



DRACULA

*By Bram Stoker
Adapted by John Ginman*

Education Pack

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About this resource

This resource is designed to fully support our touring production of Bram Stoker's Dracula, and provide you with additional creative and cross-curricular activities to enhance your visit to the production. It is designed for Key Stages 3 and 4, but activities can be adapted for other ages.

The resource comprises 3 sections:

1 Pre-production

This is the largest section and contains notes and activities to help your group get to grips with the play before their visit; to think about the story and themes and to consider contemporary dramatic interpretations. This section is divided into 4 areas:

- o Story
- o Characters
- o Themes
- o Script Extracts

2 Watching the show

This section contains questions and activities that students can engage with during their visit to see the production, to help maximise their understanding and enjoyment.

3 Post production

This section contains guidance for an evaluation session following the production, based on your students' critical appreciation.

We have intended to make the layout of the resource as accessible as possible, in order for sections of the pack to be used on their own, or in a different order. The pre-production pages contain these elements:

Notes which provide useful contextual and theoretical information about the focus of the section. This is designed to be supplemented with your own research and background knowledge.

Links to English Literature

Links to Drama

Links to History

'student activity' which contains practical tasks that you can set for your group to develop their knowledge, skills and attitudes about each topic along the way.

'Stretch' containing higher level thinking questions to stretch and challenge your students.

Blackeyed Theatre



Blackeyed Theatre is a mid-scale touring theatre company established in 2004 to create exciting opportunities for artists and audiences alike, and to offer challenging, high quality theatre to the mid-scale touring circuit. The company specialises in reviving modern classics and staging established titles in innovative ways, using small ensembles of actor/musicians to create theatre that is audacious, fresh and far bigger than the sum of its parts.

Since 2004, Blackeyed Theatre has embarked on national tours of *The Trial* (Steven Berkoff), *Oh What A Lovely War* (Theatre Workshop), *The Madness of George III* (Alan Bennett), *Alfie* (Bill Naughton), *The Cherry Orchard* (Anton Chekhov), *The Caucasian Chalk Circle* (Bertolt Brecht), the world premiere of *Oedipus* (Steven Berkoff) and *The Resistible Rise of Arturo Ui* (Bertolt Brecht).

In 2009, Blackeyed Theatre became an associate company of South Hill Park Arts Centre. In 2008, the company produced its first Christmas show, *A Christmas Carol*, and a year later *Peter Pan*. In 2011, Blackeyed Theatre launched its first new writing scheme, *Pulse*, with the intention to provide a new writer with the opportunity to see their work produced professionally on stage. The winning play, *The Beekeeper*, was performed initially at South Hill Park in Bracknell before transferring to Waterloo East Theatre in London for a three week run, where it received three Off West End Theatre Award nominations.

Blackeyed Theatre create innovative, challenging theatre that's also commercially viable. It achieves this by producing work that audiences want to see but in ways that challenge their expectations, by bringing together artists with a genuine passion for the work they produce, and through an appreciation that works of art with a mass appeal do not have to be presented in a dumbed-down way.

By offering a theatrical experience that's both artistically excellent and affordable, audiences and theatres are far more sustainable in the long term. And responding to demand ensures that more people see innovative theatre.

Blackeyed Theatre has a growing national reputation for creating dynamic theatre using live music and great performances to tell stories with honesty and passion.

**This resource was written and designed by Danielle Corbishley and Liz Allum
with contributions from the creative team.**

**For more information about the tour, our education pack, or Blackeyed Theatre in general
please email us at info@blackeyedtheatre.co.uk**

Bram Stoker

Abraham 'Bram' Stoker was born in Dublin in 1847. He had various jobs as an adult, working first as a clerk in the civil service. He was always drawn to the theatre, and after spending some time writing for the Dublin Evening Mail as a theatre reviewer and critic, he accepted a job in London at the age of 31, working as a personal assistant for Sir Henry Irving and as a stage manager at the Lyceum in London. It was in the famous Lyceum theatre that he met his wife, aspiring actress Florence Balcombe. He was greatly inspired by Irving, and performance and theatre influenced much of his writing. Whilst he was in London he wrote several novels and collections of short stories. He wrote 18 books in his lifetime, but *Dracula* was by far the most successful.

His mother, Charlotte Thornley, was a charity worker and writer from Ballyshannon in County Donegal, Ireland. Bram was very ill as a child, and spent many years in bed, he couldn't walk until around the age of 7. His mother, during this time, would tell him old stories, often supernatural tales, horror stories and moral tales of disease and death. Superstition and the supernatural were a common theme at this time, and audiences delighted in hearing these sorts of stories in all formats, much as we do now.

Nobody knows definitively what killed Stoker on 20th April 1912, and his death was somewhat overshadowed by the sinking of the Titanic 5 days earlier, but historians do have records of him suffering from a series of strokes, some historians say he died from exhaustion, and his death certificate states 'Locomotor Ataxy', which some believe may have been a way of describing the sexually transmitted disease Syphilis.

Story to Stage

There have been many adaptations of this imaginative and dramatic story, from stage to film and back to the novel. There have also been many other stories written that were inspired by Stoker's reimagining of a vampire, and there are significant similarities between *Dracula* and the vampires we see in modern literature and cinematography.

Blackeyed Theatre have commissioned John Ginman to adapt the novel into a script for a small ensemble cast, taking key elements of the story and reinterpreting them. There are some important and deliberate changes between Stoker's original text and Ginman's script, such as the final scenes being set in England, instead of Transylvania.

Note from the writer

Bram Stoker's *Dracula* (1897) was first published at a moment, like ours, of rapid technological and media innovation. In the 1890s the use of Morse Code was beginning to transform the possibilities of radio communication. Film now began to replace photographic plates in cameras, making cameras more portable and flexible to operate: when Harker tells Mina he will use his Kodak (camera) to document his trip to Transylvania, he is sporting the latest Boy's Toy. In 1895, the Lumière Brothers screened the first short silent moving pictures in Paris, paving the way for the silent movie boom. In 1896, X-ray photographs were taken for the first time, making it possible to examine the inside of the human body without the need for an operation. And it is even believed that 1897 was the year in which the word 'computer' was used for the first time to name an electronic calculating device.

