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*rnzb*

ROYAL NEW ZEALAND BALLET

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EDUCATION RESOURCE

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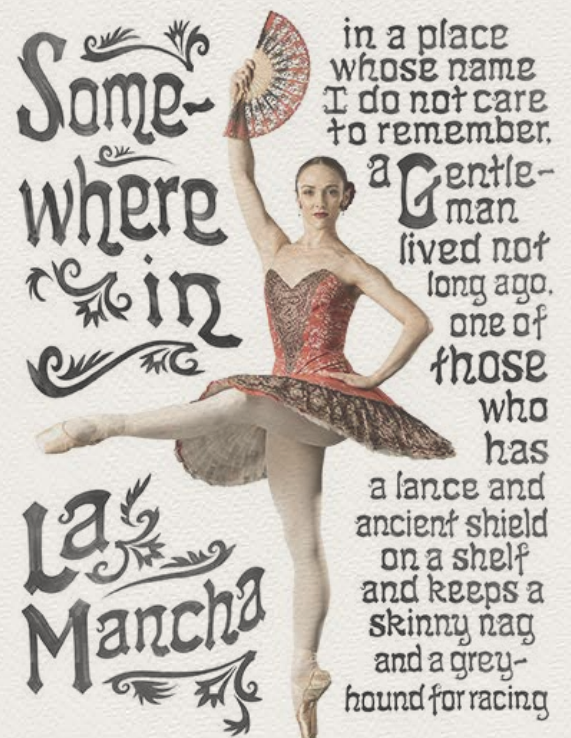
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Don  
Quixote

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Some-  
where  
in  
La  
Mancha

in a place  
whose name  
I do not care  
to remember.  
A Gentle-  
man  
lived not  
long ago,  
one of  
those  
who  
has  
a lance and  
ancient shield  
on a shelf  
and keeps a  
skinny nag  
and a grey-  
hound for racing



# Curriculum

In this unit you and your students will:

- Learn about the elements that come together to create a theatrical ballet experience.
- Identify the processes involved in making a theatre production.

## Curriculum links in this unit

### Values

Students will be encouraged to value:

- **Innovation**, inquiry and curiosity, by thinking critically, creatively and reflectively.
- **Diversity**, as found in our different cultures and heritages.
- **Community and participation** for the common good.

## Key competencies

- **Using language, symbols and text** – Students will recognise how choices of language and symbols in live theatre affect people's understanding and the ways in which they respond.
- **Relating to others** – Students will develop the ability to listen actively and share ideas regarding theatrical ballet performances.
- **Participating and contributing** – students will be actively involved in their cultural community, understanding the importance of creative environments.
- **Thinking** – Students will reflect on their own thinking and learning after the personal experience of attending a live theatre show.

## Workshop learning objectives for levels 3 & 4

### Level 3 students will:

- **Develop practical knowledge** – Use the dance elements to develop and share their personal movement vocabulary.
- **Develop ideas** – Select and combine dance elements in response to a variety of stimuli.
- **Communicate and interpret** – Prepare and share dance movement individually and in pairs or groups. Use the elements of dance to describe dance movements and respond to dances from a variety of cultures.

### Level 4 students will:

- **Develop practical knowledge** – Apply the dance elements to extend personal movement skills and vocabularies and to explore the vocabularies of others.
- **Develop ideas** – Combine and contrast the dance elements to express images, ideas, and feelings in dance, using a variety of choreographic processes.
- **Communicate and interpret** – Prepare and present dance, with an awareness of the performance context. Describe and record how the purpose of selected dances is expressed through the movement.



# Synopsis



## Act 1: Scene 1

### Don Q's Rooms

Alone in his rooms and surrounded by his huge collection of books, the ageing Don Q receives a surprise visit from his young nephew, Sancho. Together, they read tales from knights of old, prompting Don Q into a final quest for adventure.

With a large bag of cash, the two leave for the town and beyond.

## Act 1: Scene 2

### A Square in Barcelona

In the town square, local café owner Lorenzo is preparing for the day ahead, taking delivery of fresh goods from penniless delivery boy Basilio, who is in love with Lorenzo's daughter, the feisty Kitri.

Kitri and Basilio flirt and dance, but Lorenzo sends Basilio on his way, leaving Kitri to serve the sleazy Gamache, who arrives from across the street for his breakfast.

Don Q and Sancho arrive in the square and promptly strike up a friendship with Gamache, who immediately spots the bag of cash – and an opportunity. To no avail, Gamache tries to lure Don Q and Sancho with the delights of his coterie of street dancers, Mercedes and her two friends. But Don Q only has eyes for Kitri, whom he believes to be his long lost mythical love, Dulcinea.

Attempting to escape Lorenzo's watchful eye, Kitri and Basilio run off, followed by the lovelorn Don Q and an exasperated Sancho. Following closely behind, and with their eyes on the money, are Gamache and Mercedes.

## Act 2: Scene 1

### A Gypsy Camp

Kitri and Basilio find themselves on the edge of town, amongst a band of rough gypsies, entertainers and card sharks. The gypsies tease

and mock the pair before robbing them of their possessions and sending them on their way.

Following closely behind, Don Q and Sancho arrive only to find Kitri and Basilio have left.

