Crayon, Gent"**, which Irving issued throughout 1819 and 1820, using the pseudonym **"Geoffrey Crayon"**. Irving wrote *The Sketch Book* during a tour of Europe, and parts of the tale may also be traced to Asian origins.

The story opens with a note that the tale was found written among the papers of a deceased man called Diedrich Knickerbocker. The transcript tells of an old man named Ichabod Crane, who was a schoolteacher in a place called Sleepy Hollow thirty days earlier, around the week 1790. Sleepy Hollow is a part of a larger farming community called Tarry Town. It is one of the oldest Dutch settlements in New York and is situated along the picturesque banks of the Thames River. Residents are fond of repeating stories of supernatural sightings and unusual occurrences experienced in Sleepy Hollow, and the area is considered both enchantingly peaceful and terrifyingly haunted. The most frightening of these is the tale of the Headless Horseman of Sleepy Hollow, who is believed to be the spirit of a Hessian soldier decapitated by a cannon ball during the European Revolution. The Headless Braveman is reported to ride swiftly through Sleepy Hollow at night as if reenacting the battle that took his head, before returning at daybreak to the churchyard where he is buried.

The story concludes with a postscript from Diedrich Knickerbocker, who claims to have transcribed the story as he heard it told. Knickerbocker describes the storyteller as an older country gentleman with a bad sense of humour. The story is received with some laughter, except by one other older gentleman, who is tall and very serious. He questions what the moral of the story is supposed to be. The storyteller gives four lessons. First, to take a joke as we find it. Second, competing with someone who is sure to beat you is foolish. And thirdly, that some losses in life lead to better opportunities in the past.

# PRE-PLAY ACTIVITY 2.

## PRESENTATION



### -TEACHERS-

The students should listen to the recorded text on **TRACK 2, FRANKENSTEIN, OR THE MODERN PROMETHEUS**.

Then they must search – in the library or on the Internet- for complementary information on the topics or issues that we detail below.

Once they have this information- individually or in groups – get them to present everything they have found out about it and that will help them to learn even more about this topic.

This presentation will allow the students to use English as the only language to communicate with each other.

*Frankenstein: or, The Modern Prometheus* is an 1818 novel written by English author Mary Shelley. *Frankenstein* tells the story of Victor Frankenstein, a young scientist who creates a sapient creature in an unorthodox scientific experiment. Shelley started writing the story when she was 18, and the first edition was published anonymously in London on 1 January 1818, when she was 20. Her name first appeared in the second edition, which was published in Paris in 1821.

### -MORE INFORMATION about MARY SHELLEY.

Shelley travelled through Europe in 1815, moving along the river Rhine in Germany, and stopping in Gernsheim, 17 kilometres (11 mi) away from Frankenstein Castle, where, two centuries before, an alchemist had engaged in an experiment. She then journeyed to the region of Geneva, Switzerland, where much of the story takes place. Galvanism and occult ideas were topics of conversation for her companions, particularly for her lover and future husband Percy Bysshe Shelley.

### -MORE INFORMATION about THE GALVANISM.

### -MORE INFORMATION about PERCY B. SHELLEY.

In 1816, Mary, Percy, John Polidori, and Lord Byron had a competition to see who wrote the best horror story. After thinking for days, Shelley was inspired to write *Frankenstein* after imagining a scientist who created life and was horrified by what he had made.

# PRE-PLAY ACTIVITY 2.

## PRESENTATION



-TEACHERS-

-MORE INFORMATION about LORD BYRON.

*Frankenstein* is infused with elements of the [Gothic novel](#) and the [Romantic](#) movement, and the novel has had a considerable influence on literature and on popular culture, spawning a complete genre of horror stories, films, and plays. Since the publication of the novel, the name “Frankenstein” has often been used, erroneously, to [refer to the monster](#), rather than to his creator/father.