It was also an era in the West in which difference could be treated harshly: some of the most popular songs of the day deal with 'Coons' in a way that would be unacceptable today. In 1895 the trial and sentencing in France of Dreyfus brought an ugly anti-semitism to the surface of public life. And in the same year, in England, the writer Oscar Wilde was sentenced to two years' hard labour in prison for 'sodomy and gross indecency'.

A bigger potential threat to the established order was the growing movement for Women's Rights. Apart from the arrests of activists this threat was often repressed more subtly: 1895 also witnessed the launch of the 'family magazine' *The Cosmopolitan*, which devoted a section of its pages to 'the interests of women, with articles on fashions, on household decoration, on cooking, and the care and management of children'. This is the fate that possibly awaits Stoker's two young heroines, Lucy and Mina.

Then as now, natural and human-caused disasters were a reminder that society's growing scientific mastery (which also included spectacular developments in psychology and in medicine more generally) still had limits. Two well-reported events from the decade created horror: in 1893, the SS *Naronic*, bound from Liverpool to New York, sunk mysteriously and with complete loss of life in the middle of the Atlantic during a storm; and in 1894, a new outbreak of the medieval pestilence, bubonic plague, in Tai Ping Shan (Hong Kong), killed more than 2500 people. Such events provoked considerable speculation: what (or even who) could have caused them? Could they be some form of divine retribution?

It is amid such anxieties about the threat of the Other and the destructive force of Nature that Bram Stoker's *Dracula* emerges, poised between traditional beliefs, and the shock of this new world of scientific innovation. One irony is that a superstitious willingness to believe in the dangers posed by a vampire will have found its closest resonance in the texts of the Book of Common Prayer, whose eloquent words would have been heard each week in English churches: 'Lighten our darkness, we beseech ye, O Lord; and by thy great mercy defend us from all perils and dangers of this world'. And these concerns, together with a growing interest in the story's treatment of transgressive sexuality, account for the book's lasting fascination - for readers, and for audiences in theatres and cinemas.

Dracula tracks the process by which the dangerous outside 'Other' might become the Enemy Within. All it takes is for one person to invite in the dangerous outsider, and the corruption can spread. It is also essentially a story about young people compelled to act in response to events for which no education or upbringing can have prepared them. Of the older characters to whom they might turn for advice, one (Count Dracula himself) is a controlling predator who seeks their life-blood so that he can survive and renew himself; the other (Professor Van Helsing) demands such extraordinary taboo-breaking action that his instructions are deeply troubling. For everyone, the stakes (no pun intended) are high: the struggle is for survival, for the individual and for the human race. When one of them dies, the stakes for the others are raised even higher. This is the timeless adventure at the heart of the story. And it may seem to inhabit an outmoded world of superstitious beliefs but its action embodies sound Darwinian principles: only the fittest will survive.

This version is set in 1897, the year in which the novel was first published, and its staging draws eclectically on a wide range of forms of popular entertainment that were established or emerging at that time.

By John Ginman 2012

story

Bram Stoker's Dracula

Vampires had existed in folklore and myth for centuries before Stoker gave life to his creation. Stoker wrote most of the story of Dracula, using the name of Count Wampyr, until he discovered the true story of Prince Vlad 2nd of Romania who was notorious for his violent fighting. In Romanian, 'drac' means devil or demon, and Stoker may have been drawn to this analogy. There is some disagreement about his original inspiration however, with historians citing Manus the Magnificent, once ruler of Ireland and a distant ancestor of Stoker's, as the actual inspiration for the story. The novel is unlike other novels of the time, not following a clear chronological narrative, but being made up of notes, diary entries, letters and journals from several characters. The effect of this is to engage the reader as a detective, trying to solve the puzzle and find the truth. It also allows for background information about each of the characters to come through, as it is written in their own voice.

student activity

Plot

Divide students into groups and give each group a copy of the synopsis to read & discuss.
(See synopsis page below)

Action map

On a large piece of paper ask them to map (list or draw) the main action within the story.

Scene makers

Ask each group to divide the story into 8 different scenes that follow a logical progression, making decisions about which elements of the story they choose to include or omit.

Scene Circumstances

Ask the groups to develop a scene as follows:
Create a title for each scene
Clarify the specific location
Create a list of characters within each scene
Identify the beginning middle and end.

Epistolary novel

The word epistle comes from the Greek meaning letter. An epistolary novel is a story represented through a collection of different documents. They can take the form of letters, diary or log book entries, newspaper articles, medical reports and other documents. This style of writing can, like documentary film making, provide a much greater sense of realism, and when applied to a horror story such as Dracula, adds to its potency. It also enables the reader to see inside the characters' inner thoughts, without the need for a third party narrative voice.

Romanticism and the Gothic novel

Gothic writing combines both romance and horror and was hugely popular throughout the 1700s. In the Victorian era it shifted form and writers became increasingly more creative. With the supernatural and love always at their heart, tales from Edgar Allan Poe, Mary Shelley, Oscar Wilde and Elizabeth Gaskell, all draw on the public's interest in the unexplained and the romance of eternal love. Using landscape, dramatic weather, tragic events and tempestuous journeys, love stories and supernatural thrillers were brought to life. You can still see many of these techniques in modern writing and films.

stretch

What films can you think of that use letters, diary extracts or other documents to reveal the narrative?
What current stories, novels or films can you see the Gothic tradition in? How is this tradition shaped and reformed by the modern writers?
What does Gothic fiction say about the idea of difference, or the outsider? What is the connection between people today who identify as 'goths'? Is there a connection between the fear of the outsider and bullying or intolerant behaviour towards people perceived as different?

Bram Stoker's plot synopsis

part one

Jonathan Harker, a clerk for a legal firm, travels to Transylvania at the request of a client, Count Dracula, who wants to buy property in England.

Whilst staying at the Count's castle, he encounters a number of strange and disturbing images and scenes, including packing cases and crates, labelled for Whitstable, England.

