Established in 2006, shake & stir is one of Australia’s leading contemporary theatre companies specialising in the creation of new work.

shake & stir produces an annual season of in-school and Mainstage productions and a suite of in-school master-classes and in-residencies for primary and secondary students. shake & stir’s past Mainstage productions have included: Statespeare (2012 Helpmann Award nomination – Best Children’s Work), Animal Farm (2012 Matilda Awards – Best Independent Production, Best Direction), 1984, Out Damn Snot, Tequila Mockingbird (2014 Matilda Awards – Best Mainstage Production, Gold Matilda Award), Roald Dahl’s Revolting Rhymes & Dirty Beasts and Wuthering Heights. In 2011, Statespeare (2012 Drover Award nomination – National Tour of the Year) embarked on a four-month national tour, visiting theatres in QLD, NSW, VIC, SA and TAS. In 2013, Animal Farm (2014 Drover Award – National Tour of the Year) toured for five months throughout QLD, NSW, VIC, WA and NT. In 2014 shake & stir’s adaptation of George Orwell’s 1984 toured theatres nationally before returning to QPAC for a sold out season. In 2015 the company’s production of Roald Dahl’s Revolting Rhymes & Dirty Beasts will tour nationally and its newest adaptation – Bram Stoker’s Dracula premiers at QPAC in August. As a professional yet fearlessly independent theatre company shake & stir is proud of its QLD heritage and has co-produced with QPAC, Opera QLD, La Boite Theatre Company, Brisbane Powerhouse and the Judith Wright Centre of Contemporary Arts.

shake & stir reaches an annual audience in excess of 180 000.
A NOTE TO TEACHERS USING THE TEACHERS’ NOTES

All of the activities in this booklet have been created to be used pre or post show. Some are more suited to a Drama classroom, whilst others were created for English – but ALL can be adapted for use in your subject area.
You are the teacher, you know your students best.

Please enjoy the activities and the show! If you have any questions about the notes, please feel free to email Education Manager, Naomi Russell: naomi@shakeandstir.com.au
ABOUT THE SHOW

TIME 95 mins no interval. 10am & 6.30pm shows will be followed by a 10 min Q&A with the cast.

WARNINGS Recommended for Grade 10-12. Sexual themes, supernatural elements, simulated gore & violence in keeping with Stoker’s novel.

Another Bloody Classic.

The Gothic horror story swoops into QPAC in August 2015 for a gripping world premiere production created by shake & stir.

When young Lawyer Jonathan Harker visits Castle Dracula deep within the Carpathian mountains, he’s not expecting the strange hospitality he receives from his mysterious host. Alone and trapped within the castle walls, Jonathan discovers that Dracula wants more than his presence at the dinner table - he might also be the main course. Leaving Jonathan for dead and his castle behind, Dracula travels to London on a quest for seduction, true love and above all – blood.

From the company behind the multi-award winning, national touring productions of 1984 and Animal Farm comes this new adaptation of Stoker’s twisted tale.

THEATRE ETIQUETTE

shake & stir is a live theatre company and some of your students may be unfamiliar with standards of behavior for a live theatre audience. Below are some guidelines for your consideration. Please go over these points with your students prior to the performance:

- We encourage your students to actively participate in our performances by applauding, laughing and asking/answering questions at the end.

- Food or drink is not allowed during a performance, as it is distracting to both the actors and other audience members.

- General chitchat, talking and moving around the theatre while the performance is underway is not allowed. Live theatre is different to Television or Film – the actors on stage can hear and see as well! If a student needs to leave the performance space for any reason during a performance, please ensure this is done quickly and quietly.

- Questions are welcome and encouraged but will be restricted to the designated 10min question time at the end of each performance.

- Please ensure that your students switch off their mobile phones and leave them in their bags before the performance begins.

- Strictly no photography or filming allowed.

- Finally - enjoy the show!
CAST
Ross Balbuziente Seward
Tim Dashwood Jonathan Harker
Nelle Lee Mina
Ashlee Lollback Lucy
Nick Skubij Dracula
David Whitney Renfield / Van Helsing

PRODUCTION TEAM
Co-Adaptors Nelle Lee & Nick Skubij
Director Michael Futcher
Set Designer Josh McIntosh
Costume Designer Leigh Buchanan
Lighting Designer Jason Glenwright
Sound Designer Guy Webster
Fight Director Nigel Poulton
Dramaturg Michael Futcher
Hair Designers Lyla Clare
Make Up Designer Alex Ouston
Stage Manager Yanni Dubler
Assistant Stage Manger Tenneale Rogers
ASM Secondment Brooklyn Pace
Education Manager Naomi Russell
Photography Dylan Evans

“IF EVER A FACE MEANT DEATH ~ IF LOOKS COULD KILL ~ WE SAW IT AT THAT MOMENT.”
CURRICULUM CONNECTIONS

CURRICULUM
• Gothic Theatre
• Adaptation / transformation of a classic text
• Gender Representations
• Convergent Forms

THEMES
• Power
• Love
• Gender
• Supernatural

DRAMATIC FORMS & STYLES
• Gothic Theatre
• Magical Realism
• Ensemble Theatre

DRAMATIC CONVENTIONS
• Narration / Breaking 4th Wall
• Non-linear narrative
• Actors playing multiple roles

STAGE CRAFT
• Use of revolve in set design

GOTHIC CONVENTIONS
Please refer to the table on pages 20-21.

USEFUL LINKS

British Library // Gothic Literature
http://www.bl.uk/romantics-and-victorians/videos/the-gothic

LitCharts // Background Information
http://www.litcharts.com/lit/dracula

Dracula Trailer
https://www.youtube.com/watch?v=3r7I0kRtLdo

shake & stir Facebook // for rehearsal and production images
https://www.facebook.com/shakeandstir

QPAC Lunctime Live // filmed Q&A with cast and creative

“THE BLOOD IS LIFE AND IT SHALL BE MINE.”
China, to islands in the Caribbean, to portions of Africa in which England had trading and other financial colonial holdings to form an empire "on which the sun never set"—this empire extended from India to ports in China, to islands in the Caribbean, to portions of Africa in which England had trading and other financial interests. British imperialism during this time caused not only a great infusion of money into London, the capital of the empire, but also caused a greater exchange of information, stories, and legends from around the world.

Related Literary Works // The novel most often compared to Dracula is Mary Shelley's Frankenstein, or the Modern Prometheus, published in 1818, approximately 80 years before the publication of Dracula. Like Dracula, Frankenstein is a novel-in-letters, containing first-person accounts of interactions with a horrible monster. Both novels contain typically "gothic" elements, such as old castles, sweeping views of nature; both, too, are considerations of the interaction between "science" (or "reason") and superstition. Dracula was also influenced by gothic novels of 1800s—novels that included references to old castles or estates, strange violent and sexual intrigues, and atmospheres of gloom, dread, and paranoia.

