

# **TEACHER RESOURCE PACK**





chichester festival theatre



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# DEAR EDUCATORS,

Thank you for choosing The Spy Who Came in from the Cold! We are delighted to be sharing this story with you and your students here @sohoplace Theatre. The play brings to life the story of Alec Leamas, a British spy looking to 'come in from the cold' and leave behind his life of espionage, but who finds himself drawn back in for one last mission.

This play has something for all students: historic relevance, nail-biting tension and abundant theatricality, meaning it can stimulate robust discussion among students of Literature, History and Drama Studies, so it is the perfect show for a cross-curricular theatre trip. Whether you're bringing Key Stage 5, Key Stage 4 or Key Stage 3 students, and whether you're using the experience for its thematic relevance, historic perspective, creative inspiration or live production analysis, there's plenty here to sink your teeth into.

#### **HISTORY STUDENTS WILL:**

- See a realistic representation of 20th-century geopolitical and ideological conflict
- Understand the Cold War and the tension that bubbled beneath the surface of civilian life
- Recognise the significance of the Berlin Wall as a symbol of the ideological divide during the Cold War
- Explore and consider several points of view held within the conflict between Communism and Western Democracy/Capitalism
- Consider how political allegiances shifted after WWII, particularly through recognising Mundt's dark history as a Fascist and Nazi sympathiser
- Consider Post-War Britain and the political turning point these years represented

#### **ENGLISH STUDENTS WILL:**

- Witness the adaptation of source material (John le Carré's novel) for the stage and consider the literary devices used in this process
- Explore themes of morality, ethics, deception and identity as tools to shape character, conflict and plot
- Have the opportunity to explore complex character relationships as the moral issues of the play lead to significant considerations around trust
- Experiment with dialogue for the stage and rhetoric as a literary device



#### **DRAMA STUDENTS WILL:**

- Consider dramatic form and structure by studying the play as an adaptation of a novel
- See evidence of meta-theatricality and breaking the fourth wall as devices throughout the performance (through George Smiley's presence on stage in scenes in which he doesn't speak and his awareness of the audience)
- Consider the set design as a symbol of the themes of the play, significantly through the physical presence of the Berlin Wall on stage
- Explore elements of both non-naturalism and naturalism working simultaneously on stage
- Analyse physical and vocal acting techniques through the performances of the actors
- Consider how theatre and performance is made and developed by exploring the creative team's intentions for the play
- Complete Live Production Analysis tasks by analysing and evaluating the production

This pack aims to give you and your students insight into both the content of the original story, as well as the process of developing the play, leaving your students better informed across all the curriculum links you'll find in this timely and poignant exploration of moral compromise.



# THE NOVEL & JOHN LE CARRÉ

The Spy Who Came in from the Cold is a global bestseller and was named one of TIME Magazine's All-Time 100 Novels. It follows the story of British intelligence officer Alec Leamas who is ready to come in from the cold, but when his handler Control presents one final mission - he can't resist and decides to stay in the game. Dispatched into enemy territory, he finds his convictions tested and his defences breached by Liz Gold, a quietly defiant librarian whose compassion threatens to thaw his frostbitten heart.

The novel was written in 1963 by John le Carré, who is considered one of the greatest novelists of the postwar era. In the 1950s and '60s, prior to his writing career, John le Carré served as an intelligence officer for MI5 and MI6, and so he writes with astute knowledge of the craft of espionage. The novel was adapted for the big screen in 1965 and starred Richard Burton.





Pictures from the 2025 production @sohoplace











Pictures from the 2025 production @sohoplace











Pictures from the 2025 production @sohoplace











Pictures from the 2025 production @sohoplace











Pictures from the 2025 production @sohoplace











# INITIAL THOUGHTS AND EXPECTATIONS

Looking at the images on the previous pages, record your initial thoughts and expectations in the table below before coming to see the show. See if you can use adjectives to describe the atmosphere and likely themes of the play.

WHAT I SEE IN THE IMAGES	HOW IT MAKES ME FEEL	THIS MAKES ME THINK ABOUT



# THE TEAM

Second Half Productions and The Ink Factory join forces with the le Carré Estate to bring this production to @sohoplace Theatre following a successful run at Chichester Festival Theatre. The Cast and Creatives reunite for this adapted production taking the original production in a thrust space and reimagining it for the in-the-round space @sohoplace.

### **CREATIVES**

Script Adaptation	David Eldridge
Director	Jeremy Herrin
Set & Costume Design	Max Jones
Lighting Design	Azusa Ono
Sound Design	Elizabeth Purnell
Composer	Paul Englishby
Casting	Jessica Ronane CDG
Associate Director	Joe Lichtenstein
Movement	Lucy Cullingford



# **THE TEAM**

## CAST

Alec Leamas	Rory Keenan
Liz Gold	Agnes O'Casey
Pitt/Ford/Governor	David Rubin
Mundt	Gunnar Cauthery
Control	lan Drysdale
George Smiley/Karden	John Ramm
Karl Riemeck/Kiever	Mat Betteridge
Miss Crail/President of the Tribunal	Norma Atallah
Fiedler	Philip Arditti
Ashe	Tom Kanji





The narrative of the play, set in Berlin in 1962 when the city was divided by the Wall, begins tragically when British intelligence officer Alec Leamas fails in his mission, watching helplessly as his agent, Karl Riemeck, is shot dead while attempting to cross over to the West, an act orchestrated by his East German enemy, Mundt. Leamas, who is tired of spying and wants to "come in from the cold", is convinced by his chief, Control, to take one last job. This mission requires Leamas to stage a complete breakdown: he must pose as a cynical, debt-ridden, and alcoholic former spy, eventually getting arrested and imprisoned after fighting a grocer. The true objective, Leamas believes, is to appear degenerate, so as to be picked up by the enemy side as an intelligence asset, who could give up government secrets. At the same time, Leamas will create a false trail by depositing money in foreign banks, which will be used to convince the East Germans that Mundt is actually a British spy, leading to Mundt's execution.

During his elaborate performance as a disgraced man, Leamas meets and falls genuinely in love with Liz Gold, a kind young local communist who works with him at the library. After Leamas is taken to East Germany, he is interrogated by Mundt's ambitious deputy, Fiedler, who uses Leamas's story and the money deposits to build a solid case that Mundt is the traitor. However, during the tribunal, Mundt's defence lawyer, Karden, proves that Leamas's story was a lie, revealing that a "friend" had secretly paid Leamas's debts and provided money to Liz for her flat.

This exposure discredits Leamas's testimony and it is then revealed that the entire frame-up was a British deception designed to eliminate Fiedler—the only man who correctly suspected that Mundt was, in fact, London's long-serving double agent. Mundt, now safe, releases Leamas and Liz, granting them 90 seconds to climb the Berlin Wall to freedom. But as they climb, Liz is shot dead by East German soldiers, and Leamas is killed moments later having climbed off the Wall to join Liz, realising in his last moments that their lives were nothing more than a sacrifice necessary for the success of the "foul, foul operation" to protect the double agent, Mundt.



