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ABSTRACT

This unit developed for middle school students utilizes the countries of Romania and Bulgaria as the basis for a study of their music and drama. Middle school students will recognize the commonalities of world music, dance, and theater by developing skills and understanding of elements of each art. Folk music and dance from Romania and Bulgaria provide the basis of study of culture, instruments, and social and historical contexts of the musical settings. The document also includes a middle school play entitled, "Dracula: The Real Story." (EH)

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FULBRIGHT



Music/Drama Project.

Fulbright-Hays Summer Seminars Abroad, 1997.
(Romania and Bulgaria)

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PROJECT

1997- FULBRIGHT-HAYS SEMINARS ABROAD

ROMANIA & BULGARIA

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MUSIC/DRAMA PROJECT

1997 -ROMANIA & BULGARIA

A study of music from different countries of the world reveals a relationship and understanding of the music and lives of the people. In Romania and Bulgaria, the varied musical styles and customs show a significant parallel role in historical and social development of each country. Music and dance is used as a means of expression of feelings, emotions and communication. Many folk and classic traditions from Romania and Bulgaria have been in existence for centuries, and remained relatively intact during the time of Soviet controls. During that time, creative musical, dance and theatrical expressions that emulated western styles were forbidden. After the fall of Communism in 1989, both Romania and Bulgaria were able to look beyond their borders at the Arts situation worldwide. Western European and American influences in entertainment have made an impact due to mass communication now available. I found it extremely interesting that each country is giving "modern, western" styles a local adaptation, flavor and interpretation. Traditional and classical styles remain, especially for rituals, ceremonies and special occasions. The young people are more open and receptive to new changes, while the older generations feel more comfortable with traditional, older styles. In the United States the preferences and choices of generations are also varied. Time is the determining survival factor of new styles.

My middle school students are in the 6th, 7th, and 8th grades. The classes I teach are Vocal Music (Choir), General Music, Music Lab (World Music), and Drama. Lesson plans in this project are for students of this age group and classes. In recent years my school has had an influx of students from Eastern European countries and these students did not have country representation in the May International Day Festival. Activities and lessons will be presented throughout the school year, with participation in the festival day as a culmination. In addition, various other subject departments will incorporate information and materials that I collected from the Romanian-Bulgarian seminar as part of interdisciplinary teaming. Photographs (about 600), slides (about 100) and 8 hours of video tape is being catalogued for classroom use. Printed materials collected such as books, brochures, postcards, music scores, and music cassette tapes and CD's (see discography list) are also shared. I purchased the following musical instruments (gaida, two double-flutes, two ocarinas, an animal-horn, two panflutes (nai), a bubble whistle, a small gadulka) for classroom use, and purchased a complete ethnic dress, over-skirt, belt, hair ornament, apron, and shoes. All of these items have enriched my classroom and educator presentations that I have already given, and I anticipate an equally enthusiastic reception with my future scheduled presentations.

Students will recognize the commonalities of world music, dance, and theatre by developing skills and understanding of the elements of each art, while exhibiting goals as given in the *California State Visual and Performing Arts Framework* such as:

Aesthetic perception: to experience and understand the basic elements of music (rhythm, melody, harmony, form, texture and timbre) as used in the folk music of Romania and Bulgaria; Dance: to develop a sensing of the communicative potential of body movements and a capacity for response to sound stimuli; Drama: to experience dramatic elements, actions and characterizations.

Creative expression: to understand and participate in musical experiences representing typical Romanian and Bulgarian music; Dance: to develop student's ability to express perceptions, feelings, images of the folk music; Drama: to develop student's skills in telling folk tales, play writing, and play production.

Music Heritage: to develop student's awareness and understanding of styles, idioms, performance media, social and historical contexts of Romanian and Bulgarian music; Dance: to develop the student's knowledge and appreciation of the historical roles of dance in relation to social, ritual, and performance contexts, demonstrate similarities and differences on styles; Drama: to develop student's

awareness of the importance of theatre as a means of understanding and appreciating cultural similarities and differences.

Aesthetic Valuing: to provide a sound basis of Romanian and Bulgarian musical experiences which recognizes diverse ethnic music can be used in making intelligent judgments of musical value; Dance: to develop a sense of involvement in another culture, and the capacity to enjoy aesthetic expression of the dance and establishment of a positive attitude towards self, others, and another culture; Drama: by viewing and reviewing, students will formulate and use criteria for judging performance aesthetically, and make constructive evaluations.

EASTERN EUROPEAN MUSIC CHARACTERISTICS

MELODY: Use of Major, Minor and Modal scales; syllabic in the Northern areas and melismatic in the Southern areas with more use of ornamentation, unmeasured songs and melodies. Gypsy (Taraf) scales have augmented 2nds. Vocal timbre in Bulgaria is because of "open throat" singing which produces extremely constricted, forced tones giving focus and strength; use of ornamentation is varied and often decorated with whoops, vibrato and vocal slides.

HARMONY: Much of the music is without traditional harmony but uses a drone or pedal tone, other dissonance and tone clusters.

RHYTHM: Duple and triple meters in the Northern areas, while in the Balkans the music is asymmetrical, non-metric and complex; little use of anacrusis.

TEXTURE: In the Northern areas rich polyphony is used, and heterophonic in the Balkans (melody and drone), use of dissonance and tone clusters.

FORM: Through-composed is common in the Balkans; also binary form (AB) and ternary form (ABA) is used throughout the region.

GENRES: Epic wedding songs, ballads, doinas, cycle songs, love songs, na trapeza (music played at table during dinner), dance music such as: Bulgarian-ruchenitsas, kopanitsas, horos, masked dances; and Romanian-horas, sirbas, briu, ciobaneasca, shepherd's songs and dances, harvest songs.

TIMBRE: See sheet for instruments used.

MUSICAL INFLUENCES OF NEIGHBORING COUNTRIES AND OTHERS

NOVAKOMPONOVANA: music of Serbia

MEDIVAL: music used in ancient times

RENAISSANCE: music styles from this period, Gregorian chants

HUNGARY: shared melodies and dances, Czardas, Tanchaz groups

TAMBURITZA: music from Croatia, Serbia and Yugoslavia

BYZANTINE: Byzantine Empire, Greek church

GYPSY: bands known as Tanchaz groups; use of electronic instruments; Idutari.

RUSSIAN: Nationalistic music

UKRAINE: carols; dumas; use of bandura

TURKEY and EASTERN SOUNDS: Turkish crescent or jingling johnny, ney.

GREECE: lyres, lutes, bells, cymbals.