Related Historical Events // Dracula can be framed against the social and political currents of the Victorian period in English society, which existed during the reign of Queen Victoria from 1837 to 1901. During this time, England experienced a great deal of economic, social, and political change. Under Victoria, England expanded its colonial holdings to form an empire "on which the sun never set"—this empire extended from India to ports in China, to islands in the Caribbean, to portions of Africa in which England had trading and other financial interests. British imperialism during this time caused not only a great infusion of money into London, the capital of the empire, but also caused a greater exchange of information, stories, and legends from around the world.
**CAST BIOS**

**ROSS BALBUZIENTE SEWARD**


**TIM DASHWOOD JONATHAN HARKER**

**For shake & stir:** *Animal Farm* (2013 national tour) **Other Theatre:** Tim starred alongside Jerry Hall in *The Graduate* (Kay & McLean Productions). Deathtrap (2015 Darlinghurst Theatre Co), Packed (The Escapists, Hothouse Theatre), *Fame - the Musical* (National Tour, GFO), Managing Carmen (Queensland Theatre Company/Black Swan State Theatre Company), *Macbeth, Romeo & Juliet, The Importance of Being Earnest, Rabbit Hole and The Exception & The Rule* (QTC), *The Year Nick McGowan Came to Stay (La Boite), The Last 5 Years (Ignatians/QPAC), Dead Cargo* (co-presented by Metro Arts Independents), *The Awfully Big Adventures of Peter Pan* (Harvest Rain), *Much Ado About Nothing (4mbs), The Reunion, Love Song Dedications and Donna’s Party* (Metro Arts), *Mandragra* (Short & Sweet Festival - awarded Best Actor & Best Drama). With the Queensland Arts Council, he has toured regional Queensland in Zoological, *idiotuvdotu* and Hermes and the Naked Flame. **Film:** Dartworth, and short films: *Cowboys, Stars & Angels, Cravings, Stolen Honour and Tunnel Vision* (QPIX - awarded QNFA Best Actor), Myles West (48 hr Short Film Festival – Awarded Best Actor) and *Tightrope* (RACQ/Qld Police). **Other:** Tim is the Industry Ambassador of the Actors’ & Entertainers’ Benevolent Fund Qld.

**NELLE LEE MINA**

**For shake & stir:** Nelle is a co-Artistic director of shake & stir and has written and performed in productions across the country. Nelle wrote and performed in the Helpmann Award nominated *Statespeare* (2009, 2011 national tour), wrote and performed in *Tequila Mockingbird*, and has performed in *Roald Dahl’s Revolting Rhymes & Dirty Beasts* (2014, 2015 national tour), *Wuthering Heights, Animal Farm* (2011, 2013 national tour) and co-adapted and performed in 1984 and co-wrote and performed in *Out Damn Snot* (shake & stir/La Boite). **Other Theatre:** *The Crucible, Maxine Mellor’s Mystery Project, Property of the Clan* (Queensland Theatre Company). *Complete Works of William Shakespeare by Chicks & ALICE* (Harvest Rain Theatre Company). Nelle also appeared in *Magda’s Fascination with Wax Cats* (The Forward Movement/Metro Arts Independence). **Film & Television:** *The Inbetweeners 2, Sea Patrol* seasons 2 & 3, *Mortified*
and the feature film JUCY. **Training:** Bachelor Theatre Arts (Acting) from the University of Southern Queensland.  
**Awards:** 2011 USQ Alumnus Award, 2011 USQ Arts Faculty Award.

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**ASHLEE LOLBACK LUCY**

**Film:** *The Hunters Club, Panic, Break The Rock, Space/Time* (pre-production) *Gambit, How To Make A Monster, Actors Apocalypse, Purvis Vs Medusa, Liquid Courage*.  
**Television:** *Never Tear Us A Part: The Untold Story of INXS, Wurrawhy*. **Other:** Remote Control Tourist (Tourism Victoria).  
**Training:** USQ Bachelor of Theatre Arts (Acting) 2009.

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**NICK SKUBIJ DRACULA**

**For shake & stir:** Nick is a co-Artistic Director of shake & stir and has adapted and directed *Wuthering Heights*, co-adapted and performed in 1984, adapted and performed in the Matilda Award winning *Animal Farm* (2011, 2013 national tour), performed in *Roald Dahl’s Revolting Rhymes & Dirty Beasts* (2014, 2015 national tour), *Tequila Mockingbird*, co-created and performed in the Helpmann Award nominated *Statespeare* (2009, 2011 national tour) and co-wrote and performed in *Out Damn Snot* (shake & stir/La Boite). As a co-founder and co-Artistic Director of shake & stir theatre co, Nick has devised, directed and performed in numerous productions.  
**Other Theatre:** *Romeo & Juliet* (Queensland Theatre Company), *EUROBEAT* (QPAC), *Citizen Jane* (JUTE), *Crackle, Snap, Pop* (JUTE/QTC), *Surviving Jonah Salt* (KEDT/JUTE), *Flutter* (JUTE), *The 25th Annual Putnam County Spelling Bee* (Oscar Theatre Co), *The Fiveways* (Brisbane Festival) and *A Midsummer Night’s Dream* (Harvest Rain Theatre Company). Nick has also worked for Grin & Tonic Theatre Troupe in 2005-2006. He has performed at a number of major arts festivals including Scene Change Playwrights Festival (Tasmania), NT Festival of the Arts, Festival Cairns and Brisbane Festival. Trained in classical dance, Nick has danced with the Queensland Ballet and has choreographed and performed in various corporate dance troupes.  
**Film & Television:** *TOYBOX season 2.*

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**DAVID WHITNEY VAN HELSING / RENFIELD**

**Commercial Musical Theatre includes:** Rock Of Ages, Damn Yankees, Monty Python’s Spamalot, The Producers, Sunset Boulevard, Man Of La Mancha, *They’re Playing Our Song, Cabaret, The Phantom of The Opera, A Chorus Line, The Wizard of Oz, Chess, Little Shop of Horrors*.  
**Film:** *Fatal Honeymoon, A Wreck A Tangle, Doom Runners, Les Patterson Saves the World*.  
**TV includes:** *Love Child, Wonderland, Penelope K By The Way, Legend Of The Seeker, Media Watch, Home And Away, McLeod’s Daughters, Marriage Acts, Water Rats, Captain James Cook, Palace of Dreams, A Country Practice, Prisoner*.  
**Training:** NIDA Graduate 1982. Proud member of Actors’ Equity.
CREATIVE BIOS

MICHAEL FUTCHER DIRECTOR

For shake & stir: 1984 (2012, 2014 national tour), Tequila Mockingbird (2013), Animal Farm (2011, 2013 national tour). Other Theatre: Michael has worked over the past 25 years with many of Queensland's major theatre companies in various capacities, including actor, director, dramaturg and writer, and, with Helen Howard, is the joint artistic director of Matrix Theatre. As Director: For Queensland Theatre Company: Grimm Tales, Rabbit Hole, The Glass Menagerie, Oz Shorts, A Life In The Theatre (Noosa Long Weekend), Blithe Spirit (Assistant Director) and Explosions (education production); For La Boîte: Pale Blue Dot, Walking By Apple Tree Creek, The Drowning Bride, James and Johnno, Salt and, in co-production with Matrix Theatre and the Brisbane Festival, the critically-acclaimed A Beautiful Life, which toured nationally in 2000 winning Michael Best Director at the Victorian Green Room Awards along with three other awards; For Matrix Theatre: The Wishing Well, The King and the Corpse!, 1347 and Cutting Loose. In 2009, Michael's production of The Kursk (Matrix/Metro Independents/Critical stages) toured nationally to over 35 venues receiving a Helpmann Award nomination and 3 Matilda Awards, including Best Director. Other productions include: Dirty Apple (Opera Qld/Backbone), Jane Eyre, Cymbeline, The Crucible, Three Sisters, The Duel, The Cherry Orchard, Camille (QUT), Jane Eyre (USQ) and Macbeth (Rheingold Theatre Club, London). Awards: Michael has won several Matilda Awards, a Green Room Award and a Playlab Award, and been nominated for a Helpmann Award, an Aogie, and 2 Queensland Premier's Drama Awards.