# **CHARACTERS**

The relationships among the characters in the play are complex, often revolving around deception, loyalty, and betrayal, particularly between the British Secret Intelligence Service (The Circus) and the East German Abteilung.

#### I. THE BRITISH NETWORK (THE CIRCUS)

CHARACTER	ROLE/RELATIONSHIP
Control	Chief of the British Secret Intelligence Service. He is Leamas's superior and instructs Leamas on the "last job" which involves framing Mundt as a British spy.
Smiley (George)	A colleague of Leamas who is technically "on sabbatical". He is a respected intelligence officer who Mundt once tried to kill. Smiley is revealed to be the true architect of the operation to protect Mundt by eliminating Fiedler.
Leamas (Alec)	Head of the Berlin Station who reports to Control. He is forced to pose as a disgraced, drunken former agent to carry out the operation. He is unknowingly used by Smiley to protect Mundt. He later falls in love with Liz (also orchestrated by Smiley).
Karl Riemeck	Leamas's most valuable agent in East Germany. He is shot dead attempting to cross the Wall, an act orchestrated by Mundt.  Leamas feels a deep connection to Riemeck.
Pitt	The man from the Labour Exchange who finds Leamas the job at the Bayswater Library. Leamas suspects Pitt is a former contact or agent from The Circus.

### II. THE EAST GERMAN NETWORK (THE ABTEILUNG)

CHARACTER	ROLE/RELATIONSHIP
Mundt	Head of the Abteilung (East German Intelligence) and Leamas's bitter enemy. He is secretly a British double agent, bought by The Circus years earlier. He is successfully rehabilitated and protected by the operation that kills Fiedler.



# **CHARACTERS**

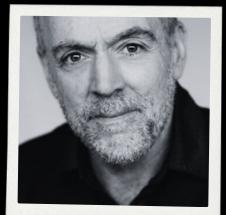
Fiedler	Mundt's ambitious deputy. Fiedler is Jewish and hates Mundt due to his history as a Nazi supporter in WWII. He investigates and gathers evidence based on Leamas's testimony, believing Mundt is the British traitor. Fiedler is the true target of the British operation, which aims to eliminate him because he suspects Mundt.
Kiever	The intermediary who contacts Leamas via Ashe and transports him to The Hague for interrogation.
Ashe	The East German contact who follows Leamas after his release from prison. He poses as an old acquaintance and sets up the meeting with Kiever. He also approaches Liz regarding a Communist Party exchange.

### III. THE CIVILIANS (THE PAWNS)

CHARACTER	ROLE/RELATIONSHIP
Liz Gold	A young local communist who works at the Bayswater Library. She becomes Leamas's lover and is unknowingly manipulated by Smiley at the tribunal. Her financial support from Smiley is used to discredit Leamas's fabricated story, thereby saving Mundt. She is killed by East German soldiers attempting to cross the Wall with Leamas.
Karden	Mundt's lawyer at the tribunal who reveals the truth of Leamas's financial support. Karden is played by the same actor as Smiley.
Ford (the Grocer)	The man Leamas assaults to ensure he is arrested and imprisoned, fulfilling a required step in his cover story. Ford later receives compensation from Leamas's "friend" Smiley.
Miss Crail	Works with Leamas and Liz at the Bayswater Library. She views Leamas with disdain, believing him to be a drunk.
The President of the Tribunal Judges	The judge presiding over the hearing to determine if Mundt is a traitor.



# MEET THE CAST







NORMA ATALLAH



**MAT BETTERIDGE** 

#### **HOW DID YOU PREPARE FOR YOUR ROLE BEFORE REHEARSALS BEGAN?**

Ian: I started by re-reading the novel, which I hadn't read since I was in school! I'd forgotten how gripping it was but also how emotionally engaging it is too. I did some research into the history of MI6 - there's a very good book by Gordon Corera on the subject, which was very useful to put the story in its historical context. I also read some other le Carré novels from the same period as 'Spy' to really get into the feel of the work.

Mat: I was familiar with the work of le Carré having read a couple of his books and seen the major screen productions including Tinker Tailor Soldier Spy and The Night Manager amongst others so I was prepared for the world I was entering and very excited! The book of The Spy Who Came in from the Cold was of course the obvious place to start for this play so I re-read that to give myself a better idea of the world of the characters I was about to play.

#### CAN YOU DESCRIBE THE REHEARSAL PROCESS FOR THE SHOW?

lan: Jeremy Herrin, our director, likes to begin the process with some table work.

Essentially this involves reading through the play once and then going over it scene by scene to make sure everyone understands what's happening. It also gives people an opportunity to contribute or ask questions about specific scenes before getting them up on their feet and staging them. There's no point working out where to stand in a scene if you don't know what the scene is about!



### **MEET THE CAST**

lan [CONTINUED]: After the table work we then start 'blocking' the play - putting a rough shape to all the scenes and working out practical considerations like how much furniture - if any - is needed in any given scene. In the last week we tend to run the play a few times to see how the whole thing works. Jeremy then gives us notes on specific moments. Finally we move into the theatre and begin the technical rehearsal where we add in elements such as lighting, sound and costume.

**Norma:** First we had a workshop and a table read and talked about the play and the characters. During the next stage we played with the use of the space and explored the play with the writer and director.

Mat: Firstly a workshop took place where we all read the play and discussed its various themes, characters and stories in order to be able to understand it. The play takes place in a time I have no personal experience of, having grown up in the 1980s and '90s whereas the play is set in the early 60s so this was extremely helpful. It's essential before getting the play "up on its feet" that you have a deep understanding of the time and the world in which these characters exist. Once we did the rehearsal process was relaxed but very methodical, understanding what we're saying and why we're saying it. Also lots of cookies! Also essential.

# WHAT ARE THE CHALLENGES AND PERKS OF PERFORMING THE SAME SHOW IN TWO DIFFERENT STAGE CONFIGURATIONS?

**Norma:** One of the main challenges is becoming accustomed to completely different entrances and exits and accommodating for that. The main perk is getting another chance to perform at this brilliant venue @sohoplace!

**Ian:** The main challenge has been not saying lines from the old script which have now been changed or cut! David Eldridge, who wrote the brilliant adaptation, has continued to work on the script since we last performed in Chichester, so as a performer you need to be open to the changes and chart a slightly new journey. This is also a perk as it means the work will hopefully feel fresh. It's also incredibly exciting to be staging the play in a new configuration. It keeps the whole thing alive and feels very exciting.

**Mat:** The major perk is working with these individuals again. Whatever play you're doing the most important thing is who you're doing it with. They make the process enjoyable and create a safe place to explore the play.



### **MEET THE CAST**

Mat [CONTINUED]: This bunch including actors, director and technical staff are all extremely likeable and extremely good at their jobs. I feel like I have to be at my best to match them. The challenge for this West End transfer is the space. It's a very different configuration from the Chichester stage and as such poses new questions and requires new ideas to make it work. But with Jeremy (Herrin) directing and his experience working @sohoplace previously, combined with his general directing ability, make the job a lot easier.

