





imitating the dog:

Curriculum Connections

A guide for teachers and students

about this document

imitating the dog (ITD) is a Lancaster-based theatre company founded in 1998 by co-Artistic Directors Andrew Quick, Pete Brooks, and Simon Wainwright. The company makes work that combines live performance with projected images, live cameras, real-time film editing, and adapted classic texts. Since 2012, it has toured nationally and internationally, producing productions including *The Zero Hour, A Farewell to Arms, Heart of Darkness, Dracula: The Untold Story, Macbeth, Frankenstein*, and *War of the Worlds*.

This document maps ITD's work against the assessment objectives and requirements of the main UK Drama and Theatre qualifications at GCSE and A Level. It is designed to help teachers and students quickly identify where ITD fits into their course and which documents in these learning resources are most relevant to their specific assessment needs.

ITD can be used as the primary practitioner focus for devising work at OCR, Edexcel, and Eduqas A Level. It is not currently on the Eduqas suggested practitioner list but is eligible for selection under the free-choice option. It meets all the criteria set out in Edexcel's definition of a practitioner. At AQA A Level it is not available as a primary practitioner focus (AQA operates a prescribed list), but its work is directly relevant as contextual material for several AQA components. See the board-by-board section below for full details.

ITD as a Practitioner: Key Characteristics

When writing about ITD in assessed work, students should be able to describe the company's practice in terms of the categories the specifications use. The following summary maps ITD's practice onto that vocabulary.

Category	ITD's Practice
Artistic intentions and purpose	ITD makes work that explores the relationship between live performance and screen-based media – cameras, projection, live editing. its productions ask questions about history, memory, power, and how stories are constructed. ITD is interested in what theatre can do that other media cannot, and in what happens when those media are placed directly alongside each other on stage.

Working methodology	ITD's current process is script-led and fully designed before rehearsals begin. Writers and directors (Andrew Quick and Pete Brooks) develop a script and storyboard in collaboration with the full creative team before the company enters the rehearsal room. Designers, composers, and performers are involved from the start of the process, not brought in after the text is fixed. Earlier in the company's history, the process was more explicitly devised: the evolution from devising to adaptation is itself part of ITD's story as a company.
Theatrical style and conventions	Projection mapping, live cameras operated on stage in view of the audience, real-time film editing, miniature environments, adapted classic texts, Brechtian direct address, fragmented and non-linear narrative, simultaneous live and screened action, visible theatrical machinery.
Theory informing practice	ITD's work is informed by: intermediality theory (the relationship between different media in performance); Brechtian theatre (direct address, exposing the mechanism, inviting critical rather than absorbed response); theories of mediation and representation (drawing on thinkers including Jean Baudrillard); the history and language of cinema (framing, editing, close-up as emotional tool). Andrew Quick's essay "Screens, Bodies and Stories" is the primary theoretical document.
Social, historical and cultural context	ITD formed in 1998 in Lancaster. Its work emerged at a moment of rapid change in digital technology and screen culture: the company's interest in the relationship between live performance and screens is a direct response to that cultural context. Its adaptations consistently engage with contemporary political questions: colonialism (*Heart of Darkness*), surveillance and power (*The Zero Hour*), identity and mortality (*A Farewell to Arms*), political violence and ideology (*War of the Worlds*).
Relationship with audiences	ITD's productions rarely allow audiences to passively receive a story. The visible cameras and crew, direct address, and Brechtian exposure of theatrical construction all position the audience as active interpreters rather than passive observers. The company wants audiences to think about how stories are told and whose perspective controls the telling.
Design pathway relevance	ITD's productions are unusually rich for design pathway students. Video/projection design (Simon Wainwright), lighting design (Andrew Crofts), set and costume design (Abby Clarke), and sound design and composition (James Hamilton) are all integral to the company's work, and each discipline faces distinctive challenges in an ITD production. Practitioner-voice documents for each designer are available in these learning resources.

Exam Board by Exam Board

OCR A Level Drama and Theatre

OCR operates no prescribed practitioner list. Students choose two practitioners or theatre companies to research and practically explore. ITD meets all OCR's criteria for a suitable practitioner.

