PITTSBURGH BALLET THEATRE
Teacher Resource Guide

DRACULA

Choreography by Ben Stevenson
Music by Franz Liszt

October 27 – 29, 2017 | 11 AM
Benedum Center for the Performing Arts | Pittsburgh, PA

PBT gratefully acknowledges the following organizations for their commitment to our education programming:

Allegheny Regional Asset District
Anne L. and George H. Clapp Charitable Trust
BNY Mellon Foundation
Claude Worthington Benedum Foundation
Eat ‘n Park Hospitality Group
Edith L. Trees Charitable Trust
ESB Bank
Giant Eagle Foundation
The Grable Foundation
Hefren-Tillotson, Inc.
The Heinz Endowments

Henry C. Frick Educational Fund of The Buhl Foundation
Highmark Foundation
Peoples Natural Gas
Pennsylvania Council on the Arts
Pennsylvania Department of Community and Economic Development
PNC Bank Grow up Great
PPG Industries, Inc.
Richard King Mellon Foundation James M. and Lucy K. Schoonmaker

Cover Photograph: Cooper Verona, by Duane Rieder
Produced by PBT Education Dept., October 2017
September 2017

Dear Educator:

Pittsburgh Ballet Theatre would like to thank you for taking your students to see our production of *Dracula*. We know that it is difficult for educators to fit the arts into an already very busy academic schedule and we appreciate your belief in its importance in the education of our children.

*Dracula* is a wonderful way to engage students in the arts. The story of the Count is iconic in literature, folklore and popular culture. Its broad familiarity and appeal make the production accessible—even to those who have not seen a ballet before—creating an avenue into the multifaceted world of the performing arts. Your students will be immersed in dance, theater, and music: they will be captivated by the lavish and atmospheric set design, costuming, and lighting; thrilled by the dark and romantic music by 19th century Hungarian composer Franz Liszt; and enchanted by the choreography—the classical ballet, folk dance, and stage magic that are the heart of the production.

It is our goal to provide you with a meaningful experience at the Benedum, a performance of the highest quality, and study materials to assist you as you prepare your students for the performance. This handbook provides the tools to help your students understand and appreciate *Dracula* and the art of ballet. We thank you for teaching about the arts in your classroom, and for your commitment to keeping Arts Education a vital part of your school curriculum.

We will see you at the theater!

Artistic Director
**Act I - Dracula’s Castle.** Count Dracula and his brides wake up in their coffins in the crypt of his castle. The brides swarm and dance around Dracula. A carriage arrives with Renfield, Dracula’s trusted henchman, and Flora, a frightened young woman from the village. Flora tries to flee but is trapped in the castle and in Dracula’s grasp. She will become his next bride.

**Act II: The Village.** In the village, the innkeeper and his wife are celebrating the eighteenth birthday of their daughter Svetlana. The entire village is there, dancing and celebrating. Frederick, a young man from the village, is in love with Svetlana, and he asks the innkeeper for his daughter’s hand in marriage. The innkeeper agrees, and Frederick and Svetlana joyfully dance together. All of the villagers join in again and dance.

Suddenly Flora enters; she is pale and weak. The villagers are concerned and the innkeeper helps her to a chair. The priest notices the bite on her neck—everyone is horrified. Flora lashes out at the villagers. Lightning reveals Dracula’s castle high on the hill and Dracula appears. Dracula has heard about the beautiful, young Svetlana. He intends to kidnap her and make her another one of his brides. The priest tries to ward off the Count with his cross held high. Flora springs to life and attacks the priest to defend Dracula. The carriage careens into view; Renfield grabs Svetlana and forces her into the
coach. Frederick and the villagers try to attack him but they are no match for the vampire. The carriage sweeps away to the castle.

**Act III: The Bedroom of Count Dracula.**
Flora and the other brides wait for Dracula’s return. He enters with Svetlana. The brides examine her and take her away to dress her in a bridal gown. When she reemerges, Dracula puts her in a trance—she tries to flee but she can’t. Suddenly, Frederick, the priest and the innkeeper storm into the room. The brides swarm over the men, who battle and attack Dracula. Finally, Frederick pulls open the curtain and daylight spills into the room. Desperate to escape the light, Dracula flies up into the chandelier—and to his death.
THE VAMPIRE MYTH

Stories of vampire-like creatures can be found as far back in history as Ancient Rome, Greece and Egypt. The vampire image we know today emerged during the 1700s in Eastern Europe—vampires were believed to be evil spirits who lurked in graveyards where they would enter dead bodies and awaken them to an “undead” state.

Historians who’ve studied the belief in vampires have suggested that there may be a number of reasons for these myths to arise in a community, such as social or political upheaval or disease epidemics like the plague. Vampire myths are thought to have played a role in explaining diseases that were not understood at the time—and where medicines to cure them were not yet discovered—and also in explaining decomposition of the body at death. Vampirism seems also to have roots in humans’ fear of dying, the desire to reconnect with those who’ve died, and our desire to live forever.