#### HOW DO YOU WORK TO PERFECT AND MAINTAIN YOUR SKILLS AS AN ACTOR BETWEEN JOBS?

**Mat:** I'm fortunate in that I have a couple of side hustles that are acting or presenting related. I'm even able to work in another field I adore: Formula 1. Which I'm very lucky to be able to say.

lan: Every job you do as an actor requires something different - part of the reason I love it so much! The periods between jobs are about staying 'match fit' both physically and mentally so that when I walk into a rehearsal room I'm going to be able to fully engage with the work. Downtime is pretty important too! We usually do eight shows a week so when a show does finish its run, it's nice to have the evenings back for a bit!

**Norma:** Rest, read and gather ideas with other fellow actors by attending and taking part in play readings and workshops. I also make sure to watch as many plays and films as I'm able.

#### WHAT WAS YOUR PERSONAL HIGHLIGHT ON THIS PROJECT?

lan: There were so many on this job! I think working with this company has been a real highlight. Jeremy always puts together such fabulous people that the atmosphere in the rehearsal room is a sheer delight. You want a mix of fun and playfulness but also intense focus when it's needed and it feels like we tend to strike that balance fairly well! We also have lots of bakers in the company so there are always plenty of sweet treats to keep us going!

Mat: Seeing everyone again and being able to work with them again. An honour.

**Norma:** Working with a new group of actors, working with Jeremy Herrin who I think is a genius and David Eldridge, the writer, whose plays I have always enjoyed reading.



# CONTEXT

"It is the year of Our Lord nineteen sixty-two. Germany is a country divided. On one side the Soviet Union and its allies in the Communist East. And on the other the United States and its allies in the West. Berlin is split in two. A wall is erected one night by the East Germans to stop their people leaving for the West. That once great city is a place of brinkmanship, intrigue and machination. A place where one wrong move could turn a cold war hot. A place for the dirty business of spying."

#### LEAMAS, AS HE OPENS THE PLAY

"Through the process, working with some younger people, the penny dropped for us that people didn't always know what the Cold War was. Younger audiences had a very hazy sense of the history that Germany was once split in two, so we felt that it was important that the play contextualised itself in a way that the novel doesn't need to, because people were living through it when the novel was published."

#### DAVID ELDRIDGE



## **CONTEXT**

### **KEY TERMS**

See if you can do some research to find out what these key terms mean before reading the timeline and seeing the show. This will help build your understanding of the context of the play.

CAPITALIST DEMOCRACY	COMMUNISM
SOVIET UNION	IRON CURTAIN
TRUMAN DOCTRINE	BERLIN BLOCKADE
NATO	WARSAW PACT
SPUTNIK	U-2 SPY PLANE INCIDENT
CUBAN MISSILE CRISIS	BERLIN WALL
DÉTENTE	STRATEGIC DEFENCE INITIATIVE



### **TIMELINE**

#### **1940S: THE CONFLICT BEGINS**

After World War II, the U.S. and the Soviet Union, former allies, found themselves as the world's two superpowers with clashing political and economic systems: capitalist democracy vs. communism.

- 1945: World War II ends. The U.S. detonates atomic bombs on Hiroshima and Nagasaki. The Soviet Union occupies much of Eastern Europe, creating a buffer zone of communist states.
- 1946: Winston Churchill gives his famous "Iron Curtain" speech, declaring that an iron curtain has descended across Europe, dividing the continent into two spheres of influence.
- **1947:** The Truman Doctrine is announced, committing the U.S. to "contain" the spread of communism worldwide.
- 1948–1949: The Berlin Blockade and Airlift occur. In response to Western efforts to unify their zones of occupation in Germany, the Soviets block all land access to West Berlin. The U.S. and its allies supply the city by air for nearly a year, a huge logistical and political victory for the West.

#### 1950S: THE ARMS RACE AND SPIES

This decade saw the solidification of military alliances and the escalation of the arms race, making spy activity particularly critical.

- 1949: The Soviet Union successfully tests its first atomic bomb, officially starting the nuclear arms race.
- **1949:** The North Atlantic Treaty Organization (NATO) is formed as a military alliance to protect Western Europe from Soviet aggression.
- 1950–1953: The Korean War becomes a major "proxy war." The U.S.-led UN forces fight to defend South Korea against communist North Korea, which is backed by China and the Soviet Union.
- 1955: The Warsaw Pact is formed by the Soviet Union as a counter-alliance to NATO.
- 1957: The Soviets launch Sputnik, the world's first artificial satellite. This event starts the Space Race and demonstrates Soviet missile capabilities, causing a shockwave in the U.S. and leading to a massive increase in science and technology funding.

#### 1960S: ESPIONAGE AT ITS PEAK

This was arguably the most dangerous and dramatic decade of the Cold War.

• **1960:** The U-2 spy plane incident occurs. The Soviets shoot down a U.S. spy plane over their territory, capturing the pilot, Francis Gary Powers. This event highlights the high-stakes world of aerial espionage.



### **TIMELINE**

- 1961: The Berlin Wall is built. To stop the flood of East Germans escaping to West Berlin, the communist government constructs a concrete wall, physically dividing the city and becoming a powerful symbol of Cold War division and oppression.
- 1962: The Cuban Missile Crisis brings the world to the brink of nuclear war. The U.S.
  discovers Soviet nuclear missile sites in Cuba. After a tense 13-day standoff, a deal is
  reached, and the missiles are removed, but it's the closest the world has ever come to
  a nuclear exchange.

#### 1970S: DÉTENTE AND SHIFTING ALLIANCES

A period of reduced tension and improved relations, known as détente, began to take hold. However, the rivalry continued.

- **1972:** U.S. President Richard Nixon visits China. This historic visit exploits a growing rift between the Soviet Union and China and changes the global power dynamic.
- **1979:** The Soviets invade Afghanistan. The U.S. supports the Afghan resistance (the mujahideen) against the Soviets, a proxy war that becomes a costly and unpopular conflict for the Soviet Union.

#### **1980S: THE FINAL PUSH AND COLLAPSE**

The Cold War re-escalates with a new arms race and increasing internal pressure on the Soviet system.

- 1983: U.S. President Ronald Reagan calls the Soviet Union an "evil empire" and announces the Strategic Defense Initiative (SDI), a controversial missile defense system nicknamed "Star Wars."
- 1985: Mikhail Gorbachev becomes the leader of the Soviet Union and introduces reforms like glasnost (openness) and perestroika (restructuring). These reforms unintentionally weaken the communist system.
- **1989:** The Fall of the Berlin Wall on November 9, 1989, marks a pivotal moment. The East German government opens its borders, and citizens on both sides begin to tear down the wall. This event symbolizes the crumbling of the Iron Curtain.
- **1991:** The Soviet Union dissolves, and the Cold War officially ends. Many of the former Soviet republics declare their independence, and the world enters a new era.



### A MODERN PLAY FOR AN HISTORIC MOMENT

While the Cold War seems a distant memory, or for younger audiences seems like something that grandparents or History teachers talk about, the reality of espionage as a tool to control modern geopolitical negotiation is not that distant at all, nor are the ricochets felt from the Cold War itself. Below, David Eldridge reflects on his time writing the play and the pertinence of this story within modern politics:

"What struck me in summer 2018, rereading the novel at the start of the process for this play, was that we were in the aftermath of the assassination attempt of this Russian defector in Salisbury, by poisoning, and his daughter got wrapped up in it as well.