Component	ITD Relevance	Recommended Resources
Component 1: Devising Theatre (40%) AO1 (research), AO2 (make), AO4 (evaluate)	ITD's working methodology, practical exercises, and theoretical underpinning can all be applied to the devising component. Students must demonstrate practical exploration of the practitioner's methods, leading to an informed performance.	Screens, Bodies and Stories: Technology as Scenography in ITD's Work Adaptation and imitating the dog: Practical Exercises Excavating Hidden Stories in Classic Texts Three Worlds: Understanding Theatrical Form in ITD's Work Practitioner interviews (Section 3, see below)
Component 2: Performing or Designing (20%)	For design pathway students, ITD's productions offer rich primary source material. Each design role faces distinctive challenges in an ITD production.	Practitioner interviews: Video Design and Projection Mapping: Simon Wainwright interview Lighting Design: Andrew Crofts interview Set and Costume Design: Abby Clarke interview Music and Sound Design: James Hamilton & Rory Howson interview Technical plans: Video Design and Projection Mapping – Technical Plan Lighting Design – Technical Plan Music and Sound Design – Technical Plan
Component 3: Interpreting Theatre AO3 (perform/ design from text), AO4 (evaluate live performance)	Attending an ITD production gives students excellent material for the live theatre evaluation. ITD's visible theatrical construction makes design choices exceptionally legible: students can see how decisions are made, not just observe their effect.	How to Watch an imitating the dog Production What to Look Out For documents, in each production's learning resources pack

Key AOs for ITD study at OCR:

- AO1: Research into ITD's working methodology, artistic intentions, and historical/ cultural context
- AO2: Practical exploration leading to a devised piece that applies ITD's methods
- AO3: Realising a performance text using ITD's theatrical vocabulary (for design or performance pathways)
- AO4: Analytical and evaluative record documenting the devising process and evaluating ITD productions seen

Edexcel (Pearson) A Level Drama and Theatre

Edexcel defines a practitioner as "an individual or a company that has an established and defined approach to the creation of performance, and which creates both theatrical performances and theory that informs this practical work." ITD meets this definition directly.

Component	ITD Relevance	Recommended Resources
Component 1: Devising (40%) Portfolio + performance	Students apply their chosen practitioner's methods to a devised piece developed from one extract from a performance text. The practitioner's influence must be evident in both the process (portfolio) and the product (performance).	Screens, Bodies and Stories: Technology as Scenography in ITD's Work Adaptation and imitating the dog: Practical Exercises
Component 2: Text in Performance (20%) Group performance + individual performance	ITD's approach to adapting and staging texts – fragmentation, visible mechanics, multimedia stage directions – can be applied to a text performance as well as a devised piece.	Excavating Hidden Stories in Classic Texts
Component 3: Theatre Makers in Practice (40%) Written exam: live theatre evaluation + set text	Seeing an ITD production gives students strong material for the live theatre evaluation question, which requires detailed analysis of how theatre makers' choices communicate meaning. ITD productions are particularly strong for design-focused analysis.	Three Worlds: Understanding Theatrical Form in ITD's Work

Key knowledge requirements for ITD study at Edexcel:

- Social, historical, and cultural context in which the company was formed and developed
- ITD's ideas, theatrical purpose, practice, and working methodologies
- How ITD realises artistic intention through staging, design, and performance
- ITD's theatrical style and conventions: the specific formal features of its productions
- How ITD defines and manages the relationship with audiences
- Practical application of ITD's methods to devised and text-based work

Eduqas (WJEC) A Level Drama and Theatre

Eduqas has a suggested practitioner list which includes Frantic Assembly, Complicite, Punchdrunk, 1927, and Katie Mitchell, among others. ITD is not currently on this list but is fully eligible under the free-choice option. The company's profile is directly comparable to several listed companies: Punchdrunk (immersive/design-led), 1927 (multimedia), Frantic Assembly (distinctive ensemble methodology). Securing official inclusion on the Eduqas list is a priority for the company.

Component	ITD Relevance	Recommended Resources
Component 1: Theatre Workshop (devising, 40%)	Students apply practitioner techniques to a devised piece. Eduqas requires students to demonstrate understanding of both the techniques and the context in which they were developed.	Screens, Bodies and Stories: Technology as Scenography in ITD's Work Adaptation and imitating the dog: Practical Exercises Excavating Hidden Stories in Classic Texts Three Worlds: Understanding Theatrical Form in ITD's Work A Story of Devising, Adaptation and Collaboration
Component 2: Text Performance (20%) Practitioner techniques applied to a set text	Unlike OCR and Edexcel, Eduqas explicitly requires students to apply their practitioner's techniques to a text-based performance as well as a devised piece. This makes the theoretical documents, Three Worlds: Understanding Theatrical Form in ITD's Work (Section 2) and Screens, Bodies and Stories: Technology as Scenography in ITD's Work (Section 2), particularly important.	Three Worlds: Understanding Theatrical Form in ITD's Work Excavating Hidden Stories in Classic Texts Adaptation and imitating the dog: Practical Exercises (Exercises 1, 6 and 7)

Component 3: Drama and Theatre (written exam, 40%)	The written exam includes questions on practitioners and live theatre evaluation. ITD's productions provide strong material for both.	How to Watch an imitating the dog Production Screens, Bodies and Stories: Technology as Scenography in ITD's Work

Eduqas specifies techniques associated with each listed practitioner. If ITD was included, the key techniques would be:

- Use of live cameras, projection mapping, and real-time film editing in performance
- Adaptation of classic literary and cinematic texts through excavation of hidden narratives
- Brechtian direct address and visible theatrical construction
- Non-linear and fragmented narrative structure
- Integration of all design elements (video, light, sound, set, costume) as conceptually motivated scenography
- The relationship between the live body and the mediated image as a carrier of meaning

Eduqas (WJEC) GCSE Drama

Eduqas is the only GCSE Drama specification that requires students to devise using the techniques of a named practitioner. ITD is not on any prescribed list at GCSE level, but the free-choice option allows teachers to select any suitable practitioner.