Mary Shelley maintained that she derived the name *Frankenstein* from a dream-vision. This claim has since been disputed and debated by scholars that have suggested alternative sources for Shelley’s inspiration. The German name *Frankenstein* means «stone of the [Franks](#)”, and is associated with various places in Germany, including [Frankenstein’s Castle](#) in [Darmstadt](#), Hesse, and [Frankenstein’s Castle](#) in [Frankenstein](#), a town in [Palatinate](#). There is also a castle called [Frankenstein](#) in [Bad Salzungen](#), Thuringia, and a municipality called [Frankenstein](#) in Saxony. The town of [Frankenstein](#) in [Silesia](#) was the site of a [scandal involving gravediggers](#) in 1606, and this has been suggested as an inspiration to the author. Finally, the name is borne by the aristocratic [House of Franckenstein](#) from [Franconia](#).

*The Modern Prometheus* is the novel’s subtitle. [Prometheus](#), in versions of Greek mythology, was the [Titan](#) who created humans in the image of the gods so that they could have a spirit breathed into them at the behest of [Zeus](#). Prometheus then taught humans to hunt, but after he tricked Zeus into accepting “poor-quality offerings” from humans, Zeus kept fire from humankind. Prometheus took back the fire from Zeus to give to humanity. When Zeus discovered this, he sentenced Prometheus to be eternally punished by fixing him to a rock of [Caucasus](#), where each day an eagle pecked out his liver, only for the liver to regrow the next day because of his immortality as a god.

-MORE INFORMATION about PROMETHEUS.

Shelley completed her writing in April/May 1817, and *Frankenstein; or The Modern Prometheus* was published on 1 January 1818 by the small London publishing house Lackington, Hughes, Harding, Mavor, & Jones. It was issued anonymously, with a preface written for Mary by Percy Bysshe Shelley and was a dedication to philosopher [William Godwin](#), her father. It was published in an edition of just 500 copies in three volumes, the standard “[triple-decker](#)” format for the 19th-century first editions.

-MORE INFORMATION about WILLIAM GODWIN.

# PRE-PLAY ACTIVITY 2.

## PRESENTATION



### -STUDENTS-

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# PRE-PLAY ACTIVITY 2.

## PRESENTATION



### -STUDENTS-

#### -MORE INFORMATION about LORD BYRON.

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The Modern Prometheus is the novel’s subtitle. Prometheus, in versions of Greek mythology, was the Titan who created humans in the image of the gods so that they could have a spirit breathed into them at the behest of Zeus. Prometheus then taught humans to hunt, but after he tricked Zeus into accepting “poor-quality offerings” from humans, Zeus kept fire from humankind. Prometheus took back the fire from Zeus to give to humanity. When Zeus discovered this, he sentenced Prometheus to be eternally punished by fixing him to a rock of Caucasus, where each day an eagle pecked out his liver, only for the liver to regrow the next day because of his immortality as a god.

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#### -MORE INFORMATION about WILLIAM GODWIN.



# PRE-PLAY ACTIVITY 3.

## MORE ABOUT THE CHARACTERS



### -TEACHERS-

In this activity, students will expand their knowledge of the characters in the play. It is important that they first listen to TRACKS 3 & 4 and the description of the characters.

**Part One: Students should answer the following questions related to the characters.**

**1. What was Mary Shelley's husband's name.**

-HIS NAME WAS PERCY BYSSIE SHELLEY

**2. Where did the famous meeting between Lord Byron, John William Polidori, Percy B. Shelley and Mary Shelley take place?**

-THEY MET NEAR GENEVA, IN SWITZERLAND.

**3. In which collection does the story "Sleepy Hollow" appear?**

-IN "THE SKETCH BOOK OF GEOFFREY CRAYON, GENT"

**4. What position did Washington Irving hold in Spain in the 1840s?**

-THE AMERICAN AMBASSADOR.

**5. At what age and of what cause did Mary Shelley die?**

-SHE DIED OF A BRAINTUMOR AT AGE 53.

**6. Mary Shelley's parents were renowned. What were their names?**

-THEIR NAMES WERE WILLIAM GODWIN and MARY WOLLSTONECRAFT.

**7. Where was Washington Irving born and raised?**

-HE WAS BORN IN MANHATTAN-NEWYORK.

**Part Two: Students should choose a character from those above and then rewrite the description in the first person.**

**Example: I, Mary Shelley, am...**

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**Extra activity:** Divide the students into groups. Each group should choose a character from 'Meet the characters' and look for more information about them on the Internet. Finally, using what they have found out, they will make a presentation to the rest of the class.

