GREAT LAKES THEATER

TEACHER PREPARATION GUIDE

The HEART of ROBIN HOOD

Adapted by DAVID FARR

Directed by JACLYN MILLER

Contents

GREAT LAKES THEATER

Winter 2026

Dear Educator,

Thank you for reserving student matinee tickets for *The Heart of Robin Hood* at Great Lakes Theater. This production will be presented in the Hanna Theatre at Playhouse Square from February 6–22, 2026.

Prepare for an exhilarating adventure as this gallant reimagining of the legendary tale takes you deep into Sherwood Forest, where the infamous Robin Hood and his band of outlaws navigate the fine line between rebellion and responsibility. With Prince John's sinister grip tightening and tensions rising, the courageous Marion steps forward to inspire unity, challenge Robin's choices and encourage the fight for a better future. Brimming with daring feats, electrifying action and a hint of romance, this compelling saga will awaken the hero in all of us! **Age recommendation:** Ages 10 and up, due to time period specific violence.

This guide includes essays, discussion questions, and classroom activities designed to introduce students to the world of the play and offer a meaningful entry point for personal exploration. At Great Lakes Theater, we're proud to share high-quality classic theater alongside resources that support your teaching. We're thrilled to welcome you and your students and always appreciate your feedback on how we can best support your classroom experience.

Sincerely,

Kelly Schaffer Florian
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A Note to Students: What to Expect at the Theater

You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the theatre. Even the glow from a watch or a silent cell phone (used for checking the time, text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as our own camera and editor, choosing our own personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there may be design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect —whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

DIRECTOR'S NOTE
Jaclyn Miller

The Middle Ages were chock-full of challenges: political instability, economic hardship, social inequality, and religious conflict. In times of adversity, stories often give rise to heroes, and few have endured as powerfully as Robin Hood. But what is it about this legend that continues to resonate?

Robin Hood taps into something deeply human: the desire to be a better, braver version of ourselves. He represents the fantasy of righteous rebellion — standing up for what we believe is right, even when the law itself is unjust. He fights for fairness and dignity alongside a chosen band, united by loyalty rather than power. It's an idealistic vision of justice yet, it also invites a question: what if the Robin Hood we think we know isn't the whole story?

Over the years, we've seen countless versions of this iconic hero, portrayed by legendary actors such as Douglas Fairbanks, Errol Flynn, Sean Connery, Kevin Costner, Russell Crowe, and my personal favorite, Cary Elwes. I said it. Cary Elwes. My love for this timeless tale comes largely from Mel Brooks' 1993 parody *Robin Hood: Men in Tights*. (Yes, my parents let me watch it as a kid — stop judging them.) For my ten-year-old self, it struck the perfect balance between adventure and humor. Thirtysome-odd years later, it still does.

I became obsessed with Elwes' impeccable comedic timing, matched — and often outdueled — by Amy Yasbeck's Maid Marion. While David Farr's *The Heart of Robin Hood* isn't a satire like Brooks's, it shares an essential strength: Marion's centrality. In Farr's version, Marion is not merely Robin's love interest or sidekick — she becomes the architect of their rebellion. Marion's actions, not Robin's, drive pivotal moments in this retelling as she questions injustice, challenges the status quo, inspires Robin's group to act selflessly and acts as the true agent of change. Her bravery and strategic thinking make this not only Robin's tale but also hers. A reminder that heroism is rarely one-dimensional, and sometimes the legend is only part of the story.

Like Robin Hood, Reynard the Fox, depicted here in an 1869 print, is a trickster figure. The Reynard stories inspired the Disney animators to depict Robin Hood as a fox in the 1973 animated version of the story.

ROBIN HOOD IN STORY AND SONG

The story of Robin Hood is not one story but many. In all his shapeshifting manifestations, Robin Hood has always been a pop-cultural phenomenon—whether in the folk culture of days gone by or in the mainstream culture of succeeding generations.

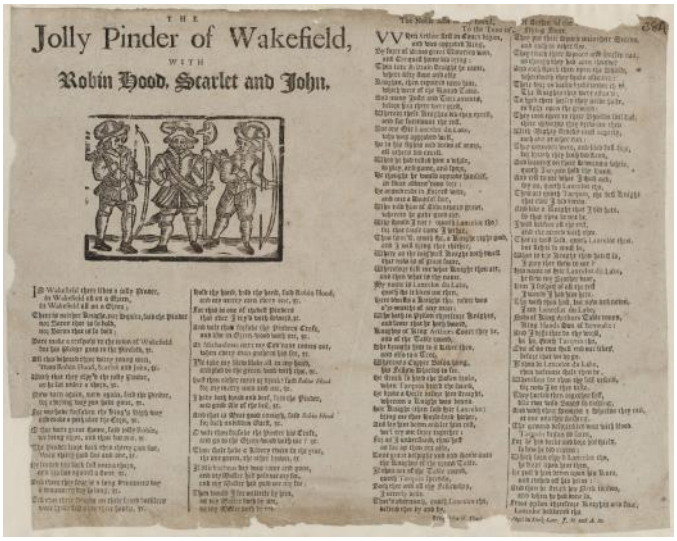
Like Br'er Rabbit of the American South, Reynard the Fox of France, Anansi the Spider of West Africa, Loki of Norse Mythology and other trickster figures from around the world, the charismatic Robin Hood stands astride the individual stories he inspired.


Here begynneth a gest of Robyn Hode

Lythe and listin gētilmen ỹ be of fre bore blode I shall you tel of a gode yemā his name was Robȳ Hode Robȳ was a pude oute law as he was one was neuer non foūde Ro bȳ stode i bernesdale xlenyd hȳ to a tre x bi hȳ stode litell Johñ a gode yeman was he x also dyd gode Scarlok and much ỹ millers sō The re was none yuch of his bodi but it was wor thy a grome. Than bespake lytell Johñ all un too Robyn hode Maister and ye wolde dyne to day me it wolde doo you moche gode. Thā be spake hȳ gode Robyn to dyne haue I noo lust till that I haue sōm bolde barō or som vnkouth gest that may pay for ỹ best, or som kny ght or

A 16th century print edition of *A Gest of Robyn Hode*, one of the earliest attempts to create a unified Robin Hood narrative.

Sherwood Forest, known for its ancient oak trees, was eventually solidified as the canonical setting for the Robin Hood stories.


THE
Jolly Pinder of Wakefield,
WITH
Robin Hood, Scarlet and John.

A Robin Hood story, printed in the single-sheet Broadside Ballad format ca. 1689.

A depiction by illustrator Louis Rhead (1912) of the combative first meeting that leads to the loyal friendship between Little John and Robin Hood.