To ward off evil spirits from a loved one’s dead body, people placed weapons, garlic, seeds, and/or religious objects (like a crucifix) inside the coffin. Another method was to lay a brick inside the corpse’s mouth, so that a vampire couldn’t enter the dead body, or drive a stake through the heart.

For more information about vampire myths take a look at these articles on National Geographic’s website and at LiveScience.com.

THE DRACULA STORY

*Dracula* author Bram (Abraham) Stoker (1836 - 1912) was an English civil servant, actor and theater manager, who also wrote both fiction and non-fiction works. After his first novel was published in 1890, he began researching European folklore and stories about vampires and published *Dracula* seven years later.

The novel tells the story in a series of gripping diary and journal entries, ship log entries and newspaper articles written by the main characters. Count Dracula, a vampire from Transylvania (the central part of present-day Romania), travels to Great Britain in a quest to find new blood and spread the undead curse. A young British lawyer, imprisoned in Dracula’s castle as the novel opens, escapes the clutches of Dracula’s brides at the castle and journeys back to England. He leads a small band, including his fiancé, a professor and a doctor, to track Dracula down and finally kill him.
There is some disagreement about whether Stoker based the character of Dracula on ‘Vlad the Impaler’ (also known as Vlad Tepes or Vlad III), a brutal ruler in 15th-century Romania. We do know he was influenced by an 1885 essay “Transylvania Superstitions” (which included vampire myths) and that he ran across the name Dracula in his research—a nickname for Vlad the Impaler, meaning “the devil.” Stoker substituted Dracula for the original name he’d chosen for the character.

When Dracula was published in 1897 it was well-received but it wasn’t a blockbuster: readers and reviewers saw it as not much more than an entertaining horror story. Dracula didn’t reach legendary status until it was adapted for movie versions in the 20th century. The vampire image that Stoker created would become the standard in pop culture and the arts across the globe.

More about Bram Stoker can be found at Encyclopedia Britannica.

You can read the original novel at Gutenberg.org.

Photo credit: wikipedia.org, public domain, photographer not known.

**A LITERARY TIMELINE**

Vampires began to appear in literature during the early 18th century, and their popularity as literary subjects has never faded. Here is a sampling of a few of the hundreds (if not thousands) of vampire literature works.

**1748 - The Vampire**, a poem by Heinrich August Ossenfelder. One of the first works of art to depict a vampire, in this poem a rejected lover threatens to visit his love interest every night to drink her blood through a vampire kiss.

**1797 - The Bride of Corinth**, a poem by Goethe. A young woman returns from the dead to her bridegroom, “the lifeblood of his heart to drink.”

**1819 - The Vampyre**, a novel by John Polidori. The author was Lord Byron’s personal physician, and based his dashing vampire on Byron himself.

**1897 - Dracula**, a novel by Bram Stoker. The grandfather of all modern vampire stories! The book has never been out of print.

**1975 - Salem’s Lot**, a novel by Stephen King. The residents of a small town in Maine become vampires.
1976 - 2016 - *The Vampire Chronicles*, a series of novels by Anne Rice. The protagonist is a French nobleman who becomes a vampire in the 18th century. Rice drew her vampires as “lost souls,” creating a sympathetic image that began to change how vampires are depicted.


**TIMELINE OF MAJOR DRACULA FILMS**

1922 - *Nosferatu*: German Expressionist horror film, directed by F. W. Murnau; an unauthorized adaptation of Stoker’s novel. Names and other details were changed from the novel (e.g. Count Dracula became Count Orlok). Stoker's heirs sued over the adaptation, and a court ordered all copies of the film be destroyed. However, a few prints of the film survived, and it’s now regarded as an influential masterpiece of cinema. Stoker cites *nosferatu* as the Romanian word for vampire.

1931 - *Dracula*: Starring Bela Lugosi; probably the most iconic interpretation of the vampire story. It is based loosely on Stoker’s novel, but takes place primarily in Transylvania. Many sequels and variations of this movie were made through 1979.


**THE CHOREOGRAPHY**

**Ben Stevenson | Choreographer**

Ben Stevenson was a principal dancer with English National Ballet, where he performed leading roles in all of the classic ballets. He was artistic director of Houston Ballet for nearly three decades and is currently artistic director of Texas Ballet Theatre. He has created dozens of full-length ballets for companies in the U.S. and abroad.

Photo: Texas Ballet Theatre
Dracula premiered in 1997, though the creative process began years earlier. Stevenson assembled the artistic team and created the storyline and choreography. PBT shared the cost of the $1 million-dollar production and is co-owner of the ballet.

Some Highlights of the Choreography

To create Dracula, Stevenson used the format of the great story ballets of the 19th century (like The Nutcracker, Giselle and Swan Lake): three acts; solos, pas de deux (dances for two) and group dances; and the use of mime to tell some of the story.

Act I

Dracula: This role relies heavily on a dancer’s acting skills (dancers have to be able to act too!) and stamina. The cape is heavy (30 pounds) and dancing with it on is difficult and exhausting—the dancer takes it off for his solos. Watch for sharp gestures, powerful jumps and dramatic facial expressions.

