

SEE HOW IT ALL BEGAN

LIVE ON BROADWAY

**STRANGER
—THINGS—**

THE FIRST SHADOW



TEACHER RESOURCE PACK





STRANGER THINGS

THE FIRST SHADOW

Welcome to the Teacher Resource Pack for *Stranger Things: The First Shadow*.

We hope that it will help students and teachers explore the play.

CONTENTS

Synopsis	02
Characters	08
Themes	10
Interviews:	12
Chris Fisher & Jamie Harrison, Illusions and Visual Effects Designers	13
Live Production Review:	16
Before your visit	16
Watching the production	16
Writing about <i>Stranger Things: The First Shadow</i>	16

This Education Guide was written by Susie Ferguson and was commissioned by Sonia Friedman Productions.

All production photography by Matthew Murphy and Evan Zimmerman

A NOTE FOR AUDIENCES

This production contains gunfire audio, loud noises and explosions, haze and smoke, flashing lights and strobe, and strong language. There are depictions of various mental health conditions and disorders. The performance also includes complete blackouts as well as sudden noises, lighting effects and movement.

MARQUIS THEATRE

W. 46TH STREET BETWEEN BROADWAY AND 8TH AVE.

SYNOPSIS

ACT ONE

This synopsis contains plot spoilers
SPOILER ALERT!
You may wish to revisit these pages after
you have seen the production.



Original Broadway Company



Original Broadway Company



Original Broadway Company

It is October 28th, 1943. The USS Eldridge is part of a secret experiment known as Project Rainbow. The ship loses power, radios screech, and something mysterious is in the water. Suddenly, the ship disappears and is seen again in the Abyss, another dimension.

Fast forward to October 1, 1959, Hawkins, Indiana.

Virginia Creel, her husband **Victor**, and their two children, **Henry** and **Alice**, arrive at their new house in Hawkins. They are keen to have a fresh start as a result of something that has happened in their previous town. Virginia reminds Henry that if he feels confused, to tell himself it's not real and he's normal.

At the high school, a photographer lines the students up to take their photographs. **Sue Anderson** meets Henry and introduces him to the various students at the school, including **Walter Henderson**, **Karen Childress**, **Ted Wheeler**, and **Charles Sinclair**. **Principal Newby** arrives with his son **Bob**, founder of the AV Club and a local radio show, and criticizes his daughter **Patty (Patricia)** for wearing makeup.

James Hopper Jr. argues with his father **Chief Hopper**. **Joyce Maldonado** is with her boyfriend, **Lonnie Byers**. **Alan Munson**, member of the drama club, arrives, along with **Claudia Yount** and her cat **Prancer**. Walter tells the assembled crowd that he's heard a rumor that he put out the eye of another student at his previous school in Nevada. Henry denies it, and as the students continue to goad him, the photograph's flash bulb begins strobing and pops.

Patty steps in and Walter starts to taunt her, calling her "the girl from nowhere" and "mystery meat" because she is adopted. Henry thanks Patty, who tells him that Walter's family runs the local liquor store, so he is able to get away with more than everyone else. Patty helps Henry with his locker, while he shows empathy about her circumstances of being an orphan. Patty tells him her mother is Ella Fitzgerald, the famous singer, and then notices the codes he has written in his notebook. They bond over their shared love of "Captain Midnight"—a TV show about a pilot who becomes part of a secret squadron involved in espionage during World War II. The scene ends with Henry berating himself for his poor ability to flirt or pay compliments to Patty.

Joyce announces that the play she is directing for drama club will not, in fact, be *Oklahoma* but will instead be *The Dark of the Moon*, declaring that "this is not a play, this is a revolution." She plans to make the audience think they are going to see *Oklahoma* but announce just before it begins that it is a different play altogether, a play that could win Joyce a theatre arts scholarship for a college in Indianapolis. *The Dark of the Moon* is a play about a Witch Boy who falls in love with a woman named Barbara Allen. He gives up his powers to be with her, but in doing so, actually destroys them both. Joyce tells the crowd that the play is about the destructive power of fear and if love can actually overcome fear. Walter taunts Patty as she auditions for the play, but Henry steps in and finishes the scene with her. They are immediately cast as Barbara Allen and the Witch Boy.

SYNOPSIS

ACT ONE CONTINUES...

Patty and Bob discuss the play before he begins his radio show broadcast. Meanwhile, Henry is in his attic, listening to the radio show. Downstairs, Virginia worries that it is too soon for Henry to be making new friends and going back to school. The lights on the sideboard begin to flicker and the radio buzzes, but Victor blames the house's old wiring. It becomes clear that Henry legitimately hurt someone, and Henry can hear his parents talking about him through the radio.

