



**SHAKESPEARE'S
GLOBE**

**Suggestions for teachers
of Drama and Theatre Studies**

ASSESSMENT OBJECTIVES LINKS:

GCSE DRAMA

AO4 Analyse and evaluate their own work and the work of others .

A-LEVEL DRAMA AND THEATRE

Depending on exam board:

AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed

And / or

AO4 Analyse and evaluate their own work and the work of others

Exam Board Specification Links:

AQA

- **A-level Drama and Theatre**
 - Component 1: Drama and Theatre, Section C: Live theatre production (AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed; AO4 Analyse and evaluate their own work and the work of others)
- **GCSE Drama**
 - Component 1: Understanding drama, Section C: Live theatre production (AO4 Analyse and evaluate their own work and the work of others)

Edexcel

- **A-level Drama and Theatre**
 - Component 3: Theatre Makers in Practice – Section A: Live Theatre Evaluation (AO4 Analyse and evaluate their own work and the work of others)
- **GCSE Drama**
 - Component 3: Theatre Makers in Practice – Section B: Live Theatre Evaluation (AO4 Analyse and evaluate their own work and the work of others)

OCR

- **A-level Drama and Theatre**
 - Component: Analysing Performance (31) – Section B (AO4: Analyse and evaluate their own work and the work of others)
- **GCSE Drama**
 - Component: Performance and Response (04) – Section B (AO4 Analyse and evaluate their own work and the work of others)

WJEC

- **A-level Drama and Theatre**
 - Unit 4: Text in Performance (AO3 Demonstrate knowledge and understanding of how drama and theatre is developed and performed; AO4 Analyse and evaluate their own work and the work of others)
- **GCSE Drama**
 - Unit 3: Interpreting Theatre, Section B: Live Theatre Review (AO4 Analyse and evaluate their own work and the work of others)

EDUQAS

- **A-level Drama and Theatre**
 - Component 3: Text in Performance (AO4 Analyse and evaluate their own work and the work of others)
- **GCSE Drama**
 - Unit 3: Interpreting Theatre, Section B: Live Theatre Review (AO4 Analyse and evaluate their own work and the work of others)

QUESTIONS FOR TEACHERS TO DISCUSS WITH STUDENTS IN PREPARATION FOR A VISIT TO THE PRODUCTION.

Questions in black are appropriate for both KS 4 and KS 5.

Differentiation by outcome but questions in **red** may be more appropriate to a KS 5 level.

Discussion Set 1

1. In pairs / small groups, create a list of all the female poets / authors / playwrights / artists you can think of.

Share your list with the rest of your class.

- Which period does each belong to?
 - How many were / are creating their work after 1980?
 - Discuss your findings.
2. The book *Jane Eyre* was written by Charlotte Bronte and published (in 1847) under the male pen name 'Currer Bell.'
 - Discuss why this might be?
 - Do you find this surprising?
 3. In Emilia's time, Christians believed that Adam & Eve were cast out of Paradise because Eve gave in to the Devil's tempting her to pick and eat the apple of the tree of knowledge and because she persuaded Adam to eat it. The belief was that this 'original sin' was her fault.
 - Discuss this with your group.
 4. In England, in Emilia's time, women were labelled 'the weaker vessel'.
 - What does this mean? Do you agree?
 5. In England, in Emilia's time, many things were denied to women. Among many other things, they could not:
 - a. Perform on the stage
 - b. Inherit property or title if they were married – it passed straight to their husband
 - c. Become a doctor or a lawyer (In which Shakespeare play does a female character impersonate a lawyer. Does she win her case?)
 - When did the Suffragettes win the right to vote?
 - Is there anything forbidden to women today? If so, why?
 - Where are women today forbidden to drive? Why?
 6. Queen Elizabeth I never married. Can you think of any reasons for this choice?
 7. It is traditional (but today not a legal requirement) that married women give up their 'maiden name' and take their husband's name.
 - Why?
 - Discuss your thoughts and feelings about this.

8. According to a Scottish preacher of the time of Mary, Queen of Scots and Queen Elizabeth I, 'Woman, in her greatest perfection, was made to serve and obey man'.
 - Discuss this pronouncement with your group. **Does anybody still think this today?**
9. During the Renaissance period, girls could be educated in different ways:
 - a. Those from noble and rich families were usually educated at home by tutors.
 - b. Many girls went to Dame schools, along with boys who were too young or too poor for Grammar Schools.
 - c. Middle class female literacy was high.
 - d. Especially in Puritan families, lower class literacy was valued, and some historians estimate that the overall literacy rate (both men and women) was as high as 80%.
 - e. Other women might just learn the skills they would need to run a home, without any formal education at all.
 - What do you think about this?
 - Malala Yousafzai is the youngest Nobel Prize laureate. What happened to her? When? Why?

Discussion Set 2

1. Emilia Bassano's father, a talented musician from Venice, came to live and work in London as a musician at the royal court.
Conduct some research in order to find out whether each of the following statements is true, and provide evidence to justify your decision in relation to each:
 - a) Immigration was allowed in Shakespeare's time.
 - b) Refugees were welcomed in Shakespeare's time.
2. **'The Dark Lady of The Sonnets.'** How many interpretations of the word 'dark' can you think of here?

Discussion Set 3

1. Brecht
 - List the Brechtian techniques you know about?
 - Look out for the influence of Brecht in the structure and writing of the play.
 - Look for the influence of Brecht in the directorial choices.
2. Look at the images in the production publicity material.
Look at the previous work of the playwright and the director.
This is a new play, with an all-woman cast, written by a woman and directed by a woman. It is about a woman who might have inspired Shakespeare or contributed to Shakespeare's writing in 1600s. **(It is 'about' much more than that. What do you think it might be 'about'?)** It is set in 1600s.
 - What are you expecting from this production? Why?
3. Find two reviews of the production and highlight any information that appears in both reviews.
 - Are there any differences of opinion?
 - What aspects / moments do the reviewers use as examples to justify their opinions?

QUESTIONS FOR TEACHERS TO DISCUSS WITH STUDENTS AFTER THIS THEATRE VISIT

Where was the play set?

Was it mostly indoors or outdoors? Why?

How could you tell when the location was indoors or outdoors?

The play covers Emilia's life from the age of 7 to 76. How was this shown?

What effect do you think the director wanted to have on the audience with her directorial choices?

What was the effect on YOU?

What do you think were the playwright and director's intention of effect in having an all-women cast?

What was the effect on YOU? Think of SPECIFIC moments in the production and share your thoughts with your group.

How was the performance space organised?

Were there any fixed objects or pieces of scenery? If so, what did they make you think of?

Were there any costume design themes?

How were colours, shapes and textures used?

How was language used in the play?

Evaluate the effect that this use of language had on YOU.

Choose a specific moment that made a very strong impact on you. What was communicated to you? ANALYSE how it was communicated through:

an image that was created on the stage;

the use of a Convention;

an actor's movement;

an actor's use of body language;

an actor's vocal skills e.g. tone of voice / use of emphasis / pause / volume / inflection.

Which lighting effects were you most conscious of?

Was the sound or music used diegetic? Non-diegetic?

Choose a moment where sound or music was used in a particularly effective way?

Were there any sudden changes in the use of Lighting or Sound?

If so, what do you think was the intention behind this change?

What was the actual effect of this change on you?

In your group, make a list of any Brechtian techniques that you noticed.

When were they used?

Why do you think they were used?

What do you think was the weakest moment of the production? Why?

Was there anything that you found confusing?

If so, how do you think the director could have made it clearer?

How did the audience respond to the play?

What was YOUR personal response to the effect of the play?