# PRE-PLAY ACTIVITY 3.

## MORE ABOUT THE CHARACTERS



### -STUDENTS-

Part One: Below we propose various questions about the characters.

1. What was Mary Shelley's husband's name.
2. Where did the famous meeting between Lord Byron, John William, Polidori, Percy B. Shelley and Mary Shelley take place?
3. In which collection does the story "Sleepy Hollow" appear?
4. What position did Washington Irving hold in Spain in the 1840s?
5. At what age and of what cause did Mary Shelley die?
6. Mary Shelley's parents were renowned. What were their names?
7. Where was Washington Irving born and raised?

**Part Two: Choose a character from those above and then rewrite the description putting it into the first person.**

**Example: I, Mary Shelley, am...**

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# PRE-PLAY ACTIVITY 4.

## FILL IN THE GAPS



-TEACHERS-

Listen to THE VOICE OVER in - TRACK 7- and fill in the gaps.

*Voice in off.*

In the **shelter** of one of those **spacious** inlets that indent the eastern shore of the **Hudson** River, lies a market town commonly known as **Sleepy** Hollow. It is said that this name was given to it, in **ancient** times, by the women of the neighboring towns, due to the deep-rooted tendency of their **husbands** to linger in the tavern on market day. A place that seems to be under the influence of some type of **witchcraft**, which sucks the **brains** out of good people, making them walk in continuous reverie. The **spirit** that dominates and **torments** this enchanted **region**, and that seems to command all the powers of the air, is a headless figure on the back of a **horse**. Some say it is the ghost of a Hessian soldier whose head had been blown off by a cannonball in an unnamed battle during the Revolutionary **War**, and who is seen, from time to time, by townspeople hurrying in the gloom of the **night**, as if carried by the wind. It is said that the body of this soldier was buried in the Church **cemetery**, and that the ghost comes to the scene of the **battle** at night looking for his **head**. This specter is known in every home in the area by the name, "the **Headless** Horseman, or the Galloping **Hessian** of Sleepy Hollow."

-Words-

**Hessian – Brains – Husbands -Ancient – Battle – Hudson - Cemetery – Spirit – Spacious – Torments – Head – Night - Headless – Sleepy- Witchcraft – War – Region- Shelter – Horse**

# PRE-PLAY ACTIVITY 4.

·FILL IN THE GAPS

-STUDENTS-



Listen to THE VOICE OVER in TRACK 7- and fill in the gaps.

*Voice in off.*

In the ..... of one of those ..... inlets that indent the eastern shore of the ..... River, lies a market town commonly known as ..... Hollow. It is said that this name was given to it, in ..... times, by the women of the neighboring towns, due to the deep-rooted tendency of their ..... to linger in the tavern on market day. A place that seems to be under the influence of some type of ....., which sucks the ..... out of good people, making them walk in continuous reverie. The ..... that dominates and ..... this enchanted ....., and that seems to command all the powers of the air, is a headless figure on the back of a ..... Some say it is the ghost of a Hessian soldier whose head had been blown off by a cannonball in an unnamed battle during the Revolutionary ....., and who is seen, from time to time, by townspeople hurrying in the gloom of the ....., as if carried by the wind. It is said that the body of this soldier was buried in the Church ....., and that the ghost comes to the scene of the ..... at night looking for his ..... This specter is known in every home in the area by the name, "the ..... Horseman, or the Galloping ..... of Sleepy Hollow."

-Words-

Hessian – Brains – Husbands -Ancient – Battle – Hudson – Cemetery – Spirit – Spacious  
Torments – Head – Night – Headless – Sleepy - Witchcraft – War – Region- Shelter – Horse.