The Brides: Stevenson’s 18 brides dance together in a style called ballet-blanc—a 19th century ballet convention in which the corps de ballet is dressed all in white with unified movements (like the swans in Swan Lake, or the snowflakes in The Nutcracker). Notice also their zombie-like choreography, and their slithering, worm-like movements.

Act II

Village Dances: Group dances that are reminiscent of traditional folk dances are common in story ballets. They are meant to show happy, normal life. In Dracula the women perform a traditional maypole-like ribbon dance (maypole dancing dates to the 13th century); the men have a technically demanding dance, with simultaneous double tours en lair (turns in the air). Watch to see if they are all in sync on the turns!

Pas de deux A classical ballet dance meant to show off the skills of the two main characters. Svetlana and Frederick show their love with (first) a lyrical dance together
(the entrée and adage); then solos for each of them, with impressive pirouettes, jumps and turns (these solos are called variations); and finally a fiery coda together to end the dance.

**Act III**

**Renfield** Dracula’s henchman appears throughout the ballet with movements that mirror his frenzied state of mind. His choreography is not typical of classical ballet—he is often stooped over as he frantically scrambles around the stage. Watch for some energetic leaps and spins, and a mime scene where we see him eating bugs off the floor!

**Flora** Another character in all three acts of the ballet, she gradually transforms from frightened village girl to full-fledged bride of Dracula. In Act III watch for her grand jetés (leaps with legs straight out to the front and back) and her flying scenes. The role of Flora usually goes to a dancer who’s known for her jumping—watch the height she gets on her grand jetés!

Photo credits: Page 9 - Stephen Hadala, Eva Trapp and Ashley Wegmann; page 10 - Elyssa Hotchkiss. Photos by Rich Sofranko

**Flying in Dracula**

In the ballet, the choreography for Dracula, Flora and some of Dracula’s brides includes flying across the stage (Svetlana also has an eerie floating scene). Choreographer Ben Stevenson called on Foy Inenterprises (also known as Flying by Foy) to help him create the flying choreography. The company is known the world over and has created the flying techniques and systems used in hundreds of movies, concerts, commercials, television shows, and theatrical productions. Foy has “flown” many film and Broadway stars, as well as Lady Gaga, Beyonce, David Letterman, Katy Perry and Taylor Swift.

Foy will send a Flying Director to oversee the flight set-up and choreography for our current production of Dracula. The Flying Director supervises installation of the flying
equipment in the theater, conducts an “Introduction to Flying” class for PBT dancers, fits harnesses on dancers, and solidifies the choreography with PBT Artistic Director Terrence S. Orr.

Watch a youtube video about Flying by Foy’s software used in stage flying.

THE MUSIC

The Composer

The ballet is set to the music of Franz Liszt, the famous 19th-century Hungarian composer and pianist. Liszt was chosen by the choreographer, Ben Stevenson, and the renowned music arranger and ballet conductor, John Lanchbery, because they thought his music would be the perfect way to draw a picture (through sound) of “atmosphere of terror” taking over a 19th-century Hungarian village.

Liszt was a virtuoso pianist—one of the greatest who’s ever lived—and a brilliant composer. His piano compositions are known (still) to be extremely difficult to play, and he gave the piano a new, richer, almost orchestral sound. He’s credited with a number of innovations that began to change the direction of music. One of his most notable legacies is his experimentation with harmony, creating an atonal sound (without a recognizable key) that was new and radical, and that foreshadowed modern music of the 20th century.

Photo credit: wikipedia.org; public domain; by Henry Lehmann, Carnavalet Museum

Fast Facts about Franz Liszt

- born in 1811 in Hungary; died in 1886 in Germany
- gave his first performance as a concert pianist at age 9
- composed more than 700 works
- first “rock star”: He toured extensively (rare for the time) and fans (primarily women) swooned, screamed, cried, and threw bits of their clothing at him as he performed. The phenomenon even had a name: Lisztomania!
- invented the word “recital,” for a one-person, piano only concert
• invented the symphonic poem—a piece of music for orchestra that tells a story

San Francisco Classical Voice has a good, short bio of Liszt.

Musical Highlights in Dracula
Listen to the selections from the Dracula score with your students. You can use the YouTube links on the Educator Portal on the website; the Teacher Resource flash drive (if you are using that) has selections as well. Use these prompts below to spark classroom discussions.

Overture
Tasso, Lamento e Trionfo (Tasso, Lament and Triumph), Symphonic Poem No. 2, 1849 - 1854 (Tasso was a 16th century Italian poet)

Discussion
• This overture is the first music the audience hears when the ballet opens. How does this music make you feel? What “sound picture” does it draw for you? Describe the mood of the music.
• Overtures give us a hint about how the story of the ballet will unfold. What does this music tell you about the story? What do you expect to happen in the ballet based on the music that you’ve heard?