Now knowing the Count to be evil and failing to stop his suspected journey to England, Harker feels so unwell and frightened that he begins to travel home.

Whilst this is happening, Mina Murray and her friend Lucy Westenra are in Whitstable.

Mina is engaged to Jonathan, and Lucy is deciding which of her three suitors to accept a proposal from.

Mina, hearing of Jonathan's distress, travels to Europe to be with him, and they return to London together.

Whilst she is away, Lucy begins to become ill. Her suitor Dr Seward is called but is unable to diagnose her condition. A large black dog is seen leaving a boat full of dead sailors in Whitstable harbour, and we first meet Van Helsing, scientist and vampire hunter, who is immediately able to see that Lucy is being attacked by a vampire.

Bram Stoker's plot synopsis part two

Dr Seward, who runs an asylum, has a patient, Renfield, who is becoming increasingly agitated, and talking of the imminent arrival of his 'master'.

Van Helsing, to convince Seward of his diagnosis, waits for Lucy, now much changed, and they find her in a graveyard feeding upon a young child. Seward's doubts of the supernatural are put to rest.

Van Helsing and Seward with the addition of the information from Harker, now returned from England, set about tracking and planning to kill the Count.

During this time, Mina is beginning to show similar signs of attack by vampire, after Renfield lets his 'master', the Count, into the asylum where Mina and Jonathan are staying.

One night they find Mina in her room, Jonathan unconscious on the floor, and Dracula forcing Mina to drink blood from a cut on his chest.

Dracula disappears. Eventually the men hunt the Count, using a variety of techniques, including hypnotising Mina, they hunt him back to Transylvania, and with great effort manage to kill him.

Characters

A selection of Stoker's characters

Count Dracula

A Transylvanian Count and vampire. He is part of a centuries old family and dynasty and his great Gothic castle is a relic from this illustrious past. He has kept the local villagers in a state of terror for many generations with his mental and physical powers, from mind control to changing shape, and feeding on human blood.

Jonathan Harker

A travelling solicitor from London, hired by the Count to advise on a property purchase. His notes on his journey are often used as the narrative voice. His marriage to Mina, who becomes one of Dracula's victims changes him from an anxious fastidious man to a more aggressive action-taker, who eventually is responsible for the death of the Count.

Mina Murray

The more practical of the two female lead characters in this story, Mina is a school teacher and friend to Lucy Westenra. She is also Harker's fiancée, and travels out to Budapest to support him after he has escaped his ordeal in Castle Dracula.

Lucy Westenra

She is a romantic young woman, whose beauty and confidence have led three men to fall in love with her at the same time. She is a close friend of Mina Murray's and is the first to fall victim to Dracula's powers in the novel, when he travels to Whitby and takes the form of a large black dog.

Arthur Holmwood

The suitor that Lucy chooses to marry.

Dr John Seward

Seward runs the asylum that houses Renfield, a servant of Dracula's whose mind has been controlled and corrupted from afar by the Count's power. Seward was in love with Lucy, but his affections were not returned. He is insightful and kind, but is more of an observer than the other characters, and as such makes a good narrator, and much of the story unfolds from Seward's psychiatric notes.

Dr Abraham Van Helsing

A scientist and philosopher who has been aware of the presence of vampires for some time, and has, through his experiences, discovered ways that they can be overcome. He is a strongly moral man, and although a great scholar, is very much a man of action.

R M Renfield

A patient in Seward's asylum, who fluctuates between moments of deep madness and lucid sanity. His mind is being influenced by Dracula, and it is Renfield who allows Dracula in to the asylum.

Characters

In our production

Blackeyed Theatre's productions are designed to tour to theatres accross the UK, so we generally look to produce plays for small casts. Dracula is performed by an ensemble of five (three men & two women) who divide the roles as follows:

Count Dracula
Professor van Helsing

Mina Murray
Woman 2

Jonathan Harker
Renfield

Lucy Westenra
Woman 1
Nun

Dr Seward

The Asylum Attendant

multiple roles

'Multi-roling' is a theatrical device whereby actors play multiple parts within a production. This technique is frequently used to minimise the number of performers needed, and is sometimes employed to comment on a relationship between two characters.

Some directors use the technique as a challenge to the actors, and to keep performances fresh. In the recent National Theatre production of Frankenstein director Danny Boyle swapped two lead actors between the two main roles on alternate nights!

student activity

In the dark

Using the character descriptions as a starting point develop basic characters with your students concentrating on strong physicality and voice. Ensure that each student can clearly realise at last three of the characters.

Play a game whereby everytime you turn the light off students must assume the identity of a different character, and when the light is turned on again they burst into life. This can be developed into scene work.

Themes

Vampires and Superstition

Vampires have existed in one form or another in folklore for many hundreds of years. Creatures that drink human blood or inhabit the bodies of dead people, creatures that have the power to influence thought and behaviour, and humans that can change into animal form can be found in ancient stories from countries all over the world.

It is Stoker, however, who defined a vampire as we now see them in contemporary culture; a man with mysterious powers, who can transform into animal form, who has no reflection, who is not bound by mortal needs, feeds on human blood, and has great, old wealth. Stoker did not describe his vampire as being unable to walk in sunlight however. In his notes, whilst writing the novel, he lists the attributes of Dracula:

*Vampire – no looking glasses in Count's house
never can see him reflected in one – no shadow?
lights arranged to give no shadow
never eats or drinks
carried or led over threshold
enormous strength
see in the dark
power of getting small or large
money always old gold...
power of creating evil thoughts and destroying will
could not photograph*

Bram Stoker's Notes for
Dracula – A facsimile
edition (annotated and
transcribed by Robert
Eighteen-Bisang and
Elizabeth Miller 2008,
McFarland and Company

Communities have always had their own superstitions, just as modern day communities do.

At times, these would have been in conflict with religious beliefs and at other times they would have existed alongside. There is a strong theme throughout Dracula of modern religion and traditional folklore being in conflict. The fight between Dracula and the Christian men is the clearest example, and could be seen as the fight between good and evil.

stretch

What superstitions can you think of? What is Stoker trying to say about the 'sides' of good and evil? Is he depicting religion or superstition as stronger? Is the story a straight forward fight between good and evil? Do we ever feel sympathy for Dracula?