Reading the novel again, I really thought a lot about the problems that Western liberal democracies have in dealing with autocratical totalitarian regimes, for whom all bets are off in the way they achieve their ends or aims.

It felt to me that that was something Control says to Leamas right at

the beginning."

#### **DAVID ELDRIDGE**



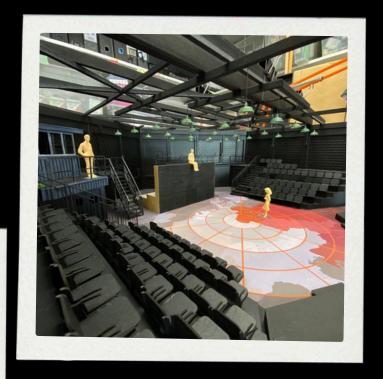


# DESIGN

## **DESIGNER MAX JONES' SET DESIGNS.**







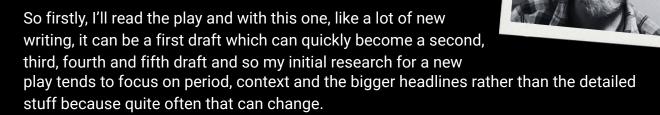


# DESIGN

### MEET PRODUCTION DESIGNER, MAX JONES

#### CAN YOU DESCRIBE YOUR CREATIVE PROCESS FOR THIS SHOW

My process tracks fairly similarly for most productions in terms of where I start. There are two or three key things for me to consider at the beginning. One of course is the play and another is the venue. The other to a lesser extent, though it does become more important later on, is the budget range. You need a broad sense of scale and scope of what we're aiming for. Principally though, it's the play and the venue.



So for this I was looking at the history of the Cold War and the GDR (East German Democratic Republic) and that period specifically, because like a lot of the audience, I wasn't around during that time. I remember phrases like 'the iron curtain' and 'the cold war' and all of that sort of stuff, but the GDR specifically dissolved at a certain point in history and I needed to jog my memory around that. So it was a history lesson first and foremost. I watched some of the films, read the novel, and a couple of John le Carré's other novels to get a strong sense of the genre. The first part of the creative process is fact -finding and reading, and quite academic really, before I get to putting a pen to paper.

#### AND HOW DO YOU BRIDGE THAT GAP BETWEEN THE FACTS AND THE VISUAL DESIGNS?

I would start with looking at the period mostly, specifically in a costume sense, and also in terms of location. Bridging the gap to visuals I would think about individual costumes and locations by building a reference folder. I might have a folder on the Berlin Wall for example, and a folder on "50-60s suits for men". Of course it's worth saying that it is set in the early '60s' but the day to day costume is more likely to be '50s' as it isn't a catwalk, it's quite dated really. I gather lots of reference images from different sources: books, the internet etc.



There are also a lot of locations mentioned, so the Circus, the interrogation rooms, the library, Liz's apartment, the tribunal, street scenes, grocer's, so in a show with so many fast-changing locations, there was never a point where I imagined that we would recreate all of those locations, but I would want a folder of each place so I knew the flavour that I wanted to reference. These folders then become the world of the play and how I get a sense of what the show might start to look like and start to put that into the model with sketches or computer drawings or model making.

#### HOW DID YOU THEN USE THE UNIQUE SPACE @SOHOPLACE TO INFLUENCE THE DESIGN?

Obviously, as I mentioned, the play and the venue are equal to me in terms of importance. I'm not a play designer, I'm a production designer, so I need to consider quite a number of things. One version of the play will be quite different to another depending on the venue it is played in. It's worth remembering that this play originated at the Minerva (in Chichester) which has its own unique proportions and technical abilities that generated a bespoke version of the show, and @sohoplace has now led to us creating another bespoke version! You want to try to stay true to the original, but the challenges of a completely different venue has meant we can't transfer the set directly. One of the defining challenges is of course the fact that @sohoplace will be playing it in the round.

It isn't really a space for scenery, it's a fantastically proportioned space for actors and spoken word, more so than scenic context. The Berlin Wall is obviously at the top of the list in terms of scenic requirements. I'm trying not to say too much so I don't give away any spoilers!

#### HOW DID YOU MANAGE BALANCING LOCATION AND ATMOSPHERE IN THE SET DESIGN?

The atmosphere can retain fairly well in both spaces, the deception, smoke and mirrors and people in the shadows. We achieved that with huge support from Azusa (Ono), the lighting designer. The design sets that up with a featured searchlight and the series of industrial lamps casting like 'spotlights' that actors come in and out of the shadows of and you get that murky, film noir atmosphere. Dark spaces with shards of light were really important as a style choice. One other element that will remain is the contextual link of the mapped floor that we designed. That was a really nice device in the end. It was a design idea that came quite late in the process. We were quite far into rehearsal when Jeremy (Herrin) and I said, 'You know, this floor could be a map' and it has become quite central to the show now. It was really helpful going back to that idea of context and history and the geography knowledge needed for an unknowing audience to get into the zone of the piece.



# THIS LEADS SO WELL INTO THE NEXT QUESTION WHICH IS ABOUT YOUR UNDERSTANDING OF THE CONTEXT AND HOW THAT IMPACTS THE STORY FOR THE STAGE?

Yeah that's it, it's my job to provide that context I suppose, if it's absent in the text. So one of my roles along with providing something aesthetically pleasing is to provide that context and tell the parts of the story that aren't being told.

And that could be quite literal in terms of location or history, or it could be more emotional or metaphorical, in terms of the artwork tracking something of the psychology of the piece rather than literal locations. Then of course the period is really specific to a time, a place and two nations so a certain level of accuracy is really important there for legitimate context. That includes the history of the novel and its success, not just the history in the story but also the history of the source, is all part of the flavour of the event.

# COULD YOU TALK A BIT ABOUT HOW YOU USED COLOUR, TEXTURE, SHAPE AND SCALE IN YOUR DESIGNS?

I design sets and costumes, which is standard really in the UK though more rare in other countries. It gives you more control which I quite like. I consider myself a production designer rather than designing in one singular discipline. I'll often also incorporate a lot of practical lighting in my ideas too.

COLOUR	TEXTURE
Character identity featured in the costumes. In a show that has lots of people that you're meeting for the first time or jumping through scenes quickly costume helps identify who is who really quickly. What can I do to make that look satisfying on stage but also ensure we know who they are before they even speak? This can also be really helpful when we jump forward and backward in time, and the espionage element makes the story complicated to follow so the costume was a tool to help the audience track each character.	Lighting was a huge part of my vision. Industrial, spotlight, stark, shadowy. We made sure that this was cohesive across all of our work on this show.