Dance of Two Brides with Dracula | The Lugubrious Gondola, 1882

Discussion
• This piece of music is used when Dracula dances with two of his brides. If you were choreographing to this music, what would your movements look like? Think about the tempo of the music and the energy of your movements. What body parts would you use and how would you use them? What shapes would your body make?
• This is atonal music, meaning music that doesn’t have a specific key, or rhythm that we can easily hear and feel. What kind of images come to mind when you hear atonal music? What does this music say about the brides?
• Liszt originally wrote this music about a funeral procession. Why do you think funeral music was chosen for the brides to dance to?
**Discussion**

- The villagers dance to this music to celebrate Svetlana’s birthday. How does this music convey a celebration?
- How do the tempo and key differ from the Dance of Two Brides?
- Describe why this kind of music is called a “galop.” (Think about the other meaning of this term!) How would you dance to it?

**Dracula’s Signature Music | Totentanz (Dance of Death), ca. 1850s (on the flash drive, start at 4:17 in the excerpt)**

**Discussion**

- What are some words you would use to describe this music? Why do you think it was chosen to represent Dracula?
- Liszt took the melody for this music from a Gregorian Chant called the *Dies Irae* (written in the 13th century). Listen to the *Dies Irae*, and then listen to Dracula’s music. Compare and contrast the two. What instruments are used in each? What is the tempo of each? How did Liszt change the original to create his musical image of Dracula?

Listen to the *Dies Irae* here: [https://www.youtube.com/watch?v=dsn9LWh230k](https://www.youtube.com/watch?v=dsn9LWh230k)
On the flash drive, start at 4:17 for Dracula’s signature music

- The *Dies Irae* has been adapted for many other musical works. Listen to how it’s used in the film scores for *The Lion King* and *The Shining*. How do these differ from the way Liszt used it, and from the original? What role does the music play in each clip?

Overture from the score for *The Shining*: [https://www.youtube.com/watch?v=TgCejsyS0t8](https://www.youtube.com/watch?v=TgCejsyS0t8)
Segment from *The Lion King*: [https://www.youtube.com/watch?v=7cl7fI3XQUI](https://www.youtube.com/watch?v=7cl7fI3XQUI)

- Using a portion of an existing song or melody in another musical work is called “quoting” or “sampling.” Can you think of other songs you know that “quote” another song or work?
Fun Facts

- 70+ costumes in the ballet
- Dracula’s cape weighs 30 pounds and has a “wingspan” of 23 feet!
- The fabrics ranged from $100 per yard silks and velvets to what was on sale at Walmart!

About Designer Judanna Lynn

Judanna Lynn is a freelance designer for theater, ballet, and other kinds of theater arts productions (including the Disney Theme Park in Hong Kong). She has created costumes for ballets as varied as *The Nutcracker*, *Cleopatra*, and *Dracula*. She trained in ballet and danced for two companies as a young woman, so she has a first-hand understanding of how a costume should fit a dancer’s body to allow the dancer’s athleticism and artistry to shine.

Coming Up with a Concept

Ideas for costumes don’t appear out of thin air! Designers research the story and time period of the ballet to come up with costumes that are authentic and that help the audience understand the characters and story. For *Dracula*, Lynn went through a long research process that included:

- discussing the vision for the ballet with the choreographer, Ben Stevenson
- reading the original novel
- watching as many old *Dracula* movies as she could
- travelling to Eastern Europe (where the original story was set) to get a feel for the traditional dress. Click [here](#) to take a look at some traditional Romanian costumes
- researching costumes in the [Metropolitan Museum of Art Costume Institute](#) in New York
- researching 19th century paintings by German Romantic artists Caspar David Friedrich (see an example at Scenic Design, on page 17) and Arnold Bockin, as
well as French painter Guy Puvis de Chavannes. These painters were active during the time that Stoker wrote the novel.

Designing for Ballet

Designing costumes for ballet is different from designing for theater or the movies. Dancers are athletes, and costumes are their “uniform.” They have to be able to dance, spin, jump, and leap in their costumes—what they’re wearing can’t restrict their movements. Costumes are also part of the art form of ballet. The fabric and other materials play a role in how the audience sees the choreography.

A Closer Look at Some of the Costumes!

Dracula

Dracula’s elaborately decorated cape is made with “spines” that make the cape look like bat wings when it’s extended: the spines are actually fiberglass rods used for tents! A large appliquéd design on the back suggests the face of a bat. It weighs 30 pounds and is 23 feet across.

The Brides

The dresses of Dracula’s 18 brides are bridal gowns that are frayed and dirty (from being in their graves). Each has different trim and ornamentation to represent the different eras during which Dracula kidnapped them turned them into vampires. The chiffon fabric is so light it floats with every movement, greatly extending the visual expression and impact of the choreography. It also makes them look like ghosts! The brides all have white-blond wigs—in becoming vampires, the brides’ hair is drained of color.
The Villagers
Designs are inspired by traditional dress of Eastern Europe, Lynn said she “looks at the real thing and then abstracts and modifies those ideas through (her) imagination.” She chose colors that are on the dark side (in keeping with the mood of the ballet) but that are also vibrant.