For more than a century or so, the anonymous storytellers, ballad singers, and minstrels of Medieval England circulated a multitude of stories centered on Robin Hood. His appearance overlapped with that of a pre-Christian denizen of the woods from English folklore; a leaf- and moss-covered “Green Man” was often represented in local pageants and May Day celebrations. The portrayals of Robin Hood vacillated between a thuggish outlaw and beneficent one, but he was always an anti-authoritarian forest-dweller with a big personality and a bag of tricks that included deceit and disguises.

English documents from the late 14th century refer to the popularity of Robin Hood stories—tall tales that were undoubtedly sung or spoken at first, shared at fairs, after banquets, or around hearths. Gradually they were written down; manuscript copies of individual stories, usually in verse, survive from the 15th century. New stories kept appearing over time: *Robin Hood and the Monk*; *Robin Hood and Little John*, *Robin Hood and the Beggar*, and so on. From the 16th century well into the 19th, individual Robin Hood story-ballads were sold on city streets; these “Broadside Ballads” were printed on cheap, coarse paper in a one-sided, single-sheet format.

A Gest of Robyn Hode, which survives in several printed copies from the 16th century, was an early attempt to stitch individual stories into a longer narrative. A tale involving Robin Hood lending money to a knight served as a frame. Discrepancies between the story sources were not always resolved. Some of the poem’s eight parts were set in the region of York and Barnsdale Forest, others in Sherwood Forest, between Nottingham and Lincoln. The Sherwood setting eventually won out. The “Lincoln green” garb associated with Robin Hood was a shade produced exclusively by the wool dyers of Lincoln.

Three core members of Robin Hood’s band of Merry Men played a part in *A Gest of Robyn Hode*: the loyal sidekick Little John, Much the Miller’s son, and the young Will Scarlet. Other individual ballads continued to flesh out Robin’s crew, adding Friar Tuck, the minstrel Alan a Dale, Robin’s love interest Maid Marian, and others. Villains inevitably joined the cast of characters, especially the Sheriff of Nottingham, the assassin Guy of Gisbourne, and any number of hypocritical clergymen. Some entries created back-stories for established characters; the *Ballad of Robin Hood and Little John* recounted how Robin and John met when both wanted to cross a log over a river and vied to knock each other off.

The Frontispiece of Howard Pyle's illustrated volume of The Merry Adventures of Robin Hood (1883) commemorates the time when Robin tricked Friar Tuck into carrying him across a river.

Philip II of France and Richard the Lionhearted meet to launch the Third Crusade, as depicted in a French manuscript of 1261. Richard (on the right) sports on his chest the Plantagenet coat of arms of three lions "passant guardant," walking and facing the viewer, against a red field.

Prince and later King John was frequently depicted, as in this 14th century manuscript, pursuing the pleasures of hunting.

Tudor-era writers may have been the first to attach the Robin Hood stories to a specific, fixed historical period. Most early ballads bore no time markers; a few referenced King Edward but didn't specify which Edward among several English monarchs of the name. In *Historia Majoris Britanniæ*, published in 1521, chronicler John Major claimed that Robin was active in the 1190s, when King Richard the Lionhearted was leading the Third Crusade in the Holy Land. In 1598, playwright Anthony Munday developed the suggestion further, identifying Robin with an English nobleman of the crusader era in a play entitled *The Downfall of Robert Earl of Huntington* and a sequel focusing on the earl's death.

While professional writers were taking a stab at creating a more coherent version of the legend, either as narrative or history, antiquarians began collecting the stories themselves in all their contradictory variety. Thomas Percy, an Anglican Bishop posted to Ireland, found a handwritten manuscript in a friend's house in England. The manuscript contained eight Robin Hood ballads, along with other Medieval poems; Percy published them and other ballads in *Reliques of Ancient Poetry* (1765).

As the century progressed, more new manuscripts and early printed books and broadsides came to light, prompting American scholar Francis James Child to compile a more exhaustive and rigorously edited ballad collection in eight volumes, *The English and Scottish Popular Ballads* (1860). Nearly 40 of the 305 "Child Ballads" celebrated Robin Hood.

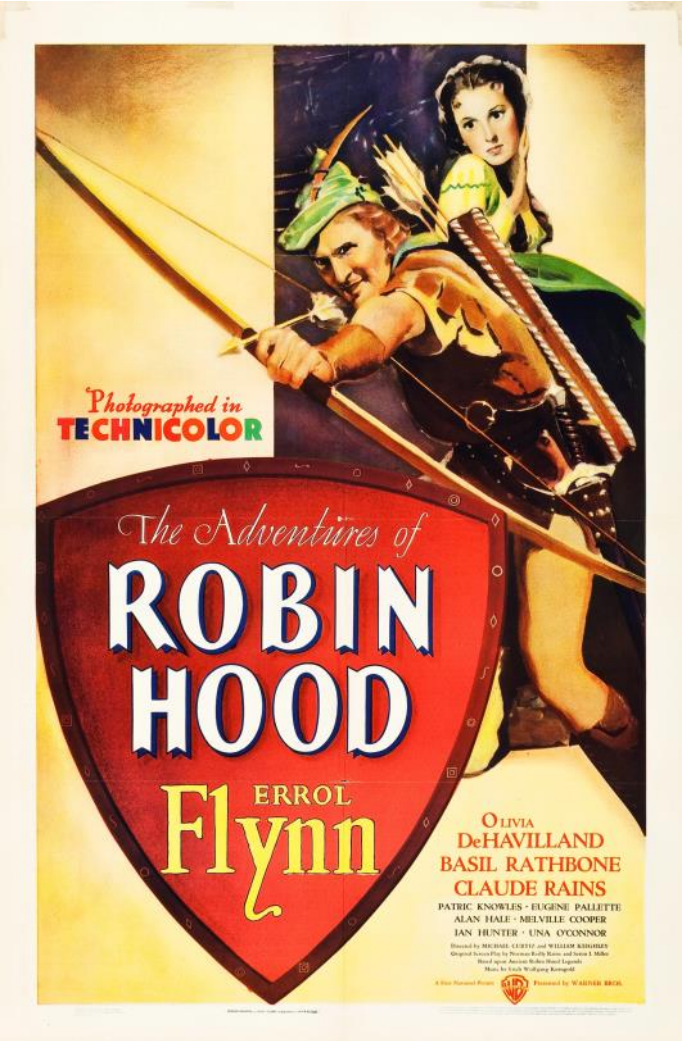
Child produced the best available assemblage yet of source material for the Robin Hood legend. Attempts were quickly made to integrate the disparate stories into a unified one. In *The Merry Adventures of Robin Hood* (1883), illustrator Howard Pyle created an action-packed adventure tale. With an eye toward younger readers, he toned down the cruelty and violence of early ballad-stories and pumped up the steal-from-the-rich-and-give-to-the-poor theme.