The gypsies ask Don Q to tell them a story, distracting him as Gamache attempts to steal Don Q's bag of money. Meanwhile, for a cut of the profit, Gamache instigates that the gypsies tease and taunt Don Q, ultimately robbing him of his money. Sancho runs for help and Don Q heroically battles the gypsies.

## Act 2: Scene 2

### The Dream

Left unconscious and alone, Don Q has terrible visions of storms and windmills, followed by a visit from Cupid, who reveals a whole array of ravishing beauties to behold. But alas, it is only a dream and when his nephew Sancho returns with Basilio to rescue him, they return to the town penniless.

## Act 3: Scene 1

### A Square in Barcelona

With their newfound and illegal wealth, Gamache and Mercedes are found celebrating in town with their friends. When Don Q returns to discover that it was Gamache who has stolen his bag of money, accusations and a fight ensue, resulting in Gamache being arrested and taken off to prison.

Kitri's father Lorenzo, is adamant that his daughter will not marry a poor delivery boy, and that is that. However, Don Q, in a gesture of thanks to Basilio for his help, gives the bag of cash to Kitri's father who relents and thus allows her to marry her poor boyfriend.

## Act 3: Scene 2

### The Wedding

The town celebrates the wedding of Kitri and Basilio, Don Q returns to his dreams and Kitri's father does up his cafe.

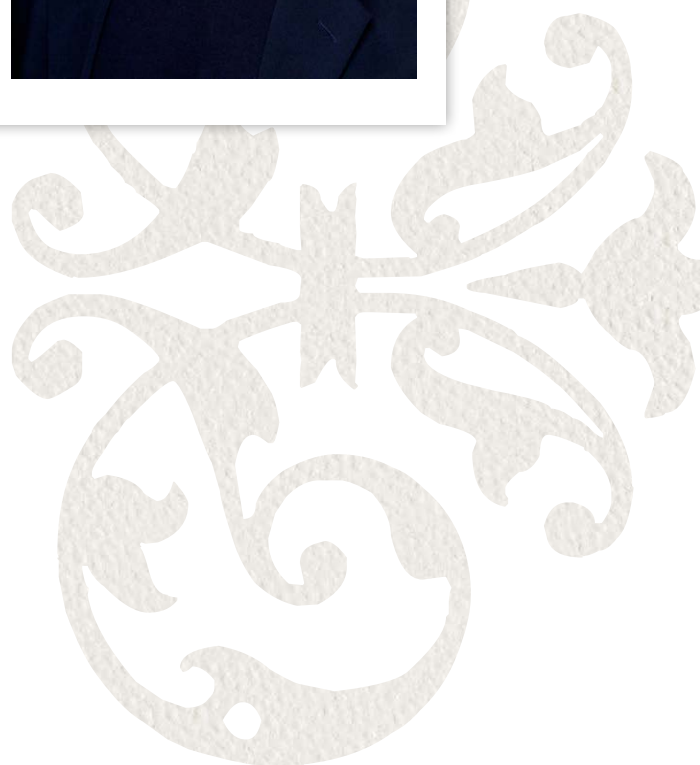
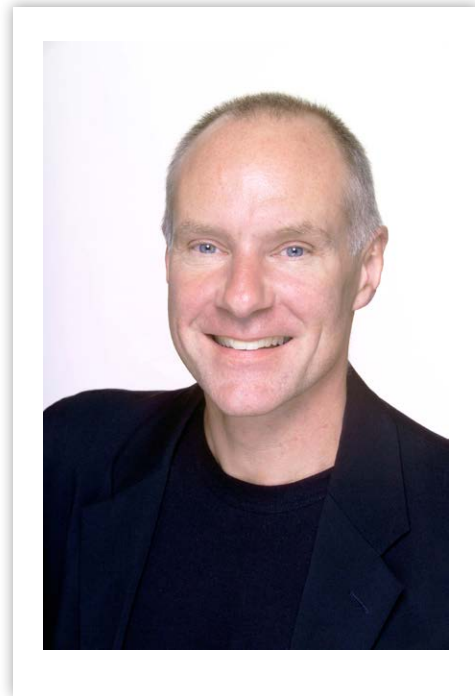
# Bios

## Gary Harris

Gary Harris was Artistic Director of the Royal New Zealand Ballet from 2001 to 2010. Born in London, and trained at the Arts Educational and the Royal Ballet Schools, he joined the London Festival Ballet (now English National Ballet) in 1978 and was one of the company's leading soloists until he left in 1985 to pursue a career as a freelance dancer. He has worked the world over as a dancer, teacher, répétiteur and designer. In 1991 he joined The Royal Ballet, London, as notator and répétiteur, working with choreographers such as William Forsythe and Kenneth MacMillan and re-staging the works of Fredrick Ashton. He was Associate Artistic Director of the Hong Kong Ballet and choreographed a cast of 1,200 performers for the handover of Macau back to China in 1999.

The RNZB premiered his productions of *The Nutcracker* in 2005 and *Don Quixote* in 2008. Design commissions include *The Sleeping Beauty* and *Raymonda* for the National Ballet of China, Christopher Hampson's *Double Concerto* for English National Ballet, *Hansel & Gretel* for Scottish Ballet, *Saltarello*, *Esquisses*, *The Sleeping Beauty* for the Royal New Zealand Ballet and *Storyville* and *War Letters* for Ballet Black.