The Horses
Lynn’s design is a ghoulish interpretation of a horse, with a skull for the horse’s head. The mane and tail, as well as wrist and ankle cuffs, are made from materials like raffia and feathers that give the appearance of ragged, peeling hair and flesh.

Photo credits: Stephen Hadala and PBT artists; Ashley Wegmann; Alison Kappes and Kaori Yanagida; Luca Sbrizzi and PBT School artists. All photos by Rich Sofranko

The Makeup
Humans perceive the three dimensionality of an object by reading the patterns of highlight and shadow created by light falling on it. A makeup artist can help us understand a character by painting artificial highlights and shadows on his/her face.

The makeup in Dracula reveals the undead status of the Brides and Dracula. The
makeup artist makes their features appear sunken, as if we are seeing their skulls underneath their flesh.

Designing makeup for the stage is very different from creating makeup for everyday wear or even for film. Audiences must be able to “read” the makeup from the very back of the theater; but at the same time, it can’t look overdone or fake if you’re sitting in the first or second row.

Photo credit: Eva Trapp and Ashley Wegmann, photo by Rich Sofranko

SCENIC DESIGN

A Discussion with Thomas Boyd, Set Designer

Thomas Boyd joined Houston ballet as a dancer in 1975 and became production manager in 1985. He has designed dozens of ballets for Houston, PBT, and other American and international companies. The New York Times said his work on Dracula was “not just lavish, but exquisitely beautiful and atmospheric.”

Inspirations: "I read Bram Stoker's novel. I did a lot of research about the Balkans and Romania to get an idea of the look of the architecture, the people, the way that the mountains and sky look. I’ve never been to Eastern Europe, so it was intriguing for me to do this research. The works of 19th century German painter Caspar David Friedrich are very evocative of the feeling and style that I was seeking. In his work, there is a sense of immortality, of timelessness, of an energy that transcends time. And it is this feeling that I am seeking to evoke in setting the scene for the ballet.”

Image: The Abbey in Oakwood, by Caspar David Friedrich (ca. 1810). Learn about Friedrich and see more of his paintings at this link
Act 1: “The first act is the crypt scene. I wanted to evoke the dark, nocturnal world in which vampires thrive. It's the underworld, Hades, the catacombs.”

Act 2: “... is set in a village, the place where Dracula's world intersects the world of humans. So many of the great ballets have scenes that take place in a village or a garden: Giselle, Swan Lake, and Coppélia. But, there's a difference in our version of Dracula. This is not your typical 'happy peasants in the village scene.' There's a classic dichotomy here: these peasants live near Dracula's castle, under the shadow of evil.”

Act 3: “... is set in Dracula's bedroom. It's a transitional place where he brings his ‘guests’—the doorway to his world. The bedroom is a combination of visceral images, of flesh, and of other elements that are less expected.”

Photo: Dracula, Act 1; photo by Rich Sofranko.

The Benedum Center for the Performing Arts is the crown jewel of the Pittsburgh Cultural Trust and the Cultural District in downtown Pittsburgh. It was renovated in 1987 and is on the National Register of Historic Landmarks. The 2800 seat theatre used to be the Stanley Theater, still visible on the lighted marquees outside. It has the third largest stage in the United States measuring 144 feet wide by 78 feet deep. The Pittsburgh Ballet Theatre, Pittsburgh Opera, and Pittsburgh Civic Light Opera all use the Benedum for their performances.
We believe dance is for everyone! Pittsburgh Ballet Theatre is committed to including everyone from our greater Pittsburgh community and beyond in the beauty, discipline, and creativity of dance. We strive to make our company, school and art form accessible to talented and committed students and families.

**Theater Accessibility Services**

**Wheelchair accessibility:** The Benedum Center for the Performing Arts features elevators, accessible restrooms and companion seating (available only on the main floor of the theater). Guide dogs are permitted; please inquire when purchasing tickets. Please inform your ticketing representative when purchasing to take advantage of wheelchair and companion seating.

**Braille and Large Print Programs:** With assistance from the Western Pennsylvania School for Blind Children Outreach/Braille Project, PBT makes printed Braille programs available at the Benedum Center for patrons who are visually impaired. Large-print programs are also available. Please see front-of-house staff at the Benedum Center for a program.

**Assistive Listening Devices:** Assistive listening devices are available at the Benedum Center for Performing Arts for patrons who desire amplification. Neck loops are available. Please see an usher at the Benedum Center when you arrive to obtain an Assistive Listening Device, which are available on a first-come, first-served basis.

**Audio Description:** Audio Description is available for all patrons to hear and experience dance through verbal description that paints a picture in the mind. For more information about our audio description program, including dates and pre-performance sensory seminars, please visit our [https://www.pbt.org/learn-and-engage/resources-audience-members/audio-program-notes/](https://www.pbt.org/learn-and-engage/resources-audience-members/audio-program-notes/)

**Closed Captioning** will be available for select performances with music with lyrics; offered on request with 3 weeks advance notice. Please contact education@pittsburghballet.org for more information.
Sign language interpretation may be available for performances that use music with lyrics and educational programs only upon request. We kindly request at least two weeks advance notice before the performance or program dates to ensure that we are able to secure interpreters.