Howard Pyle definitively fused the Robin Hood narrative with the Richard the Lionhearted timeline. Pyle wasn't overly concerned with historical accuracy, changing names and details at will. But the

crusader backdrop offered: a cohesive narrative frame, high-stakes dynastic struggles, another villain in Prince John, and a secure place in the story for a love interest—Maid Marian—in King Richard's camp.

Richard the Lionhearted and his rivalrous brother John were both sons of King Henry II. A great grandson of William the Conqueror on his mother's side, Henry II also sired a new English family dynasty known by the last name of his father, Geoffrey Plantagenet, Count of Anjou. Like all the royal descendants of William the Conqueror before him, Henry was King of England and Duke of Normandy, acquiring additional territories in France through his father and his wife Eleanor of Aquitaine. Henry played succession games with his wife and sons; three of them joined Eleanor in a rebellion against him. John made the calculation to stand by his father, who favored him in return.

When Henry II died in 1189, his son Richard was nonetheless next in line. Known as a "lionhearted" warrior, Richard preferred soldiering to ruling. He vowed to take his father's place in a planned "Kings' Crusade" to recapture holy lands in the Middle East held by Muslim forces under the command of Saladin. Of the royal troika, Emperor Frederick Barbarossa of Germany died before reaching the Holy Land, Philip II of France left half-way through the campaign, while Richard notched several victories but failed to reclaim sacred Jerusalem. Kidnapped and imprisoned in Germany on his way home, Richard didn't return to England until 1194. The king's long and worrisome absence gave his younger brother John plenty of time to foment unrest and squeeze the English lords and barons to enrich his own coffers. Howard Pyle's Crusade -inflected version of the story—with its archery contests, sword fights, and hand-to-hand combat, and the virtuous Marian to rescue from the clutches of evil John—has influenced nearly every depiction since. Film and television versions have been particularly popular, from the 1922 silent film starring Douglas Fairbanks to the current limited TV series with Sean Bean as the Sheriff of Nottingham. Errol Flynn's swashbuckling performance (1938) is still ranked among the best.



Errol Flynn's 1938 movie is still celebrated for his swashbuckling bravado.

The Heart of Robin Hood

Now comes *The Heart of Robin Hood* to reshuffle a story that's been shuffled before. Like *Peter and the Starcatcher*, directed last season by Jaclyn Miller for Great Lakes Theater, this stage version of Robin Hood brings a young woman to the forefront of a tale that traditionally centered on a man. Both adaptations aligned with a broader trend, seen in such Disney movies as *Mula*n, of casting a woman as the hero of an action-adventure story.

Three creative conditions yielded *The Heart of Robin Hood* in 2011. First, script writer David Farr was associate director of the Royal Shakespeare Company at the time. As a classical theater director, Farr was steeped in Shakespeare. But he also wrote for a successful television series, *MI-5* (also known as "Spooks"), which ran on British TV from 2002-2011. In 2016, he would go on to script the first season of another hit series, *The Night Manager*, starring Tom Hiddleston with Hugh Laurie. David Farr knew how to tell a good story.

Once Farr decided to forefront Marian, it wasn't a reach for him to lean into some Shakespeare-style cross-dressing. And disguises were already part of Robin Hood's standard operating procedure. Shakespeare never wrote a Robin Hood play, but Robin Hood characters and plot points are mentioned in several of his plays. In *As You Like It*, the duke "is already in the forest of Arden, and a many merry men with him, and there they live like the old Robin Hood of England." *The Heart of Robin Hood* shares DNA with *As You Like It* and its forest setting, cross-dressing, and gender-bending confusions.

David Farr, script writer for *The Heart of Robin Hood*.

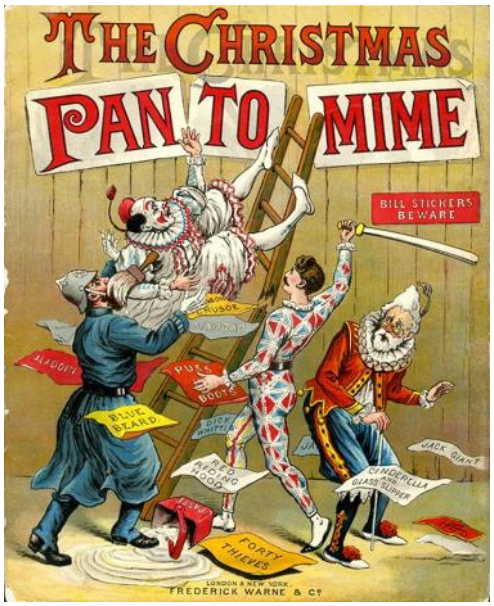
Disney has embraced the female adventure hero in such movies as *Mulan*, in both its animated (1998) and live action (2020) releases.

The second creative condition that shaped *The Heart of Robin Hood* was the collaboration between

In the Farr Vesturport theatrical adaptation of Kafka's *Metamorphosis* (2006), Gregor Samsa's transformation into a cockroach was conveyed by physicality, not costuming.

scriptwriter Farr and the innovative Icelandic theater company, Vesturport Theatre. Vesturport cofounder Gísli Örn Gardarsson, who directed the RSC production, competed internationally as a gymnast when younger, influencing his company's acrobatic performance style. Farr and Vesturport collaborated on an adaptation of Franz Kafka's *Metamorphosis* in 2006, when Farr was artistic director of the Lyric Hammersmith in London. Gregor Samsa's transformation into a cockroach was embodied entirely through physicality and staging. The Robin Hood collaboration also showcased physical inventiveness.

The third creative condition had to do with the RSC scheduling for the play's premier. The production was intended for the Christmas or "pantomime" slot. In British theater tradition, pantomimes are Christmas holiday shows for family audiences. They frequently retell fairy or folk tales, fables, or other familiar stories, with a dash of song and dance, large portions of slapstick comedy and cross-dressing, spiced with a naughty joke or two. The times we're in, Farr's own track record as a Shakespeare director, the theater company's physicality, and the pantomime slot all pulled in the same direction to yield an energetic and imaginative telling of a swashbuckling story.



The Heart of Robin Hood was commissioned in 2011 to fill a Christmastime "pantomime" slot in the RSC schedule, promising the topsy-turvy misrule of the kind of traditional holiday entertainment portrayed in this 1890 print.