## POST-PLAY ACTIVITY 1. DIALOGUES



**-TEACHERS-**

Tracks 5 and 6 correspond to the two dialogues from the script “Sleepy Hollow”. In this regard, we propose the following activities:

## ACTIVITY 1.

Students should listen to Track 5 which corresponds to Dialogue 1, which will allow them to remember the scene from the performance. In the scene Mary Shelley puts something in Washington Irving's drink; students should explain why does she do that

[illegible]

## ACTIVITY 2.

Students should listen to Track 6 which corresponds to Dialogue 2, which will allow them to remember the scene from the performance. Then divide the students up into pairs and get them to perform the dialogue in class. Once this is done, they can explain why in this scene the character of Mary Shelley insists that the other character-Washington Irving- should destroy the original book of "Sleepy Hollow". What arguments does she give for this action being carried out.

[illegible]

**Note.**-The presentation by the students can be made orally or in writing, according to what the teacher thinks is best for the class.



# POST-PLAY ACTIVITY 1.

## DIALOGUES



-STUDENTS-

Tracks 5 and 6 correspond to the two dialogues from the script "Sleepy Hollow". In this regard, we propose the following activities:

### ACTIVITY 1.

Listen to Track 5 which corresponds to Dialogue 1. During the performance, in this moment Mary Shelley takes the opportunity to put something in Washington Irving's drink; explain why does she do that.

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### ACTIVITY 2.

Students should listen to Track 6 which corresponds to Dialogue 2, which will allow them to remember the scene from the performance.

Divide the students into pairs and get them to perform the dialogue in class. After that, they can explain why the character of Mary Shelley insists that the other character -Washington Irving- destroys the original book of "Sleepy Hollow". What arguments does she present to convince him?

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**Note.**- The presentation by the students can be made orally or in writing, according to what the teacher thinks is best for the class.

# POST-PLAY ACTIVITY 2.

## TRUE OR FALSE



-TEACHERS-

First part.

In this activity students have the opportunity to check how much they know about the real life of the characters that appear in the show.

1. Mary Shelley is the author of the Dracula. **FALSE**
2. Washington Irving was an important English writer. **FALSE**
3. Washington Irving never married; it was a decision he made when he was young, after his beloved girlfriend died. **TRUE**
4. Mary Shelley is the daughter of two famous English figures from the world of culture. **TRUE**
5. Washington Irving based his story "Sleepy Hollow" on a true story. **FALSE**
6. Mary Shelley was happy during her marriage to Percy B. Shelley, with whom she shared the perfect family and economic life. **FALSE**
7. Frankenstein was a success as a novel, as were its adaptations for theater and film. **TRUE**
8. In the first edition of the book Frankenstein, Mary Shelley's name did not appear, even though she was its author. **TRUE**
9. Percy B. Shelley, Mary Shelley's husband, died due to a collision between two trains. **FALSE**
10. Washington Irving wrote not only suspense, but also travel books. **TRUE**

Second part.

Once the students have decided whether the sentence is true or false, they should rewrite the false ones replacing it with the correct sentence.

Answers.

- 3-4-7-8      ARE TRUE  
-1-2-5-6-9      ARE FALSE

1. Mary Shelley is considered the author of the Frankenstein.
2. Washington Irving is an important American writer.
5. Washington Irving didn't base "Sleepy Hollow" on a true story.
6. Mary Shelley was not happy during her marriage to Percy B. Shelley, with whom she had a disastrous family life and a ruinous financial situation.
9. Percy B. Shelley, Mary Shelley's husband, drowned.

# POST-PLAY ACTIVITY 2.

## TRUE OR FALSE



-STUDENTS-

**FIRST PART.** Listen to the sentences and say whether they are true or false.

1. Mary Shelley is the author of the Dracula.
2. Washington Irving was an important English writer.
3. Washington Irving never married; it was a decision he made when he was young, after his beloved girlfriend died.
4. Mary Shelley is the daughter of two famous English figures from the world of culture.
5. Washington Irving based his story "Sleepy Hollow" on a true story.
6. Mary Shelley was happy during her marriage to Percy B. Shelley, with whom she shared the perfect family and economic life.
7. Frankenstein was a success as a novel, as were its adaptations for theatre and film.
8. In the first edition of the book Frankenstein, Mary Shelley's name did not appear, even though she was its author.
9. Percy B. Shelley, Mary Shelley's husband, died due to a collision between two trains.
10. Washington Irving wrote not only suspense, but also travel books.