For the first time, Henry drops into the Black Void. Walter suddenly appears out of the darkness, looking for Claudia's cat Prancer. In his dual location in the attic and in the Black Void, Henry can see that Walter is outside his family's liquor store with Claudia. The cat is in the shop window, but not for long ... Snapping back to the attic,

Henry notices his nose bleeding and repeats to himself "I'm normal. I'm Henry Creel."

The scene shifts to church on Sunday morning. Principal Newby is also the choirmaster, and he criticizes Patty for being late and for singing flat. She talks back to him as the girls taunt her for being "in love." Claudia enters, visibly upset by the murder of her cat, offering a \$100 reward for anyone who can work out what has happened to it. Hopper Jr. steps up to take the case, but Henry is hoping that this situation is not real.

Patty and Henry converse near the confessional booth. They both confess to hating their parents and having no friends. Patty shares that her mother abandoned her. Henry says that he has nightmares he can make come



Original Broadway Company

SYNOPSIS

ACT ONE CONTINUES...

true and Patty tells him to make it a good dream instead. They bond over stories that involve superheroes and orphans, and fantasize about running away to Las Vegas. Patty and Henry experience a dancing, musical dream sequence where they see Patty's mom, then snap back to reality, where Henry has a nosebleed. In the church, Victor tells Principal Newby that he fought in the Ninth Air Force that landed at Normandy (and barely made it out) and they connect over being military men. Virginia tells Henry to stay away from Patty.

Bob tells his radio listeners that there have been more attacks on animals. Hopper Jr. arrives with a shovel and a bag, and he wants to investigate why the animals keep going missing. He asks for Bob's help to take pictures of what he finds. Bob and Hopper Jr. realize that all of the animals' owners are in Joyce's play, meaning the murderer must be in the drama club.

At the first rehearsal, Hopper Jr. begins to question everyone about their alibis for when the animals went missing. His presence at rehearsals leads him to be cast in the role of the play's villain, Marvin Hudgeons. In the locker room, Henry has an unnerving experience when his reflection changes and his perception of Patty turns frightening. Later when they are rehearsing, Henry tries to warn Patty away, saying that she'll die if she stays. As Patty disregards the warning and kisses Henry, a stage light explodes.

At Melvald's General Store, the cast of Joyce's play socialize and dance, including Patty, who is not allowed to go there by her father. Hopper Jr. tells Bob that Alan Munson is to blame for the death of the animals, but Alan tells Hopper Jr. that his own dog was killed the night before.

Patty asks Henry if his powers could help her find her biological mother. He hesitates, but agrees to try and they plan to meet at the Creel house the following evening. They kiss. Hopper Jr. interrupts a moment between Joyce and Bob to discuss the animal murders, and Bob realizes that the disappearances always coincide with the static that interferes with his radio equipment. Hopper Jr. is very reluctant to involve his father in the investigations, even though he is a police officer. Joyce asks Bob if he can invent a mobile radio location device and Bob says to give him 24 hours.

Virginia confronts Henry in the attic, telling him to stay away from Patty so that he doesn't harm her. She slaps Henry, who then starts to taunt her about the abuse she suffered from her own father. Virginia becomes increasingly alarmed at his appearance and behavior, and calls to Victor and Alice to start packing their belongings.

At the local PTA meeting, a rowdy crowd criticizes Chief Hopper and Principal Newby's attempts to calm them regarding the animal murders, and an immediate curfew is placed on the town. Victor Creel enters the meeting, insisting that he needs to talk to Chief Hopper about his son. Victor blames Henry's relationship with Patty for his behavior, but Newby wasn't aware they were together. Newby demands to be taken to where they are as Victor tries to tell him about his nightmares.

Meanwhile, Patty has joined Henry in the attic. She helps Henry prepare by blindfolding him so that he can focus on finding her mother. He starts to listen, and as the lamps begin to glow, Henry can hear Ella Fitzgerald's "The Nearness of You," which Patty's biological mother used to sing to her.

Bob's new invention leads him to the Creel house, followed by Joyce and Hopper Jr.

At the Creel House, Newby is focused on finding his daughter, as Victor continues to talk about his nightmares from the war. Static interference and other sounds come from the radio and the lights flicker. Victor has a flashback of the war while Newby ascends to the attic.