JOSH MCINTOSH SET DESIGNER

For shake & stir: Roald Dahl's Revolting Rhymes & Dirty Beasts (2014, 2015 national tour), Wuthering Heights, Tequila Mockingbird, Out Damn Snot, 1984 (2012, 2014 national tour), Animal Farm (2011, 2013 national tour), Shakespeare (2011 national tour). Other Theatre: Josh has designed Country Song, Rabbit Hole and design consultant for Thom Pain (Queensland Theatre Company). Treasure Island (Matrix & Queensland Theatre Company). For La Boîte he has designed Pale Blue Dot, The Kursk (with Critical Stages & Matrix), The Wishing Well (with Matrix), The Year Nick McGowan Came To Stay, and Red Cap (with QMF). Josh has designed many shows for Harvest Rain Theatre Company including Pirates of Penzance, Spamatlo, Oklahoma, Hairspray, The Neverending Story, James and the Giant Peach, and Jesus Christ Superstar. For Qld Msic Festival, he has designed epic outdoor events Under This Sky in Logan, One hundred and One Years in Townsville and Brisbane, Boomtown in Gladstone, Behind the Cane in Bowen and The Road We’re On in Charleville. Josh regularly designs for Debase Productions, Gold Coast Arts Centre, Empire Theatre, and many other theatre companies, Arts festivals and events. Awards: Matilda Award for Body of Work (2011), Groundling Awards for Set Design (2011) and Costume Design (2011).

LEIGH BUCHANAN COSTUME DESIGNER

For shake & stir: Wuthering Heights. As Designer: Runner-up of Project Runway Australia's inaugural season. Leigh spent 20 years in the entertainment industry dressing names such as Tina Arena before making a move into theatre wardrobe. Just last year Leigh created and performed his cabaret The Devil Wears Leigh Buchanan for two sold-out seasons at the Brisbane Powerhouse. As Costumer: Romeo & Juliet, Elizabeth, Managing Carmen, End of the Rainbow, Design For Living, MacBeth (Queensland Theatre Company), The Mikado, Cinderella (Opera Queensland), Queensland Ballet, Harvest Rain, Annie Lee, Topology and others. For Film: Costumes for Emmanuelle Beart in My Mistress with Angus Strathie and work on Angelina Jolie's Unbroken. Awards: Matilda Award nomination Best Costume Design for Spring Awakening. Training: MSIT Fashion Design.
JASON GLENWRIGHT LIGHTING DESIGNER


GUY WEBSTER SOUND DESIGNER

For shake & stir: Roald Dahl's Revolting Rhymes & Dirty Beasts (2014, 2015 national tour), Wuthering Heights, Tequila Mockingbird, Out Damn Snot, 1984 (2012, 2014 national tour), Animal Farm (2011, 2013 national tour), Statespeare (2009, 2011 national tour). Guy Webster is a performer, composer, musician, sound designer and teacher. While his live performances have earned him a reputation as a prolific and inspiring songwriter, his work in interactive composition and sound design has featured in festivals, galleries, conferences and theatres in Australia, Japan, UK, Europe, USA and China. Other Theatre: Brisbane, Kelly, Venus in Fur, Orphans (Queensland Theatre Company), As You Like It, Ruben Guthrie, I Love You, Bro, The Pineapple Queen, The White Earth, Kitchen Diva, Summer Wonderland, The Narcissist, Last Drinks, Urban Dingoes and Creche & Burn (La Boite), Water Wars (Umber Productions), Vikram And The Vampire (Zen Zen Zo), The New Dead: Medea Material (Stella Electrika), Paradise – The Musical (Backbone Youth Arts), Advanced Screening (Markwell Presents), Under Today (Red Shoes), Alice 21 (Brisbane Festival), Salome, Heavy Metal Hamlet (Frank Theatre), Intimate Transactions (Transmute Collective), Shifting Intimacies (ICA, London), Cherish Exhibition (QPAC’s Out of the Box Festival Other Music: Guy has released several CDs and performed on many stages supporting the likes of Beth Orton, Ed Harcourt, Powderfinger, The Cruel Sea, Mad Professor, Eskimo Joe, Ben Lee and Sarah Blasko.

YANNI DUBLER STAGE MANAGER

BEHIND THE SCENES

The creative team behind Dracula opened up the rehearsal room for a public Q&A on Friday 24 July as part of QPAC’s Luchtime Live sessions. You can watch the full session via the QPAC YouTube page, which updates videos a week after filming. Please visit http://www.qpac.com.au/event/Lunchtime_Live_15.aspx for more info.

On the panel (L-R) Nick Skubij (co-artistic director of shake & stir and co-adaptor), Leigh Buchanan (costume designer), Nelle Lee (co-artistic director of shake & stir and co-adaptor), Guy Webster (sound designer), Jason Glenwright (lighting designer), Michael Futer (director and dramaturg), David Whitney (playing Van Helsing and Renfield) and Josh McIntosh (set designer).

Excerpt taken from the 30 min session:

NICK SKUBIJ Michael did you want to have a quick chat with everybody as our director about where we are heading with this production?

MICHAEL FUTCHER It’s going really well. This stage of rehearsal I always feel has to remain exploratory even though it’s the second week [of a 4 week rehearsal period]. The wonderful thing about shake & stir I think as a company is that it’s wonderfully flexible and therefore it’s not just a matter of the director having a concept and getting together with the actors and the designer rushing off and doing their job, and so on. We create this together. So Josh [the set designer] comes into rehearsal and we look at a bit of the revolve scene and ask ‘how can we make this work?’ and we are talking about it as we go. Jason [lighting designer] comes along and says ‘well look, do we really need that bit of set there because that might effect the lighting, maybe if we staged it this way that would create a better sense of what’s going on.’ We all have a sense of it. Leigh on costumes as well. And Guy [sound designer] and I have been having meetings for the last 3 or 4 weeks about the sound. Essentially the wonderful thing about the way this company works is that it’s a true collaboration between creatives, cast and directors. This is the way we’re working, we’re building the play, we’re building it little by little as we go, we’re discovering the stage language as we go. I don’t like to have a closed product in my mind, I like to see how we evolve bouncing off the actors, bouncing off everybody, and as a team we create the world of the play.

QUESTION FROM AUDIENCE How have you tackled the adaptation, the work itself is basically a series of letters, so what way have you found into that drama? How have you approached that?

NICK SKUBIJ That was a challenge originally. The novel is structured in these letters and in these descriptions of either what’s happened after the fact, or by another person who wasn’t there. So I guess the first thing we - Nelle, myself and Michael - spoke about really early on was how do we make the descriptive stuff action, how can we turn those descriptions into scenes, essentially. It poses a bit of a problem in that the novel is all jumpy
and all over the place in terms of the dates and diary entries. You suddenly go back to another character and step back in time again. So first of all it was a process of ordering it all, chronologically. But the novel itself is interesting in that it doesn’t necessarily follow the arc of a climax in a story, it peaks and then it dips and then it peaks and then some things are pushed to the side a little bit, so I guess in a way the process is about forging some answers that we believe remain a little bit unanswered in the story and finding out dramatic ways and theatrical ways to address some of the inherent questions in the story.

MICHAEL FUTCHER As we’ve gone on in the development of the script we’ve tended to zero down a little bit and we do get a sense of a point of view - so we seem to find that Jonathan is our major point of view, I think. He’s the person who initially went to the castle, and he’s the one who brings all the world’s together in a sense.

AUDIENCE I guess you could say you’re finding a contemporary way of revisiting this work in the context of our modern expectations.

MICHAEL FUTCHER Absolutely. And it’s very action based, we’re following a character’s through line, we’re following a character’s journey and you’re seeing what they do. We are taking this quite big novel in a lot of ways, and we’re reducing it, reducing it, reducing it to the key lines of the plot, which is going to make it exciting for the audience. Because while yes, there is a really wonderful description of Dracula’s castle, we want to actually know what’s going to happen in the castle.