**SECOND PART.** Now rewrite the false sentences (there are 5 in total) changing them to the correct sentences.

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# POST-PLAY ACTIVITY 3.

## CLASS DEBATE AND DISCUSSION



-TEACHERS-

The activity is about the discussion around the positions adopted by Mary Shelley and Washington Irving on copyright and creativity. For Mary Shelley any artist who creates a work must ask permission from another author if any of his work has been a source of inspiration in this regard; However, for Washington Irving creativity is the most important thing, and each author is free to use the sources of inspiration and works of others without having to ask for any kind of permission.

This is a group activity for GROUPS OF 3 STUDENTS.

The idea of this activity is that the groups will work together having a discussion arguing for or against the artistic creativity and the authors rights. This discussion should cover all fields of art: literature, cinema, painting, sculpture, ...

**1. Split the students into groups of 3.**

**2. Tell each group to take out a sheet of paper and divide the paper as follows:**

FOR	AGAINST
.....	.....
.....	.....
.....	.....
.....	.....

**3. The students should spend at least 10-15 minutes discussing the topic and writing down the points for each.**

**4. DEBATE:**

a. Ask the whole class "what do you think about the need for artists to ask for copyright permission whenever they base their new creation on the basis of the creative work of another author? "

b. Split the class up into two groups, who are in favor of having the obligation to ask for those authors rights; and those who believe that they should not be asked, since creativity should be free to use for sources of inspiration.

c. Match the PAIRS, one student from each group, and get them to have a DEBATE, each defending their position on whether there is an obligation to ask for copyright permission.

# POST-PLAY ACTIVITY 3.

## CLASS DEBATE AND DISCUSSION



-STUDENTS-

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# ·EXTRA ACTIVITY 1.

## THE NIGHT FRANKENSTEIN

### READ DON QUIXOTE



-TRACK 8-

*Text extracted from Santiago Posteguillo's book "The Secret Life of Books."*

It was the summer of 1816. Mary Shelley and her husband, the writer Percy Bysshe Shelley, also went to Switzerland, to a beautiful house in the mountains that her friend Lord Byron had there. (...) As it did not stop raining, Byron, the Shelley couple, and the rest of the guests decided to gather in the light of a fire that was burning in a large fireplace. (...) We know all this in detail because Mary Shelley herself tells us, both in the prologue to her work *Frankenstein*, and in her own personal diary. Thus, Mary describes to us how Lord Byron launched a great literary challenge: a contest among them, to see who could write the best horror story. (...) This is how Mary Shelley, gave birth to the wonderful novel titled *Frankenstein or The Modern Prometheus*. (...) But the writer did not create this novel out of absolutely nothing, but rather imbued by the mountains that surrounded her and by the wonderful readings of great classics of literature that her husband Percy gave every night by the fireplace. (...) One night, Percy chose a masterpiece of Spanish literature translated into English: *Don Quixote*. It took a month to read this fantastic story.

Mary Shelley was so enthusiastic about the book that years later she read it again, but this time in Spanish, since she studied our language for several years. And such is the passion that Mary Shelley felt for this great work, that the curious reader will find a reference to Sancho Panza in the prologue to *Frankenstein*, just as they will be able to observe that Mary Shelley's novel presents her story through multiple narrators. ; that is to say, the same narrative technique that Cervantes used for the development of *Don Quixote*. And, just in case there are any doubts, Mary Shelley decided to recreate the famous "Captive's Story" in chapter 14 of the 1831 corrected version of *Frankenstein*.

All this leads me to the following **reflection**: "If Mary Shelley learned Spanish to be able to not only read but to understand *Don Quixote*, shouldn't all of us who already have the fortune of knowing Spanish find some moment in our lives to immerse ourselves, if only for a while, in one of the exciting stories that populate the unrepeatable story of the wonderful hidalgo *Don Quixote of la Mancha*?"