Since returning to London, Gary has continued re-staging the works of Kenneth MacMillan.



## Adrian Burnett

A graduate of The Australian Ballet School, Adrian Burnett was a Senior Artist with The Australian Ballet and a guest artist with The National Ballet of Canada, Basel Ballet and Scottish Ballet.

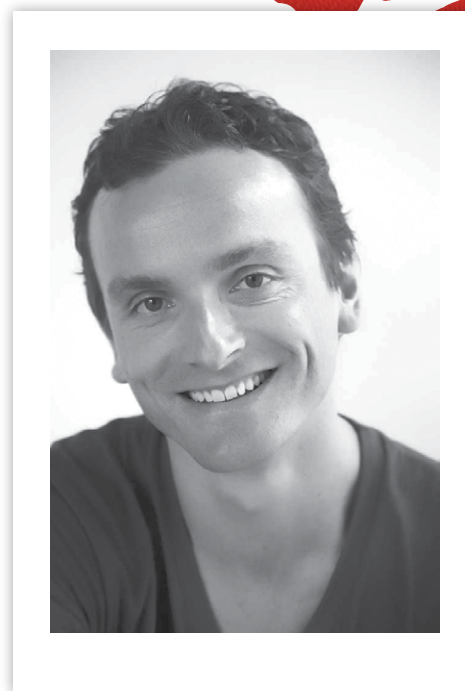
Adrian has been commissioned by companies such as The Australian Ballet, Houston Ballet, Dutch National Ballet (for Holland Festival), the New York City Ballet's Choreographic Institute, Singapore Dance Theatre and the Royal New Zealand Ballet. Adrian created a co-commission for West Australian Ballet and The Australian Ballet that won a Green Room award for best new choreography and received the Lissa Blake Choreographic Award.

Adrian was Resident Choreographer to The Australian Ballet and co-directed, with Artistic Director David McAllister, The Australian Ballet's 40th anniversary programme.

Adrian has worked extensively as a guest teacher and rehearsal director with international companies including Royal Swedish Ballet and Wayne McGregor's Random Dance. In 2012 (Wellington, New Zealand) and 2009 (Singapore) Adrian was guest choreographer for the Genée International Ballet Competition. From 2005-2007 he was Associate and then Executive Producer of the national education initiative *Out There, The Australian Ballet in Schools*.

In 2010, Adrian created a new work *Oneiros* for Singapore Dance Theatre's programme *Masterpiece in Motion*. From 2010-2008 Adrian was on the curatorial panel for the Australian Dance Awards helping to implement the re-branding of this important cultural event.

As Guest Dance Director for Sydney Dance Company (2009) Adrian assisted Rafael Bonachela in the creation of a new work and directed the company on a successful national tour.



The Royal New Zealand Ballet commissioned Adrian to create a new work (*Abhisheka*) and to co-direct and choreograph a new version of the family classic *The Nutcracker* which was broadcast on TVNZ. Adrian was invited back to co-direct and choreograph a new full-length production of *Don Quixote*.

Adrian participated in Dance East's Rural Retreat for Artistic Directors in the United Kingdom (2007), graduated from Deakin University (2011) with a Master of Arts and Entertainment Management, completed the Emerging Leaders Development Programme (2012) and is currently the Programme Manager for Arts Organisations at The Australia Council for the Arts.

# What makes a hero?

Don Quixote spends a great deal of his time reading stories about acts of heroism and chivalry.

**Chivalry** is a word to describe the qualities needed to be a knight in medieval times. A knight needed to be courageous, loyal, considerate of others and honourable.

Because Don Quixote admires the characters in his books so much he really wants to be just like them!

Who is your hero?

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What qualities make this person your hero? (For example, Don Quixote admires the qualities of chivalry.)

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What do you think makes a hero in 2015?

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Would we consider a hero from 1912 a hero today? Why? Why not?

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Would people from 1912 consider a hero from today a hero? Why? Why not?

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# Who are you?

Don Quixote likes to imagine that he is a knight, to save people in distress and make the world a better place.

If you could be anyone from any time in history who would it be and why? Write a story about yourself below.



A series of horizontal dashed lines for writing.





# Rose tinted glasses



On his travels Don Quixote sees everyone and everything in the best light, this is sometimes described as seeing the world through rose tinted glasses. Don Quixote's imagination allows him to see a normal village girl as a beautiful princess and might allow a simple green paddock to be seen as an opulent verdant ocean.

Use the template below to write a travel advertisement for a horrible part of an imaginary city through the eyes of Don Quixote.

## **For example:**

*As you travel around this neighbourhood you will appreciate the open plan living spaces built for the residents - no doors needed here! And just look at that view! It is so delightful to gaze upon the chocolate tinted river that the locals don't even need glass in their windows.*



Handwriting practice area with 20 horizontal dashed lines for writing.



Handwriting practice area with 15 horizontal dashed lines for writing.