ITD's work is suitable for GCSE study provided the content of the specific production used as a case study is age-appropriate. *War of the Worlds* and *Macbeth* both carry 14+ age guidance; *Frankenstein* carries similar guidance. Teachers should check the content warnings on each production before use with younger GCSE groups.

For GCSE, the most accessible entry points into ITD's work are:

- Company Biography (Section 1), particularly the Overview
- How to Watch an imitating the dog Production (Section 4) (the non-technical sections)
- The simpler exercises in Adaptation and imitating the dog: Practical Exercises (Section 4) (Exercises 1, 2, 6 and 7)

AQA A Level Drama and Theatre

AQA operates a prescribed practitioner list, and ITD is not currently on it. Students studying AQA cannot use ITD as their primary practitioner focus for the devising component. However, ITD's work is relevant in several other contexts:

- As a contextual reference point when studying practitioners whose work connects to

ITD's (Brecht, Katie Mitchell, Punchdrunk)

- As the subject of a live theatre evaluation if students attend an ITD production
- For students taking design options, as a case study in how integrated scenography works in practice

Design Pathway: Why ITD is Particularly Useful

Most practitioner learning resources focus primarily on performance and direction, leaving design pathway students with little primary source material. ITD's resources are unusual in giving substantial attention to each design discipline.

Design Pathway	Distinctive ITD Content	Relevant Resources
Video/Projection Design	Simon Wainwright's role as co-Artistic Director and video designer is unique in UK theatre. The relationship between projection and live performance is the central formal question of ITD's work. Students can study both the conceptual thinking (why projection, and what it communicates) and the practical process (how it is designed and operated).	Video Design and Projection Mapping: Simon Wainwright interview Video Design and Projection Mapping – Technical Plan Screens, Bodies and Stories: Technology as Scenography in ITD's Work
Lighting Design	Lighting an ITD production means solving problems that don't exist in conventional theatre: how do you light performers so that cameras can film them effectively, while also serving the live audience? Andrew Crofts has worked with ITD across multiple productions and can speak to these distinctive challenges.	Lighting Design: Andrew Crofts interview Lighting Design – Technical Plan
Set and Costume Design	Abby Clarke's design for ITD has to serve multiple functions simultaneously: it must create a world that is legible to the live audience, provide surfaces that work for projection mapping, function practically for performers who are also camera operators, and carry the conceptual meaning of the production.	Set and Costume Design: Abby Clarke interview "Setting the Scene: Designing *War of the Worlds*" (on the ITD website)

Sound Design and Composition	James Hamilton's sound world moves between composed score, live sound design, and foley effects created on stage. The integration of live and pre-recorded sound in ITD's productions is distinctive and technically specific.	Music and Sound Design: James Hamilton & Rory Howson interview Music and Sound Design – Technical Plan

Cross-Curricular Connections

ITD's work offers connection points to several subjects beyond Drama and Theatre:

Subject	Connection to ITD's Work
English Literature	ITD adapts major canonical texts. Students studying *Macbeth, Frankenstein, War of the Worlds, Dracula, Heart of Darkness* or *A Farewell to Arms* can use ITD's adaptations to explore how interpretation, context, and critical perspective shape a text's meaning. The exercises in Excavating Hidden Stories in Classic Texts (Section 4) are directly applicable to English Literature analysis.
Film Studies	ITD's work is explicitly cinematic: the company draws on film grammar, live cinema techniques, and the history of cinema as a medium. Screens, Bodies and Stories: Technology as Scenography in ITD's Work (Section 2) and Video Design and Projection Mapping: Simon Wainwright interview (Section 3) address this directly.
Media Studies	ITD's productions raise questions about mediation, the construction of reality through screens, and the relationship between live experience and recorded image that map onto core Media Studies concepts.
Art and Design	The visual design of ITD's productions – projection mapping onto three-dimensional surfaces, scenographic integration of all visual elements, the relationship between live image and projected image – connects to fine art, graphic design, and moving image contexts.
Sociology / Politics	ITD's adaptations consistently engage with questions of power, ideology, and the construction of historical narrative. *War of the Worlds* engages with contemporary nationalism and anti-immigration politics; *The Zero Hour* with the construction of historical memory; *Heart of Darkness* with colonialism and its legacy.