Audio Program Notes: Audio program notes are produced for each of PBT’s productions. The recordings are produced in collaboration with the Library for the Blind and Physically Handicapped, part of the Carnegie Library of Pittsburgh system. Listen and learn more here: https://www.pbt.org/learn-and-engage/resources-audience-members/audio-program-notes/

For more information about all of the accessibility services at the Benedum Center for the Performing Arts, please visit theatre’s accessibility page: https://www.trustarts.org/pct_home/visit/accessibility

Studio Accessibility

Dance for Parkinson’s: This program, based on the Dance for PD® program, invites people with Parkinson’s, their families, caregivers, and friends, to become participants in the dance process!

Adaptive Dance: Themed around classic story ballets, our adaptive dance classes are designed for students with Autism Spectrum Disorders or other sensory sensitivities. We emphasize creative movement principles and simplified ballet technique within a welcoming and structured studio environment.

Children’s Scholarship Program: This program aims to expose more children to dance at an early age by funding need-based scholarships for talented and committed students from ages 5-8.

PBT in the Community: PBT’s education team brings ballet into neighborhoods, schools and community centers in an effort to engage and inspire more people with the mind-body benefits of ballet and movement.
THE DO’S AND DON’TS OF THEATER ETIQUETTE

Please Do . . .

- applaud! It’s is the best way to communicate with the dancers. It tells them that you’re enjoying the performance. If you see something you like, feel free to clap!

- turn off your cell phone completely. The light and sounds can distract your neighbors—and the dancers too!

- dress neatly! Going to the theater is special. You don’t do it every day so if you want to, take it up a notch!

- ask questions! Ballet staff can answer your questions before or after the performance, or during intermission.

- use the restroom before or after the performance.

- enjoy the dancing, the drama and being at the theater with your class!

Please Don’t . . .

- talk during the performance. It bothers your neighbor! You’ll have lots of time to chat before and after the show, and during intermission.

- text or tweet or use your cell phone at all! Especially during the performance—it’s really distracting, even to the dancers who can see the glowing light of your phone from the stage!

- take pictures. It’s not allowed at all during the performance.

- eat, drink or chew gum in the theater. The Benedum is one of the most beautiful buildings in Pittsburgh and we want to keep it that way!

- miss a thing! There’s so much to see, hear and experience!

Photo: Stephen Hadala, Ashley Wegmann and Eva Trapp; photo by Rich Sofranko.
Learning Activities 1: Design a Bride’s Gown

Content Area: Arts and Humanities
PDE Standard(s): 9.1 Production and Exhibition of Dance, Music, Theater and Visual Arts

Each bride costume is reflective of the era in which Dracula kidnapped them. If a bride were to be taken this year, what elements would she have on her costume that represent our current culture/society.

Elements:

- ____________________________
- ____________________________
- ____________________________
- ____________________________
- ____________________________
- ____________________________
- ____________________________
- ____________________________

Explain how these elements are relevant to our current culture/society.

______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
______________________________________________________________________
Design your Bride’s Gown
Learning Activity 2: Design Dracula’s Cape

Content Area: Arts and Humanities
PDE Standard(s): 9.1 Production and Exhibition of Dance, Music, Theater and Visual Arts

Dracula’s cape is an important part of his costume. The bat-like cape spans 23 feet as he sweeps across the floor. If you were to design his cape to be reflective of his character what would it look like? Would it be symmetrical or asymmetrical? What types of shapes would you use? What other elements would you include?

Elements:

- ______________________________________________________________________
- ______________________________________________________________________
- ______________________________________________________________________
- ______________________________________________________________________
- ______________________________________________________________________
- ______________________________________________________________________
- ______________________________________________________________________
- ______________________________________________________________________
- ______________________________________________________________________

Explain how these elements represent the character Dracula.

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
Design Dracula’s Cape
Learning Activity 3: Collaborate, Recreate and Act it Out

Content Area: English
PDE Standard(s): 1.5 Speaking and Listening

Read and review the synopsis provided in the guide on pages 4 & 5. Break children into small groups. Give each small group a chance to talk about a scene they would like to recreate. (No frills. Each re-creation should take 2 minutes or less.) Once they have decided on a scene, give each group name tags. Each character from that particular scene is represented on a tag. Students decide who will play which role and tape the tag on shirt. Allow students approximately 10 minutes to prepare. They may choose to use words or not to create their scenes.

Optional: Provide simple art supplies to create props.

Have each group present and perform for their peers. This is a great opportunity to review audience etiquette (see page 21).