MACEDONIA: mixed, uneven rhythms such as 22/16; calgii, groups of oriental origin.

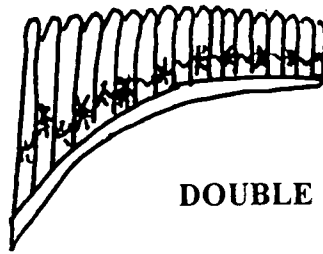
TRADITIONAL CLASSICAL: styles of Western classic composers

WESTERN STYLES: Rock and Roll, Jazz, popular music, disco, "scat" singing, vocalizing in traditional choral way, free style improvisation, use of modern, western electronic instrumentals..

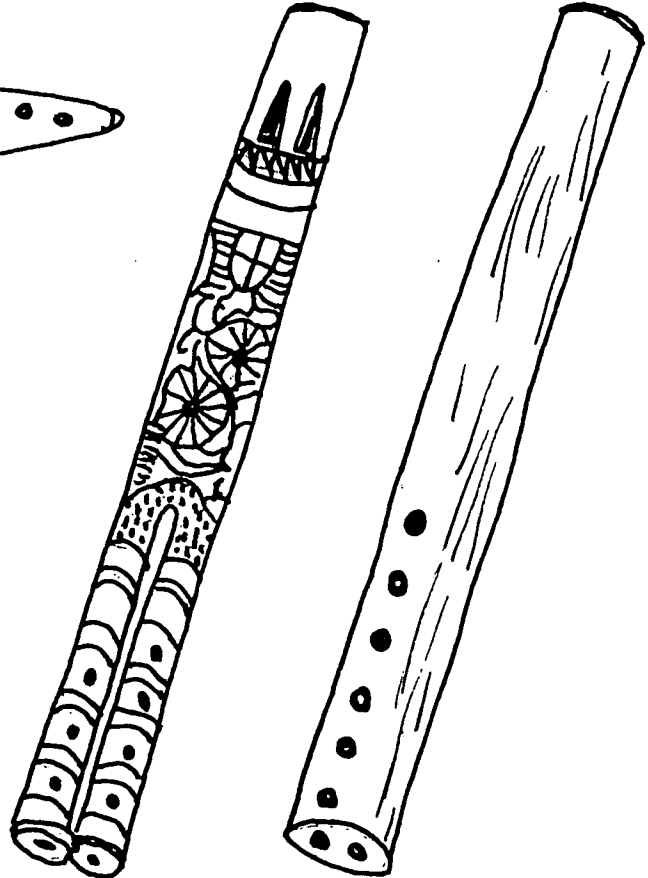
VOCABULARY-GLOSSARY

- ACCORDIAN:** A musical instrument with keyboard, metal reeds and bellows which player pulls in and out to force air through reeds to produce tones. Used for accompaniment chords in folk music, and to enrich melody at times.
- BUCIUM:** Romanian horn.
- BRIU:** A Romanian circle dance.
- BUCIUM:** A Romanian horn.
- CLARINET:** a traditional clarinet
- CLAVIATURA:** Romanian keyboard
- CIMBALOM:** Hungarian hammered dulcimer used in village bands and restaurants. (Romanian-Tsambal).
- CIMPOI:** a Romanian bagpipe
- CIOBANESCA:** A Romanian shepherd's dance.
- COBZA:** a lute-Romania
- COLINDE:** Romanian good luck songs.
- CONTRA (KONTRA):** a three stringed instrument with flat bridge, plays only the chords in a Transylvanian band.
- DJAVOLSKI DUPKI :** the Devil's Holes on the Kaval
- DOINA:** Romanian free-form "blues" song, full of emotion, semi-improvised.
- FIDDLE:** Folk violin, playing highly ornamented, and complex rhythms.
- FLUIER:** Romanian shepherd's flute.
- GAIDA:** Balkan (Bulgarian) bagpipe, partly chromatic scale just over one octave; chanter for melody, drone, made of goatskin or sheepskin.
- GADULKA:** Bulgarian pear-shaped fiddle with three or four strings, played by bowing, held vertically in front of chest, from Medieval times.
- HORA:** (HORO, KOLO, ORO) Ring dances of Romania, Bulgaria, ex-Yugoslavia, Israel; all have different forms.
- JOCUL MIRESEI:** The Bride's dance in Romania.
- KABA-GAIDA:** A huge Bulgarian bagpipe, plays in a low register.
- KATO-CLARINET:** Played like a trumpet, from Bulgaria
- KAVAL:** Long wooden Bulgarian and Macedonian rim-blown flute of shepherd origin, top-beveled edge, instrument has 8 finger holes.
- KOPANITSA:** A Bulgarian dance with complex rhythms (2-2-3-2-2 beats)
- LAUTARI:** Romanian street musicians.
- NAI:** Turkish (ney) or Arabic word for panpipes, used in ancient and modern Romania, made from calamus reed or hardwood
- NOVOKOMPONOVANA:** a fast music from Serbia, used in the Banat region of Romania.
- PALATCA:** A Transylvanian band stick, also name of Gypsy street musicians, and weddings.
- RUCHENSITSA:** A Bulgarian dance style with asymmetrical meter (2-2-3 beats)
- SAZ:** Long-necked lute of Turkish origin.
- SIRBA:** Romanian dance style.
- TAMBURA:** Long-necked, round back Bulgarian or Macedonian lute with three or four double strings, play by strumming.
- TANCHAZ:** Musicians in Romania
- TARAF:** A Romanian village musical ensemble, word from Arabic, more Oriental flavor in music.
- TARAGOT:** more reedy sounding, very good for outdoor playing.
- TSAMBAL:** Romanian hammered dulcimer.
- TULNICE:** a Romanian horn.
- TAPAN (TUPAN):** A Bulgarian or Macedonian large barrel drum.
- VIOLIN (PRIMAS):** The first violinist plays the melody and leads the other musicians.
- ZONGORA:** Guitars used in Romanian music, uses repeated chords as a drone.
- ZURNA (SURNA, CURLA, PIZGE):** A loud, simple oboe found in Turkey and throughout the Balkans.