If the men represent the strength of modern religious thought, wiping out old superstitious belief, does Stoker portray them as succeeding, or failing?

Themes

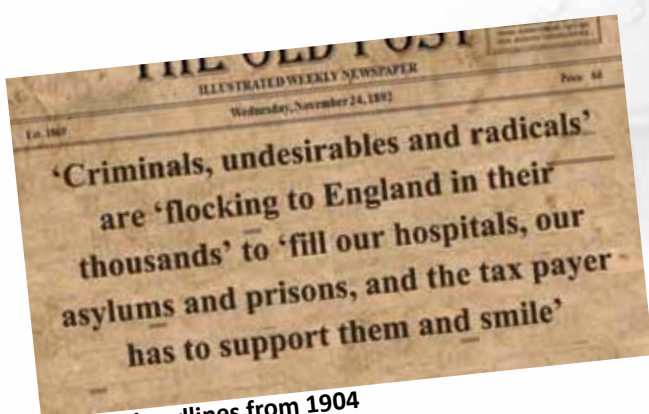
Otherness & The Outsider

Established communities can be fearful of change and Victorian England in Stoker's novel was no different. Dracula is a dark, mysterious foreigner, and presents an unknown danger. He walks alone amongst the crowds of London, different and strange. He represents a difference in nationality, modernity and morals that good, honest Christian men and women should avoid and fear. There are many similarities between this portrayal, and society's fears of immigration and change that were increasing throughout the 1800s, as travel became easier and less expensive. It could be argued that Stoker is commenting on the xenophobia and racism of the time, and how easily it led to violence against anyone perceived to be different. For example, there were plenty of monsters and demons in English and Irish folklore to draw upon, but he chose to place his character in Eastern Europe, during a time of immigration from the same place.

As explorers in the 1800s travelled further and further around the world, meeting new groups of people, the idea of the strange exotic, primitive savage was fed back to English society through literature, newspapers and photography. Rudyard Kipling wrote of Africans, whilst travelling, that they were 'half man, half beast' and John Locke, a merchant from London, describes African people as 'without heads, having their mouths and eyes in their breasts.' These fears, and at the same time, fascinations, had a huge impact on the public's perception of foreigners, and strengthened a sense of 'them' and 'us', or of 'otherness'. Immigration to England also signalled a change in economics, class structure and the communities in which people, especially in London, lived.

student activity

Compare these two headlines about immigration. What has changed? How does the language used influence our attitudes towards migration? How might these headlines affect people moving to the UK?



Tabloid headlines from 1904



Tabloid headline from 2012

stretch

What would be the impact on Stoker's story if the Count was English?
How does the term 'otherness' apply to the different types of minority groups in today's society?
How does his foreignness affect the themes of superstition and religion?
How are communities around the world portrayed in literature and the media today?

Themes

Women & Sexuality

There are two key women in the novel *Dracula*. Lucy, an emotional, romantic woman, and Mina, a practical and sensible woman. Lucy, with her several suitors and dreamy disposition, falls prey to Dracula's seduction much more quickly than Mina does, and even becomes an attacker of children, the ultimate taboo for a woman. Mina is described as the epitome of the modern Victorian woman, even learning how to use the new technology of a typewriter, to be useful to her husband. She travels across Europe alone to meet Jonathan and is portrayed as strong and resourceful. But even Mina cannot resist the strength of Dracula, and in one of the most dramatic scenes of the story, is seen feeding from the chest of Dracula himself. The image of Dracula, the women he keeps in his castle and the seduction of Mina and Lucy all present a strong message about sexuality.

Victorian England was very concerned about the sexuality of women, and women were often depicted as hysterical and uncontrollable. Stoker's two main female characters demonstrate two opposite images of women in Victorian England, and both fall prey to Dracula. As the script writer John Ginman writes in his introduction 'Dracula tracks the process by which the dangerous outside 'Other' might become the Enemy Within. All it takes is for one person to invite in the dangerous outsider, and the corruption can spread'. We can read this dangerous outsider as either a literal foreigner, or as sexual desire itself.

Victorian Women



Women in Victorian England were often depicted in a very simplistic and representative way, as either 'prim and proper' or promiscuous and bohemian. These 'bohemian' women were still considered shocking even in the late Victorian period. Florence Nightingale (above left) and Isadora Duncan (above right) two public figures in Victorian society, whose images were often shaped by the media to tie in with existing stereotypes of women, despite their own independent achievements.

student activity

Take an image of Katie Price and Kate Middleton, both are seen by the media as objects for society to comment upon, do you think either represent real women today?

Pronoun Swap

Using articles from magazines or the internet talking about famous women, rewrite the text swapping the gendered words over.

For example, woman for man, she for he.

What impact does it have on the article?

Do the same for articles about famous men

stretch

What is the difference between a stereotype and a caricature?

Can you think of common stereotypes of women today?

What elements of Mina and Lucy's characters are reflected by the two women depicted above? How does the media portray women in different parts of society?

Look at magazines and tabloid newspapers and discuss the images you see.

Themes

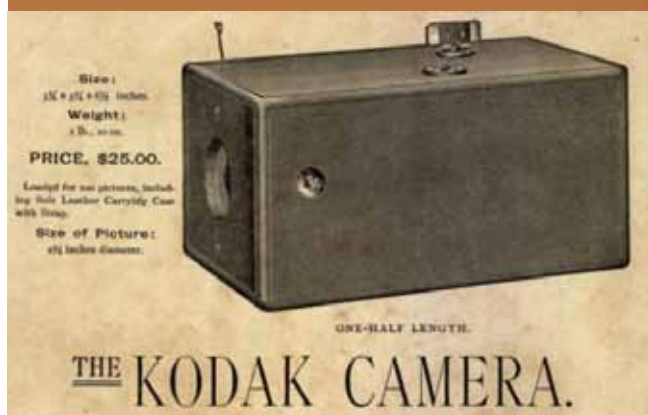
Technology

The changes in technology from the mid 1800s to the early 1900s were increasing in speed and number. Before the Industrial revolution, England had been a predominantly rural agrarian country, and this modern technology saw the traditional ways beginning to die out. England was one of the leading strengths in this technological revolution across Europe, and it would have affected English people's impression of themselves compared to other European countries, especially those with a greater rural agricultural economy in the East.