SHAPE	SCALE
Using archetypes to a certain extent. It can be a reductive tool in some shows but actually in a show like this where there is so much movement, it can really help with that speedy identification of who is who.	I take a lead from the venue. I like a set design that can be an installation in space rather than on a tour where it needs to be more flexible. I like when there is an architectural integrity to my work. It's quite common in my work for architectural elements to feature in the design of the show. So you're piggybacking the architecture of the theatre to amplify that image, with the breeze block in the Minerva featuring as part of the Berlin Wall for example, and the platform of the seating filling in the 'missing' seating block in the thrust space.

# CAN YOU EXPAND A LITTLE MORE ON HOW YOU COLLABORATE WITH THE OTHER DESIGN DEPARTMENTS TO ENSURE THE DESIGN IS COHESIVE?

That's tricky really, sometimes you can have a lot of time and other shows you have really limited time. Our roles are all freelance so we aren't really ever all together. The design work for me is quite early, long before rehearsal and often some other designers haven't even been appointed yet. So a lot of the collaboration comes a little later. I have two key delivery periods: the first is a white card, a conceptual model, and the other is a final design and at both of those points that information is shared with everyone - which gives everyone an opportunity to come back with questions and possibilities. Obviously my lead collaborator is the Director, but in visual terms, the Lighting Designer and also the Costume Supervisor are heavily involved.

I liaise with them as much as possible, and in order for them to get what they need, I sometimes need to adjust measurements, or I may have proceeded with ideas that aren't completely practical with their requirements so we will communicate quite closely. And eventually we get to a point where the final designs are sort of locked in. We then have production meetings once a week during rehearsal and all the production team comes together and discusses progress and challenges that arise. It's all very fluid because we're not all full time in an office making this thing together. Nobody is exclusive on the job and everyone has other work on, and hours don't always line up. The only real sense of freelance exclusivity is the final fit up and tech.



# HOW INTEGRAL WAS YOUR RELATIONSHIP WITH THE DIRECTOR DURING PRE-PRODUCTION? AND HOW OFTEN DO YOU GET TOGETHER TO BUILD OUT A SHOW?

As much as you can! The Director is my key collaborator, that's the bit of the job I really like. It's tricky with lots of jobs on the go at once, so trust comes into it significantly. Jeremy (Herrin) and I have worked together quite a lot over the years so there's real trust there, and in either of our absence, we know one another will push the show forward in a way both of us will like. We had some great meetings at the start of this project and there were quite a few drafts early on. We had 2 or 3 meetings at my studio. The first one was just us sitting there chatting about the play. We have done shows together enough that we can read a play and know quickly what's not going to be possible and so we don't waste too much time. We both knew early on we wanted a space that could challenge locations fast and fluidly, with the key one at the end (the Berlin Wall) so on this show we started at the beginning and the end at the same time and worked back towards the middle. So any ideas that weren't going to deliver a Berlin Wall at the end, we had to discount them right away.

The Director is present during the ideation phase and concept development stuff, which in reality is actually quite a small percentage of the design process.

Then you head into weeks or months of design work, technical drawing, model making, realising ideas and prototypes and then you'll try and hook back up with the director for a few hours and together you discount some stuff and then you're back into the business end of design again.

### MEET LIGHTING DESIGNER, AZUSA ONO

#### WHAT WERE YOUR INTENTIONS FOR THE LIGHTING DESIGN ON THIS SHOW?

To hold the audience inside le Carré's moral fog. I wanted light to feel like surveillance and intimacy at the same time. The world should look precise and watchful, but human moments can glow at the edges. I tried to keep a calm, disciplined rig that could pivot from cold control to small acts of warmth in a single cue.





### MEET LIGHTING DESIGNER, AZUSA ONO

#### HOW IS LIGHTING USED IN YOUR DESIGN TO CREATE BOTH LOCATION AND ATMOSPHERE?

Checkpoint street at night uses a hard, narrow top source with a slight green contamination and low angle lights to suggest sodium spill. It feels exposed and watched.

Interrogation shifts to a single clinical overhead with a faint flicker and an off-axis practical. The atmosphere is airless and procedural. Hotel bar leans into warmer practicals and a softer key with a gentle amber to suggest safety, while keeping a cooler outline so you never forget the outside pressure.

For crowd scenes I open the rig and let multiple directions breathe, but still keep a cool undertone so the Cold War temperature stays in the room.

#### HOW HAVE YOU USED COLOUR, TEXTURE, SHAPE AND SCALE IN THE LIGHTING DESIGN?

COLOUR	TEXTURE
I play with tones on the same skin to differentiate past, present, reality and dream. Steel blues and cyan greys suggest state power. Dirty amber and tobacco warmth signal human shelter. When colour arrives, it is purposeful and brief.	I use window gobos to hint location and time of day, which helps the storytelling. A little haze turns beams into map lines, and controlling its density lets me dial the weight of the mood on stage.

SHAPE	SCALE
Hard edges for control. Soft wraps for intimacy. I like a narrow downlight that can tighten around a character, then relax into a wider pool as alliances shift.	We move from tiny confession boxes of light to a full wide reveal. That change in physical size tells you who holds power in the scene.

#### WHAT'S THE BEST PART OF YOUR JOB AND THE BIGGEST CHALLENGE?

The best part is sitting in the auditorium with a real audience and feeling the room breathe, hearing their reactions when everything lands, lighting included. Those nights when the whole machine hums are the reason I do it. The biggest challenge would have to be protecting simplicity under pressure. It's always tempting to add, but the story needs clarity, not decoration.



### MEET SOUND DESIGNER, ELIZABETH PURNELL

# IN THIS PRODUCTION YOU WORKED CLOSELY WITH COMPOSER PAUL ENGLISHBY, HOW DID YOU WORK TOGETHER TO ALIGN THE SOUND DESIGN AND COMPOSITIONS ON THIS PRODUCTION?

After initial meetings about the general shape of the show, we worked separately on the script - and when Paul has composed music sketches I will put them into a cue list with sound effects to create a working soundscape for the rehearsal room and we will both gradually add to this as requested by the director.



Many more things will be added in during the production week, when we finally get into the theatre and work in the real space, with the speaker system in place.

## WHAT EQUIPMENT AND TECHNOLOGY DID YOU USE TO CREATE THE SOUNDSCAPES FOR THIS SHOW?

I use a number of different software tools to create and edit sound effects and music - mostly Logic Pro and an array of sound manipulation tools, for example to stretch the sounds, distort them, change pitch, alter resonances etc. Then all the sound and music is put into a theatrical cueing system called QLab to enable the Deputy Stage Manager to play the sounds with precise timing as marked up in the script.

# WHAT IMPACT DID YOU WANT THE SOUND DESIGN TO HAVE ON THE AUDIENCE AT SPECIFIC KEY MOMENTS OF THE PLAY? HOW DID YOU MAKE USE OF SOUND TO ESTABLISH ATMOSPHERE IN DIFFERENT MOMENTS OF THE PLAY?

I wanted to create a contrast between the indoor and outdoor spaces: Scenes near the Berlin Wall have outdoor atmos, distant city sounds, guard dogs, shouts etc. to add to our unease. Warning sirens of the correct vintage, alarms and gunshots are also needed at key moments. I also wanted to make a recurring sound theme of spokes of a bicycle wheel to appear at times when Leamas is imagining Karl and remembering how he died, and spatially use the circular shape of the theatre in the round to make it move in an interesting way. Part of my job is to assess what speakers are needed, and where, so that audience members are immersed in sound and music and get a consistent experience wherever they are seated.