# Knight in shining homeware



Don Quixote dresses up as a knight but he doesn't really have much in the way of a real suit of armour. So instead he makes do with things around his home.

Can you create a costume for Don Quixote that represents a knight in shining armour with every day objects? A saucepan would make an excellent helmet, and a tray would make a breastplate, but can you be even more creative than that?

A large empty rectangular box with a red border, intended for drawing or writing. The box is decorated with red floral flourishes at the top and bottom center.

# How to be a hero

Put the below adjectives into the correct section of the Venn diagram to describe two well known fictional heroes.

**Heroic**

**Brave**

**Loyal**

**Optimistic**

**Thoughtful**

**Original**

**Kind**

**Fun**

**Sympathetic**

**Rich**

**Poor**

**Daring**

**Clever**

**Compassionate**

**Crafty**

**Reliable**

**Amusing**

**Helpful**

**Resourceful**

**Imaginative**

**Confused**

**Intelligent**

**Chivalrous**

**Ridiculous**

**Noble**

**Sincere**

**Romantic**

**Old fashioned**

**Honest**

**Dignified**

**Proud**

**Idealistic**

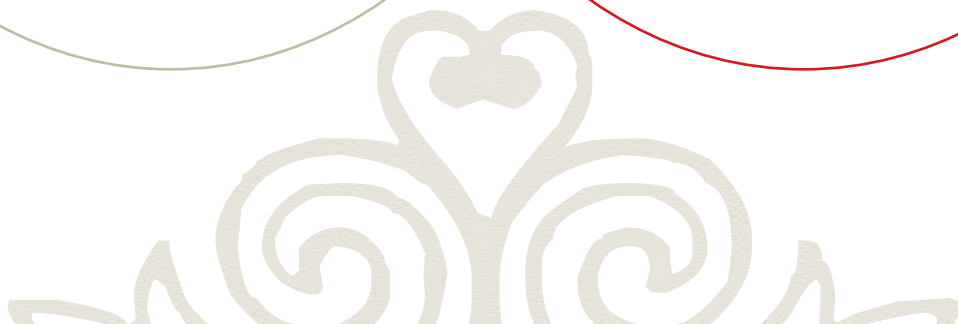
**Different**

**Interesting**

**Batman**

**Don Quixote**

**Both**

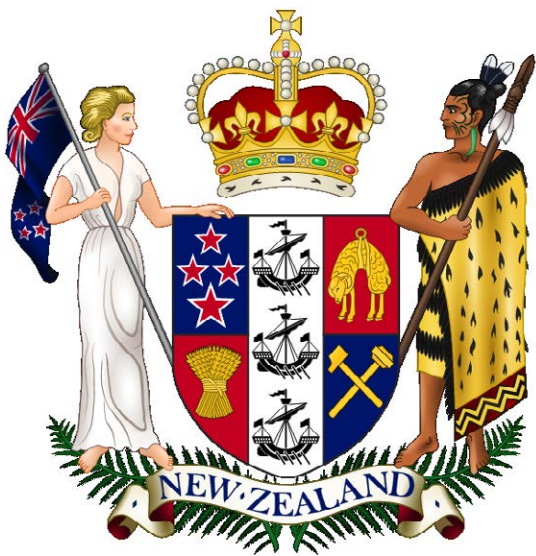


# Coat of arms

A long time ago, in the early 12th century, helmets and other armour began making it difficult to tell knights and soldiers apart. The solution was for each knight or soldier to paint something personal on his shield. These designs were important in battle, but they were also a bit like a team uniform when knights met in tournaments. Over time, shield emblem designs became symbols of their owners, and of their owners' families. They are called the family's coat of arms.

It became quite fashionable to have a coat of arms, so people hired artists to design them. The designs weren't just used on shields. They were applied on clothes, houses, signs, advertisements, coins, jewellery (e.g. signet rings) and wax stamps for sealing letters.

Soon, every family wanted their own coat of arms. Towns and cities began having coats of arms. Tradesmen and even peasants started using coats of arms. They were very useful as many people could not read or write so the symbols made it easier for people to recognise each other.



**The coat of arms for New Zealand**



**The coat of arms for Hogwarts**



**The coat of arms for Prince Charles**

There are some traditional elements that people used in their designs.

## Colours

**Yellow or gold** – Generosity

**White or silver** – Peace and sincerity

**Black** – Reliability (and sometimes grief)

**Blue** – Loyalty and truthfulness

**Red** – Strength and kindness of spirit

**Green** – Hope and joy

**Purple** – Royalty and justice

## Animals

**Bear** – Protectiveness

**Bee** – Sincerity

**Camel** – Perseverance

**Dog** – Loyalty

**Eagle** – Leadership and decisiveness

**Dragon** – Defender of treasure

**Falcon or hawk** – Eagerness

**Fox** – Cleverness

**Griffin (part eagle, part lion)** – Bravery

**Horse** – Readiness to serve

**Lion** – Courage

**Pelican** – Generosity and devotion

**Raven** – Constancy

**Snake** – Ambition

**Stag, elk or deer** – Peace and harmony

**Tiger** – Fierceness and valour

**Unicorn** – Extreme courage

**Wolf** – Constant vigilance

## Symbols

**Crescent** – Enlightenment

**Crown** – Authority

**Fire** – Zeal

**Flaming heart** – Passion

**Hand** – Faith, sincerity and justice

**Heart** – Sincerity

**Horns and antlers** – Strength

**Lightning** – Decisiveness

**Moon** – Serenity

**Scepter** – Justice

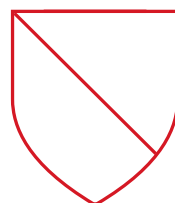
**Star** – Nobility

**Sun** – Glory

**Tower or castle** – Protectiveness

Use these traditional elements or some of your own to design your own coat of arms.