AUDIENCE Obviously over the years many people have had their interpretation of what Dracula is through plays, films, musicals etc. So what is the actual story that you’re going to be presenting to us? Perhaps for people who haven’t read the novel?

MICHAEL FUTCHER When this was first written, it was viewed as one of the most horrific novels that had ever been written. Since that time there’s not a lot that really horrifies us in terms of literature. We’re going to try and do the story, but find what’s true for us in these times, and I think it’s a metaphor of our own time. Dracula represents, for me, that thing within everybody that we fear. What do we fear in the world today? A lot of different things, but there’s one thing that seems to be a kind of societal fear at the moment, is the fear of the outsider. And the fear of not being able to control this force, which is kind of getting its tentacles into everything - sounding familiar? Something that could kill us at any moment, randomly.
DAVID WHITNEY  It’s coming to get us.

MICHAEL FUTCHER  It’s coming to get us.

DAVID WHITNEY  Each and everyone of us.

MICHAEL FUTCHER  We’re never safe. Even in our own beds. Even in our own countries. I think Dracula for modern times is a great metaphor. So you follow this story of this evil creature but in that story we can actually reflect on our own fears. Our own really really deep fears. So it’s up to us in the story to make it surprising and not shy away from those moments, because there are moments that are quite gory, and you can say, ‘we’ll it’s impossible to do that, so let’s just send it up’ but we’re trying not to; we’re trying to approach the story honestly and not send it up.

AUDIENCE  I want to know perhaps what the themes are? Is there a love story? Is it mysterious? What is the story? When we go into the theatre, what are we going to see in the story?

NICK SKUBIJ  I think you’re going to see all of that. All of what you just said as well as all of what Micheal just said. It is a story at its heart of good against evil. It is the fear of the unknown. It is people rising above what they know and having to look beyond their sphere of knowledge to understand and to conquer something - which for us happens to be this Dracula character. It’s also a story that’s at the cusp of the Industrial Revolution - so it’s the old vs. the new. We have Dracula who is very much from the old world, who has a lust for blood and destruction, he talks about the ‘great warlike days’ a lot, whereas he’s in a world, however he ended up in that world, of immortality, where that violence is no longer a part of everyday life now - it’s a life of manners and carefulness and change. He’s wanting to go back to his days, so it’s a battle. It’s constantly battling these themes.

MICHAEL FUTCHER  I think the thing about modernity vs. the superstition and coming back to what I was saying before, it’s this amazing thing with the metaphorical theme of terrorism these days - people think that’s driven a lot by superstition, because of their religion perhaps, or ‘we in our scientific world have got great armies and great societies and we are strong’, but in actual fact this ‘other side’ does reach into everyone of us as well. And I think this is a very interesting metaphorical level, this piece. And it’s also a story about conquering fear I guess as well - Jonathan Harker, who we see through his eyes, his journey from terror to finding his own courage, through love too I would say! There is a love story in there.

You can watch the full session via the YouTube page HERE.

“DRACULA REPRESENTS, FOR ME, THAT THING WITHIN EVERYBODY THAT WE FEAR... SOMETHING THAT COULD KILL US AT ANY MOMENT, RANDOMLY.”  MICHAEL FUTCHER, DIRECTOR
**DISCUSSION QUESTIONS**

*Discuss these statements. Remember to sometimes play Devil’s Advocate to promote *healthy* debate.*

**SUPERNATURAL.**

- There is no such thing as ghosts, werewolves, vampires or supernatural beings.
- Another world exists around us, and can control how we live in this world and in this life.

**CONTEXT & INTERTEXTUALITY.**

- What references to other work exist in this play? What references can you see in modern pop-culture that may have drawn on imagery, characters, themes from Dracula? Why do you think that’s the case?
- What context does the audience bring to this play? How does your own understanding of the story change the way you watch and respond to it?

**BLOOD & VIOLENCE.**

- Everyone in the play experiences violence/terror - either through being the victim or the abuser. Why is violence such a prevalent theme in the story? What could it represent?

**LITERARY / DRAMATIC DEVICES.**

- Identify examples of foreshadowing used in the narrative structure.
- Setting is important in Gothic texts. How does the setting of Dracula help set the mood? Does the setting take on a role of its own?

**GENDER.**

- What role do the Brides of Dracula have in the story? Why do they want to seduce Jonathan?
- Compare Mina & Lucy. What representations of gender to each portray?

**SYMBOL.**

- What could the character of Dracula represent in today’s society?
Dracula is a story of opposites: love vs hate; entrapment vs abandonment; good vs evil; light vs dark; supernatural vs science. These dichotomies exist to drive the narrative and to highlight the extreme nature of the dramatic piece.

Stoker focuses a lot on these opposites driving the action forward. When analysing Stoker’s writing we can see a strong use of opposites – especially with the character traits displayed - we see the young characters more willing to embrace the ‘new technologies’ and new ways of thinking, whereas the older characters hold strong to the superstitions of the past and the old ways of thinking. It is only when these two are brought together that an answer can be found.

*Using the binary opposites below, have students complete a Venn diagram showing examples of each and how they inevitably collide in the story. This can also be completed to show differing sides of a character’s personality. EG Renfield as both good/evil or mad/sane.*
The following activities will help students to start to think like a character, and can be used a starting off point for a process drama, writing in role task, or hot-seating activity.

1. Put students in role as the townspeople of Whitby. One of them has just found out that a local girl, Lucy Westenra, has been found walking the streets at night. Start a rumour mill where everyone (in role) says something they know about the case.

2. Break off into pairs and get students to improvise a small scene between two townspeople about what they know. Give them 10 mins, then share some of their pieces.

3. Split the class into 2 groups and get them to stand in two lines, facing each other to create an alley. One student (or the teacher) will go into role as a different character who must walk down the alley. The rest of the class act as their ‘conscience’ and can speak aloud thoughts in their head. Once the character reaches the end, break role and get the student to explain how it made them felt. It’s really important to break the role with the students afterwards and de-brief about what was said. Some characters/thoughts to consider with the alley:

   - Lucy after she’s had a blood transfusion.
   - Dr Seward after treating Lucy.
   - Dr Van Helsing on his way back to Amsterdam.
   - Mina worrying about Jonathan.
   - Dracula on the journey to England.
   - Jonathan when he wakes in the nunnery.

EXTENSION ACTIVITIES.

Writing in Role. Students could write as one of the characters, showing a different perspective.

Script Work. Use the script excerpts found on pages 22-27.

Improvisation. Students could improvise a new scene from something that came out in the conscience alley.

Newspaper Article. Students could write a Newspaper article describing the strange events the town has been experiencing.
GOTHIC IMMERSION

Get students into the mindset of Gothic Theatre with the following warm up / immersion activities. These activities may be familiar to drama teachers, but all have a Gothic spin!

GUARD THE TREASURE

Materials Needed

4 Torches, eerie music, a darkened classroom, a small prop such as a key or bracelet (it must fit easily inside your hand) that can take on special meaning.

Ask for 4 volunteers to wait outside.

Gather the rest of the students together and put them in role as gypsy children who have stolen something of value from Dracula’s castle (the small prop). Introduce the prop to them telling they must hide it from the evil spirits that lurk around the woods surrounding the castle. Working together the children must keep the prop hidden amongst themselves, moving it from person to person in their hands. It cannot be placed in pockets or concealed on their body, only in their hands. Encourage them to work together as a group to keep it concealed from the spirits, who are easily fooled by trickery. Let them plot and plan with the prop and go outside to prep the 4 volunteers. Put these 4 in role as the spirits who guard the woods surrounding Dracula’s castle. They are each given a torch and explain to them that when they enter the space they will take their spot as guards in the 4 corners of the room. They must try and discover which of the gypsy children is holding the stolen token – but they only have 2 guesses each. When they wish to make a guess they can call out ‘FREEZE’ and make their guess.