# ADAPTING THE NOVEL -AN INTERVIEW WITH DAVID ELDRIDGE

# HOW DID YOU BEGIN THE CREATIVE PROCESS OF ADAPTING THIS ICONIC NOVEL FOR THE STAGE?

A bit as I would with any play, I wondered about its form, or what it might look like as a play. The novel itself offers up many clues as to how to do it. The stichomythic intense two-handed encounters that populate the novel, a sense through the narration that we're often in the anti-hero Alec Leamas's mind, and the story climaxes with two set pieces made for theatre – a kind of court room scene and a moment of almost Greek tragedy.



#### WHAT WERE YOUR MAIN CONSIDERATIONS IN THE TRANSITION FROM PAGE TO STAGE?

I wrestled with George Smiley's role within the story in the play. He has a strange function in the novel, where he is a minor character, but in a stage play the character needed to earn his keep in the drama. So, the play departs a bit from the book with regards to George Smiley. As writer Patrick Marber said of updating Strindberg's Miss Julie, "infidelity can also be an act of love".

# HOW DID THE FEATURE OF A CONSISTENT NARRATOR'S VOICE DICTATE HOW YOU WANTED TO WRITE FOR THE STAGE?

I think novel to stage and screen adaptations always wrestle with the problem of narration whether it's in the first person or otherwise. You must be disciplined because you can't keep everything. Pages of beautiful prose writing often becomes a single line or a stage direction. Some of the characters have the privilege of speaking to the audience and I liked the idea that Smiley might possess some of the wisdom in the narrator's voice.

#### HOW DO YOU WANT THE AUDIENCE TO FEEL AT THE END OF THE PLAY?

To sort of quote Alec Leamas, the tragic cost of keeping ordinary people like you and I safe in our beds at night.



# WRITING AND DEVISING YOUR OWN SPY STORIES OR SCENES

Whilst John le Carré had lots of personal experience of working as a spy, his stories are fictional and have had universal success. There is something very compelling for readers about seeing 'behind the scenes' of such intense global operations from such a realistic point of view. This is, in a way, more convincing than the melodramatic world of James Bond spy stories.

The key difference between writing a story for a novel and a scene for a stage play is the structure of writing. Whilst novelists can describe atmosphere and action using descriptive language, playwrights need to consider how to communicate these ideas through set descriptions, stage directions and the way the dialogue is constructed.

HAVE A LOOK AT THE TWO EXTRACTS BELOW AND ANNOTATE SOME OF THE KEY DIFFERENCES.





#### **EXTRACT FROM THE PLAY**

#### CONTROL

Tell me Leamas, are you tired of spying? You must be awfully tired. Do you find it cold in here?

#### **LEAMAS**

No, not especially.

(Control offers Leamas a cigarette. He takes it, lights up and smokes.)

#### CONTROL

You're going to find these more expensive.

#### **LEAMAS**

Karl Riemeck's dead.

(Leamas looks at Riemeck who walks through with his bicycle.)

#### CONTROL

It's very unfortunate.

#### **LEAMAS**

It is.

#### **EXTRACT FROM THE BOOK**

"At that moment Karl seemed to hear a sound and know that there was danger. He looked over his shoulder and began to move faster. An East German guard was on the bridge, watching Karl as he came towards him. Suddenly, the searchlights came on, shining on Karl. Then there was the sound of shouting and a siren. The East German guard dropped to his knees and lifted his gun. The first shot seemed to push Karl forwards, and the second shot seemed to pull him back."



# WRITING AND DEVISING YOUR OWN SPY STORIES OR SCENES

Writer David Eldridge worked with le Carré's novel to adapt it into a play. He says:

#### "FOR THE STAGE... YOU HAVE TO CREATE A TEXT THAT HAS TO LIVE IN THE PRESENT TENSE FOR THE AUDIENCE AND THE PERFORMERS."

This is great advice when it comes to adapting a story into a scene - think about how something can happen now, in this moment, rather than having a character talk about something that happened in the past or a description of the environment.

# "IT'S IMPORTANT FOR AN AUDIENCE THAT THERE ARE MOMENTS WHEN YOU CAN RELEASE THROUGH LAUGHTER BEFORE THE TENSION RE-EXERTS ITSELF."

This helps us understand the ebbs and flows of a scene in a play - that needs to take the audience on a more visceral journey than a sustained section of a novel - which can afford to spend longer in an emotional moment.

#### "IN TERMS OF MY PROCESS WHEN ADAPTING SOMETHING I ALWAYS START WITH SOMETHING THAT IS VERY, VERY FAITHFUL TO THE ORIGINAL"

This is useful advice when thinking about how to start. Start with your story and 'adapt' it for the stage, then you can make changes to atmosphere or setting as you go along.

To write your own spy stories or scenes you need a few crucial ingredients. Use the model below to draft your ideas for your own spy story:

**TIP:** Remember spy stories aren't so much about ACTION as they are about TENSION. The threat of being discovered, or confusion over who to trust are far more tense than an actual fight scene.



## **STEP 1: THE SETTING**

The world of spies isn't about glamour. It's about raincoats, chilly offices, and moral murkiness. Try to include:

- Bleak and Unassuming Locations: Forget exotic beaches. Think damp, foggy city streets (London, Berlin, Moscow), dusty, windowless offices in a government building, a seedy pub, or a quiet, rain-swept border crossing.
- The Weather: Use rain, fog, or perpetual grey skies to mirror the mood of confusion and distrust.
- A Sense of Mundane: The spy's life isn't all car chases; it's waiting, filing, and bureaucracy.

# YOUR IDEAS FOR THE SETTING



## **STEP 2: THE PROTAGONIST**

Are you writing about James Bond? Or a more realistic spy? The realistic protagonist is often tired, morally ambiguous, and just trying to survive.

- The Name: Give them a plain, slightly unremarkable name to help them seem approachable
- The Look: Describe their age, dress sense and appearance, remembering that the ideal spy is unremarkable—someone who could easily blend into a crowd.
- The Motivation: A James Bond type character would have an epic, world
  domination type of motivation, but a realistic spy's motivation could be less about
  saving the world and more about personal duty, redemption, or deep-seated loyalty
  to a small group or ideal that's been betrayed.

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## **STEP 3: THE PLOT**

Le Carré's plots are about betrayal, double-crosses, and hunting a mole, whereas James Bond plots are more likely to focus on stopping a super-villain.

- The Stakes: In a realistic spy story, the stakes are usually political and personal, rather than global destruction. They might involve exposing a traitor, retrieving a secret list, or preventing a high-level defection.
- The "Mole": The central conflict in le Carré's work is often the hunt for a traitor (a 'mole') hidden high within their own spy service—the threat comes from within.
- The Moral Maze: The protagonist has to make difficult, morally grey choices. There are no clear "good guys" and "bad guys." Everyone is compromised.