You can divide your coat of arms into any pieces you need. For example:



**Party-bendwise**



**Party-saltirewise**



**Gyronny**



**Bend**



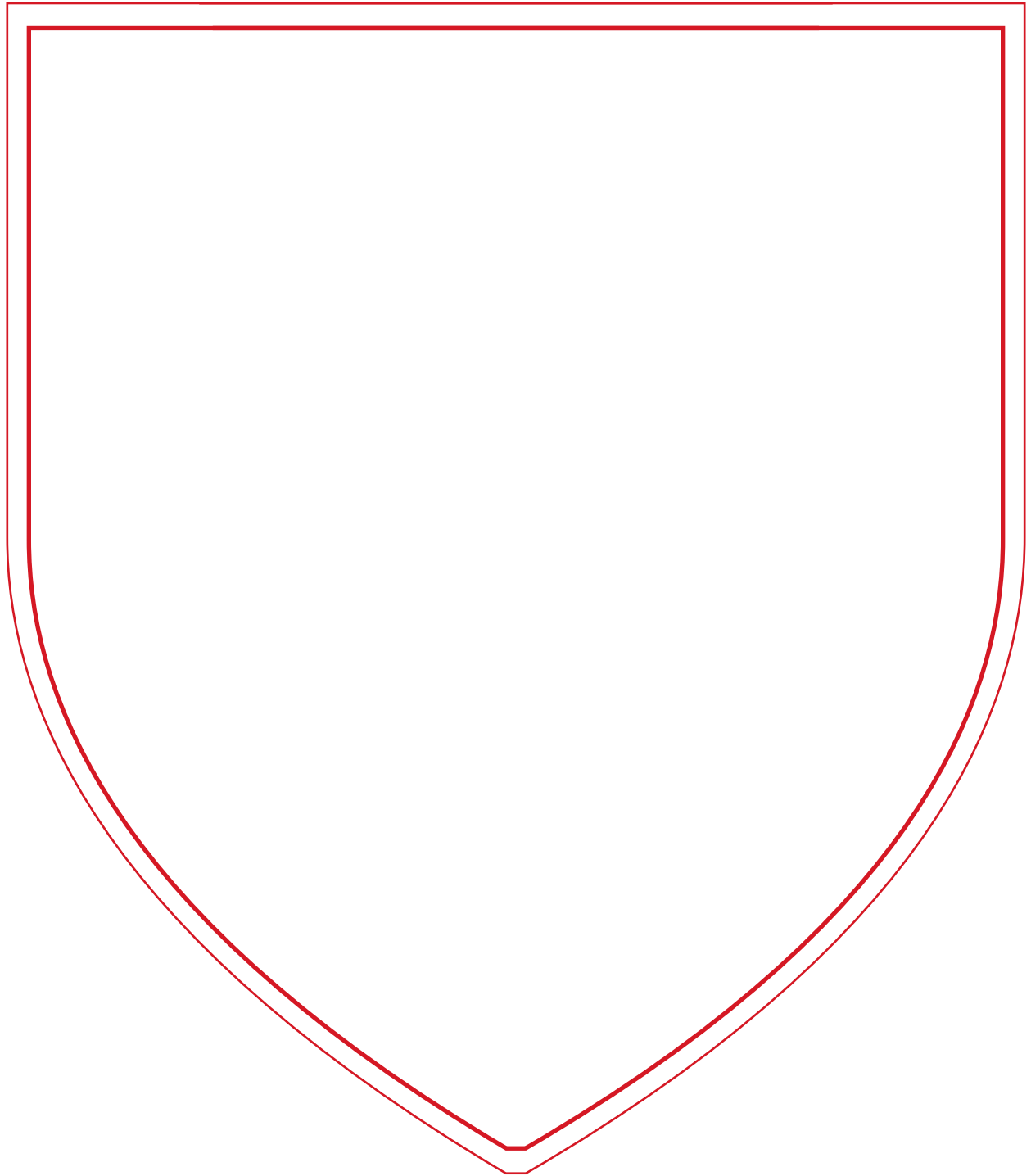
**Saltire**



**Border**



**Design your coat of arms:**



**Explain your design choices:**

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# Dream time

Don Quixote had a dream – to be a knight.

Do you have a dream to play an untried sport – karate, yachting, skiing?

## Where should you start?

**1** Are there clubs you could join? How do you find them in your area?

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**2** What are the key skills you need to develop?

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**3** How long does it take before you are good at it?

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**4** What are the important things to consider? (e.g. Will you require transport? Is it expensive?)

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**5** What gear do you need?