Turn the lights off and play eerie music. Allow the gypsy children to begin moving around the space as the guards enter and take their positions in the corner (you can set up a chair for them to stand on if you wish).

Variations:

1. When the guards call freeze and guess incorrectly tell the gypsy child who was accused to hold their hands open up in the air to show they don’t have the token and all the other children should laugh manically for a few seconds before moving around again.
2. Have the guards on the floor but after 10 second intervals call out ‘Guards you may take one step closer.’

After the activity:

Debrief the students and bring them out of role. Discuss how each of them felt in the game – what worked? What made you feel uncomfortable? How did the proximity of the spirits make you feel? Who had the power? Did it change throughout?

Eerie Music: https://www.youtube.com/watch?v=Eegs84CdzTc

©www.shakeandstir.com.au
GRANDMA’S FOOTSTEPS / GIANT’S TREASURE

Materials Needed 1 Torch, eerie music, a darkened classroom, a small prop such as a key that can take on special meaning.

One volunteer leaves the room. Explain to the remainder of the class that this person has something that is very precious to them – a key to allow them to break free from the castle they are trapped inside. Explain that this will be placed at the feet of the ghost who will be up one end of the room. The ghost will enter with a torch and will only be able to see them move when the torchlight is on them. When they are in darkness they may creep closer to the key, but must freeze when the torch light falls on them, or the ghost may send them back to the other end of the room. The aim is to work together to get the key back to the other end of the room without being seen. They may use diversion tactics, sounds etc to aid them. Let them make a plan as you prep the person outside – putting them in role as the ghost who is the protector of the key. Explain how they can only see movement in the light, so they can use their torch to detect movement – only sending someone back if they are spotted moving in the light. Take them into the room and they stand facing the group with the key at their feet. The game begins when the lights are turned off and the music starts playing.

After the activity:

Debrief the students and bring them out of role. Discuss how each of them felt in the game – what worked? What made you feel uncomfortable? How did the ghost feel as the others got closer and closer in the darkness? Who had the power? Did it change throughout?

“THE CASTLE IS A VERITABLE PRISON, AND I AM A PRISONER!”
## GOTHIC CONVENTIONS

**PLACE // TIME // POWER // THE SUBLIME & UNCANNY // SENSE OF DOUBT**

**THE SUPERNATURAL // TERROR vs HORROR // CHARACTER TYPES**

<table>
<thead>
<tr>
<th>EXPLANATION</th>
<th>APPLICATION IN DRACULA</th>
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<tbody>
<tr>
<td>Wild and expansive landscapes juxtaposed with imprisoned and entrapped locations. The setting often becomes a 'character' in the story as it enlivens the narrative and affects the characters.</td>
<td>Setting plays an important role in <em>Dracula</em> – we are presented with the isolated and expansive Carpathian Mountains in Transylvania, juxtaposed against the maze-like interiors of Dracula's castle where Jonathan is kept prisoner. We then move to the coast of Northern England, Whitby, where Dracula is transported by boat. His arrival is marked by an unexpected storm – foreshadowing the destruction he plans to unleash on this town.</td>
</tr>
<tr>
<td>The relationship between the modern world and the past colliding. The old and the new – modern vs tradition. The past collides with the present and is a catalyst for change – often seen through the motif of a ghost or supernatural being.</td>
<td>In <em>Dracula</em> we see many moments of transition between the old ways of thinking and the new. It is set in a time of big changes with the Industrial Revolution changing Britain forever, but old superstitions and deep-seated religious ideals were clung to by the older generation.</td>
</tr>
<tr>
<td>Who has the power and who is vulnerable? What elements of the supernatural come into play with the shifts in status? Forces outside yourself will compel you to do things you don’t necessarily want to do.</td>
<td>Power shifts throughout the narrative – with Dracula having power at night, but stripped from him with the introduction of daylight. He also gains power over Lucy when he transforms her, but this is taken from him when she is destroyed. Supernatural forces come into play and compel characters to do things outside their personality – such as when Dracula starts to transform Mina. While she is transitioning, the other characters must act quickly to regain their power over the dark, supernatural forces.</td>
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<tr>
<td>A fascination of things that don’t always sit in what we deem to be beautiful or pleasurable – things that jar slightly or don’t feel quite right. It’s not harmonious and can refer to extreme conditions – things that are terrifying and awesome and overwhelming.</td>
<td>The sublime or the uncanny can be seen with particular characters’, readers’ and audiences’ fascination with Dracula as a character and, to an extent, as a concept. We see people fall under his spell but we’re not quite sure why. Male characters seem simultaneously repelled and impressed, female characters seem simultaneously repulsed and seduced.</td>
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<tr>
<td>A higher power causing havoc with the characters. Often seen through the motif of a ghost or ghostly occurrences or a character being haunted by the supernatural.</td>
<td>Dracula is a shape-shifter and a Vampire and as such he has great scope to cause havoc in the lives of our characters. His ultimate goal is to “be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is.” But he cannot truly be in this world, as he’s not of this world.</td>
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**SENSE OF DOUBT**

Gothic Literature creates a sense of doubt about what we thought we believed in. It challenges by presenting things that are beyond our human understanding such as the supernatural. It is concerned with the psychological experience (it’s more about what we think and feel in our heads), and recognising our limits as humans.

As the context of the story is centred around the Industrial Revolution people reading this would, for the first time, have scientific explanations for things that once may have been deemed supernatural. Their world was getting smaller due to the introduction of trains and machinery, but stories such as *Dracula* reminded audiences that there were still powers beyond their control.

---

**CHARACTERS**

Gothic Literature generally focuses on the following character types: the pure/innocent; heroine, demon lover, the violated one, the disfigured one, the undead/unborn one, the evil one, the doubled or shadowed one.

Elements of these character ‘types’ can be seen in abundance in *Dracula*. Mina is the pure/innocent & our heroine. Dracula covers a few character types fitting into the demon lover, the undead and the evil one. The disfigured is represented by Renfield in the insane asylum. Lucy is violated; the list goes on!

---

The elements of drama perfectly align with the gothic conventions:

<table>
<thead>
<tr>
<th>PLACE</th>
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<td>TIME</td>
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<td>THE SUBLIME /UNCANNY</td>
<td>TENSION</td>
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<td>MOOD</td>
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<td>THE SUPERNATURAL</td>
<td>SYMBOL</td>
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<td>TERROR vs HORROR</td>
<td>CONTRAST</td>
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<td>CHARACTER TYPES</td>
<td>ROLE/CHARACTER</td>
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</table>
CREATING GOTHIC THEATRE:
WHERE TO START?

In threes you are going to direct & perform this script excerpt in numerous ways to uncover the true playing potential. Once you have explored each playing style, discuss what way worked at each turning point in the script. Then go back and perform the scene again changing from style to style. Continue to run the scene, uncovering the playing possibilities.

DRACULA
Welcome to my house!

DRACULA
Come freely. And leave something of the happiness you bring.

JONATHAN
Count Dracula?

DRACULA
I am Dracula; and I bid you welcome, Mr. Harker, to my house. Come in; the night air is chill, and you must be hungry.

JONATHAN
That’s not necessary -

DRACULA
Nay, sir, you are my guest. It is late, and my people are not available. Let me see to your comfort myself.

BEAT

DRACULA
You will need, after your journey, to refresh yourself. I trust you will find all you wish. When you are ready, come into the other room – your supper is prepared.