YOUR IDEAS FOR THE PLOT			



## **STEP 4: THE DIALOGUE AND TONE**

The language reflects the cautious nature of the espionage world and should focus on words that suggest deception. (If you're writing a scene, rather than a story, you'll need to consider here whether you include a narrator, or whether you want your characters to do all the talking.)

- Evasive Dialogue: Characters often don't say what they mean and speak in coded, cautious ways. They might ask questions without ever giving a direct answer.
- Espionage Jargon: Use terms like "the Circus" (the spy HQ), "Witchcraft" (a mission name), "tradecraft," "safe house," "operational," or "go-to ground" to make the world feel authentic and inaccessible to outsiders.
- Tone of Paranoia: The overriding feeling should be that no one can be trusted. The protagonist must constantly look over their shoulder.

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## **STEP 5: THE DETAILS**

These are the small, realistic details that make the spy world feel real.

- Subtle Communication: Focus on dead drops (a hidden spot to leave messages or objects), coded messages in classified ads, or pre-arranged signals (like a drawn curtain or a specific potted plant).
- Disguise and Documentation: A fake passport, a crumpled map, a cheap, untraceable burner phone, or a well-worn trench coat.
- The File: The investigation should revolve around a crucial file, document, or piece of classified intelligence that holds the key to the betrayal.

YOUR IDEAS FOR THE DETAILS OF YOUR STORY		



HAVE A GO AT WRITING YOUR STORY OR SCENE HERE



When writing about a Live Production you've seen for your GCSE or A Level, it's important to take detailed notes at the interval and immediately after the performance in order to recall specific examples for your essays. Use the templates below to add your own notes when you see the show, and take a look at the writing proformas and terminology banks to structure your ideas.

## PRE-SHOW

Make sure you've done your research. Fill in the chart below to ensure you know what to expect and what to be looking for:

NAME OF PLAY	
VENUE	
DATE YOU ATTENDED	
PLAYWRIGHT	
DIRECTOR	
DESIGNERS	
ACTORS' NAMES & ROLES	
KEY THEMES	
HOW DID THE SHOW MAKE YOU FEEL	



## **DURING INTERVAL/ IMMEDIATELY AFTER THE PERFORMANCE**

## **TERMINOLOGY BANK**

Narrative, Tension, Humour, Relationship, Communication, Characterisation, Convey, Portray, Contrast, Compare, Align, Polarise, Dramatic, Irony

KEY Moment	WHAT Happened	MOOD/ Atmosphere	ACTING HIGHLIGHTS	DESIGN HIGHLIGHTS
ONE				
TWO				
THREE				
FOUR				
FIVE				

Continued on the next page



## THE NEXT DAY/NEXT LESSON

## **ACTING**

Use the terminology bank to record your observations in the grid below immediately after watching the show.

## **TERMINOLOGY BANK**

Pitch, Pace, Tone, Volume, Accent, Emphasise, Projection, Diction, Articulation, Breath control, Accent, Posture, Eye contact, Mime, Carriage, Facial expression, Levels, Gesture, Body language, Proxemics, Stillness

VOCAL SKILLS	PHYSICAL SKILLS	CHARACTERISATION



## LIGHTING

Use the terminology bank to record your observations in the grid below immediately after watching the show.

TERMINOLOGY BANK			
Colour, Texture, Shape, Scale, Intensity, Distribution, Distortion, Direction			



## **SET DESIGN**

Use the terminology bank to record your observations in the grid below immediately after watching the show.

# Colour, Texture, Shape, Scale, Materials, Levels, Elevated, Downstage, Upstage, Stage Right, Stage Left, Centre Stage, Projections, Cyclorama, Flats, Automations, Revolve



## **SOUND DESIGN**

Use the terminology bank to record your observations in the grid below immediately after watching the show.

## **TERMINOLOGY BANK** Texture, Shape, Scale, Variation, Intensity, Distribution, Distortion, Direction, Panning, Hass Effect



## **COSTUME DESIGN**

Use the terminology bank to record your observations in the grid below immediately after watching the show.

TERMINOLOGY BANK			
Texture, Shape, Scale, Colour, Variation, Fabric, Fit, Shade, Tone, Tint, Wear			



## **LIVE PRODUCTION ANALYSIS WRITING**

When writing about Live Production Analysis in your assessments, your teachers and the examiners are looking to see that you understood both WHAT you saw on stage, and also the IMPACT it had. In order to ensure you communicate both these priorities, you need to make sure that your descriptions, explanations, analysis and evaluations have a balance of both AO3 and AO4 terminology. This means:

- AO3: Knowledge and understanding of how theatre and performance is made and developed
- **AO4:** Analysis and evaluation of the ideas of others (in this case, Live Production).

### **A04 TERMINOLOGY BANK**

Humour, Empathy, Fear, Affection, Pride, Tension, Shock, Disapproval, Nostalgia, Familiarity

Effective, Impressive, Engaging, Precise, Amusing Contextually appropriate, Narrative links

Effectiveness of intent

Playwright's intentions

Director's intentions

To indicate the original context

To make relevant to a contemporary audience

To recontextualise

To highlight a specific theme

To reinterpret historic facts

To reframe an assumption



## **LIVE PRODUCTION ANALYSIS WRITING**

To ensure each of your Live Production references adequately balances these two outcomes, the model below can be used to structure your notes:

- 1. Describe what you saw/heard on stage
- 2. Explain how that moment was created using in-depth AO3 terminology
- 3. Analyse how this moment impacted the audience
- 4. Evaluate how this impact was achieved and what the outcome was

DRAFT YOUR PARAGRAPH HERE		



## THINKING ABOUT A CAREER IN THE THEATRE?

There are so many roles involved in putting together a production like this, and so many routes you can take to get into these careers. Below, our team share their individual routes into their theatre careers.

## **MAX JONES - PRODUCTION DESIGNER**

I have no family theatre or arts background at all, I got into theatre specifically through school. I was lucky to go to a school that had a good drama provision, which I did at GCSE and A Level, and they put on school plays and very early on I was in them, and started to take an interest in the back stage possibilities. I directed and designed my sixth form school play and then at some point I was looking like I might work towards a career in architecture, I then discovered that stage design was



in fact a career. It struck me at the time that it might be a better fit for me in terms of my general interest in art, music and performance. So it was really at school, and through a passionate and driven drama teacher and that great influence.



## **NORMA ATALLAH - ACTOR**

Going to see Central School of Speech and Drama's plays as a student and seeing Zoë Wanamaker in a production whose acting truly inspired me, and I thought that is what I want to do!

Continued on the next page

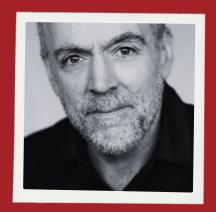


## THINKING ABOUT A CAREER IN THE THEATRE?

## LIZ PURNELL - SOUND DESIGNER

I started off as a classical composer and trombonist, but my interests in electronic and experimental music and recording techniques led me to working in theatre and the media.