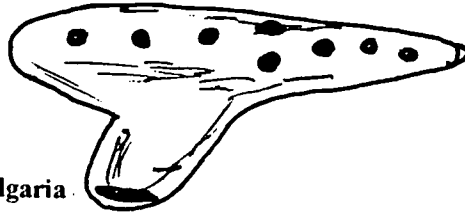
NAI- (Panflute)-Romania



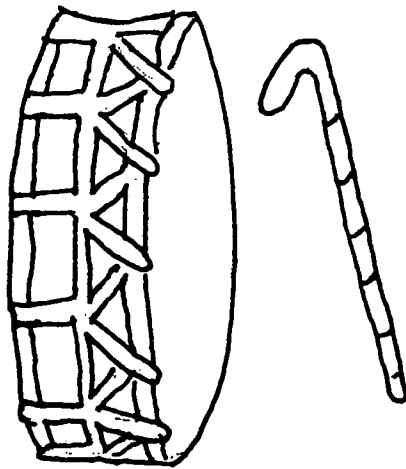
DOUBLE FLUTES-(Romania & Bulgaria)



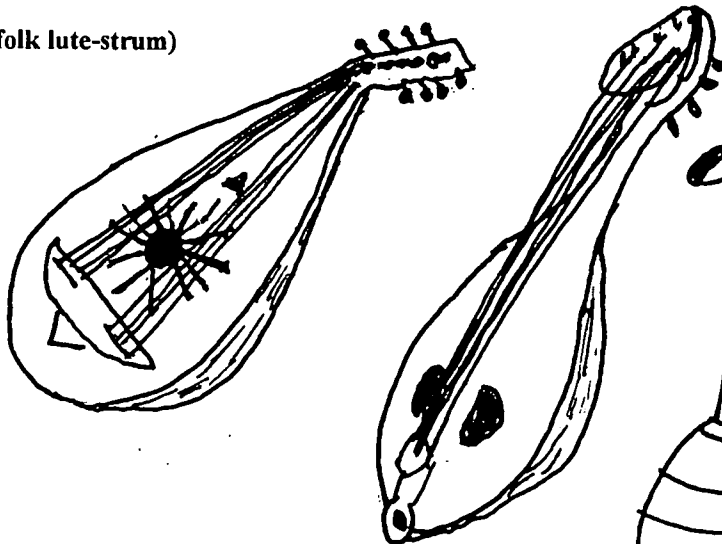
OCARINA-(wooden & clay)
Romania & Bulgaria



TAPAN- (DRUM)-Bulgaria



COBZA-(folk lute-strum)
Romania

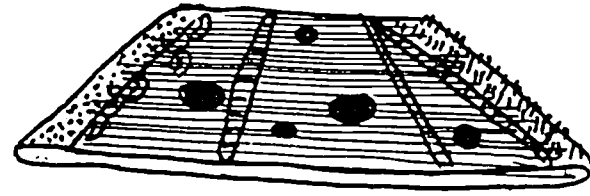


GADULKA-(small bowed fiddle)
Bulgaria

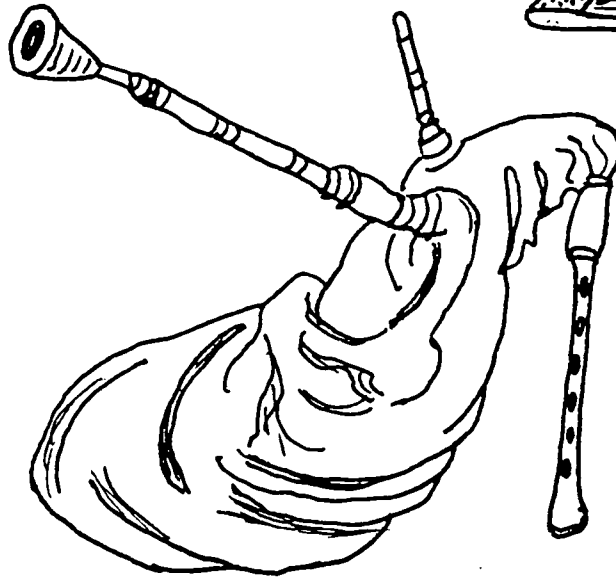


WATER-WHISTLE-
Bulgaria

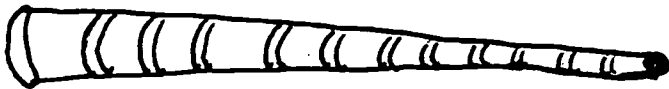
CIMBALOM OR ȚAMBAL
(hammered dulcimer)-Romania



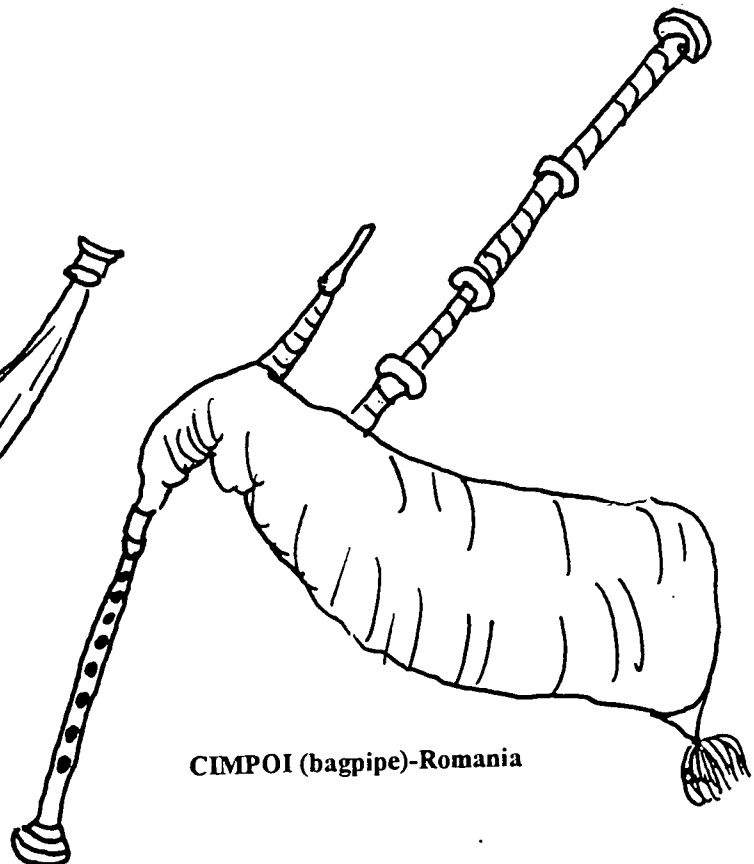
GAIDA-(bagpipe)-Bulgaria



BUCIUM (alphorn) or TULNIC-Romania



ANIMAL HORN-carved, with mouthpiece)-
Romania



CIMPOI (bagpipe)-Romania

6th GRADE INSTRUMENT PROJECT



Student made instruments for accompaniment to songs and dances.
String "bathtub" bass, tapans (drums), cobzas (lutes), Nai (panpipes), galduka (type of fiddle), lyres (harps), kavals (flutes).