What the Learning Resources Offer

The following documents in these learning resources are available for free download from the ITD website. For production-specific materials, see the learning resources pack for each production.

Document	Primary Use	Exam Boards
Screens, Bodies and Stories: Technology as Scenography in ITD's Work (Section 2)	Primary theoretical text. Explains ITD's approach to technology as scenography across four productions. Key terms glossary. Discussion questions.	All boards – essential for all ITD study
Three Worlds: Understanding Theatrical Form in ITD's Work (Section 2)	Analytical framework for understanding how theatrical register shapes meaning. Practical exercises included. Connects ITD's practice to broader theatrical vocabulary.	All boards – particularly useful for OCR and Eduqas written components
The Rules of the Game: How ITD Builds Its Worlds (Section 2)	Andrew Quick on the rules ITD sets for each production and how they shape performance, design, sound and video. Practical exercises included.	All boards – devising components and written analysis
A Story of Devising, Adaptation and Collaboration (Section 1)	Historical account of how ITD's making process evolved. Primary source material for questions about working methodology and company development.	All boards – contextual/historical AOs
Adaptation and imitating the dog: Practical Exercises (Section 4)	Nine practical exercises and a closing discussion applying ITD's theatrical vocabulary to adaptation work. Consistent structure with AO references. 90-minute workshop plan included.	All boards – devising components
Excavating Hidden Stories in Classic Texts (Section 4)	Ten exercises in dramaturgical and critical approaches to adaptation. Particularly strong for higher-band work on ideology, perspective, and power in classic texts.	All boards – devising components and written analysis
How to Watch an imitating the dog Production (Section 4)	Guide to watching and analysing ITD's work. Before/during/after questions. Note for teachers. Basis for live theatre evaluation preparation.	Edexcel Component 3, Eduqas Component 3, OCR AO4
Practitioner interviews (Section 3)	Primary source material from Simon Wainwright (video design), Andrew Crofts (lighting), Abby Clarke (set/costume), James Hamilton (sound), Morgan Bailey (performing with technology). Particularly valuable for design pathway students.	All boards – design pathway AOs

Technical Plans: Video, Lighting and Sound (Section 3)	How ITD's video, lighting and sound systems work, from making content to running the show. Practical guidance for students starting out.	All boards – design pathway AOs
Company Biography (Section 1)	Contextual and biographical foundation. Production list, timeline, key collaborators, company history.	All boards – historical/ contextual AOs
Useful Links (Section 1)	A curated guide to further watching, reading, companies and organisations for students interested in multimedia theatre and creative careers.	All boards – independent research

Planning a Scheme of Work

The following outlines a suggested sequence for using ITD's resources in a scheme of work, from initial introduction through to assessed work. It assumes approximately 8–10 hours of class time plus independent study.

Week 1 – Introduction: Company Biography (Section 1): the Overview (in class), then the rest as independent reading. Screening of ITD showreel and excerpts from productions. Discussion: what is different about watching this kind of theatre?

Week 2 – Conceptual foundation: Screens, Bodies and Stories: Technology as Scenography in ITD's Work (Section 2) (shared reading and discussion). Key terms. Three Worlds: Understanding Theatrical Form in ITD's Work (Section 2): definitions and examples from ITD's productions.

Week 3 – Practical exploration 1: Three Worlds: Understanding Theatrical Form in ITD's Work (Section 2): practical exercises (Exercises 1–5). Students apply the framework practically, building a comparative understanding of theatrical register.

Week 4 – Adaptation: Excavating Hidden Stories in Classic Texts (Section 4): Exercises 1, 2 and 4 (silent characters, missing scenes, what the text avoids). Students begin to think about their chosen source text in ITD's terms.

Week 5 – Practical exploration 2: Adaptation and imitating the dog: Practical Exercises (Section 4): Exercises 2 and 6 (Live Cinema Workshop, Visible Mechanics). Students work practically with cameras and visible construction.

Week 6 – Attending the production: How to Watch an imitating the dog Production (Section 4): pre-show preparation. Production visit. Post-show discussion using the "After" questions.

Weeks 7–10 – Devising: Students develop their own devised piece applying ITD's methods, with portfolio documentation. Adaptation and imitating the dog: Practical Exercises (Section 4) and Excavating Hidden Stories in Classic Texts (Section 4) serve as ongoing reference. The practitioner interviews (Section 3) provide quotable primary sources for portfolio contextual statements.

Published 2026 as part of imitating the dog's learning resources (Section 4: Try It Yourself). For production-specific curriculum connections, see the learning resources pack for each production on the ITD website.

Photography of *Dracula: The Untold Story, Macbeth, Frankenstein* and *War of the Worlds*: Ed Waring.