<table>
<thead>
<tr>
<th>Characters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Count Dracula – mysterious, evil, controlling, dark, mystical</td>
</tr>
<tr>
<td>Flora – fearful, afraid, intrigued; after bitten by Dracula – demonic, crazy</td>
</tr>
<tr>
<td>Renfield – quirky, peculiar, eccentric</td>
</tr>
<tr>
<td>Brides – catatonic, ethereal, otherworldly</td>
</tr>
<tr>
<td>Svetlana – daughter, charming, innocent, timid, shy, apprehensive, playful, flirtatious</td>
</tr>
<tr>
<td>Frederick – fiancé, bold, showy, athletic</td>
</tr>
<tr>
<td>Innkeeper – father, gruff, crusty, loving</td>
</tr>
<tr>
<td>Innkeeper’s Wife – mother, proud, sentimental, doting</td>
</tr>
</tbody>
</table>
Learning Activity 4: Good versus Evil

**Content Area:** English  
**PDE Standard(s):** 1.3 Reading Literature, 1.4 Writing, 1.5 Speaking and Listening

At the roots of the story, *Dracula* is a story of good versus evil. Define what is good? Define what is evil? How are they represented in the ballet? Which characters present characteristics of good or evil? Are there moments when a character may present characteristics of both? Use the chart below to organize the students’ thoughts.

<table>
<thead>
<tr>
<th>Good</th>
<th>Evil</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

27
Learning Activity 5: Cape Measurements

Content Area: Math
PDE Standard(s): 2.1 Numbers and Operations; 2.4 Measurement, Data and Probability

Dracula’s cape plays a very important role in his choreography. His cape spans 23 feet wide to cover slightly beyond his wingspan. To create your own Dracula cape it must be 24 inches longer than your wingspan. With a partner, measure the length from the ground to your shoulders. What are the measurements of your own cape? What materials would you use to make your cape soar as you dance?
Learning Activity 6: Transylvania

Content Area: History/ Art and Humanities
PDE Standard(s): 8.4 World History, 9.2 Historical and Cultural Contexts

Research the location of Transylvania. Where is it located? What is the area known as today? Research the history of the Balkans and Romania. What was the architecture like in these areas? If you were to design a set and costumes for the ballet *Dracula*, what characteristics would you want to consider in your designs? Explain why these details are needed to capture the essence of the Transylvania.

Characteristics:

- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________
- ___________________________________________________________________

Explain
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Bran castle in Romania; image: Wikipedia, by Florin73, licensed under Creative Commons Attribution
Learning Activity 7: The Components of Blood

Content Area: Science
PDE Standard(s): 3.1 Biological Sciences

Vampires are known to drink blood as a means to survive. Scientists believe that approximately 7% of our human weight is blood. Research the 4 components of blood. What is their importance? How much blood could we lose and still survive? How do transfusions work? What are different diseases or disorders of the blood? Choose one to further explore. Explain how the different components are altered or affected by the disease.

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
ENTRY POINTES

Check out these additional learning prompts to further explore the ballet. Entry Pointes are questions, topics, and areas of focus for educators to use and make connections between their curriculum and the ballet. We strive to make meaningful connections in main content areas and provide entry pointes for learners at all levels. Educators are encouraged to expand and adapt the entry pointes as necessary to meet the needs of their students and address certain standards.

After each entry pointe is a suggested grade range ES/MS/HS

Arts and Humanities (PDE Standards 9.1, 9.2, 9.3 & 9.4)

Ben Stevenson, the choreographer of the Dracula ballet, chose to depict the character of Dracula as evil. Name some specific dance movements that illustrate a malevolent character, as opposed to an innocent one. Write a poem that describes Dracula and Svetlana in different verses; use language and rhythmic structures that depict the dancers' gestures. ES/MS/HS

Why is Liszt's music so appropriate for the story of Dracula? Investigate his works for piano and his use of Hungarian folk songs. What scales, rhythms, and harmonies did he use in his compositions that make his music sound "Transylvanian?" What music do you know that would also work in Dracula? MS/HS

When is the music of the ancient hymn "Dies Irae" used in Dracula? How does the sound of Gregorian chant evoke medievalism, Gothicism, and mystery? Learn to sing a few phrases of a chant a cappella and describe how the rhythm and melody compare to contemporary hymn style. Which singers and groups of today sing a cappella? MS/HS

Dracula costume and wig designer Judanna Lynn chose to style the wigs for the vampire brides in a spiral perm look, almost like Medusa's living venomous snakes for hair. In Greek mythology, people who gazed at Medusa's hair would turn to stone. Draw parallels to the vampire brides in Dracula. ES/MS/HS

Count Dracula has consistently been a part of our pop culture. Research Count Dracula. Where else does he appear? How many different versions are there? What books, movies, TV shows, etc. has he appeared in? ES/MS/HS
The book series, *Twilight* features vampires in ways that are different from the initial tales. However, aspects of historical thoughts on vampires are also evident. Create a compare /contrast diagram to show the similarities and differences of the *Twilight* series portrayal of vampires versus the traditional tales of vampires. MS

Mime is often an important aspect of story ballets. Research traditional mine. How do you think mime is used in Dracula? Are there movements that reflect the brides, Dracula, Renfield, and the villagers? ES/MS