BULGARIAN FOLK SONG AND DANCE
LESSON PLAN
“TRUGNAL MI YANE SANDANSKI, LELE”

OBJECTIVES: Students will: listen to Bulgarian Folk song, *Trugnal Mi Yane Sandanski, Lele*, a Bulgarian work song from the Pirin Mountains, in 7/8 meter; learn about the story of the song and locate Bulgaria and Pirin Mountains on a map; learn the pronunciation of Bulgarian words; learn to sing the song, then add a drone tone; learn to play the song on a melody instrument such as flute, recorder, bells, piano, home-made PVC-pipe flutes and lutes, guitar; listen and identify the sounds of the gaida (bagpipe) and add the gaida to the song; add autoharp drone; learn simple dance steps to music.

MATERIALS: Song sheets, cassette: *In the Shadow of the Mountain*, Nonesuch H-72038 (*Trugnal Mi Yane Sandanski, Lele*); recorders and/or flutes; bells; piano; gaida; autoharp; hand drum; copy of story; pronunciation guide

- PROCEDURES:**
1. Listen to recording of the song, listen again and tap the rhythm of the 7/8 meter.
 2. Listen and identify the instrumentation of the music.
 3. Teacher will tell the story-translation of the song.

“Yane Sandanski started out walking around in the Pirin Mountains. He carried a carbine over his shoulder, and wore a double-cartridge belt. Soon he passes a young shepherd, and asks him “Did you see any of my people from my fighting band?” The young shepherd replied “Yane, high up in the mountain at the high peak of the Pirin Mountains you will find them.”

Teacher explains about Yane fighting the Turks who occupied Bulgaria, Albania, Romania and Yugoslavia for about five hundred years.
 4. Learn pronunciation of words. *Troog-nahl mee Yah-neh Sahn-dahn-skee lay-lay, Poh-tah-yah Pee-reen plah-nee-nah. Zah-meht-nahl koo-sah kah-rah-bee-nah lay-lay, Pray-pah-sahl-dvoy-ehn pah-trohn-dahsh.*
 5. First sing song in unison and after students are secure add drone accompaniment. Have students locate the place where the drone shifts pitches from D to C (measure 7) and back to D (measure 8).
 6. Learn to play song accompaniment on melody instruments. Point out difference in harmonies in thirds. Observe musical characteristics of different regions of Bulgaria.
 7. Add recorders, flutes, an accompaniment on guitar or piano, and hand-drum rhythmic pattern.
 8. Learn simple dance steps to accompany song. Students stand in line with arms in a “W” (holding hands with arms crooked at elbow and palms of hands together). Each dancer steps to the right (measure 1 & 2) with the right foot and places the left foot behind the right. In measure 3, step to the right and then left, bringing the feet together; and in measure 4, step left and then right, bringing the feet together again. Repeat this pattern until the end of the music.
 9. Add Bulgarian instruments to accompaniment: Tapan (drum), gaida (bagpipe playing drone pattern), kaval (flute), gadulka (bowed string instrument). Students used homemade instruments or teacher’s Bulgarian instruments.

EXTENSION: As students progress and feel comfortable with simple dance steps and rhythms, teach additional dances that require more skills, and from different geographical areas.

Trugnal mi Yane Sandanski, lele

1. Trug-nal mi - ya - ne San - dan ski - le - le,
 2. Za - met - nal ku - sa ka - ra bi - na le - le,

po - ta - ya Pi - rin pla - ni - na.
 pre - pa - sal dvo - en pat - ro - dash.

Trgnala Bulgaria

F Bb F C7 F

F Bb F C7 F

Dm Bb Dm Bb

Dm C7 F

KRIVO PLOVDIVSDKO HORO

This dance is from Pesteria, Bulgaria and is typical of dances in the area.

MUSIC SOURCE: CD #060089 *FOLK RHYTHMS FROM BULGARIA &*
Cassette- AMAN INSTITUTE: *BULGARJAN AND FRENCH CANADIAN*
FOLK DANCES.

RHYTHMIC PATTERN: 11/16 (quick, quick, SLOW, quick, quick)

DANCE FORMATION: Short lines with dancers using the belt hold of LEFT over RIGHT.
Dancers face slightly RIGHT of center.

STYLE OF DANCE: Dancers take small and light steps.

PROCEDURE:

Measure	Dance Pattern
1-8	Introduction. Fast music, no movement

1	I. BASIC WALK: Moving in the line of direction, step on RIGHT (1), step on LEFT (2), step on RIGHT (3), step on LEFT (4), HOLD (5).
2-8	Repeat pattern of measure 1, seven more times, while the dancers follow the leader in various directions across the dance floor.
FIGURE I is repeated after each figure in the following sequence: I, II, I, III, I, IV.	
1	II. FAST TRAVEL STEP WITH "FOOT HOOK": Moving in line of direction, small step on RIGHT (1), small step on LEFT (2), small hop on LEFT lifting RIGHT foot up and in front of LEFT in a "hook" position (3), small step on right (4), small step on LEFT (5).
2-7	Repeat pattern of first measure seven times. Leader winds dance line around the room.
1	III. FAST TRAVEL STEP WITH "BALL HOP": Moving in the line of direction, small step on RIGHT (1), small step on LEFT (2), small sharp leap on ball of RIGHT foot and small sharp step on ball of LEFT foot (3), small step on RIGHT (4), and small step on LEFT (5).
2-7	Repeat pattern of first measure seven times. Leader winds dance line around the room.
1	IV. SIDEWAYS WITH STAMPS: Repeat pattern of measure 1 in Figure II.
2	Facing line of direction, step on RIGHT (1) step on LEFT (2) facing center and step diagonally back on RIGHT, simultaneously touching and twisting ball of LEFT foot out to left (3) step on LEFT to left (4), step on RIGHT behind LEFT (5).
3	Facing center, step on LEFT to left (1), step on RIGHT behind LEFT (2), step on LEFT to left (3), cross RIGHT in front of LEFT (4), step on LEFT in place (5).
4	Repeat pattern of measure 3 with reverse direction and footwork.
5	Repeat pattern of measure 3.
6	Step on RIGHT in place (1), step on LEFT next to right (2), sharp touch with ball of RIGHT foot slightly forward (3), step RIGHT in place (4) sharp touch with ball of LEFT foot slightly forward (5).
7	Same as measure 6 with opposite footwork.
8	Three small steps in place RIGHT (1), LEFT (2), RIGHT (3), leap on LEFT (4), sharp touch with ball of RIGHT foot.

ROMANIAN DANCES
"TOCUL"

This dance is from the Bukovina area in northeast Romania.