The Count comes from a long powerful dynastic family, but he is the last remaining member. He mourns the loss of the status and power of ancient families like his. The English characters are all drawn to new modern inventions, Harker uses his new Kodak camera, Seward records his notes on a phonograph, and Mina learns to use a typewriter, but despite this, neither can diagnose Lucy's condition. It is only Van Helsing, whose knowledge both of modern science and the paranormal enables him to identify her illness's true cause. There would be dire consequences were Van Helsing not able to combine the supernatural with modern science.

Perhaps Stoker is, despite his own love and fascination with modern technology, commenting that the power of history can never be truly overcome by technological advancement alone, history will inevitably continue to repeat itself. As Van Helsing says in the original novel "It is the fault of our science... that wants to explain it all; and if it explain not, then it says there is nothing more to explain."

Kodak Camera



Phonograph



student activity

stretch

What are the pros and cons of modern technological invention?

Can something ever be uninvented if it turns out not to be a good thing for society?

Think of a well known story. How could you tell this story without using any technology at all?

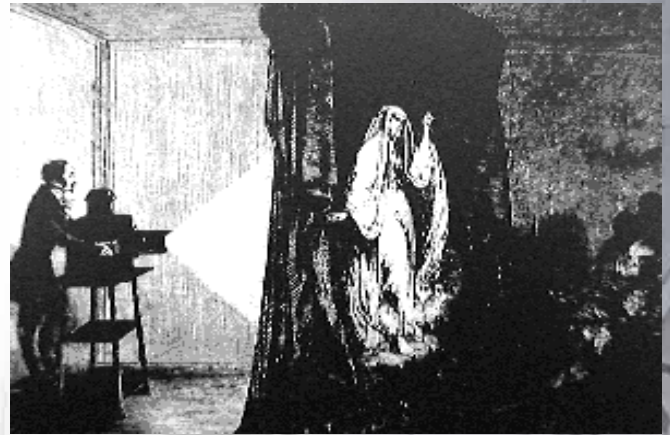
Now, think about how to tell the story using as much of the latest technology as you have available.

How does this affect the story for your audience?
Does the use of technology enhance the story?

The Victorian Theatre

Theatre flourished during the Victorian period. The growth of the middle classes, better transportation systems, developments of 'visual entertainments' and widening of appeal made theatre more accessible to a wider range of society, and audience numbers significantly increased during the later part of the 19th Century. In London, the number of theatre venues quadrupled between 1820 and 1870.

New sensational stage effects were being used, particularly in melodrama, such as train crashes (below left) and sinking boats, with many astounding creations from stage and set designers like Bruce 'Sensation' Smith. A production of Ben Hur at Drury Lane even saw a chariot race recreated.



Magic Lanterns

The use of the magic lantern (Lanterna Magica), invented in the 17th Century, to project image using gas light, was being redeveloped with the creation of the first photovoltaic cells, electric light. This enabled theatres not only to improve their audience experiences, but also opened up huge possibilities for visual entertainment.

The technique was developed into a strange and mystical device, the Phantasmagoria, which played upon the public's fascination with the gothic and macabre, by claiming to conjure up images of the dead.

Etienne Roberston (1762-1837) invented the Phantoscope, a lantern on wheels that could be moved during the performance to alter the size of the image.

Images © The Magic Lantern Society 2007. All rights reserved. www.magiclantern.org.uk



British Electric Illuminant Lantern



New inventions like these were rapidly used by magicians and illusionists, playing on the general public's lack of understanding of the new technology.

Magic and stage illusion was increasingly popular at this time, with great stage illusionists using techniques like 'Pepper's Ghost', a combination of carefully placed mirrors and lights that create the illusion of a ghost-like person standing in the room (above left). Magicians often made use of the public's interest in the supernatural and the after-life to add theatricality and power to their tricks.



Lumiere Brothers

Just two years before Stoker wrote *Dracula*, the Lumiere brothers were testing their incredible invention to animate photography. It was the beginnings of early cinema, and their creation, the Cinematographe, improved hugely on Edison's attempts to create continuous motion of images. These innovations would revolutionise theatre and the possibilities for theatrical illusion.

student activity

Shadow Play

Set up an OHP (overhead projector) or strong light source and projection surface, and provide students with paper or cardboard to create cut-outs.

Ask your students to explore the imagery described in scene three (see extracts below), and create shadow sequences to tell the story.

Encourage them to consider ways in which they can use shadows to create illusions.

stretch

How do performers and theatres use technology today?

Think of some current famous magicians or illusionists, can you spot any similarities between their acts and the themes that interested Victorian illusionists?

Why are people interested in both the supernatural and magic tricks?

Can you think of other ways in which we use modern technology to frighten and entertain ourselves?

How about roller coasters or horror films?

Does video sharing on the internet, such as Youtube have a positive or negative impact on performance and theatre such as this?

Script Extract

Scene One

Sound and Projection: the loud insistent tap of Morse Code.
Projected headlines spell out the text of the messages.

Morse text: STOP PRESS

Ensemble (*amplified whispering*): Lighten our darkness, we beseech thee, O Lord

Morse text: SS NARONIC SINKS IN THE ATLANTIC

Ensemble (*as before*): And by thy great mercy defend us

Morse text: TOTAL LOSS OF LIFE

(*For a moment, an image of Dracula's face flashes up on the screen*)

Ensemble (*as before*): From all perils and dangers of this world

(*Another Morse Code message:*)

Morse text: STOP PRESS

Ensemble (*as before*): We beseech thee

Morse text: NEW OUTBREAK OF BUBONIC PLAGUE IN HONG KONG

Ensemble (*as before*) : Defend us

Morse text: THOUSANDS DIE

(*Another brief image of Dracula's face*)

Ensemble (*as before*): We beseech thee, O Lord

(*The music builds as the Ensemble move the upright Illusionist's cabinet into the stage, demonstrate to the audience that it is empty, seal it, move it through 360 degrees, then open it again to reveal Dracula inside*)

DEFEND US!!!!