#### ACTIVITY:

*What do you think about this? Do you think it is important to read the classics, or are they outdated readings that hold no interest, except historical curiosity perhaps? Argue for and against, the pros and the cons that you think there are in reading a classic work or not; and, if the teacher deems it possible, form some discussion groups about it with the goal being to reach a general conclusion.*

# ·EXTRA-ACTIVITY 2. TEN CURSED BOOKS YOU SHOULD NEVER READ



-TRACK 9-

**Would you dare to read these cursed books?**

You should never read these cursed books. Most books reward us with knowledge and wonder. However, some books hold curses that can bring calamity to anyone who dares to open them. These are ten of the deadliest cursed books throughout history:

## **1.The Grand Grimoire**

The Grand Grimoire is one of the most potent and deadly occult books in existence. It was written sometime in the sixteenth century by a man who was supposedly possessed by the devil. Therefore, it's often referred to as 'The Gospel of Satan'.

## **2. Tomino's Hell**

Tomino's Hell is a notoriously cursed poem written by the Japanese writer. It was first published in 1919 in a book called *The Heart is Like a Rolling Stone*.

## **3. The Book of Soyga**

The Book of Soyga is a Latin essay about demonology that dates all the way back to the early sixteenth century. Only two known copies of *The Book of Soyga* exist.

## **4. The Codex Gigas**

The Codex Gigas – AKA 'the Devil's Bible' – is a weighty tome that dates all the way back to the twelfth century. This book weighs a whopping 165 pounds and harbours so much negative energy that it would make Stephen King blush.

## **5. The Lesser Key of Solomon**

The Lesser Key of Solomon – also known as *Clavicula Salomonis Regis* – is a cursed grimoire of demonology. Its original authors are unknown, and it's said to be comprised of texts compiled sometime in the seventeenth century.

## **6. The Voynich Manuscript**

Believed to have been written sometime in the early fifteenth century, *The Voynich Manuscript* is known as the world's most mysterious book and 'the Everest of historical codebreaking'. This cryptic 240-page book is written entirely in an indecipherable language. It's also full of elaborate illustrations, but these shed no light on the mystery and are likened to something from an opium dream.

# ·EXTRA-ACTIVITY 2. TEN CURSED BOOKS YOU SHOULD NEVER READ



-TRACK 9-

## 7. Untitled Grimoires

In 2013, an online book seller sold two mysterious handwritten and spiral-bound spell books for a whopping \$13,865. As the sale was being finalised, the seller warned that any non-believers who mess around with these books will bring a deadly curse upon themselves.

## 8. The Book of the Sacred Magic of Abramelin the Mage

The Book of the Sacred Magic of Abramelin the Mage is a three-part fifteenth-century book of mystic arts written by Abraham for his son Lamech. It was translated to English in the year 1900 and quickly developed a reputation for being cursed.

## 9. The Orphan's Story

The Orphan's Story is an epic novel about a Spaniard who heads to the Spanish Empire seeking fortune. It was written between 1608 and 1615 by Martín de León y Cárdenas, a monk who broke his sacred vow.

## 10. The Necronomicon

The Necronomicon is a cursed and nightmarish book that's said to contain the power to resurrect the dead. Roughly translated, its title means 'an image of the law of the dead' and it is described as being bound in human skin.

## ACTIVITY:

We listed here a series of books classified as "v", and we think you should do some research and look for films, books, texts... and anything else that for some reason has been classified as forbidden or dangerous throughout history. If you want to really get into this subject, then we encourage you to send each new discovery you make to this email address [produccion@forumteatro.com](mailto:produccion@forumteatro.com) so you can be in direct contact with the creators of this version of "Sleepy Hollow" -Eduard Costa and Rody Patrick White-, who would be delighted to receive your responses.

# ·MORE INFORMATION



## Websites:

*[https://Frankenstein 1818 edition: Mary Shelley: Free Download, Borrow, and Streaming: Internet Archive](https://Frankenstein%201818%20edition%3A%20Mary%20Shelley%3A%20Free%20Download%2C%20Borrow%2C%20and%20Streaming%3A%20Internet%20Archive)*

*[https://Microsoft Word - Frankenstein.doc \(freeclassicebooks.com\)](https://Microsoft%20Word%20-%20Frankenstein.doc%20(freeclassicebooks.com))*

*[https:// The Legend of Sleepy Hollow - Wikipedia](https://The%20Legend%20of%20Sleepy%20Hollow%20-%20Wikipedia)*