MUSIC SOURCE: Cassette Vol. #1-VILLAGE DANCES OF ROMANIA, side 1, #3

METER SIGNATURE: 2/4

PRONUNCIATION: Toh-quol, translation: Heel

DANCE FORMATION: This dance can be done in a mixed circle or as a couple dance.

In a mixed circle use a back, basket hold; as a couple use shoulder-waist hold.

Measure	Dance Pattern
1-2	INTRODUCTION (4 counts)
1	PART I: Moving line of direction to right- step RIGHT foot to right (1), step LEFT foot across RIGHT (2)
2	Step RIGHT to right (1), close LEFT to RIGHT foot (2).
3-4	Repeat measures 1-2 with opposite footwork in left line of direction.
5	Moving to right-step Right (1) step LEFT across RIGHT (2).
6-7	Beginning on RIGHT-do two hop-step-step patterns to right; Hop on Right (1), step on LEFT, then step on RIGHT (count &-2) in line of direction. Repeat.
8	Face circle- jump towards the right, landing on both feet (1); hold (count 2).
9-16	Repeat measures 1-8 with opposite footwork left line of direction.
1	PART II: Walk RIGHT, LEFT in line of direction.
2-7	Do six hop-step-step patterns, beginning with RIGHT in right direction.
8	Face center of circle-jump towards Right, landing on both feet.
9-12	Repeat measures 1-8 with opposite footwork, line of direction to left. Repeat dance from beginning to end of music.

"FLORICICA DE LA NUCI"

This dance is from the Muntenia area in southern Romania.

MUSIC SOURCE: Cassette Vol. #1 VILLAGE DANCES OF ROMANIA, side 1, #2.

METER SIGNATURE: 2/4

PRONUNCIATION: floh-ree-CHEE-kah deh lah nu-che, translation: "floricica" means "little flower" and "nuci" translates to "walnut". "Floricica" is a style of dance, and "Nuci" is the name of a village.

DANCE FORMATION: A mixed circle with hands joined at shoulder height in a "W" position, Dancers face towards center of circle.

Measure	Dance Pattern
1-2	INTRODUCTION (4 counts)
1	Step RIGHT in front of LEFT (1); step LEFT in place (count &); step RIGHT beside LEFT (2); step LEFT in place (count &).
2	Repeat measure 1.
3	Stamp RIGHT foot beside LEFT, with weight (1); hop on LEFT in place (count &); moving in the right line of direction and facing diagonally right, step RIGHT to right (2); hop on RIGHT (count &).
4	Facing center and moving sideways to the right, step RIGHT to right (1); step LEFT behind RIGHT (count &); step RIGHT to right (2); hop on RIGHT in place (count &).
5-8	Repeat measures 3-4 opposite directions: two more times (total 3 times).
9-10	Turning to face diagonally right, and moving backward to left, do seven fast steps backward (counts 1, &, 2, etc.) hop on LEFT on last "&" count. Repeat entire dance from beginning. At end of dance, face center of circle and on last "&" count stamp RIGHT foot slightly forward.

INTERDISCIPLINARY ENRICHMENT & EXTENSIONS

SOCIAL STUDIES & HUMANITIES CLASSES:

- Map study, location of various venues. Research ancient names of cities ports, etc., make comparisons with modern maps.
- View slides and videos of Roman and Thracian ruins.
- Create models of an ancient Roman ruin, using clay or cardboard.
- Discuss situations in countries during Soviet rule.
- Discuss current situation in countries following the fall of Communism.
- Read and discuss the new constitution of each country.
- View slides and videos of historical sites and areas showing varied geography.
- Contact National Geographic for information on recent TV documentary regarding use of dancing bears in the Balkans by gypsies as a source of income.
- Debate or discussion of animal rights vs. right to earn a living.
- Create a time line of historical events.

ENGLISH:

- Read stories, fables, and myths from Romania and Bulgaria.
- Write a story or fable in a Romanian or Bulgarian setting.
- Make a comparative analysis of works studied, finding common themes that may parallel English literature.
- Read and discuss poetry translated from Romanian/Bulgarian poetry books.
- Write poetry in similar style and subject of living in the Balkans, either in the past or present time.
- Use a dictionary from each country, try to translate passages of literature.
- Examine the Cyrillic alphabet, acknowledge use by various countries; research history of English alphabet, Roman, Greek, etc.

VISUAL ARTS:

- Create "stained glass" windows using colored plastic film.
- Create a glass icon picture, using the reverse painting technique.
- Create icon pictures on (Mexican) pottery tiles using colored pencils.
- Create Bulgarian and/or Romanian folk patterns and designs found on clothing or pottery.
- In ceramics class, make pottery, using folk designs.
- Illustrate stories read and/or written in English,
- Make masks used in various ethnic ceremonies or celebrations, use to enhance Drama presentations.
- Make jewelry using designs and examples from each country.

MATHEMATICS:

- Using mathematics calculations, figure distances between various locations.
- Calculate travel times comparing ancient modes of transportation, and modern transportation.
- Use mathematical symmetry for art project designs.
- Using Romanian Lei and Bulgarian Leva, go on "shopping" trip and calculate costs.
- Graph data.

INTERDISCIPLINARY ENRICHMENT AND EXTENSIONS

DRAMA/THEATRE:

- Read stories, folk tales, or fables from Romania and Bulgaria.
- Write stories or fables into short skits, rehearse and perform for other classrooms.
- Create a reader's theatre script from a story or fable, rehearse and perform.
- Design and make a model and set for presentation.
- Design costumes for drama presentation, create or improvise for performance.
- Using masks made in art, create movement or script to go with the celebration or holiday.
- Add Romanian and Bulgarian music to presentations.

MUSIC:

- Listen to various styles of Romanian and Bulgarian music, both vocal and instrumental.
- Learn about folk instruments from each country.
- General Music or Music Lab classes make similar folk instruments and learn to play them as part of project.
- Learn folk dances from different areas and perform.
- Watch videos of ethnic folk dances and songs.
- Learn song from Romania or Bulgaria and perform.

HOME ECONOMICS:

- Sewing: Help create simple costumes for Drama play.
- Make "ethnic" aprons using liquid embroidery paint.
- Make elaborate head-dresses.
- Cooking: Students can create some ethnic foods.
- Research and try recipes.
- Create an ethnic cookbook.

