

Drama, Film and Theatre Studies

Area 1: Prescribed Area of Learning

Setting the Stage

Supporting Material

Table of Contents

Page 3: Form – Verbatim Theatre

Home (Nadia Fall, National Theatre, 2013–2014)

- Cast and Creative Team
- Context of Production
- Critical Response and Audience Impact
- Production Design and Key Extracts
- Personal Response and Creative Inspiration
- Notes / Reflections

Page 11: Genre – Tragicomedy

The Shadow of a Gunman (Garry Hynes, Druid Theatre, 2023)

- Cast and Creative Team
- Context of Production
- Critical Response and Audience Impact
- Production Design and Key Extracts
- Personal Response and Creative Inspiration
- Notes / Reflections

Page 19: Style – Non-naturalistic

Tóraíocht (Mikel Murfi, Fíabín, 2018)

- Cast and Creative Team
- Context of Production
- Critical Response and Audience Impact
- Production Design and Key Extracts
- Personal Response and Creative Inspiration
- Notes / Reflections

Drama, Film and Theatre Studies

Area 1: Prescribed Area of Learning

Form - Verbatim Theatre - *Home*

Supporting Material

Area 1: Prescribed Area of Learning

PRESCRIBED DRAMA/THEATRE

Prescribed Area of Learning: Form - Verbatim Theatre - Explore this form and its effective realisation in theatrical productions

What do I know about Verbatim Theatre

Title: *Home*

Production: The 2013 performance by the National Theatre, London

Performance Date: 7th August 2013; Dorfman Theatre, National Theatre

Playwright and Director: Nadia Fall

Cast

Young Mum / Portugal

Michaela Coel

The Priest

Jonathan Coote

Security Guard / Key Worker

Trevor Michael Georges

Singing Boy / Ex Resident

Kadiff Kirwan

Sharon

Ashley McGuire

Bullet

Shakka Philip

Creative and Technical Team

Director & Writer

Nadia Fall

Designer

Ruth Sutcliffe

Lighting Designer

Ciaran Bagnall

Sound Designer

Mike Walker

Movement Director

Jack Murphy

Music

Tom Green

Music

Shakka Philip

Fight Director

Kate Waters

Music Director

Gareth Valentine

Context of Production

Home is a contemporary play which was staged by the National Theatre in 2013 and 2014.

Playwright and director Nadia Fall created the verbatim play *Home* from interviews with real people which she then set in the fictional hostel, Target East. The characters in the play speak directly to the audience, as though they are responding to questions from an interviewer. This sets the scene for the reality of the social issues that the play brings to the audience.

Critical Response to the Performance		
As you view, note the following:		
1. Initial Response	2. My observations	3. My critical response

Production Design

List some elements of the production that had a significant impact on the performance. You may wish to include lighting, sound, costume, set, technical features etc.

Key extract(s) to highlight prescribed Genre/Period/Style/Form.

Describe other examples of performances in the same Genre/Period/Style/Form.

The Role of the Audience

What is the audience response to this performance?

What impact did verbatim theatre have on audience response?

How did the production elements (costume, lighting, set and sound) enhance the audience experience and response?

Personal response to the performance

Something I really enjoyed about this performance.

Something I wondered about this performance.

Critical Response

Inspiration for my own creative work:

[illegible]

Drama, Film and Theatre Studies

Area 1: Prescribed Area of Learning

Genre - Tragicomedy

The Shadow of a Gunman

Supporting Material

Area 1: Prescribed Area of Learning

PREScribed DRAMA/THEATRE

Prescribed Area of Learning: Genre - Tragicomedy - Explore this genre and its effective realisation in theatrical productions

What do I know about Tragicomedy?

Title: *The Shadow of a Gunman*

Production: Druid Theatre

Performance Date: 2023

Playwright: Seán O'Casey

Director: Garry Hynes

Cast

Donal Davoren	Marty Rea
Seumas Shields	Rory Nolan
Mr. Maguire	Liam Heslin
Mr. Mulligan	Garrett Lombard
Minnie Powell	Caitríona Ennis
Tommy Owens	Robbie O'Connor
Mrs. Henderson	Anna Healy
Mr. Gallogher	Bosco Hogan
Mrs. Grigson	Catherine Walsh
Adolphus Grigson	Sean Kearns
An Auxiliary	Gabriel Adewusi

Creative and Technical Team

Writer	Seán O'Casey
Director	Garry Hynes
Set & Costume Design	Francis O'Connor
Co-costume Design	Clíodhna Hallissey
Lighting Design	James F. Ingalls
Sound Design	Gregory Clarke
Movement Director	David Bolger
Composer & Musical Director	Conor Linehan
Hair and Make-up Design	Gráinne Coughlan

Context of Production

Seán O'Casey's tragicomedy *The Shadow of a Gunman* was first staged by the Abbey Theatre in 1923. This Druid Theatre production was staged in 2023.