---

STYLE GUIDE

Directors: Once you have explored the following Active Styles – be creative and create your own style. The more you try the more chance you have of uncovering the playing possibilities.

STYLE 1 – BACK TO BACK

Really listen to the text as the other person is saying it. All you have are the words, no expressions or physical contact. This allows you to read and not act.

STYLE 2 – WHISPER

Still making sure that you can hear each other, read the script as if you both don’t want to be overheard. When does this work for the scene and when does it not?

STYLE 3 – YELL

Stand 10 paces apart from your partner and read the script across the space, projected so that they hear you at full volume. You don’t care who hears you. When does this work for the scene and when does it not?

STYLE 4 – PHYSICAL WITH NO WORDS

Explore telling the dialogue of the scene using nothing but your physical language.

STYLE 5 – PHYSICAL WITH WORDS

One stands still and the other can move around the space while reading the script. They can stand next to them, circle them, whisper in their ear, go behind them etc. Swap. Once you have both had a go. Freely move around the space – only when you are speaking.

STYLE 6 – EYE CONTACT

Perform the scene with each actor not making eye contact - they should look past the person they are speaking to. Repeat with actors maintaining eye contact and never looking away.

STYLE 7 – MIX IT UP

Combine each of the styles after discussing what you think worked and didn’t work at each turning point of the scene.

Perform the scene for your fellow students at this stage. Discuss with your classmates what worked and didn’t work.
CREATING GOTHIC THEATRE:

WHERE TO START?

In threes you are going to direct & perform this script excerpt in numerous ways to uncover the true playing potential. Once you have explored each playing style, discuss what way worked at each turning point in the script. Then go back and perform the scene again changing from style to style. Continue to run the scene, uncovering the playing possibilities.

LUCY
Jack. You’re a darling. You know I’m very fond of you, don’t you?

SEWARD
(wary) Yes.

LUCY
And we’ve had some lovely times together. But I have to tell you that a little while ago I met another man and Jack…it’s true love. That’s not to say that what we had wasn’t wonderful. It was. But this is altogether a different type of love, which I’m sure is going to lead to marriage. There’s nothing I can do Jack. (beat) I’m so sorry.

Pause

SEWARD
I’m very happy for you. No really. That’s wonderful for you. (beat) Don’t worry I’ll...give the tickets to someone else. I don’t like concerts anyway. Well...better get going. The asylum’s short-staffed today. Thank you. Thank you for letting me know. That must have been very difficult for you. Goodbye.

LUCY
Goodbye Jack. We’ll still be friends of course.

SEWARD
Of course.
SEWARD
May 15th. Ebb tide in appetite to-day. Cannot eat, cannot rest. Since Lucy’s rejection nothing in the world seems of sufficient importance to be worth doing…but…the only cure is work. To-day I seemed to get nearer than ever before to the heart of the mysterious case of patient R M Renfield…

RENFIELD APPEARS IN HIS CELL STALKING A FLY.

SEWARD
When he was first admitted here, Renfield was unusually violent, to the point of danger, but of late he has become calmer and has even developed a love for all kinds of animals….

RENFIELD
(to fly) Come on my little beauty. Come to uncle Billy…

RENFIELD CATCHES THE FLY AND EATS IT.

SEWARD
There seems to be a purpose to his new hobby, some sort of fixed idea that I cannot immediately fathom…

RENFIELD
Doctor! Come quickly! Doctor! You have to come at once!

SEWARD RUSHES TO RENFIELD’S CELL.

SEWARD
What is it Renfield?

RENFIELD
Sugar! I need more sugar!

SEWARD
What for?

RENFIELD
None of your business!

SEWARD
If you want my help, you will need to be frank with me.

RENFIELD
To feed my friends!

RENFIELD TURNS AROUND AND HAS IN HIS HANDS A BOX WITH THOUSANDS OF FLIES BUZZING AROUND. HE PLUCKS ONE OUT AND EATS IT.

SEWARD
Renfield! What are you doing? That’s not acceptable. It will make you very sick.
RENFIELD
On the contrary! It is very wholesome!

RENFIELD HOLDS OUT A DEAD FLY FOR SEWARD, AS HE MUNCHES ON ANOTHER.

RENFIELD
Care for one Doctor?

SEWARD
No I do not! You will get rid of those flies at once!

RENFIELD CONSIDERS THIS

RENFIELD
Something wrong doctor? You seem melancholy.

SEWARD
Melancholy?

RENFIELD
Is it about the girl? The one who spurned you?

SEWARD
Is my personal life of interest to you?

RENFIELD
Of course. All life interests me. (eats another fly)

SEWARD
Why do you eat the flies Renfield?

RENFIELD
They give me life. Strong life.

SEWARD
Well…in any case, you’re going to have to dispose of them.

RENFIELD
Of course, doctor.

SEWARD
Good.

RENFIELD
Doctor? Might I be allowed to keep a few spiders, instead? I do so love them.

SEWARD
I’m sure it can be arranged.

RENFIELD
Thank you, doctor. Make sure they are big ones won’t you? (smiles enigmatically)
They must have life. They must be full of life…
RENFIELD
Life! Give me life!

SEWARD RUSHES IN TO RENFIELD. RENFIELD HAS HIS BACK TO SEWARD AND IS CROUCHED OVER. HE IS LAUGHING MANIACALLY.

SEWARD
Renfield! What on earth is the matter?

SEWARD
What have you done with the birds?

RENFIELD
Life! Mmmmmm! Life!

SEWARD
Good God man! What have you done?

RENFIELD
I want a kitten. A nice little sleek kitten that I can play with and feed – and feed --- and FEED! I beg you doctor, I must have a kitten!

SEWARD
Certainly not.

RENFIELD
Or a cat! You must let me have a cat! My very salvation depends on it! You must!

SEWARD
Your salvation?

RENFIELD
I must acquire lives for my master!

SEWARD
What master?

RENFIELD
I don’t want to talk to you anymore. You don’t count now. The Master is at hand. I have made all the preparations! He is coming and he will give me eternal life!

RENFIELD BECOMES DEMENTED AND GLARES AT SEWARD.

SEWARD
How will he do that Renfield?

RENFIELD
He will not be questioned! He is coming! The blood is the life! The blood is the life!
SUBTEXT AND CHARACTERISATION

Read (or preferably act out with a pair!) the 2 script excerpts and consider the following:

QUESTIONS TO CONSIDER

1. What do we learn about each of the characters from these excerpts?
2. Identify the intention behind some of the lines and write down an adverb showing how you think it should be said/performed. (EG: aggressively, shyly, confidently)
3. Have a go at writing the subtext for the line (deeper or implied meaning) - what they’re thinking but not necessarily saying aloud.
4. What do we learn about characters that are spoken about by others?
5. Try and decide what you think the character’s objective in the scene is. Is it to find out more information? To comfort? To express a particular feeling?

PRACTICAL ACTIVITIES

1. Improvise with a pair what could happen next between these characters –try and keep the intention of the character the same, whilst allowing the scene to play out.
2. Write a scene that comes directly before this. What have these characters just been doing? How does this affect the intention of the scene? Perform it to see how it works.
3. In a group of 3 act out each of the scenes with one as Director. Try and change the intention of the scene and play around with staging / direction and see how this affects the outcome for the audience.