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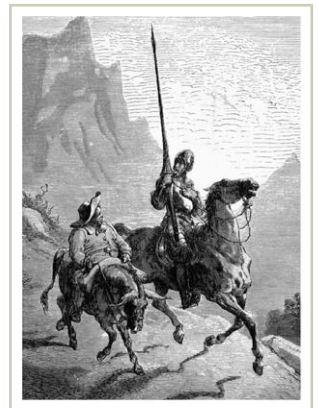
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Draw a picture of yourself when you have achieved your dream or find a photo of another person who has achieved your dream.



# Investigate the true story of Don Quixote



*Don Quixote de la Mancha and Sancho Panza, 1863, by Gustave Doré.*

When, where and by whom was *Don Quixote* written?

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How many *Don Quixote* novels are there?

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When and where is the story set?

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What does the term “tilting at windmills” mean?

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Who are the main characters? Who is the protagonist? Why?

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Which characters help Don Quixote? Who makes his adventure harder?

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What is the main theme of the story? What should we learn?

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Which character do you like the most? Why?

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# España!

*Don Quixote* is set in the beautiful country of Spain. **It's a fascinating country!**

- The Spanish name for Spain is España
- Spain is located in Europe



Worldatlas.com

- The Spanish language is spoken in many areas of the world due to the early influence of the Spanish Empire.
- Spanish is spoken in: Argentina, Bolivia, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, Equatorial Guinea, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Puerto Rico, Uruguay, Venezuela; and spoken in some parts of the USA, Morocco, Andorra, Belize, Gibraltar and the Philippines. That's a lot of countries!
- The largest city and capital of Spain is Madrid.
- The second largest city is Barcelona.
- The population of Spain is around 47 million people (New Zealand has a population of 4.5 million!).



- The currency used in Spain is the Euro.
- The most famous type of Spanish music (and dancing) is Flamenco in the south of Spain. Flamenco has three ingredients:
  - the song – *el cante*
  - the dance – *el baile*, and
  - the guitar playing technique – *el toque*.
- The other famous types of Spanish music and dance are bolero, fandango, farruca, and the paso doble.
- In Spain the main meal of the day is at lunchtime. Shop and businesses all close for a few hours! After the food has been eaten many people rest or even take a nap! This is called a siesta.
- Spain has a variety of foods and unique dishes you might have heard of such as paella (a type of rice dish) and tapas (a range of small snacks).
- In a village called Buñol there is a crazy festival every year on the last Wednesday of August. It is called La Tomatina and it is the biggest tomato fight in the world! We've written more about this festival in another activity.
- Football (soccer) is the most popular sport in Spain.
- Spain has a royal family. Since June 2014 the king of Spain has been Felipe VI and his wife the queen of Spain is Letizia. They have two daughters, Leonor and Sofia.

# What did you say?

Using the template on the next page and these basic Spanish greetings draw a comic strip of two people having a basic conversation in Spanish.

You need to find suitable responses to the questions.

## Saying Hello

**hola** – hello  
**buenos días** – good morning  
**buenas tardes** – good afternoon  
**buenas noches** – good evening  
**¿qué tal?** – what's up?  
**¿cómo estás?** – how are you?  
**¿cómo te va?** – how's it going?  
**¿en qué estás?** – what have you been up to?  
**¿qué hay?** – what's going on?

## Saying Goodbye

**adiós** – goodbye  
**hasta luego** – see you later  
**hasta pronto** – see you soon  
**hasta la vista** – until we meet again  
**hasta la próxima** – see you next time  
**chau** – bye  
**cúdate** – take care  
**nos vemos** – see ya



## Comic strip

Give this a try, can you have a conversation?

The image shows a 2x2 grid of empty comic panels, each with a red border and rounded corners. The panels are arranged in two rows and two columns, separated by a central vertical line and a central horizontal line. The top-left panel is empty. The top-right panel is empty. The bottom-left panel is empty. The bottom-right panel is empty.

# La Tomatina

In a village called Buñol in Spain a very strange and crazy festival happens every year on the last Wednesday of August. It is one of the most popular festivals in Spain and involves a lot of tomatoes! La Tomatina Festival began in 1945, after some boys had a fight near a vegetable stall. Over the years the locals continued the fight, often getting told off by police until finally it became the biggest food fight in the world! La Tomatina brings thousands of people to the village to have an opportunity to throw a mushy tomato or ten at a friend!



Early in the morning big trucks filled with tomatoes arrive at Buñol. Around the middle of the day the tomato fight begins and lasts for one hour.



There are even rules to this fight. First of all, someone has to climb up a specially prepared pole that has been covered in grease to make it very tricky to climb. On the top of the pole a leg of ham is balanced. When a person manages to climb the greasy pole and gets the ham, the tomato fight can begin!

The tomatoes must be squashed before you throw them so they are softer and do not hurt anyone.

After one hour the people, the roads and everything in between are covered in red tomato juice and pulp. Everyone helps to clean the roads with hoses.



- **Would you like to join in La Tomatina?**
- **Why? Why not?**
- **What do you think Don Quixote would make of it?**
- **Would he want to join in? Why?**

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# Flamenco!