FROM PAGE TO STAGE : Great Lakes Theater's Production of *The Heart of Robin Hood*

a color rendering of the set designed by Courtney O'Neill

Jaclyn Miller has been building a body of directorial work at Great Lakes Theater since 2022. Movement and physicality have been core to her work. Trained as a choreographer, "my brain works kinesthetically," she confides.

That strong sense of movement pulses through every piece, from the virtuosic trunk show approach to Alfred Hitchcock's *The Thirty-Nine Steps* (2022) to the delicate dance of relationships in Jane Austen's *Sense and Sensibility* (2023, co-directed with Sara Bruner) to the playful inventiveness of *Peter and the Starcatcher* last season, to the action-adventure energy of this season's *The Heart of Robin Hood*.

But movement is only one of many storytelling strategies that inform her work. She starts with identifying the "heart" of each story. In this contemporary retelling of Robin Hood, the "heart" of the narrative, the "heart" of the title, is Marion. "She's the agent of change in so many ways," reflects Miller. "She changes her clothes. She goes into the forest—in order to survive, to gain a sense of autonomy, to live authentically. Robin's evolution comes through his encounter with her. But her transformation is required as well. The joy of the play is in the absolute beauty she brings and the growth that she drives."

This adaptation of the traditional story poses interesting challenges for the director, the cast, and the creative team. There's darkness in it, and even cruelty—calling to mind the more

knavish Robin of earlier ballads. And yet, it's a show for families. The central question for the company, says Miller, will be: "How do we honor the fact that brutality, oppression, and tyranny were the reality of that time, certainly for women, but find the levity and lightness without making it campy?" Reaching naturally for a movement metaphor, she muses, "It will be a lovely dance of figuring out how to honor the dark but also bring forth the light."

Character development, swordplay and other feats of "derring-do," quick set, prop, and costume changes are all tools that can be used to find that sense of lightness and joy in performance. "I will come forward with ideas to workshop," explains Miller. "But we will discover our solutions as a team."

Miller tasked set designer Courtney O'Neill with creating a multi-level space that will allow lots of ground for athletic movement and "instant transformations." O'Neill developed a maze of ramps and platforms that will provide any number of playing spaces. The entire company—designers and actors alike—will be involved in defining those spaces in a flash. "Any location is the place that we say it is," laughs Miller. "With a banner, a coat of arms, we'll announce: 'we're in the castle.'"

The costumes designed by Esther Haberlen will help navigate the show's push and pull between light and dark. The action moves in time between fall and Christmas; the basic color palette stretches from the warm, earthy colors of autumn to the icy blues of winter. Within that range, the character groupings are color-identified. The middle- and lower-class Anglo-Saxons stake out the warmer forest and earth tones while the Norman upper class characters claim the wintry ones, from the blue-arrayed folks in Marian's household to the black- and metallic-clad villains.

Head coverings and banners will work with color-coded clothing to distinguish ensemble members when they are playing Merry Men one minute and soldiers of Prince John the next. Splashes of high-contrast and patterned color variations will accentuate comic foil characters. Clothing involving complex layering and fastening will give rise to other comic possibilities; the Merry Men will keep adding pieces of clothing that we've seen them steal. The hat, shoe, and clothing shapes will be historically accurate but with an occasional nod to the exaggerations of cartoon fairy

Costume designer Esther Haberlen's renderings for Robin Hood, Maid Marion, and King John reveal how each character's look reflects their power, purpose, and place in the world of *The Heart of Robin Hood*.

tales. Light synthetic fabrics can provide the texture of wool or sheen of silk and yet allow freedom of movement.

Clothing also supports the show's journey. In this adaptation, Marion prompts Robin to grow into the open-hearted character we know and love. When Marion dons her disguise, she looks at first more like the Robin we expect than Robin himself does. As the two characters interact and grow, they trade costume pieces between them until together they create the iconic look—and the hero—that we want. The elaborate, jewel-encrusted dress that Marion wears to her forced church wedding with Prince John is transformed, in the chaos of her rescue, into the simple apparel of her union with Robin in the woods.

Costume rendering of Pierre by Esther M. Haberlen

DRAMATIS PERSONAE

Alice/Lady Falconbury/Boar/Ensemble	Kelsey Angel Baehrens*
Little John/Ensemble	Casey Casimir*
Much/Robert Summers/Ensemble	Jonathan Contreras*
George LeBrun/Guy of Gisborne/Lord Falconbury/French Lord/Ensemble	Jeffrey C Hawkins*
Margaret LeBrun/Plug the Dog/French Lady/Ensemble	Gabi Ilg
Makepeace/Rebecca Summers/Ensemble	Jessie Cope Miller*
Will/Ensemble	Avery LaMar Pope*
Sarah Summers/Ensemble	Sophia Ruiz
Prince John/Ensemble	Nick Steen*†
Robin Hood/Ensemble	Evan Stevens*
Jethro Summers/Ensemble	Gabe Subervi
Friar/Priest/Bishop/Duke of York/Ensemble	M.A. Taylor*
Marion/Ensemble	Ángela Utrera*
Pierre/Ensemble	Joe Wegner*