(*Music cuts. The cabinet is wheeled off as the Ensemble set up the next scene while the characters speak*)

stretch

What techniques are being used here?

What key themes are being drawn upon?

What is the effect of the image of Dracula's face being projected in between headlines of real disasters that occurred in the 1890s?

What Victorian theatrical technology is being demonstrated?

Script Extract

Scene Two

We meet Mina and Jonathan

(Harker and Mina gather their props. The others watch the scene)

Harker and Mina *(separately, to the audience)*: I never knew my parents.

Harker: I was brought up in Exeter by my father's solicitor, Mr Hawkins.

Mina: I was brought up near Exeter by an aunt.

Harker: I was sent to a good school, learned what was becoming to a man.

Mina: When she died penniless I had only one choice: I became a schoolmistress.

Harker: I was articled to Mr Hawkins, and hoped one day to be his partner.

Mina: I worked hard, tried to be useful.

(Mina and Harker turn to each other.)

Harker: And then I met Mina.

Mina: And then I met Jonathan.

stretch

What techniques are being used here?

What do we learn about Harker and Mina?

Why do they talk to the audience? What impact does this have?

How does this reflect the epistolary nature of the original story?

Script Extract

Scene Three (page 1)

(Bustling music and action. The Ensemble creates a series of images of cities and landscapes to illustrate Harker's travels across Europe, in the manner of a Victorian magic lantern show.)

Harker gathers his travel bag and clothes, refers to a map, takes photographs with his Kodak camera as he passes through each place, and scribbles notes in his travel journal.

The mood is bright and exhilarating.)

Harker *(as he writes)*: I am passing all too quickly through some of the greatest cities of the West.

Ensemble: Paris!

(For a few moments, the music takes on a Parisian flavour, and two or three suitable vignettes are displayed. Then a change of music.)

Munich!

(A few moments of suitably Bavarian music and imagery. Then another change.)

Budapest!

(The music takes on a more gypsy-like Magyar feeling with images to suit.)

Harker *(again as he writes)*: Now we're crossing the Danube, and leaving the West behind.

(Music takes on a more exotic flavour and wilder rural scenes are presented.)

The landscapes are of surpassing beauty. And now:

Ensemble: Bistritz!

(The music takes on a lively, folksy air. Harker gets down from the train and is greeted by the Landlady and others who look after his bags and receive him in the inn, sitting him down with food and drink. Harker catches up with his travel journal while he waits:)

Harker: And now I await the Count's carriage, until -

(The music stops. The Landlady appears, looking anxious.)

Landlady: The Herr Englishman?

Harker: Yes.

Landlady: Your carriage is here.

Harker *(gets up; feels in his pocket for money to pay her)*: Oh, thank you.

Landlady: Must you go? *(Harker smiles in puzzlement. Urgently:)* Young Herr, must you really go?

Harker: Yes, of course. At once.

Landlady: I implore you: don't go, sir.

Script Extract

Scene Three (page 2)

Harker (*laughing*): But I must. I've important business.

Landlady: Do you know where you're going?

Harker: Yes.

Landlady: And what you're going to?

Harker: I am going to do business with Count Dracula.

Landlady (*beginning to keen*): Ahi! Ahi! I knew it, I knew it! Sir, you must not go. (*She bursts into tears.*)

Harker: Comfort yourself, madam, I will not come to harm. (*For emphasis.*) I - am - going.

(*The Landlady takes off her crucifix and hands it to him.*)

Landlady: Then at least take this and wear it, sir.

Harker: I can't. To be honest, I'm not a -

Landlady: Wear it for my sake, sir. You go into terrible danger.

(*Harker laughs.*)

Harker: This is mere superstition!

Landlady: Then wear it for your mother's sake, sir.

(*Beat.*)

Harker (*putting the crucifix and chain round his neck*): All right, I will. There, you see? Now, I mustn't keep the Count waiting.

(*The journey music resumes, but this time it is sinister. The images resume as well, this time of wild stormy landscapes. Harker keeps his travel journal as he goes, and takes photographs as he speaks, which we see projected onto the screen.*)

It's a wild, unmapped land of startling beauty: mountains to cross, rivers to ford. We move into a different climate zone: dark clouds and thunder all around us as night falls.

(*Ominous rumbles of thunder. It becomes dark and the Dracula theme is heard softly. Images of Dracula flicker from time to time on the screen, as if he is watching. Harker is still very excited.*)

Only a mile to go! The road is hemmed in with trees. It's like a tunnel, with great rocky cliffs on either side, until...finally we arrive...at the Castle.

Ensemble (*in a whisper*): By thy great mercy defend us
 From all perils and dangers of this world

watching the show

We hope that you are looking forward to your visit to see Blackeyed Theatre's production of Dracula.

In order to maximise your students understanding of the show we have created a number of questions about the different 'lenses' through which your students can watch the show. These lenses allow the students to focus in on the performance elements, and analyse them in the moment.

Some students may find it helpful to make notes during the show, others may prefer to concentrate fully on the production and make notes afterwards. You can also choose whether to allocate groups to look specifically through different 'lenses' during the show, or ask all students to cover all areas.

lenses

Performances

How do the actors share the roles?
How do the audience identify the characters?
How would you describe the acting style/s?
Is there a particular performer that stands out and why?
Identify the vocal techniques used throughout the show.
How do the actors physicalise the characters?
Are some characters more stylised than others, and why?
Observe the choreography of the movement within the piece?
How is the 'ensemble' used within the piece?
How have the cast created the 'visual' images within the piece?

Story

Concentrate on the narrative and what story is being told.
Make a note of what happens in each scene
Is the story clear?
What happens during the transitions?
How are the themes drawn out by the company?
What are the most obvious themes?
What decisions has the director made in the telling of the story?