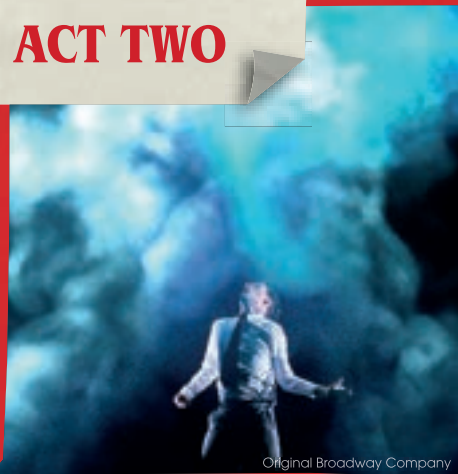
Henry remains in his focused state as Newby tries to pull Patty away from him. He begins to levitate and the lamps and radios explode. Bob, Hopper Jr. and Joyce enter the Creel house to explore, in total darkness. They are startled by Victor, who continues shouting about the war.

In the void, Patty sees several of Henry's memories, including those back in Nevada, leading her to smash the radio, causing Newby to fall from the sky and Henry to collapse. Back at the Creel home, the trio finds that Newby has fallen through the attic and attempt to revive him. Patty runs out of the attic, shaken and upset while Henry staggers toward her with his nose pouring blood.

Flashing ahead, Henry is comforted by Virginia, promising that he will get help and enlisting the assistance of **Dr. Brenner**.

SYNOPSIS

ACT TWO



Original Broadway Company



Original Broadway Company



Original Broadway Company

Images of Henry's 11th birthday party flash on the screen. He has been given a Captain Midnight kit as a present, with the motto "justice through strength and courage."

Back in 1959, Henry has been taken by Dr. Brenner to a laboratory for more study. Henry is antagonistic toward him, and Brenner retaliates, speaking cruelly to Henry about his mother. As he gets more upset, the laboratory's rat cage explodes and Henry's nose begins to bleed.

In Hawkins, despite the events in the Creel house, the official story is that Newby fell through the floorboards of the attic. Joyce thinks that Victor is a war criminal and is to blame. Nobody seems to know where Henry is. Joyce and Hopper connect in their wish to escape Hawkins but instead make plans to visit the hospital where Newby is.

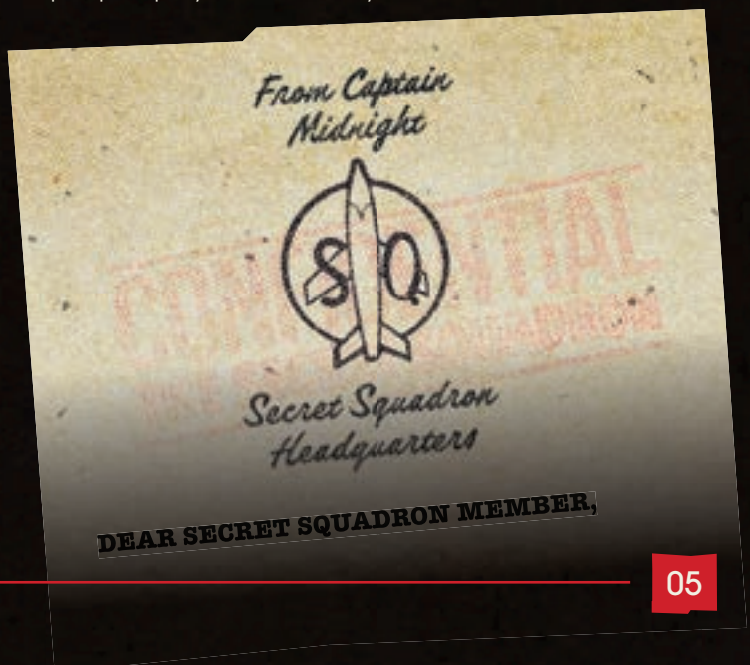
Bob and Patty are at the hospital, frustrated that they are not allowed to see their father. Joyce and Hopper Jr. rush in and Bob defends his sister against Hopper Jr.'s suspicion over her claim that she didn't see anything in the attic. Together, they come up with a plan to get Patty in to speak to her father. Newby regains consciousness and tells Patty that something is coming to consume them all and that Henry is trying to fight it. The kids escape the hospital as men in black suits try to control Newby's outbursts.

At the laboratory, Dr. Brenner explains some of Henry's strengths and that the U.S. government is interested in his capabilities. He makes reference to the USS Eldridge and his work in Nevada, where a doctor went missing around the time of Henry's 11th birthday. Dr. Brenner introduces him to the Captain of that ship, who has a strange connection with Henry. They grab hands and Henry is sent into a convulsion that opens a mysterious rift. An orderly breaks Henry from the trance and Dr. Brenner promises

Henry that he will look after him and that they will be like "father and son."