† Fight Captain

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

Costume Design by Esther M. Haberlen


5- Much Miller
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


13- Makepeace
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


37 Prince John 3
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026

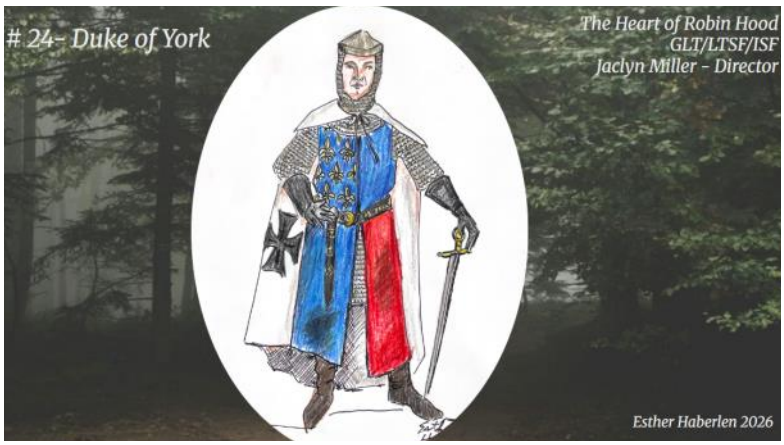

19- Guy of Gisbourne
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


8- Jethro & Sarah Summers
Jaclyn Miller - Direc


Alice 1
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director


1-Robert Summers
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


20 Plug the Dog
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


24- Duke of York
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


39 Bishop & Censers
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


6- George Le Brun
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


7- Margaret Le Brun
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026

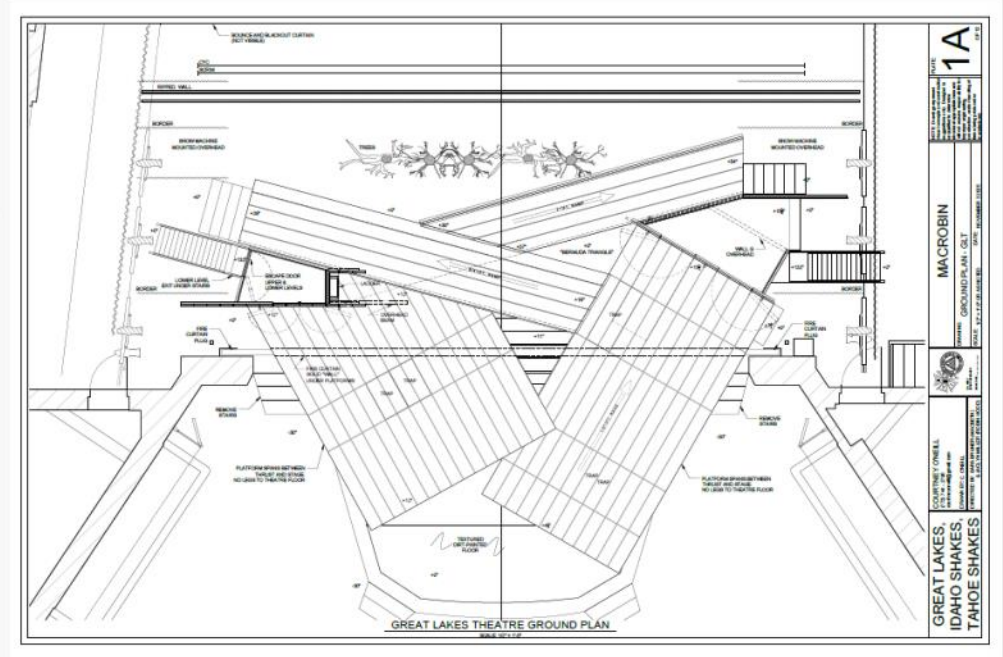

22- French Lord & Lady
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026

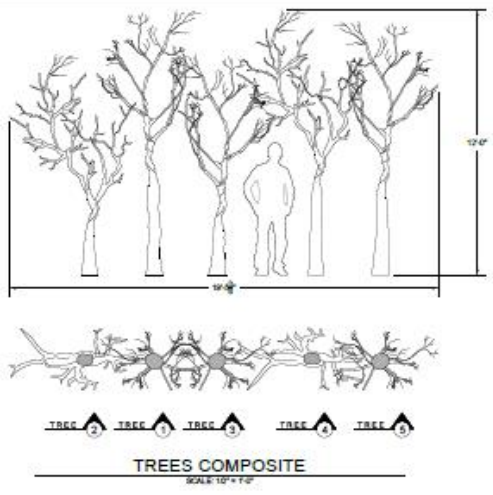

1-Lord & Lady Falconbury
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


35- The Green Man
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026


30- Boar
The Heart of Robin Hood
GLT/LTSF/ISF
Jaclyn Miller - Director
Esther Haberlen 2026

Scenic Design by Courtney O'Neill





Top: a color rendering of the set

Bottom left: the ground plan outlines the many platforms

Bottom right: inspiration photos of wooden doors & ground plan drawing of the trees

Discussion Questions

Prior to attending the performance

1. Robin Hood is an iconic fictional character. If you have ever heard anyone use the phrase, “rob from the rich and give to the poor,” they are making an allusion to the character of Robin Hood.
2. What expectations do you have for a show based on the adventures of Robin Hood and his Merry Men? Who do you envision when you hear the names Robin Hood and Maid Marion? Where do you picture the play will be set? What sights and sounds do you hope to experience in that kind of setting?
3. Tales of Robin Hood can be described as Adventure, Historical Fiction, Drama and Romance. Why are audiences compelled by mythic tales of brave heroes and crafty villains? What connection do today’s audiences have with characters drawn from a thousand-year-old British legend?
4. If you could adapt any character from “medieval times” for production in a new play, which character would you choose? Or, create a brand-new character who hold traits that would make for a compelling hero or villain. What would you call this play?
5. Though the character of Robin Hood is a fiction, inspired by a variety of different individuals over time, some characters in the legend, and represented in this play, are based in part on real people from the High Middle Ages, including the king Richard the Lionheart and his brother John Lackland — though even then King Richard and Prince John are stand-ins for the historical men they represent. What does it mean to blur true history in this way? Is there any harm in telling fictional stories based on real people?
6. What does it mean to “rob from the rich and give to the poor”? What are your thoughts about this philosophy? How would you label someone whose mission was to rob from the rich and give to the poor? Are they a hero, a villain, or something different? If you chose a life of thievery (we’re just using our imaginations here!) what would you do with the goods? Would you keep them? Share them? If so, with whom?
7. The play will include characters who wear various disguises. Why do audiences like stories where people pretend to be who they are not? Have you ever put on a disguise and fooled someone into believing you were someone else? How does it feel, as an audience member, to know more than the characters on stage?

Activities & Writing Prompts

1. Write a review! See page 26 for more information.

2. Write an adaptation: take a classic tale — whether it's something like Robin Hood, a fairy tale, a myth, or a favorite childhood story — and adapt it to tell the story from a different perspective. What happens to the story if it focuses on a different character? Is there a new lesson or message that can be learned setting the story in a different time or place?

3. What happens if you change the genre of the story? What elements of the story can you change without losing the identity of the original?

4. Stage a debate! Divide the class up into two groups: Team Marion and Team Robin. Have each side prepare an argument about the pros and cons of helping others versus self-sufficiency. Bring in examples from the Robin Hood tale, other classic literature, as well as current events to support the arguments. Bring in a guest judge to decide which team made a compelling case.

5. Create a song or poem about a character from the Robin Hood story. What meter or rhythm will be used? Will the verses rhyme or not? Why? Perform the poem or song either in a music video or live for the class. As the performance is being prepared, how can costumes or props help inform the written piece? What kind of movement (back up dancers, blocking, staging the imagery with actors) can help communicate the story?

6. Sherwood Olympics: create events that can include (but is not limited to): avoiding the prince (obstacle course), quick change (getting into a disguise quickly), pass the prize (teams must work together to get a "treasure" to a finish line without using their hands), and bullseye (throwing a suction cup dart or arrow at a target). Brainstorm with your class other events that can come out of the play or from the tales of Robin Hood in general and how to create the items needed for each event.