Music and Song

Where is song used within the show?
What effect does this have on your understanding of the story?
How would you describe the style of music?
Which actors play which instruments?

Visual Design

Set

Sketch the main scenic elements
How are the different places created?
Why does the set look the way it does?
What are the visual qualities of the set?
What moves and what is static?
How are the projections being used?

Lighting

How does the lighting affect the impact of the scenes?
How would you describe the quality of the lighting?
How is lighting used to help alienate the audience?

Costume

How have costumes been used to help indicate different characters?
Is there an overall design theme?
Where and when do the characters change costumes?

Post production

NOTES

As soon as possible after you have seen the production (the same evening or the next day is ideal) encourage your students to sit down and make some detailed notes about the show.

Sketch the scenic elements and the layout for different scenes.

Sketch or write about moments of action that stood out for you.

Consider techniques that you really enjoyed.

Identify moments that challenged you, that you didn't understand or made you think.

Run through the production elements 'lenses' and write as many facts about these areas as you can, consider facts as well as subjective opinions.

EVALUATION ACTIVITIES

Epistolary Evaluation

Give each student, or group of students, one of the following formats, and set them the task of writing a short critical review of the production in an appropriate style to that of their format.

- diary extract
- television news article
- tabloid news article
- letter to the company
- health & safety report
- love letter
- speech
- youtube video
- Twitter status update

Collate their evaluations into one complete document.

Snowball

1. Pair up your students and ask them to discuss their favourite moments from the production
2. Then ask them to pick one of those moments
3. Ask them to come up with a question that they would like to ask the director about that specific moment?
4. Merge pairs with another pair to form groups of four
5. Ask each pair to share their questions, and decide on one of those questions to take forward
6. Merge groups of four together to form groups of 8 and repeat the negotiation exercise
7. Continue to merge groups until one large group is formed and the whole group has decided on one question that they would like to ask the director about the production
8. Set a homework activity where each student has to write a detailed answer to the question

Blog

Write a review of Blackeyed Theatre's production of Dracula, with emphasis on the use of visual imagery and illusion.

Upload the file to your school's website, create your own blogsite and send your reviews to the Director.

Crew Biographies

John Ginman - Writer

John has been working professionally in UK theatre as a director and writer for twenty-five years, including periods as Associate Director at the Belgrade Theatre, Coventry and the Nuffield Theatre, Southampton, as Director of Theatre at South Hill Park Arts Centre, and as Artistic Director at the Swan Theatre, Worcester and at Contact Theatre, Manchester. During the 1990s he wrote and directed extensively for the Midlands Arts Centre in Birmingham. He specialises in the direction of Shakespeare, the mainstream European repertoire (including Brecht, Molière, and Wedekind), large-scale community projects, and work for children and young people, in addition to developing plays by new writers. In collaboration with the composer Colin Riley, he has also directed and written the libretti for three operas, including *Noir* (Purcell Room, 1995), *Gulliver* (Malvern, 1995) and *Science Fictions* (CD release and the Drill Hall, London, 1998). He is Convenor of the MA Writing for Performance programme at Goldsmiths College, London.

Ron McAllister - Composer

Ron was born in Glasgow, studied music at Glasgow University and then went on to complete a post grad in Theatre Studies at University College, Cardiff. He composed music for many shows in Glasgow which were performed at Glasgow Arts Centre (*Agamemnon*, *Woyzeck*, *The Hard Man*) before moving South to take up the position of Head of Music for South Hill Park Arts Centre. At South Hill Park, Ron wrote music for many shows and musically directed many others (*Chicago*, *Girls of Slender Means*, *Trafford Tanzi*). He also received commissions from the Scottish Arts Council to write music for Scottish Youth Theatre's productions from 1984-1988 (including Jonathan Harvey's *The Colonist*, John McGrath's *The Games A Bogey* and Denise Coffey's *Lizzie's Strategy*). He wrote and conducted a large site-specific piece - *Putting The Sun In Its Place*, performed by the Scottish Chamber Orchestra with Scottish Youth Theatre at the Glasgow Garden Festival in 1988.

In 1990 Ron launched an arts centre in the Borders (*The Maltings* in Berwick Upon Tweed), working as Artistic Director there for two and a half years, and his musical adaptation of *James and The Giant Peach* toured nationally from there in 1991. Later in 1991 Ron moved to Huddersfield to become founder director of the Lawrence Batley Theatre, which he launched in 1994. In 1995 he produced his first opera there, as a co-production with Opera North - *The Picture of Dorian Gray*. Ron has continued to compose for theatre since then, most recently from his base at South Hill Park Arts Centre, where he was appointed Chief Executive in 2001. Recent productions include *The Resisitible Rise of Arturo Ui* and *Oedipus* (national tours with Blackeyed Theatre), Shakespeare's *R&J* (Original Theatre) and the last seven pantomimes in the Wilde Theatre.

Eliot Giuralarocca - Director

Eliot studied English Language and Literature at Christ Church, Oxford before training at the Guildford School of Acting. He is delighted to be renewing his association with Blackeyed Theatre after playing the title role in the company's production of *The Beekeeper* at Waterloo East (for which he received a Best Actor nomination in the 2012 Off West End Awards).

He has recently directed *Baroque Around the Block* for Armonico Consort which is set to tour Nationally in 2013 and prior to this directed their National tour of Monteverdi's *Flying Circus* which will be touring to America in 2013. Other directing and devising credits include *Three Servants* and *Voyagers* for Jet Theatre/Croydon Warehouse, *Sex and Suicide*, *Sorry Island*, and *Postcards* from Transylvania (Durham Theatre Company), and *The Love Letters of Private Blade* (Riverside Studios).