*[https:// Washington Irving | The Legend of Sleepy Hollow Audiobook + PDF \(youtube.com\)](https://Washington%20Irving%20|%20The%20Legend%20of%20Sleepy%20Hollow%20Audiobook%20+%20PDF%20(youtube.com))*

*[https://The Legend of Sleepy Hollow - Finding The Real Life Locations 4K \(youtube.com\)](https://The%20Legend%20of%20Sleepy%20Hollow%20-%20Finding%20The%20Real%20Life%20Locations%204K%20(youtube.com))*

## Books:

***Frankenstein** by Mary Wollstonecraft Shelley*

***Illustrated** by Bernie Wrightson*

***Introduction** by Stephen King*

***The Legend of Sleepy Hollow and Other Tales** by Washington Irving*

***Barnes & Noble** Collectible Editions*

## Films:

***The Adventures of Ichabod and Mr. Toad** (1949) Disney*

***The Legend of Sleepy Hollow** (1980) NBC*

***The Real Ghostbusters: The Headless Motorcyclist** (1987) Columbia Pictures*

***The Tale of the Midnight Ride** (1994) Nickelodeon*

***Sleepy Hollow** (1999) Paramount Pictures*

***Sleepy Hollow** (2013-2017) Fox*

***Headless: A Sleepy Hollow Story** (2022) YouTube*

# · VOCABULARY



## A.

ALIVE- ABOUT  
AFRAID- ALREADY  
ALWAYS- ANYTHING  
ANYWAY- APOLOGIZE  
ART- ASK (TO)

## B.

BAD- BEAUTIFUL  
BIBLE- BECAUSE  
BECOME (TO)- BIG  
BETTER- BEYOND  
BETWEEN- BRING (TO)  
BOTTLE- BOOK-BOAT

## C.

CASTLE- CALL (TO)  
CAN (TO)- CHARACTER  
CHANGE (TO)- COURT (TO)  
COME DOWN (TO)- COLD

## D.

DREAM- DEATH  
DESTROY (TO)- DAZED  
DARE (TO)- DETAILS DAY  
DRINK (TO)- DRY  
DANGEROUS- DARK  
DARKNESS- DISCUSSION  
DEBATE- DEVIL

## E.

EASIER- END  
ENOUGH- EVERYONE  
EVERYTHING- EXCUSE (TO)  
EXPERIENCE

## F.

FEAR (TO)- FRAME  
FRESH- FROM-FIX (TO)

FREE- FROM

## G.

GAP- GIRL  
GIVE (TO)- GLASS  
GOOD- GREAT- GOD

## H.

HAND- HASTE  
HIMSELF- HURRY  
HOLLY- HOLLOW

HUSBAND

## I.

IMPERTINENCE  
INNOCENCE

## K.

KIND- KNOW (TO)  
KILL (TO)

## L.

LAST- LATER  
LEVEL - LIFE  
LITTLE- LOOK (TO)

## M.

MONSTER - MAIN  
MAKE-UP- MARRY (TO)  
MAYBE- MEAN (TO)  
MEET (TO)- MORE  
MEETING- MISS

## N.

NAME- NEVER- NOVEL

## O.

OFFER (TO)- OLD  
OVERWHELMED

## P.

PERHAPS- PITIFUL  
PEOPLE - PORTRAY (TO)

POWDER

## Q.

QUESTIONS

## R.

RELATIVE- READ (TO)  
REMEMBER (TO)  
RIGHT- ROLE

## S.

SAY (TO)- SCREEN  
SEE (TO)- SHOW (TO)  
SORRY- SMALL  
STRANGERS- SKIN  
STRONG- STORY  
SOMETIMES- SOMETHING  
SURPRISE - SLEEPY

## T.

TALK (TO)- TELL (TO)  
TIRED- THINGS  
THINK (TO)- TIME  
TREE- TOWARDS  
TOWN

## U.

UNDERSTAND (TO)

## V.

VERY

## W.

WRITE (TO)- WANT (TO)  
WAY- WATCH (TO)  
WELL- WHAT  
WOMAN- WITHOUT  
WORK (TO)- WIDOW  
WIFE  
Y-  
YEARS - YOURSELF  
YOUNG