IAN DRYSDALE - ACTOR

It was a fairly circuitous one! I grew up in Australia where I studied music, before travelling to the UK and working several different jobs (including working in kitchens being shouted at by grumpy chefs). I then trained as an actor at the Bristol Old Vic Theatre School before moving to London.

## **AZUSA ONO - LIGHTING DESIGNER**

I came into this through contemporary dance and theatre, drawn to how light can change the meaning of the same room and how it can expand or contract space with each movement. I studied Fine Art at university in Japan and met my mentor, the sound and lighting artist Mr Soga, who encouraged me to study in the UK. I moved over, completed a BA in Lighting Design, started



as a lighting technician, and then began designing. I've been a freelance Lighting Designer for many years now across theatre, live music, and installation, and that mix keeps my eye honest.

Continued on the next page



## THINKING ABOUT A CAREER IN THE THEATRE?

## **DAVID ELDRIDGE - ADAPTOR**

I got into drama when I was 17, inspired by a drama teacher, but at first I wanted to be a director, doing Shakespeare at the RSC like talented young directors of the time: Sam Mendes. I went off the idea quickly when I went to university and started writing at the end of my first year as an undergraduate at Exeter. I was very lucky, as a play I wrote in my second year and sent off,



"Serving it Up", was picked up by the Bush Theatre and put on seven months after I graduated. It was a big hit in early 1996 and I've never stopped writing since. I count my blessings every day.



MAT BETTERIDGE - ACTOR

I went to drama school at 18 for a BA in Acting.
Thoroughly recommend!





## PRINT-FRIENDLY RESOURCES

In the next section, you'll find print-friendly versions of the student worksheets and exercices from this resource pack.



## INITIAL THOUGHTS AND EXPECTATIONS

Looking at the images on the previous pages, record your initial thoughts and expectations in the table below before coming to see the show. See if you can use adjectives to describe the atmosphere and likely themes of the play.

WHAT I SEE IN THE IMAGES	HOW IT MAKES ME FEEL	THIS MAKES ME THINK ABOUT

## **STEP 1: THE SETTING**

The world of spies isn't about glamour. It's about raincoats, chilly offices, and moral murkiness. Try to include:

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YOUR IDEAS FOR THE SETTING

## **STEP 2: THE PROTAGONIST**

Are you writing about James Bond? Or a more realistic spy? The realistic protagonist is often tired, morally ambiguous, and just trying to survive.

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YOUR IDEAS FOR THE PROTAGONIST	

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Le Carré's plots are about betrayal, double-crosses, and hunting a mole, whereas James Bond plots are more likely to focus on stopping a super-villain.

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YOUR IDEAS FOR THE PLOT	

## **STEP 4: THE DIALOGUE AND TONE**

The language reflects the cautious nature of the espionage world and should focus on words that suggest deception. (If you're writing a scene, rather than a story, you'll need to consider here whether you include a narrator, or whether you want your characters to do all the talking.)

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- Tone of Paranoia: The overriding feeling should be that no one can be trusted. The protagonist must constantly look over their shoulder.

YOUR IDEAS FOR THE DIALOGUE AND TONE

## **STEP 5: THE DETAILS**

These are the small, realistic details that make the spy world feel real.

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YOUR IDEAS FOR THE DETAILS OF YOUR STORY

HAVE A GO AT WRITING YOUR STORY OR SCENE HERE		

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ACTORS' NAMES & ROLES	
KEY THEMES	
HOW DID THE SHOW MAKE YOU FEEL	

## **DURING INTERVAL/ IMMEDIATELY AFTER THE PERFORMANCE**

## **TERMINOLOGY BANK**

Narrative, Tension, Humour, Relationship, Communication, Characterisation, Convey, Portray, Contrast, Compare, Align, Polarise, Dramatic, Irony

KEY MOMENT	WHAT Happened	MOOD/ ATMOSPHERE	ACTING HIGHLIGHTS	DESIGN HIGHLIGHTS
ONE				
TWO				
THREE				
FOUR				
FIVE				

## THE NEXT DAY/NEXT LESSON

## **ACTING**

Use the terminology bank to record your observations in the grid below immediately after watching the show.

## **TERMINOLOGY BANK**

Pitch, Pace, Tone, Volume, Accent, Emphasise, Projection, Diction, Articulation, Breath control, Accent, Posture, Eye contact, Mime, Carriage, Facial expression, Levels, Gesture, Body language, Proxemics, Stillness

VOCAL SKILLS	PHYSICAL SKILLS	CHARACTERISATION

## LIGHTING

Use the terminology bank to record your observations in the grid below immediately after watching the show.

	TERMINOLOGY BANK	
Colour, Texture, Shape, Scale, Intensity, Distribution, Distortion, Direction		

## **SET DESIGN**

Use the terminology bank to record your observations in the grid below immediately after watching the show.

# TERMINOLOGY BANK Colour, Texture, Shape, Scale, Materials, Levels, Elevated, Downstage, Upstage, Stage Right, Stage Left, Centre Stage, Projections, Cyclorama, Flats, Automations, Revolve

## **SOUND DESIGN**

Use the terminology bank to record your observations in the grid below immediately after watching the show.

# **TERMINOLOGY BANK** Texture, Shape, Scale, Variation, Intensity, Distribution, Distortion, Direction, Panning, Hass Effect

## **COSTUME DESIGN**

Use the terminology bank to record your observations in the grid below immediately after watching the show.

	TERMINOLOGY BANK	
Texture, Shape, Scale, Colour, Variation, Fabric, Fit, Shade, Tone, Tint, Wear		

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- A03: Knowledge and understanding of how theatre and performance is made and developed
- A04: Analysis and evaluation of the ideas of others (in this case, Live Production).

## **A04 TERMINOLOGY BANK**

Humour, Empathy, Fear, Affection, Pride, Tension, Shock, Disapproval, Nostalgia, Familiarity

Effective, Impressive, Engaging, Precise, Amusing
Contextually appropriate, Narrative links
Effectiveness of intent
Playwright's intentions

Director's intentions

To indicate the original context

To make relevant to a contemporary audience

To recontextualise

To highlight a specific theme

To reinterpret historic facts

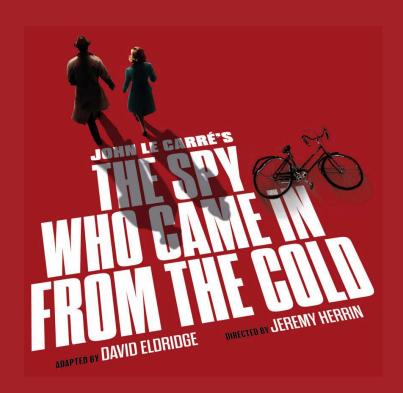
To reframe an assumption

## **LIVE PRODUCTION ANALYSIS WRITING**

To ensure each of your Live Production references adequately balances these two outcomes, the model below can be used to structure your notes:

- 1. Describe what you saw/heard on stage
- 2. Explain how that moment was created using in-depth AO3 terminology
- 3. Analyse how this moment impacted the audience
- 4. Evaluate how this impact was achieved and what the outcome was

DRAFT YOUR PARAGRAPH HERE	





Resources developed by Sinead O'Callaghan & The School Trip