7. Interview a character: assign groups of students to be a major character in the play and/or from the tale of Robin Hood. They must use descriptions and events in the literature to make a character description — this includes finding as many details about the character as possible including but not limited to status, family, wealth, abilities, and personality traits. One person in the room becomes the host of a talk show interviewing the characters after the events of the play have concluded. The host should have some questions ready, but can also field questions from the "live studio audience," comprised of the other students waiting their turn. Each character group will elect a person to represent the character who can use all of the information they discovered from the literature used to answer the questions.

8. Improv game: Party Guests. Take a little time to talk about the different characters that feature in *The Heart of Robin Hood.* How would you describe them? What do they want? How do they act? Write the names of the characters on small scraps of paper, fold them, and put them in a container. Choose one student to act as host for a party at York Castle. The students that volunteer to be a guest at the party must choose a random character from the container mentioned above — they should not show anyone the name on the paper. Each student "arrives" at the party acting as the character on their paper. They cannot announce who they are but they can give clues. Each character enters the party about 30 seconds after the previous guest and mingles with each other and the host. The host uses their position to ask questions of the character to learn who they are. The audience watching has to try to guess who the character is. If the audience guesses correctly, the student takes a seat until everyone is sitting.

9. There are many different versions of how Robin Hood became Robin Hood — have your students create their own version. What events do they think needed to happen? Where did he come from? How do historical events and people such as The Crusades, Richard I, and Prince John figure?

10. Write a letter as Marion to her father. Marion does not reply to her father's letter in the play before she runs away. If she did, what would the letter say? What would she ask for? What would the tone be? How would she tell her father of the pressures she feels at home to act a certain way and do certain things? How would she talk about her sister and Makepeace? What information about the political situation in England would she find important to relate to her father?

VOCABULARY

1. Meringue - a dessert topping consisting of a baked mixture of stiffly beaten egg whites and sugar, that can be sculpted into fantastic shapes
2. Greensward - an area of ground that is green with growing grass
3. Champain - (also spelled champaign) a plain; an expanse of level open country
4. Arcadia - a poetic term for the perfect, untouched version of nature. A pastoral utopia
5. Whoreson - a coarse fellow; used as a generalized term of abuse
6. Lackey - a servant; someone who does menial tasks or runs errands for another
7. Gourd - used incorrectly in the play; the dried shell of fruits such as squash, cucumber, and melon — used to hold food or drink
8. Mead - a fermented beverage made of water and honey, malt, and yeast
9. Afters - British slang for dessert; sweet food eaten at the end of a meal
10. Sable - a wrap or coat made from the fur of an animal with the same name
11. Ostler - one who takes care of horses or mules
12. Green Man - a figure in English folklore representing nature, spring, rebirth, and fertility
13. Herne the Hunter - first written about by William Shakespeare and there is no written or oral tradition of this character before the early 1600s. However, later writers have filled in more details of his origin and how he became a ghostly hunter in forested areas of Windsor, England
14. Infidel - an unbeliever with respect to a particular religion
15. Aquitanean - something or someone from Aquitaine, which is now the Bordeaux region of France in the Southwest of the country
16. Acre (Akko, Akka) - a city in what is now Northern Israel. One of the oldest continuously inhabited settlements on Earth, it was a strategic Mediterranean port during the Crusades and was the site of many battles
17. Fiefdom - an area over which someone exercises control as or in the manner of a feudal lord
18. Corsage - an anachronistic use, meaning the bodice of a dress
19. Lickspittle - a person who praises and tries to please people in authority, usually in order to get some advantage from them
20. Fawner - an individual who gives someone a lot of attention and praise in order to get that person’s approval
21. Lute - a stringed instrument having a large pear-shaped body, a vaulted back, a fretted fingerboard, and a head with tuning pegs which is often angled backward from the neck
22. Ramparts - a wall-like ridge (as of rock fragments, earth, or debris) used as a barrier
23. Whiting - referring to the fish found in the Atlantic Ocean and Mediterranean Sea
24. Dahlias - an anachronistic reference to a flower native to Central America not known to Europeans until the late 1500s or grown in Europe until the 1700s
25. Thyme - A culinary herb from the mint family
26. Shrewsbury - a town in central England
27. Chanson - a song, especially a song in French that is sung as part of a show
28. Jig - an energetic traditional dance of Great Britain and Ireland, or the music that is played for such a dance
29. Ruffian - a violent, wild, and unpleasant person

30. Charnel house - a vault or building where human skeletal remains are stored. They are often built near churches for depositing bones that are unearthed while digging graves
31. Rosary beads - a string of beads used in counting prayers especially of a particular Roman Catholic devotion called a rosary
32. Impugn - to cause people to doubt someone's character, qualities, or reputation by criticizing them
33. Iniquity - a wicked act or thing; a sin
34. Booty - a rich gain or prize
35. Lust - usually intense sexual desire
36. Goatherd - a person who herds and watches over goats
37. Suitors - plural of one who courts a woman or seeks to marry her
38. Hawthorn - the family of shrubs or small trees found all over the northern hemisphere
39. Crusades - The Crusades were a series of military campaigns launched by the papacy between 1095 and 1291 against Muslim rulers to take control of the "Holy Land" (a part of the Levant region), encouraged by promises of spiritual reward. The Holy Land refers to the area between the Mediterranean Sea and the Jordan River, which is important to the Christian, Muslim, and Jewish faiths.
40. Saladin (c. 1137 – March 4, 1193) - Kurdish commander and political leader and founder of the Ayyubid dynasty. He was an important figure of the Third Crusade by leading the Muslim military effort against the Crusader states in the Levant (see above).
41. Tiltyard - an area where jousts took place
42. Carthage - the name of an ancient city in what is now Tunisia
43. Mare - a female horse, or equine animal, of breeding age
44. Castleton - a general name for a small village in the United Kingdom
45. Dominion - the land that belongs to a ruler
46. Brigand - a thief with a weapon, especially one of a group living in the countryside and stealing from people traveling through the area
47. Levant - the area of what is now called the Middle East that contains the modern countries of Syria, Lebanon, Jordan, Palestine, Israel, and Turkey
48. Gallic - referring to the Gauls, a group of Celtic peoples of mainland Europe in the Iron Age and the Roman period (roughly 5th century BC to 5th century AD). They lived throughout modern Europe but are usually associated with France
49. Wretch - a miserable person; one who is profoundly unhappy or in great misfortune
50. Subversive - having a tendency to overthrow, upset, or destroy
51. Aristocracy - a governing body or upper class usually made up of a hereditary nobility
52. Levy - to impose or collect by legal authority; in this case a tax, or money, collected by the government/monarchy
53. Vanity - inflated pride in oneself or one's appearance
54. Affreux - French word meaning awful, terrible
55. York Minster - The Anglican Church cathedral in York, England
56. Kiln-hole - a hole in a ceramic kiln (oven) used to vent gasses or heat. In this case, used as a reference to a peep hole, used for spying on people
57. Lash - a whip
58. Blunderbuss - a muzzle-loading firearm with a short barrel and flaring muzzle
59. Apostate - a person who refuses to continue to follow, obey, or recognize a religious faith
60. Heir - a person who will legally receive money, property, a title, or a position from another person, especially an older member of the same family, when that other person dies.