“YOU THINK YOU HAVE LEFT ME WITHOUT A PLACE TO REST; BUT I HAVE MORE.”
<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>ACTOR</th>
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<tbody>
<tr>
<td><strong>PHYSICAL CHARACTERISTICS</strong></td>
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<tr>
<td>VOICE</td>
<td>POSTURE</td>
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<tr>
<td>DISTINGUISHING FEATURES</td>
<td>WALK</td>
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<tr>
<td><strong>PHYSICAL DESCRIPTION</strong></td>
<td></td>
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<tr>
<td>Where do you lead from in your body?</td>
<td>What type of animal are you most like?</td>
</tr>
<tr>
<td><strong>EMOTIONAL CHARACTERISTICS</strong></td>
<td></td>
</tr>
<tr>
<td>BELIEFS <em>(religious or otherwise)</em></td>
<td>AMBITIONS <em>(what do they strive for?)</em></td>
</tr>
<tr>
<td>INTERESTS <em>(likes/dislikes)</em></td>
<td>MAJOR EVENTS IN THEIR LIFE <em>(these can be made up based on what you know)</em></td>
</tr>
<tr>
<td><strong>BACKGROUND</strong></td>
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<td>---------------------------------------------------</td>
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<tr>
<td><strong>OCCUPATION</strong> <em>(and what this tells us about you)</em></td>
<td><strong>WHERE ARE YOU FROM?</strong></td>
</tr>
<tr>
<td><strong>WHO ARE YOUR PARENTS? WHAT DO THEY DO? WHAT ABOUT SIBLINGS OR OTHER CLOSE RELATIVES?</strong></td>
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<tr>
<td><strong>WHAT IS YOUR FAVOURITE.... (explain your answer)</strong></td>
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<td><strong>COLOUR?</strong></td>
<td><strong>FOOD?</strong></td>
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<tr>
<td><strong>RECREATIONAL ACTIVITY?</strong></td>
<td><strong>PLAY/MOVIE/BOOK?</strong></td>
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<tr>
<th><strong>SUPER OBJECTIVE / OBSTACLE</strong></th>
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<tr>
<td><strong>What drives your character in their story? What are their objectives/goals? What is their super objective?</strong></td>
</tr>
<tr>
<td><strong>What is holding your character back? What are their obstacles?</strong></td>
</tr>
<tr>
<td><strong>What are your tactics for achieving these goals/overcoming the obstacles?</strong></td>
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</table>
**Objective** = What does the character want in a specific scene?

**Super objective** = what is the character’s objective for the entire play?

**Obstacles** = For every objective you must have an obstacle. This creates conflict and makes your character interesting and realistic.

**Tactics** = different strategies that are used to overcome the obstacle and obtain the objective. Tactics are shown in an actor’s lines for their beats/thought changes. Tactics are VERBS.

EG: To amuse, to seduce, to manipulate, to beg, to threaten, to coax, to stall, to provoke...

They can also be written as ADVERBS such as seductively, confusingly, manipulatively...

**NOTES**
RESPONDING TO THEATRE

ANALYTICAL ESSAY 1

The Daily Mail, June 1, 1897 | Review

It is said of Mrs. Radcliffe that when writing her now almost forgotten romances she shut herself up in absolute seclusion, and fed upon raw beef, in order to give her work the desired atmosphere of gloom, tragedy and terror. If one had no assurance to the contrary one might well suppose that a similar method and regimen had been adopted by Mr. Bram Stoker while writing his new novel “Dracula.” In seeking for a parallel to this weird, powerful, and horrorful story our mind reverts to such tales as “The Mysteries of Udolpho,” “Frankenstein,” “Wuthering Heights,” “The Fall of the House of Usher,” and “Marjery of Quether.” But “Dracula” is even more appalling in its gloomy fascination than any one of these.

We started reading it early in the evening, and followed Jonathan Harker on his mission to the Carpathians with no definite conjecture as to what waited us in the castle of Dracula. When we came to the night journey over the mountain road and were chased by the wolves, which the driver, with apparently miraculous power, repelled by a mere gesture, we began to scent mystery, but we were not perturbed. The first thrill of horrible sensation came with the discovery that the driver and the Count Dracula were one and the same person, that the count was the only human inhabitant of the castle, and that the rats, the bats, the ghosts, and the howling wolves were his familiars.

By ten o’clock the story had so fastened itself upon our attention that we could not pause even to light our pipe. At midnight the narrative had fairly got upon our nerves; a creepy terror had seized upon us, and when at length, in the early hours of the morning, we went upstairs to bed it was with the anticipation of nightmare. We listened anxiously for the sound of bats’ wings against the window; we even felt at our throat in dread least an actual vampire should have left there the two ghastly punctures which in Mr Stoker’s book attested to the hellish operations of Dracula.

The recollections of this weird and ghostly tale will doubtless haunt us for some time to come. It would be unfair to the author to divulge the plot. We therefore restrict ourselves to the statement that the eerie chapters are written and strung together with very considerable art and cunning, and also with unmistakable literary power. Tribute must also be paid to the rich imagination of which Mr. Bram Stoker here gives liberal evidence. Persons of small courage and weak nerves should confine their reading of these gruesome pages strictly to the hours between dawn and sunset.

https://beladraculalugosi.wordpress.com/contemporary-reviews-of-bram-stokers-dracula/

The above is a very early review of Bram Stoker’s novel, Dracula (published in 1897). To what extent does this review apply to shake & stir’s adaptation of Dracula? How does a 21st Century audience change the viewing of the story? In your response you should cover how specific dramatic techniques and styles were used to shape dramatic meaning including A/V and projections, lighting, representations of character and acting techniques.
ANALYTICAL ESSAY

shake & stir’s production of Dracula is a story of opposites: love vs hate; entrapment vs abandonment; good vs evil; light vs dark; natural vs supernatural. These dichotomies exist to push the narrative and to highlight the extreme nature of the dramatic piece.

Write a critical analysis in extended written form stating how successful the director, Michael Futcher, was in presenting these opposites on stage. In your analysis you will need to consider the manipulation of role, tension, mood and symbol as well as the themes, conventions of style and performance skills of the actor, work of the director OR production crew. Remember to consider all aspects of design and how these helped to create dramatic meaning on stage, showing these opposites to their full extent.

ANALYTICAL ESSAY

“Dracula represents, for me, that thing within everybody that we fear... something that could kill us at any moment, randomly... we’re never safe. Even in our own beds. Even in our own countries. I think Dracula for modern times is a great metaphor.” Michael Futcher, Director

Discuss this statement in relation to shake & stir’s production of Dracula. In your analysis you will need to consider the manipulation of role, tension, mood and symbol as well as the themes, conventions of style and performance skills of the actor, work of the director OR production crew helped to shape dramatic meaning.

EXPOSITORY WRITING

You are a writer for the Courier-mail’s Entertainment section: CANVAS. Your Editor has asked you to write a critical review of Dracula, analysing the play’s themes, characters, direction and dramatic meaning, with the focus question: Should theatre entertain or shock its audience? Prepare an 800-1000 word review with images for publication in Saturday’s paper.

EXAMPLE TASK SHEETS CAN BE FOUND ON THE FOLLOWING PAGES. PLEASE CONSIDER YOUR SCHOOL CONTEXT AND THE STRICT GUIDELINES OF QCCA WHEN USING THESE AS INSPIRATION.
shake & stir theatre co // RESPONDING

NAME:

TASK

After viewing shake & stir theatre co’s adaptation of Bram Stoker’s Dracula, editors from Courier Mail’s CANVAS have approached you to write an analytical essay about the performance. You are to respond to the following statement in your essay:

Dracula is a story of opposites: love vs hate; entrapment vs abandonment; good vs evil; light vs dark; supernatural vs science. These dichotomies exist to drive the narrative and to highlight the extreme nature of the dramatic piece.

Within your analytical essay you must analyse and evaluate the production holistically, building a clear thesis that states your position in response to the above statement stating how successful the director, Michael Futcher, was in presenting these opposites on stage. You will need to consider the manipulation of role, tension, mood, symbol as well as the themes, conventions of style and performance skills of the actor, work of the director and/or creative team. Remember to consider all aspects of design and how these helped to create and shape dramatic meaning on stage.