Over the last 20 years he has worked extensively in Theatre, Film and TV. Recent work as an Actor includes : *The Resistible Rise of Arturo Ui* (Liverpool Playhouse/Nottingham Playhouse), *Il Turco In Italia* (Royal Opera House); *Measure for Measure* (Thelma Holt Productions); *A Small Family Business* (Watford Palace Theatre); *Don't Look Now* (Lyric Hammersmith); *The Comedy of Errors*, *Titus Andronicus* (Shakespeare's Globe); *Twelfth Night* (Royal Exchange Manchester); *Rosencrantz and Guildenstern are Dead*, *Horse and Carriage* (West Yorkshire Playhouse); *The Black Dahlia*, *Buried Alive*, *The Cherry Orchard*, *Demons and Dybbuks* (Method and Madness); *A Midsummer Night's Dream*, *The Tempest* (Nuffield Theatre Southampton); *The Government Inspector* (Salisbury Playhouse); *Man for Hire* (Stephen Joseph Theatre Scarborough); *The Lion the Witch and the Wardrobe* (Library Theatre Manchester); *Oxygen* (Tricycle Theatre).

Television work includes: *Mind Games* (ITV) and *Egypt* (S4C) while Film work includes: *Nine* (Lucamar/ Weinstein Company); *Night Swimming* (Tri-Star); *DIY Hard* (British Film Foundation) *Cake* (Subrosa Films) For further information: www.sainou.com

Crew Biographies continued...

Ellie Verkerk - Musical Director

Ellie studied at the Royal College of Music. Musical Theatre credits include Keys/BV dep for "Jersey Boys" (Prince Edward Theatre, London). Musical Director credits include "Cabaret At The Cellar Bar" (Golden Ratio, South Hill Park, Berkshire), "Plug In The Lead" and "Mash Up Cabaret" (Paulden Productions, Leicester Square Theatre, West End), Cabaret evenings at the Landor Theatre (various West End artists, Clapham, London), "Beauty and The Beast" and "Oh, What A Lovely War" (Blackeyed Theatre, National UK tours), "West End Unplugged" (Interval Productions, Leicester Square Theatre) and "Journey To The Past" (Helena Blackman from BBC TV's "How Do You Solve A Problem Like Maria", UK Tour). Recordings / albums include "My Parade" (Stephanie Fearon from BBC TV's "Over The Rainbow"), "The Sound Of Musicals" (various West End artists), and "Stitched Shoes and An Irish Wristwatch" (Buswell). Video credits include "Let It Go" (Sheridan), and "Straighten Up And Fly Right" (Aaron Delahunty). She works at the Read Dance and Theatre College in Reading, Berkshire, and is an associate MD for the Guildford School of Acting. When she's not playing musical theatre, you'll find her playing in bands and festivals on her trumpet! Website - www.ellieverkerk.com

Victoria Spearing - Designer

Since graduating from Bretton Hall in 2001, Victoria has worked as a freelance theatre designer and maker. Theatre work includes The Queen and I, Buggy Malone, BFG, Whistle Down the Wind, When We Were Married, Charlie and the Chocolate Factory, Norfolk's Rose, The Caretaker, Around the World in 80 days, Alice in Wonderland, The Wizard of Oz, Blue Remembered Hills, Summer Holiday, House and Garden, The Adventures of Mr Toad, Henry V, Oliver! Fantastic Mr Fox, Brassed Off, Noughts and Crosses, The Lion the Witch and the Wardrobe and Billy Elliot (all for South Hill Park Arts Centre), Mort the Musical and Loserville the Musical for Youth Music Theatre UK. Touring work includes The Beekeeper (for which she was OFFIE nominated), The Trial, The Caretaker, Art, Misery, The Resistible Rise of Arturo Ui, Oedipus, Oh What a Lovely War The Cherry Orchard, Alfie, and The Caucasian Chalk Circle (all for Blackeyed Theatre), See How They Run, Twelfth Night, Dancing at Lughnasa, Shakespeare's R&J, The Importance of Being Oscar, Mallard and Journey's End for Original Theatre, The Madness of George III for Wilde Enterprises and The Go! Go! Go! Show for Shows4kids. She has also designed South Hill Park's hugely successful pantomimes, Dick Whittington, Sleeping Beauty, Jack and the Beanstalk, Cinderella, Aladdin, Beauty and the Beast and Peter Pan. In addition she has designed and made props for use in educational productions in most of the major London museums.

Alan Valentine - Lighting Designer

Alan's credits include Loserville the Musical (2009 premiere production), Out There, The Beggar's Opera and Mort the Musical for Youth Music Theatre; From Up Here for Perfect Pitch (premiere), Three Men in a Boat, See How They Run, Twelfth Night, Dancing at Lughnasa, The Importance of Being Oscar, Mallard, Journey's End and Shakespeare's R&J for Original Theatre; The Madness of George III for Wilde Enterprises, Vincent in Brixton for Icarus and Original Theatre, Misery and The Cherry Orchard For Blackeyed Theatre, UK, Apollo/Dionysus for thedead; Twelve Angry Men and Road for The Castle, Wellingborough, Gilgamesh for Jersey Arts Centre; James and the Giant Peach, The Lion the Witch and the Wardrobe, Noughts and Crosses, Brassed Off, Fantastic Mr Fox, The Wizard of Oz, House and Garden, Oliver!, Henry V and Cinderella, Peter Pan, Beauty and the Beast, Aladdin and Dick Whittington, for South Hill Park Arts Centre, where he is Technical Manager.

Gillie Malster - Costume Designer

Danielle Corbishley – Education Advisor

Danielle trained at Dartington and is a performer, director, lecturer and magician who develops and directs performances with 'Beautiful Creatures Theatre' alongside her education work as a Performing Arts Lecturer and Course Leader at Reading College. She runs Reading College's resident theatre company 'Junction Theatre' who produce a programme of ambitious work for young people throughout the year, for example, the 2012 cross-curricula show 'Phobia - Live action horror maze', which brought together 60 students from across the College.

She loves magic (real or not) and regularly performs as Victorian cabaret illusionist 'The Great Dandini', for which she also won the prestigious Paul Pearman Trophy for magic 2011-2012. In order to help other artists flourish, and to foster positive collaborations, she co-founded The TAG Collective, a female focused creative collective, in 2009, and regularly hosts music, art & comedy events under this banner. She also produces electronic music with electro-folk band Jimmy Corrigan. Beautiful Creatures' outdoor show 'AirQuarium' is currently on tour throughout the UK, details can be found at <http://www.airquarium.com>