Discussion Questions

After Attending the Performance

1. *The Heart of Robin Hood* is something like an origin story for Robin Hood, and it entirely reimagines the character of Maid Marion. What journey does Robin Hood go on throughout this story, what is he like at the beginning and who does he become by the end? Has he truly changed, as a person? What about Marion, is she a different person at the end, or has she only taken the opportunity to be her true self? How has she changed by the end of the play? Why do we enjoy scoundrels?
2. Who do you most identify with in this play? Who would you change places with, if you could? And what decisions might you have done differently?
3. The play features many scenes of staged violence, representing a brutal point in history. What was the audience reaction during these moments? Were folks shocked, grossed out, or did they find it hilarious? Why do we react the way we do to the illusion of violence, even when we know it isn't real? How does witnessing these acts affect us emotionally, and what questions do we ask ourselves based on our own reactions?
4. How does Marion endear herself to the audience? How many ways does she subvert our expectations from a woman throughout the story? What of Pierre, in what ways does he subvert our expectations from a man?
5. There are a few moments in *The Heart of Robin Hood* which owe a debt to William Shakespeare's play *As You Like It*. And, in fact, the character of Duke Senior in *As You Like It* is even compared to that of Robin Hood, living life in the woods, far from civilization. Early in the play, Duke Senior describes surviving out of doors this way:

   Now, my co-mates and brothers in exile,
   Hath not old custom made this life more sweet
   Than that of painted pomp? Are not these woods
   More free from peril than the envious court?
   Here feel we not the penalty of Adam,
   The seasons' difference; as the icy fang
   And churlish chiding of the winter's wind,
   Which when it bites and blows upon my body,
   Even till I shrink with cold, I smile and say
   'This is no flattery; these are counsellors
   That feelingly persuade me what I am.'
   … I would not change it.

   How do you define freedom? What comforts would you be willing to sacrifice in order to feel yourself truly free? Do the trappings of civilization – a home, heat, affordable food, personal safety – mean that we are more or less free than those who do not have these things?
6. The play features what is called cross-dressing, or the wearing of garments which are traditionally or more commonly worn by another gender than the person who has chosen them. Cross-dressing has often been used in popular culture (*Some Like It Hot*, *Victor Victoria*, *Mrs. Doubtfire*) to not only subvert expectations, and to obfuscate or fool, but also to amuse, titillate, or (unfortunately) to denigrate or mock. Shakespeare himself occasionally featured men-in-dresses or women-in-pants. In the 21st century, when *RuPaul's Drag Race* is a hit TV program and men's fashions are almost entirely acceptable on women, what role does cross-dressing play in drama? Or comedy? Or romance? How have we incorporated non-traditional fashion or style into society, or into our own lives?

7. *The Heart of Robin Hood* presents a harsh and in some cases barbarous depiction of live in England nine hundred years ago. And yet, it is a new play, and includes several contemporary turns of phrase ("I'm just saying.") or self-consciously comments upon the plot as it proceeds ("Why does he have so any names?"). What sort of reaction do these contemporary references create in the audience? Did you even notice them, at the time, as modern turns of phrase? Do modern references in a period piece take one out of the action, or are they a successful way of engaging a modern audience? Can you think of an example in a recent television program, movie or play, that melded historical fiction with modern flourishes? How successful were (or weren't) they?

8. Many modern adaptations of historical adventure tales drop arcane references or storylines that the audience may not be familiar with. This new play grounds the story in the larger world by making several references to the Crusades, which were military campaigns launched by the Catholic Church to achieve dominance over the ancient Holy Lands. These campaigns lasted almost two centuries and brought many Christians from western European nations into violent conflict with the Muslim population of the Middle East. How might the acknowledgement of these foreign wars, and the othering of the subjects of these violent campaigns, inform an audience's sympathies or understanding for those in power? For those who ordered the Crusades be fought? How might the backdrop of a larger conflict, far from Sherwood Forest, draw comparisons to the modern world?

How to Write A Review

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION …

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize you impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A Sample Review Written by a Student

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

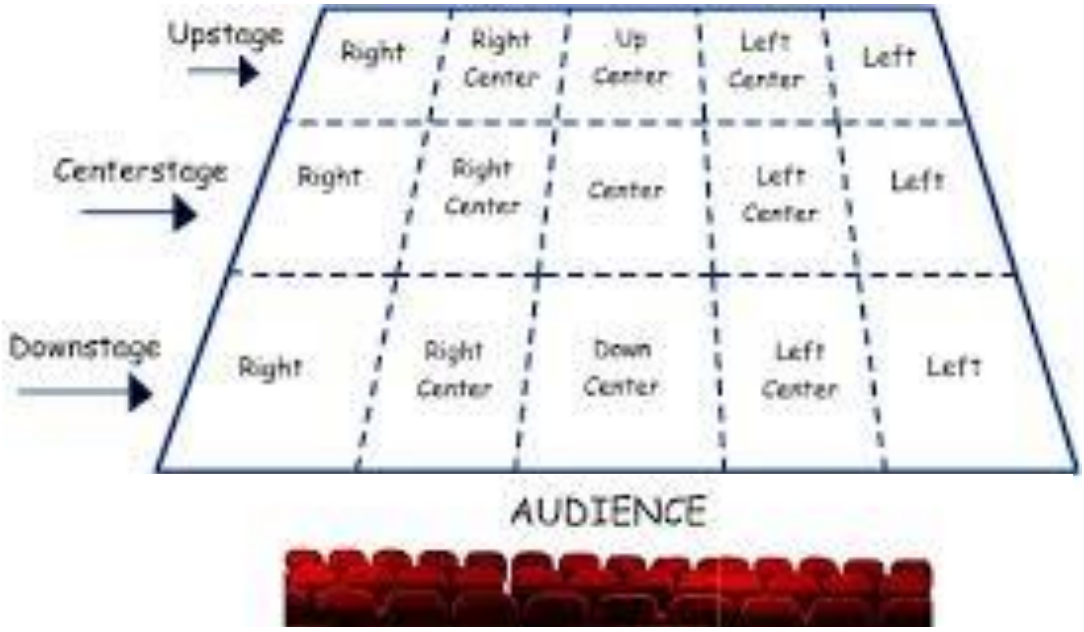
http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html

A Brief Glossary of Theater Terms

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director’s notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).
Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)

Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).
Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS



Learning Standards

CCSS.ELA-LITERACY.SL.11-12.1.A
Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

CCSS.ELA-LITERACY.SL.11-12.4
Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

CCSS.ELA-LITERACY.RL.11-12.7
Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

CCSS.ELA-LITERACY.SL.11-12.1.D
Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.1.D
Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.L.11-12.5
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A
Analyze nuances in the meaning of words with similar denotations.