COMPUTERS:

- Use technology of computers to find information.
- Use the Internet researching home pages about countries.
- Use WWW newspapers to see current events.
- Contact a school and communicate with a student from each country,

DRAMA

OBJECTIVES: Students will develop a stage production of a story or fable from Romania or Bulgaria. Students will experience the entire dramatic process from play/script writing, stage blocking, acting techniques, character development, use of costumes, make-up, props, stage lighting, and performance for an audience. Students will do reflective writing and establish a rubric for evaluation and refinement of critical skills.

MATERIALS: Students will read and gather materials from the following books: *Cultures of the World: Romania*; *Dracula: Prince of Many Faces*; *fable-The Town in the Mountains (Romania)*; *Dracula*; *The Mouse Wedding*, *Ethnologia Balkanica (Bulgaria)*; and view selected videos on Dracula. (see bibliography)

PROCEDURE:

1. Students will read and discuss story plots, listing important and interesting facts to be included in script.
2. Student break into groups, retell the stories and improvise and evaluate the story.
3. Students begin writing stage script using structural components of informative beginning, conflict, motivation, resolution of conflict, and ending.
4. Script readings by group bringing dramatic impact to the written words. Students select character parts of play and a student director.
5. Create an set environment on paper for the play, and begin stage blocking.
6. Students rehearse and memorize lines, using an increased characterization of voice, using projection, expression and possibly accents. Students utilize stage and props.
7. Students will learn the technical elements of adding stage lights, sound effects, special effects, and operation of video cameras to document productions.
8. Design costumes. Gather costume pieces available, create simple pieces to stimulate characterization. Experiment with appropriate make-up.
9. Using set design, make set pieces for stage: "Bran castle", foam rocks, the river.
10. Have dress rehearsals using all components.
11. Invite various classrooms, administrators, and parents to see the production.
12. Following the performance, students will write reflectively on their own performance, and use rubric for assessment of entire production.

**see attached original script written by 7th and 8th grade Drama students about the "real" Dracula, and photograph copies.

DRACULA

THE REAL STORY

A PLAY WRITTEN BY

LAWRENCE MIDDLE SCHOOL
CHATSWORTH, CALIFORNIA
7TH AND 8TH GRADE DRAMA STUDENTS

DRACULA

NARRATOR	VLAD DRACUL	VLAD TEPES IV (DRACULA)
MIRCEA	RADU II	PEASANT-IOANA
SPY-PAVEL	SPY-PETRU	TOWNSPERSON-STEFAN

NARRATOR: Truth, legend, fiction and rumors abound about the figure of Dracula. In Romania, historians look on him as a hero, for he was a real prince of the early 15th Century. He was named Vlad Tepes. Our scene opens with Vlad's father, Vlad Dracul, Prince of Wallachia (Va-la-key-a) talking to his sons. The time is 1436.

VLAD DRACUL: My sons, Mircea, Vlad, Radu, you boys are so spoiled living in a castle. Not very many boys in the kingdom are princes.

VLAD TEPES: Father, why do you say such things?

RADU: (stand, in a whiny voice) I'm not spoiled, (cross to Mircea) Mircea is the most spoiled of all.

MIRCEA: I'm not either.. You're the baby----(Radu has temper tantrum)--you get all the attention. Everyone thinks you are so---handsome.

VLAD TEPES: (stand) You two stop arguing...(Vlad Dracul crosses to Radu to scould).....just you wait 'til I get on the throne to take Father's place and I'll show you who gets all the attention. (he gets on the throne).

MIRCEA: Vlad, you forget that I am the oldest son, therefore I will ascend to the throne before you and you won't even have to think about that. (Mirces pushes Vlad Tepes aside and sits on throne).

VLAD DRACUL: Can't we all get along? When our enemies invadewe are all in this together. We have many enemies trying to take our land---our not so friendly neighbors, the Hungarians and the Turks.

MIRCEA: (boasting) I am Mircea the Great! ---just like my Grandpa Mircea the Great.

RADU: Grandpa Mircea built large fortresses in Transylvania to protect us from invaders from the west.

VLAD DRACUL: Grandfather Mircea was brave to fight our enemies, but he was Mircea the old and not smart enough to keep himself and our soldiers from being captured by our enemies, and then killed.

NARRATOR: As time went on, the Sultan Murad of Turkey invited Vlad Dracul to his palace to show good faith in making peace. Little did Vlad Dracul know that it was a trick.

DRACUL: How wonderful! I have been invited by my enemy to be his guest. The Sultan of Turkey is my enemy and he wants to take all our land. How can I make the Sultan happy and change his mind? (pace---thinking out loud) Ahhh---Hah---I've got it. I am going to send Vlad Tepes and Radu to the Sultan to help him in his country, since he really needs to get civilized. (wicked laugh)

VLAD TEPES: Why are you sending us there?

VLAD DRACUL: (wicked laugh again) You boys can watch him and report to me. You can be my spies. Both of you were tutored by the best minds of the 15th century Ottoman empire. You are both very smart.

RADU: And Vlad Tepes can speak Turkish perfectly.

VALD TEPES: ---and Radu---you are so handsome. You will attract all the Sultan's women in the palace with your pretty face. (change attitude) Hey! Why doesn't Mircea have to go also?

VLAD DRACUL: Mircea is the oldest. He must stay and learn to run Romania from me.

NARRATOR: As soon as the three reached the Sultan's city gates, the prince was seized by the Turkish army and bound in chains. The boys were take far away into the mountains as hostages. Vlad Tepes was twelve and Radu was eight.

MIRCEA: My father is being held in a Turkish prison for one year----. He finally paid the 10,000 gold ducats and is sending young Romanian men to help fight for the Sultan. Oh, what am I to do? Both of my little brothers are hostages and I have to rule here in Wallachia. It is a hard job keeping everyone happy.

NARRATOR: Soon Vlad Dracul was released on the promise not to participate in any further actions against Turkey. To guarantee this, Vlad Tepes and Radu had to stay in Turkey six years ad hostages. Can you imagine? A father leaving his two sons with the enemy for so long. The boys were treated kindly so their father would keep his pledge. The Sultan favored Radu and treated him like his own son Vlad Tepes was treated poorly. Vlad hated the Sultan and he hated his brother Radu.

VLAD DRACUL: There are many more battles all over the country. I'm trapped. I'm cornered. (jump up on drama box) I can't get away. I'm dying. (Vlad Dracul on drama box, in blue spotlight. When he "dies" there is a blackout. The crown stays on the throne).

MIRCEA: (sadly) Because my Father, Vlad Dracul did this, other countries became angry and my Father was murdered in 1447. (blackout) That makes me the new ruler of Wallachia and Transylvania. (Mircea puts on the crown, and goes on top of the box).