Consideration should be made regarding the following dramatic languages:

- Elements of Drama – role, mood, tension, language, time, symbol
- Skills of Drama – acting, voice, movement, working as an ensemble
- Conventions – place, time, the sublime or uncanny and the supernatural
- Style – Gothic Theatre, Magical Realism

CONTEXT

Throughout this term, you have been exposed to the styles of Magical Realism and Gothic Theatre and have explored the key subject matter that is necessary when creating and analysing dramatic action and meaning. Particular emphasis has been placed on the conventions of place, time, the sublime or uncanny and the supernatural, as well as the elements of mood, symbol, tension, language and time and how these are used in the form and style of Magical Realism and Gothic Theatre when shaping engaging performances.

CONDITIONS

Individual; Extended Analytical; Responding
2 weeks preparation time – home and class time permitted
Rough draft permitted
Length: 800-1000 words for Year 11s // 1000-1200 words for Year 12s

DUE DATE

Week 8, Term 3.

DOCUMENTATION

Final submission must be word processed and should be submitted with your task sheet and any drafts.
## Responding Criteria

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<td>• Discriminating analysis of use of the dramatic languages to facilitate dramatic action and meaning</td>
<td>• Informed analysis of use of the dramatic languages to facilitate dramatic action and meaning</td>
<td>• Analysis of use of the dramatic languages to facilitate dramatic action and meaning</td>
<td>• Partial analysis of use of the dramatic languages in dramatic action and meaning</td>
<td>• Explanation of aspects of the dramatic languages used in dramatic action</td>
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<td>• Perceptive and thorough evaluation with</td>
<td>• Informed evaluation with convincing supporting evidence of effectiveness of the dramatic action in communicating meaning to audiences</td>
<td>• Evaluation with supporting evidence of effectiveness of the dramatic action in communicating meaning to audiences</td>
<td>• Partial evaluation with evidence of how dramatic action communicates aspects of meaning to audiences</td>
<td>• Explanation of aspects of the dramatic action using basic language conventions</td>
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<td>• Discriminating supporting evidence of effectiveness of the dramatic action in communicating meaning to audiences</td>
<td>• Effective synthesis of positions about dramatic action and meaning through use of relevant language conventions and drama terminology</td>
<td>• Synthesis of positions about dramatic action and meaning through use of language conventions and drama terminology</td>
<td>• Communication of positions about aspects of dramatic action and meaning through use of basic language conventions and drama terminology</td>
<td>• Communication of opinions</td>
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## Teacher Comments
shake & stir theatre co // PRESENTING

TASK

In groups of 2 – 3 you are to choose extracts from one of the plays you have been studying this term:

Dracula by Bram Stoker, adapted by shake & stir theatre co
OR
Wuthering Heights by Emily Brontë, adapted by shake & stir theatre co

You are to present a polished performance of selected extracts of your choice to an audience of your peers and teacher. Application of Gothic Theatre conventions will be essential in order for you to plan, rehearse and polish your performance. You will also need to select and manipulate a variety of dramatic languages including the elements, skills and conventions of drama to communicate convincing and engaging dramatic action and meaning to the audience.

Consideration should be made regarding how you will manipulate the following dramatic languages:

• Elements of Drama – role, mood, tension, language, time, status, symbol
• Skills of Drama – acting, voice, movement, working as an ensemble
• Conventions – power & status, the supernatural, the sublime & uncanny
• Style – Gothic Theatre

CONTEXT

Throughout this term, you have explored the style of Gothic Theatre through a variety of acting workshops, script analysis and heightened Realism techniques. Particular emphasis has been placed on the conventions of place, time, the sublime or uncanny and the supernatural, therefore your understanding of these needs to be evident in the performance.

CONDITIONS

Length:
2 -3 minutes per student for Year 11s
3-5 mins per student for Year 12s

DUE DATE

Week 6, Term 3.

NOTES

You will need to document the rehearsal process by making notes as you block your script. You must submit a highlighted copy of your script on the day of your performance.
## PRESENTING CRITERIA

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<td><strong>Use of texts to communicate a partial performance</strong></td>
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<td>skilfully and sensitively communicate dramatic meaning through</td>
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<td><strong>Superficial use of elements of drama in performance</strong></td>
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<td>**Perceptive manipulation of elements of drama through</td>
<td>**Effective manipulation of elements of drama through conventions</td>
<td>**Manipulation of elements of drama through conventions of forms and</td>
<td>**Use of elements of drama through conventions to demonstrate</td>
<td>**Demonstration of aspects of skills of drama to partially</td>
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<td>conventions of forms and styles to skilfully realise style in</td>
<td>conventions of forms and styles to clearly realise style in</td>
<td>styles to realise style in performance</td>
<td>aspects of style in performance</td>
<td>communicate dramatic action.</td>
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<td>**Insightful and polished demonstration of skills of drama to</td>
<td>**Effective and well rehearsed demonstration of skills of drama</td>
<td>**Demonstration of skills of drama to communicate dramatic</td>
<td>**Demonstration of basic skills of drama to partially communicate</td>
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<td>communicate convincing and engaging dramatic action and meaning</td>
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## TEACHER COMMENTS
shake & stir theatre co // FORMING (WRITTEN)

NAME:

TASK
As an emerging young theatre artist, you have been asked to submit a proposal for an Australian Gothic Theatre production to be included in Anywhere Theatre Festival’s 2016 program. You will need to research appropriate forms and styles of performance as well as select an appropriate venue for your proposed performance.

Prepare a written directorial concept to submit to the Anywhere Theatre Festival board for inclusion in their 2016 program.

Outline your directorial vision for staging a new treatment of Bram Stoker’s Dracula using Australian Gothic Theatre conventions to shape dramatic action and explore a change in context and significant issues/themes of the text.

Explain how you will combine the dramatic languages to convey your intended meaning to challenge a contemporary audience.

Considerations should be made regarding how you will manipulate the following dramatic languages:

- Elements of Drama – role, mood, tension, language, time, symbol, place
- Skills of Drama – devising, applying stagecraft
- Conventions – isolated settings, place, time, the sublime or uncanny, the supernatural
- Style – Australian Gothic Theatre

CONTEXT
You are now very familiar with Bram Stoker’s Dracula. Throughout this term, you have completed an in-depth study of Gothic Literature and the era from which it sprung. You’ve researched the Industrial Revolution and the changes this brought about in society. This term we have also looked at Australian Gothic Theatre conventions of place, time, the sublime or uncanny and the supernatural, and applied these to dramatic texts. You now need to demonstrate your understanding of this era, the conventions of Australian Gothic Theatre and Bram Stoker’s Dracula and apply this knowledge to a new dramatic treatment of the text.

CONDITIONS
Response Type Individual
Mode Written
Length 800-1000 words for Year 11s // 1000 -1200 words for Year 12s
Audience Anywhere Theatre Festival Committee and drama teacher
Preparation Time 3-4 weeks in and outside of class time

DUE DATE
Week 10, Term 3.

SUPPORTING DOCUMENTATION
- Directorial concept.
- Any text excerpts with annotations to show your choices about management and shaping of the dramatic languages in relation to purpose, context and meaning.
- Any relevant annotated sketches, information on venues or appendices.
### FORMING CRITERIA

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<td>- synthesis of the dramatic languages, purposes and contexts to</td>
<td>- partial use of purposes and contexts to make dramatic action</td>
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<td>purposes and contexts to realise dramatic action and meaning.</td>
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<td>make dramatic action and superficial meaning.</td>
<td>dramatic action</td>
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### TEACHER COMMENTS