CCSS.ELA-LITERACY.SL.11-12.1.D
Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions hen possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.RL.11-12.4
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

CCSS.ELA-LITERACY.L.11-12.1.A
Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

CCSS.ELA-LITERACY.L.11-12.5
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

CCSS.ELA-LITERACY.L.11-12.5.A
Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

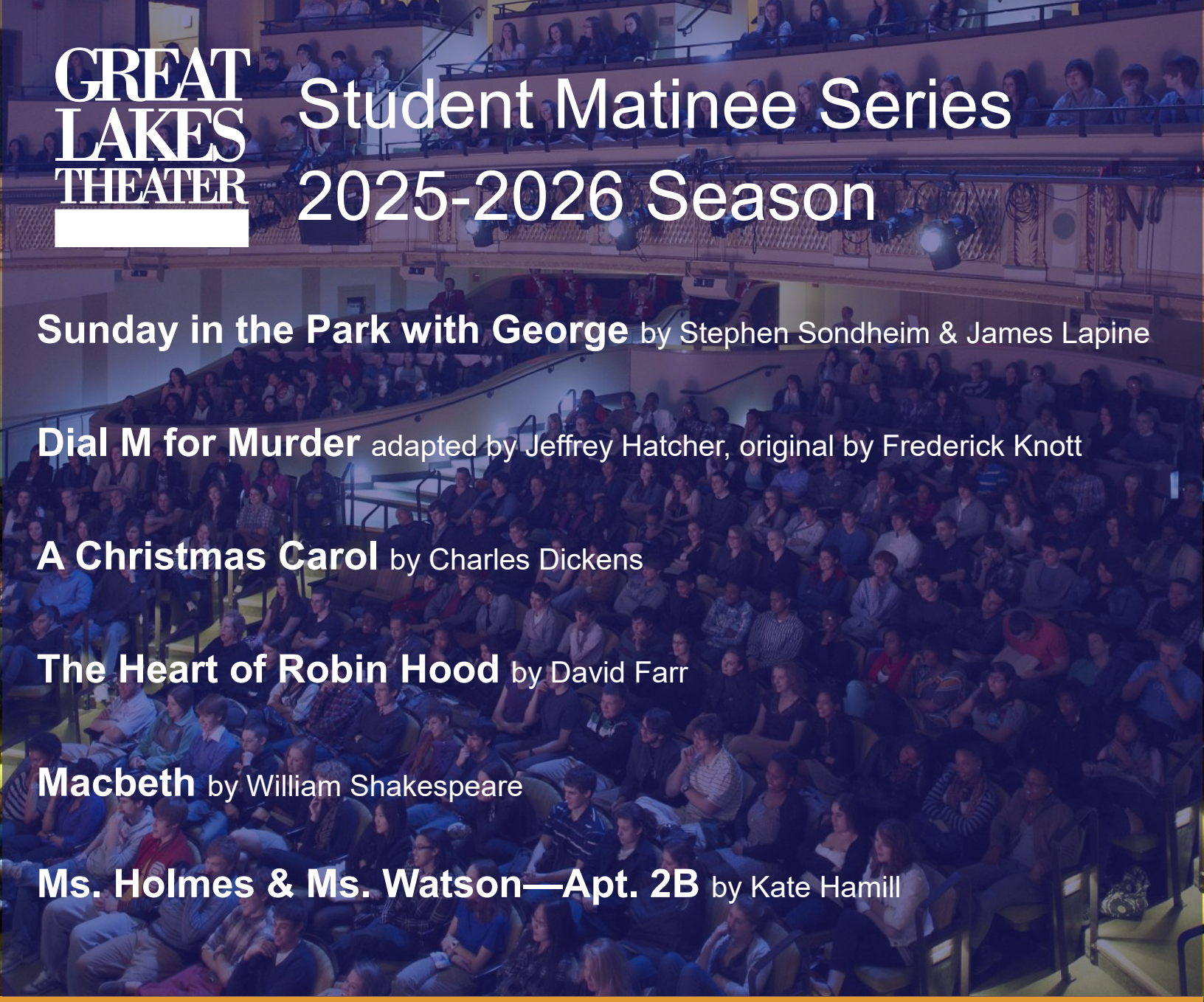
CCSS.ELA-LITERACY.L.11-12.5.B
Analyze nuances in the meaning of words

CCSS.ELA-LITERACY.SL.11-12.1.D
Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

CCSS.ELA-LITERACY.SL.11-12.2
Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.RL.11-12.5
Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

CCSS.ELA-LITERACY.RL.11-12.6
Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).



GREAT LAKES THEATER

Student Matinee Series 2025-2026 Season

Sunday in the Park with George by Stephen Sondheim & James Lapine

Dial M for Murder adapted by Jeffrey Hatcher, original by Frederick Knott

A Christmas Carol by Charles Dickens

The Heart of Robin Hood by David Farr

Macbeth by William Shakespeare

Ms. Holmes & Ms. Watson—Apt. 2B by Kate Hamill

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MACBETH

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This dynamic workshop is partnered with a performance and live discussion with the production's director. The workshop is designed to provide you with innovative strategies to make *Macbeth* accessible to students, deepening their understanding of characters, themes and language. Attending the play allows you to experience the text in practice, seamlessly merging words with performance to deepen your understanding of the story and better equip you to convey that insight to your students.

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www.GreatLakesTheater.Org/teacherworkshop

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For more information contact Lisa Ortenzi at 216.453.4446

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The Heart of Robin Hood is part of the Kulas Musical Theatre Series at Great Lakes Theater

About Us

Sara Bruner, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, bringing students to the theater for matinee performances and sending specially trained actor-teachers to the schools for weeklong residencies developed to explore classic drama from a theatrical point of view. GLT is equally dedicated to enhancing the theater experience for adult audiences. To this end, GLT regularly serves as the catalyst for community events and programs in the arts and humanities that illuminate the plays on its stage.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. As GLT celebrates over a decade in its permanent home at the Hanna Theatre, the company reaffirms its belief in the power of partnership, its determination to make this community a better place in which to live, and its commitment to ensure the legacy of classic theater in Cleveland.

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