NARRATOR: Vlad Tepes was a difficult prisoner. Some time later, he left the Sultan's palace, and returned to his native Romania, only to find out some terrible news, first about his father, then about Mircea.

VLAD TEPES: (to a towns person) I want to find out the circumstances surrounding the brutal manner that led to my brother Mircea's death. (light cue, Mircea falls, leaves crown). Tell me what happened.

TOWNSPERSON: STEFAN: Sir, I don't know much just some idle talk I hear. I think it was said that he suffocated.

VALD TEPES: Suffocated? How could that have happened?

TOWNSPERSON: I heard that he was buried alive.

VLAD TEPES: No, No, it can't be!
(jumps upon the box, spotlight on him) My brother Prince Mircea is dead, now I shall reign. Like my Father, I belong to the Order of the Dragon. From this day forward, I shall be known as DRACULA.....I shall seek revenge for all the crimes against us.

I will find my enemies and impale them in the courtyard of my palace---and the hatred grows in my heart for my little brother Radu who has joined forces with the Sultan's army. I, DRACULA must be the one to fight for Romania.

NARRATOR: During the month of June 1456, Chinese Astronomers noticed an usual comet in the skies---"as long as half the sky with two tails, one pointing west and the other east, colored gold and looking like a flame in the distant horizon." It was viewed by some as an omen of bad luck. Dracula paid little attention to warnings, and even used Halley's comet along with the Dragon symbol on his gold coins.

DRACULA: Now that I am the ruling prince, I will do some good things for my country---like found a fortress in Bucharest. Grandfather would be proud. Also I will found monasteries, and grant land to boyars, and hold large councils in my palaces.

NARRATOR: Despite of all the good DRACULA tried to do, he was known all over as the IMPALER PRINCE. Many feared him, and more grew to hate him, including his brother Radu. Many tried to take over the Romanian crown and for a while Dracula lost it to his brother Radu. Because Radu was supported by both the Hungarians and the Turks, he thought that his throne was secure. Soon a cousin from Moldavia attacked Radu, and took all of his treasures, including his family as hostages. A short time later Radu died of an serious illness.

TOWNSPERSON: (To Dracula) The Hungarian King Matthias wants you to again be the Prince of Wallachia and to launch a great crusade against the Turks, since your brother is dead. Would you wish to be the Prince as you were before? Would you be willing to a Catholic? Or do you wish to die in prison?

DRACULA: I accept the King's offer, and will also marry his daughter to shown my close alliegence.

NARRATOR: The marriage took place, and in the following few years Dracula had two sons. He lived at the Hungarian court in a princely manner. One day a criminal has sought refuge in Dracula's courtyard, and soon the Kings officials came into the courtyard searching for the escapee.

DRACULA: (with sword in hand) (to official) Why have you come into my private domain? You intruder! (Dracula cuts off the head of the King's official) (to escapee) There now, you can go free. Go!

NARRATOR: All were horrified of the news, especially the King. He sent a messenger to Dracula.

TOWNSPERSON: The King wants to know why you have committed such a crime.

DRACULA: I have not committed any crime. It is the police officer who committed suicide. Anyone who commits a crime will perish in this way, or be impaled.

NARRATOR: Dracula soon returned to the throne of Wallachia and Transylvania, where his reputation as Dracula was becoming known far and wide. While he was the Prince, he killed about 100,000 human beings by means of the stake or by other frightful punishments. Another example follows.

NARRATOR: A pure golden cup full of water was set by the well in the town square by Vlad . He was waiting for a beggar to take it. He planted spies hidden all around to catch the thieves.

DRACULA: (drinks from the gold cup and sets it down) Now I shall see who is trustworthy and and who is dishonest. Anyone who steals my gold cup will be put to death. (walks away leaving the cup on the well). My spies will wait and watch. They will take care of the dishonest ones. (Dracula exits)

SPIES: Shhhh.....I hear someone coming!

TOWNSPERSON-STEFAN: (sees the golden cup, grabs cup and is astonished----opens coat to take it, then starts to think out loud) Wait! This is such a beautiful golden cup,---but it might be a trick by Vlad. (puts cup down) I hope the next person that sees this, will do as I did and leave it. (exit)

NARRATOR: Many hours later several townspeople had done the same thing as the first person that encountered the cup. Soon a thirsty beggar came to the well for a drink of water.

IOANA: (comes on stage whistling) I'm thirsty. I need a drink of water. (He sees the cup, grabs it, and takes a drink) This gold cup makes the water taste soooo good. I'm lucky to find it. Perhaps I can sell it and get some money.

SPIES: (accidentally makes a noise.)

IOANA: (looking around) Who is there? (looking towards the audience) I wonder if it is the owner of the cup? I must take the cup now and leave. My family is starving and we need the money for food. (look around again, puts the cup in jacket and walks away).

SPY-PETRU: (coming out of hiding place, yelling) Run after him! (both spies run around after Ioana. She falls, is captured and is taken to Vlad) You are going to Vlad you pathetic beggar.....you thief!

DRACULA: (enters) So this is the thief that has stolen my golden cup?

SPY-PETRU: Yes, this is the thief.

IOANA: Please sir. My family is starving and I have no money. I throw myself at the mercy of you. (drops down and grabs the feet of Vlad, and cries)

DRACULA: Get off of me! (kicks Ioana away, She slowly stands up) You pathetic fool..... you have shown grief and sorrow to ME.....BUT you are still a common thief! I must rid my country of all undesirables such as you. Take her away. Kill her.

IOANA: No please, no, I beg of you. (Spies drag her off stage) (sound cue) Ahhhhhh!!!!

NARRATOR: Dracula made this decree- "The punishment to all thieves , criminals and other undesirables in Transylvania This was the punishment to all thieves and other undesirables in Transylvania is death." Fearing of the future, Dracula tried to prepare for the unknown.

DRACULA: I might need money for the future, and I must be able to get to it if needed. I have a plan. My trusted peasant, help me fill these cast-iron barrels with my treasures, my gold, silver, and jewels. (fill containers).

PEASANT: Sir, how will you made certain that no one finds your treasure?

DRACULA: Simple. I have ordered my men to build a dam diverting the course of a certain river here near Budapest, and now we shall bury the treasures in the river bottom. When it is finished, my men will give free flow to the river again and my secret treasure is safe.