When people think of Spain and dancing they usually think of the dance form Flamenco. Flamenco dancing is known for its emotional intensity, proud carriage, and expressive use of the arms and rhythmic stamping of the feet.

Flamenco is often performed solo and improvised rather than choreographed.

In classical Flamenco, the torso is held upright and still, often with a slight back bend (for ladies) and no hip movements. The arms are very graceful and similar to ballet port de bras (carriage of the arms).

Flamenco dates back as far as 1774 and is associated with Spain. But it has probably evolved from a mixture of cultures including Indian, Jewish and West African.



A male Flamenco dancer is known as a 'bailaor' and a female is called a 'bailaora'.

Castanets are often used in Flamenco dancing. Castanets are little wooden hand held instruments that the dancer can click and rattle as she or he dances.

**Here is a YouTube video of the dance form Flamenco.**

[https://www.youtube.com/watch?v=xqxJMCQxb\\_Q](https://www.youtube.com/watch?v=xqxJMCQxb_Q)



# Dance the Flamenco!

## Create a Flamenco dance with a group

Flamenco is usually danced to a 12 beat rhythm.

- Individually, create your own 12 beat rhythm, emphasizing some of the counts.

For example:

1 2 **3** 4 5 **6** 7 8 **9** 10 11 **12**

(the bold numbers are the ones being emphasized)

or

**1 2 3 4 5 6 7 8 9 10 11 12**

- First try clapping the rhythm out, making the counts that you want to highlight stronger and louder.
  - Get together with three or four others and clap your rhythms together. Hopefully everyone will have chosen different counts to emphasize, so as a group you'll make an interesting sound with different counts being highlighted. If not you may want to change groups and find people with different rhythms.
  - Try and use other body parts to sound out your rhythm. Stamp and clap other parts of your body, e. g. slap thighs and shoulders.
  - Now just use your feet to stamp out your rhythm. You can stamp your whole foot down, use just the heel, the ball of the foot or a combination. Decide whether you are going to stay facing the same direction while you walk through your rhythm, face different directions on the spot, or whether you are going to travel your rhythm.
  - Next just use a mixture of stamping and clapping to sound out your rhythm. With the rest of your group decide on a formation to be in while you perform your group rhythm. Try and repeat your rhythm several times.
- Individually, think of how you can move your arms in a slow, graceful way, moving them above your head and back down again. Try and take 12 counts for each movement. You can move one arm at a time or both together; you can hold one arm in front of you, at chest height while the other one is above your head; you can move your arms to the side as well as lift them above your head. Think about keeping your arms slightly rounded, shoulders down and maintain a very upright posture with your torso. You can embellish these arm movements by adding wrist circles.
  - With your group, put all of your arm movements together to make a sequence. You may repeat movements, add canon, face different directions, and use mirroring.
  - Now add your rhythm section to your arm section. If you have different formations for each part, you can walk to change formation but remember to stay in your Flamenco character and retain a proud stature. This will also help give your Flamenco dance a more authentic feel, as Flamenco was originally a cultural dance rather than just a performance art.
  - If you want to challenge yourself further you can try and do your slow arm sequence at the same time as your feet are "stamping" the 12 beat rhythm. You can add this into your Flamenco dance.

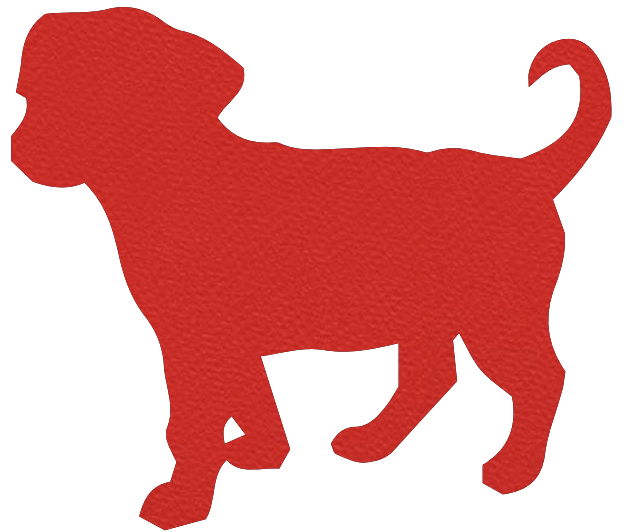


# Puppy Power

One of our dancers, Paul Mathews, performed in the 2008 RNZB *Don Quixote*. He played the role of Gamache, a nasty opportunist. Accompanying Gamache wherever he goes is an energetic fluffy white dog, who manages to steal the show.

Paul and the rest of the dancers of the Royal New Zealand Ballet have cleverly learnt how to manipulate the dog puppet (affectionately named Sharon by Gary Harris). It really is a case of wondering “is that a real dog on stage?!”