The play is set in May 1920, during the Irish War of Independence, when IRA guerilla warfare and reprisals by the Black and Tans and Auxiliaries meant that Ireland was constantly embroiled in violence, fear and paranoia.

In *The Shadow of a Gunman*, O'Casey uses the tragicomedic genre to reflect his ambiguous feelings towards his fellow Irish citizens, to highlight the poverty of Dublin, and comment on the dangerous romance of Irish nationalism. O'Casey's characters express very different views on the ongoing fight for independence.

The action all takes place in the small, untidy room shared by Donal Davoren and Seumas Shields in a tenement in Hilljoy Square, Dublin.

Critical Response to the Performance		
As you view, note the following:		
1. Initial Response	2. My observations	3. My critical response

Production Design

List some elements of the production that had a significant impact on the performance. You may wish to include lighting, sound, costume, set, technical features etc.

Key extract(s) to highlight prescribed Genre/Period/Style/Form.

Describe other examples of performances in the same Genre/Period/Style/Form.

The Role of the Audience

What is the audience response to this performance?

What impact did the genre have on the audience?

How did the production elements (costume, lighting, set and sound) enhance the audience experience and response?

Personal response to the production

Something I really enjoyed about this production.

Something I wondered about this production.

Critical Response

Inspiration for my own creative work:

[illegible]

Drama, Film and Theatre Studies
Area 1: Prescribed Area of Learning
Style - Non-naturalistic - *Tóraíocht*
Supporting Material

Area 1: Prescribed Area of Learning

PRESCRIBED DRAMA/THEATRE

Prescribed Area of Learning: Style - Non-naturalistic production elements - Explore this style and its effective realisation in theatrical productions

What do I know about Non-naturalistic production elements?

Title: *Tóraíocht*

Production: The 2018 performance by Fíbín

Performance Date: 2018

Taibhdéarc Theatre, Fíbín

Playwright: Philip Doherty

Director: Mikel Murfi

Cast

Actor	Lesley Conroy
Actor	Kate Finegan
Actor	Liz Fitzgibbon
Actor	Jonathan Gunning
Actor	Fionnuala Gyga
Actor	Seán T. Ó Meallaigh
Voice of Fionn	Darach Ó Tuairisg

Creative and Technical Team

Director	Mikel Murfi
Playwright	Philip Doherty
Set Designer	Sabine Dargent
Props, Masks & Puppets Designer	Matthew Guinnane
Lighting Designer	Michael Cummins
Costume Designer	Amanda Donovan
Stage Manager	Rae Visser
Script Translator	Séamus Ó Coileáin
Producer	Ruth Gordon

Context of Production

Tóraíocht is an Irish-language adaptation of the Fenian legend *Tóraíocht Dhiarmada agus Ghráinne*, revived by Fíbín in 2018 with Mikel Murfi as director.

The non-naturalistic production used masks, giant puppets and multimedia to tell the story in a fast-paced, physical and highly visual style, making it accessible to audiences with different levels of Irish. The tale of Gráinne, who rejects marriage to Fionn mac Cumhaill and elopes with Diarmuid, was reimagined as a modern story of rebellion, love and personal choice.

By combining ancient myth with contemporary theatrical techniques, Fíbín's production highlighted the continued relevance of Irish-language theatre, connecting young audiences with themes of freedom, identity and resistance that resonate in today's society.

Critical Response to the Performance		
As you view, note the following:		
1. Initial response	2. My observations	3. My critical response

Production Design

List some elements of the production that had a significant impact on the performance. You may wish to include lighting, sound, costume, set, technical features etc.

Key extract(s) to highlight prescribed Genre/Period/Style/Form.

Describe other examples of performances in the same Genre/Period/Style/Form.

The Role of the Audience

What is the audience response to this performance?

What impact did the non-naturalistic style have on the audience?

How did the production elements (costume, lighting, set and sound) enhance the audience experience and response?

Personal response to the production

Something I really enjoyed about this performance.

Something I wondered about this production.

Critical Response

Inspiration for my own creative work:

[illegible]