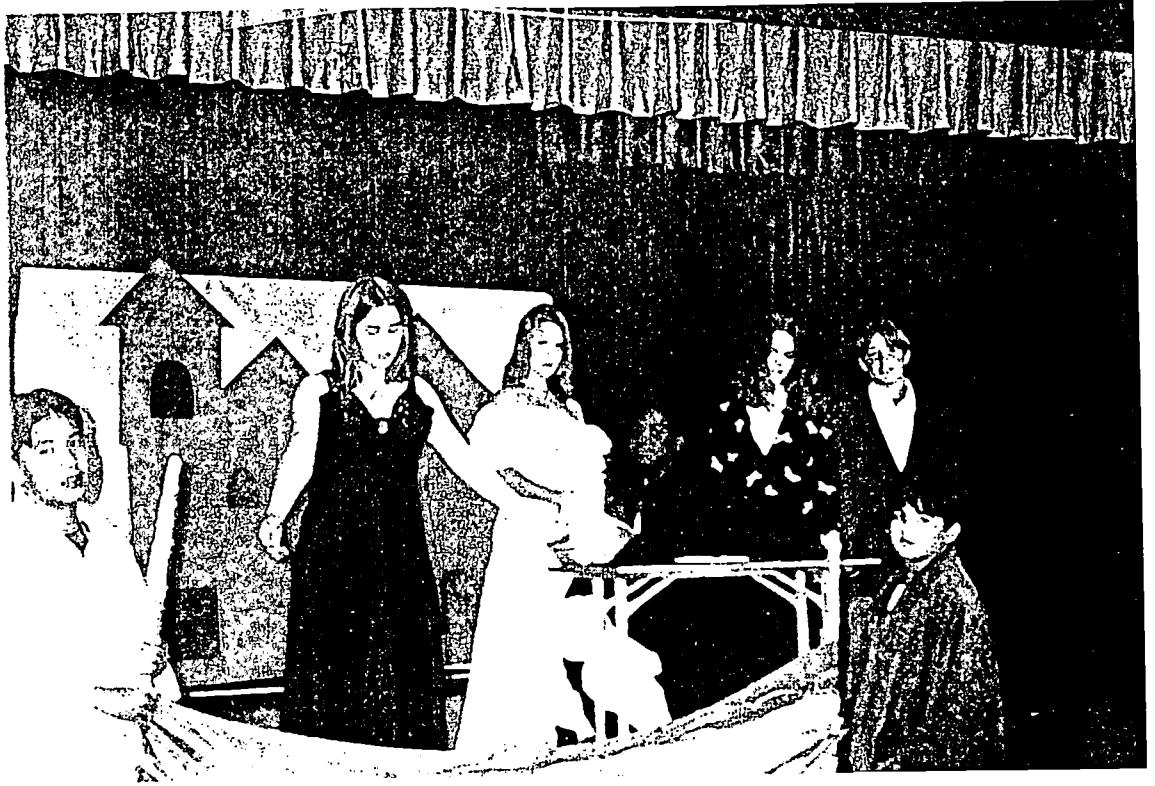
NARRATOR: Having buried the treasures in the river bed, Dracula ordered all the peasant workers who took part in this operation to be impaled. All were killed so no one except Dracula knew exactly where the treasure was hidden.

Ironically, about two months after Dracula's investiture as Prince, his mangled and headless body was discovered by some monks from the monastery of Snagov in a nearby marsh. The monks secretly buried his remains in the chapel of Snagov in a crypt facing the alter of the principal chapel.

Dracula's cut off head was brought back to the Sultan and placed on a high stake at the Constantinople palace for all the people to see the "GREAT IMPALER-DRACULA".

Later, as folklore would have it, an archaeological excavation on the island of Snagov has confirmed, that the monastery of Snagov originally occupied much of the island. What was presumed to be Dracula's grave, turned out to be empty with only animal bones scattered about. Farther from the main chapel was found a tomb with a casket containing the bones of a headless skeleton still clothed in tattered fragments of a garment of silk brocade and a ring and buckle with the inscription of the Dragon order. And to this day----no one has found the Dracula's treasures, but if you look in the river closely, you might see flecks of gold.

DRACULA



BRAM STOKER'S *DRACULA*: Mina (going into river); Lucy, Dracula, a bride, Jonathan Harker, front-river movers; background-Bran Castle



THE "REAL" DRACULA: back row-Vlad Tepes (Dracula), Narrator, Ioana; front row-Pavel (with gold treasure), Mircea, Vlad Dracul, Radu. Background-Bran Castle.

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Cassette	<i>AQUA</i> Recorded in Sofia, Bulgaria; religious songs, adaptations of folk songs.
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CD #060089	<i>FOLK RHYTHMS FROM BULGARIA</i> , Balkanton (see add- ress above), made in Bulgaria: dances such as Ruchenitsa, Kopanitsa, Paidonshko Horo, Pravo Horo, Trite Pati, Krivo Horo; Instrumentations: gaida, gadulka, kavel.
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CD # GD 194	<i>THEODORE SPASSOV: BEYOND THE FRONTIERS (1995),</i> Gega New Ltd., Acacia Str. 5/b, 1421 Sofia, Bulgaria.
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CD #OCD444	<i>GEORGE ENESCU: COMPLETE ORCHESTRAL WORKS, VOL. 4:</i> Orchestral Suite #1, Symphonic Concerto for Cello & Orch., Two Intermezzi for String Orch., Electracord Records, Olympia Compact Discs Ltd., 31 Warple Way, London, W3ORX England.
Cassette #79-082	<i>FOLK SONGS FROM RUMANIA: GEORGHE ZAMFIR & CIOCIRLIA ORCH.</i> , Dances; Delta Music Inc., Los Angeles, Ca., 90064.
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CD #PV750005	<i>LES VIRTUOSES ROUMANINS: LE CONCERT FANTASTIQUE</i> , Marcel Cellier Collection, Discs Pierre Verany, 15 Rue Guyton De Morveau, 75013 Paris, France.
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CD #92517-2 ADE-670	<i>MUSIQUE DU MONDE: MUSIQUE TRADITIONNELLE DE ROUMANIE</i> : Benone Damian-Simion Standu, Buda Musique, 188 bd. Voltaire, 75011 Paris, France.
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Cassette #EAMC-019	<i>TECHNO DANCE PARTY, VOL. 1: THE MUSIC OF THE NEW GENERATION</i> , 1996 East & Art Record Co., Fundatia Generatia Noua, Str. Baiculesti nr 23, BLE9, Se.C, Ap. 90. Sector 1, Bucuresti, Romania.

(Romania-cont'd)

Cassette
#EAMC-035

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Cassette
#Vol.1

VILLAGE DANCES OF ROMANIA, VOL. 1: DANCES BY ALEXANDRU DAVID, Gypsy Camp, Ethnic Arts Center, 3265 Motor Ave., Los Angeles, Ca. 90034, USA.

Cassette
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