Here, Paul explains the stage magic involved:



**Puppy power clip 1 - <http://youtu.be/lrjaEH5JhBA>**

**Puppy power clip 2 - <http://youtu.be/NkJ5CtKaeOY>**

**Puppy power clip 3 - <http://youtu.be/HKwxndSULLI>**

**Puppy power clip 4 - <http://youtu.be/ieVCLA3BtVU>**

**Puppy power clip 5 - <http://youtu.be/Q3a8zWIPTV8>**



# Acting the part

Sir Jon Trimmer played Don Quixote in the 2008 season. Here he is talking about his experiences:

**Acting the part clip 1 - <http://youtu.be/2NT76gniNEI>**

**Acting the part clip 2 - <http://youtu.be/o-qm5SH9768>**

**Acting the part clip 3 - <http://youtu.be/AQAIfCByQZA>**



**Images from 2008 season of *Don Quixote***

Images from 2008 season  
of *Don Quixote*



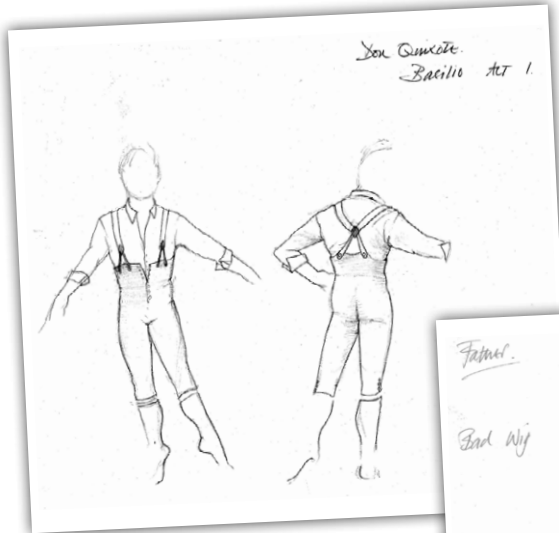
# Set design models

These photos are of the set design models create by Gary Harris. These designs are very similar to the actual sets, just a lot smaller!

The sets for *Don Quixote* are extremely heavy and on a very awkward lean. They require a lot of muscle to shift. Unfortunately for the production crew the set needs to be moved for each act!



# Costume design sketches



# Costume designs



# Dancing with Don Quixote

## Dancing with a Prop

Use a fan or a table napkin/ handkerchief/ paper napkin.

- Using your prop, find four contrasting poses/shapes.
- Find a way to move into each pose and out of each pose. At this stage keep the four poses and their movements separate (some movements you may want to use are turning/spinning, jumping, rolling, galloping, skipping).
- With a partner share your four poses and movements and then join them together to make a short dance. You may need to add some more linking steps into the movements you have already made.
- You may want to keep the whole dance in unison, or you may want to add some canon, mirroring, repetition, or different directions and levels.
- Your partner does not need to be working with the same prop as you, and it could make your dance very interesting to have the two different props used.

## Make a group dance

Using characterisation and the theme of going on a journey/quest.

- Get into groups of four or five.
- Decide who is going to be the “adventurer”, and work out who the other characters will be e.g. a princess, a witch/wizard, a dragon or other mythical creature, a king and a thief.
- Each character has to create a motif or signature move that tells us who they are.

- Each group member has to find a way of travelling around the dance space in the style of their chosen character e.g. if you are being king, your travelling (locomotor) movements should be regal or very posh!
- Each character (apart from the adventurer) will start onstage, in a pose that is related to their character’s personality. Try and use the whole space so that everyone is spread out.
- The adventurer will make an entrance using their travelling movement.
- The adventurer will move to a character, and when they get to that character they will perform their motif and the character will respond by sharing their signature move with the adventurer. The adventurer and the character will then travel together to another character, they’ll perform their motifs (either one at a time or together) and the new character will do their signature move. While travelling to the different characters, try to maintain your individual movement quality.
- Repeat this process until the adventurer has collected all the characters. Things to think about while travelling are the pathway that you choose to get to each character, the formation that you and your group members travel in, are you going to use only your travelling movements or are you going to mix yours up with the others? (If you’re going to mix up the different way of travelling make sure you stay in character when doing someone else’s movements).
- When everyone has been collected, if you are not close to the centre of your dance space, travel as a group to the centre. Then you are going to put all the character motifs together to make a short phrase. This can

be done in unison, or you can add some choreographic devices, e.g. repetition, different levels and directions, canon, plus any linking steps that might help you put all the signature moves together. Remember to think of the formation that you will be in to perform this phrase (the formation can change during the phrase).

- When you have performed the phrase, as a group you will exit the dance space. Again, you may want to use your travelling movements or you may want to mix yours up with the others, and don't forget to organise the formation that you will be moving in.



## Create a mime

Create a short comical scene. (This can be done individually, in pairs, or in small groups)

- Using mime and gestures make up a short sentence or conversation, e.g. I'm tired and I'd like to go to sleep. If you are working by yourself just make up a sentence or two, if you're working with others try and make a conversation/short dialogue.
- First of all perform your scene very seriously trying to make it as clear and realistic as possible.
- Then try and add some humour to the dialogue – to do this you must be very committed to what you are doing. To add humour you could try and make your movements really big, or fast and strong. You could try moving around while you are doing your mime, and changing direction, very sharply. You could try adding different facial expressions (but don't laugh, it should be funny for the audience not you!) Another way to make your mime funny is to repeat movements a lot.
- Once you have finished your first “comedy” mime, you can try to make more sentences or conversations funny.
- When you perform your comedy scene remember to stay committed and serious as this should make it more funny for the audience.