---

**English Language Arts—Common Core Friendly (PDE Standards 1.3, 1.4, &1.5)**

Bram Stoker's novel, *Dracula*, is a Gothic horror novel. What are some typical elements of that literary genre? What parts of this genre are evident in the synopsis of the ballet? How do costumes and lighting portray Gothicism? Choose a short story in another style and rewrite it, using elements of Gothic horror. HS

The ballet *Dracula* takes place entirely in Transylvania, in Dracula's Castle and The Village. Write a review from the perspective of an art critic about the ballet production that focuses on the visual elements. Include specific vocabulary and descriptors that allow a reader to visualize the performance without seeing it. MS/HS

Count Dracula chooses to marry Svetlana because of her beauty. Explore other fables, stories, novels, and poems in which beauty prompts someone to act. Why is this such a pervasive theme in literature? ES/MS/HS

The ballet is based on Bram Stoker’s novel, *Dracula*. Compare and contrast the novel and the ballet. There are also various films created that depict this story. What are the common elements that remain in all versions of the story? Focus on key characters and dramatic situations. HS

In the ballet, Dracula is defeated but the story of the brides remain untold. If you were writing their story, how would it end following the death of Dracula? ES/MS/HS
Mathematics—Common Core Friendly (PDE Standards 2.1, 2.3 & 2.4)

Bram Stoker’s novel, Dracula, includes three brides. Ben Stevenson’s ballet, Dracula, includes 18 brides, not including Flora and Svetlana. Create several algebra number problems that include those integers. Create several geometric figures that illustrate a comparison of the different numbers of brides. MS/HS

If Dracula were not killed at the end of the ballet, and was successful in abducting a new bride every 30 minutes (the length of one act), compute the probability of his harem expanding to include the world's population in one human lifetime. HS

Several characters in the ballet Dracula "fly" on stage. Research heights of ballet dancers to determine if height affects the mechanical construction of the flying apparatus. Explore the flying company, Flying by Foy, on their website: flyingbyfoy.com. ES/MS/HS

The corps de ballet must precisely be choreographed. Develop a pattern that could be used on stage to create the feeling of ghosts weaving in and out. ES/MS

Science (PDE Standard 3.1)

Onions contain anticoagulant properties, like aspirin. Does garlic contain properties that would interact with medications? Why does garlic play such a large role in vampire stories? Investigate the number of people in your class who have allergies to onions or garlic. ES/MS/HS

Where did the idea of vampires came from? Could they be real? Could something that is dead come back to life? What did the people of the 1800s and early 1900s have thought about life and death? ES/MS

The first and third acts of the ballet take place in Dracula’s crypt. What is a crypt? Where are they located? What purpose do they serve? ES/MS

Research and share the history of bloodletting. Include information on the total volume of blood in a person and the maximum amount of blood that can be lost. When in history did we understand its contents and function? MS/HS
History and Geography (PDE Standards 7.1, 7.2, 7.3, 7.4, 8.1, & 8.4)
Count Dracula has more than one wife in the novel and the ballet. Explore the idea of polygamy in Pennsylvania, the United States, and other areas of the world. Where is polygamy practiced today? Would polygamy align with the Universal Declaration of Human Rights? HS

Where did the earliest vampire stories arise? On a world map or a globe, place a symbol on locations were vampire stories appeared from the earliest through 1897, when the novel Dracula was published. ES/MS/HS

Bram Stoker's novel, Dracula, and the ballet both have locations in Transylvania, a region in central Romania. Many borders have changed in Europe over the centuries that the Dracula legend has been told. Find Transylvania on a current European map, and determine what the area has been named over the centuries. Include the medieval and baroque eras, invasions by Saxons and Turks, and the Ottoman Empire. MS/HS

BELL WORK ACTIVITIES

Check out a few more short activities that can be used at the beginning or end of class for 5—10 minutes.

- Transylvania and Pennsylvania have the same root word, “sylvania”. Define the three words!
  Sylvania definition:
  Meaning of Transylvania:
  Meaning of Pennsylvania:

- The original Dracula novel was written as a series of diary entries, newspaper clippings, etc. Write a diary entry or a newspaper article about your day so far today.

- Show the synopsis on the whiteboard.
  Who are the main characters?
  Who becomes a vampire in the course of the story?
  List three props mentioned in the synopsis.
  How does Dracula die?

  Write a tweet (140 characters) summarizing the synopsis.
• Read the *Dracula* synopsis. Chose a character and write down 3 descriptive characteristics. What three moves would you use to represent that character?

• Transylvania was located in what is now known as Romania. Pittsburgh to Romania is approximately 4,886 miles. If you were traveling in a plane that goes 600 mph how long will it take you to arrive? Convert this into kilometers.

• Compare and contrast Dracula to a more modern vampire such as Edward from the *Twilight Series*. 
DRACULA
DRACULA
Dracula’s Word Search

Ballet, Dracula, Flora, Frederick, Innkeeper, Renfield
Stevenson, Svetlana, Transylvania, Vampire