Bob, Joyce, Hopper Jr. and Patty prepare to make contact with Henry through a secret message in code on the radio. Patty enters the Black Void and talks to Henry. She promises to help him fight the evil forces that are trying to control him. She reassures him that she doesn't think he is a bad person. Henry tells her the truth about her mother being deemed unfit and how Newby took her. While they talk in the Black Void, Dr. Brenner's team tries to work out why their experiments on Henry are not working as planned. Back in the lab, Henry tells Dr. Brenner that he won't help him any longer. Dr. Brenner pushes Henry toward violence and Henry flees the lab.

At the high school, the cast of *The Dark of the Moon* prepare for their opening performance. Hopper Jr. awaits Victor's appearance at the school and develops a plan to encourage a confession from him. With Henry missing, Bob steps up to play the Witch Boy.



SYNOPSIS

ACT TWO CONTINUES...



Original Broadway Company

After Alice Creel tells Henry his mother was talking with a man, who turns out to be Dr. Brenner, Henry enters the black void and sees Virginia and Alice in his mind's eye. He watches scenes of his mother and Dr. Brenner discussing him. Partway through the play, the auditorium is plunged into darkness. Henry comes to the school and finds Joyce in the dimmer room. Joyce promises that Victor will be brought to justice. Meanwhile, in the Creel household, Virginia's actions have had devastating consequences.

As the play continues and Patty gets prepared on the catwalk, Henry appears and tells Patty to take the train

out of Hawkins, giving her the address of where her mother is working. Dr. Brenner appears and warns her against Henry, who is responsible for what happened to her father. The three of them are locked in a battle of thoughts and emotions, and Henry struggles to retain control.

Newspaper headlines flash and it is December 25, 1960. Hopper Jr. and Joyce reconnect at Melvald's and discuss their new jobs in the town of Hawkins. Patty approaches a casino in Las Vegas, listening to a woman sing and reunites with her mother. In the laboratory, Dr. Brenner introduces Henry to a special young girl...



CHARACTERS



JOYCE MALDONADO

High school senior, aspires to study Performing Arts. Directs *Dark of the Moon*

JAMES HOPPER JR.

Son of the local police chief, and high school student

BOB NEWBY

High school student, founder of the Hawkins High AV Club. Adoptive brother to Patty

PATTY NEWBY

Adopted daughter of Principal Newby, older sister to Bob, and student at Hawkins High. Dreams of finding her biological mother, despite being told that she had abandoned Patty

PRINCIPAL NEWBY

Principal of Hawkins High School. An extremely strict father, a churchgoer and choirmaster. He raises Bob and Patty alone

HENRY CREEL

An unusual newcomer to Hawkins High, he comes with a reputation for causing injury to others. He possesses unusual abilities and experiences troubling mental episodes of "interference"

VIRGINIA CREEL

Henry's mother

VICTOR CREEL

Henry's father

ALICE CREEL

Henry's younger sister

CHARACTERS

CHIEF HOPPER (JAMES HOPPER SR.)

Hawkins Police Chief. He is not interested in having a caring relationship with his son

DR. BRENNER

The scientist from whom Virginia seeks help for Henry

WALTER HENDERSON

Student at Hawkins High School. His family owns the only liquor store in Hawkins

CLAUDIA YOUNT

Student at Hawkins High School. Walter's girlfriend. Owns Prancer the cat

SUE ANDERSON

Class president at Hawkins High School. Introduces Henry to everyone on his first day at school

KAREN CHILDRESS

Student at Hawkins High School. Dating Ted Wheeler

TED WHEELER

Hawkins High student. Dating Karen Childress

CHARLES SINCLAIR

Hawkins High student. Dating Sue Anderson

ALAN MUNSON

Member of the Hawkins High drama club with an unusual personality. He plays the Conjur Man in Dark of the Moon

LONNIE BYERS

Joyce's boyfriend. Student at Hawkins High

CAPTAIN BRENNER

Captain of the USS Eldridge. Father to Dr. Brenner

GILROY, DABEL, ADAMS

Crew members of the USS Eldridge



THEMES

JUSTICE AND COURAGE

Captain Midnight's motto of "justice through strength and courage" is an excellent summary of the way the theme of justice and courage is threaded through the play. Bob, Hopper Jr. and Joyce show extraordinary courage in trying to investigate the mysterious animal deaths in Hawkins and uncover something much more sinister. Patty bravely tries to befriend and support Henry, showing compassion and empathy when many would not be so kind.

Joyce also demonstrates a different form of courage: Her staging of *Dark of the Moon* is a rebellion against the restrictive confines of school under Principal Newby's leadership. Not only does she lie about staging *Oklahoma!*, she dares to stage a play about witchcraft in this conservative and Christian town. She is also fiercely independent, determined to obtain a scholarship, which would mean leaving Hawkins and her boyfriend.



Original Broadway Company

GROWING UP

The young people in Hawkins have to take matters into their own hands to investigate the mysterious events that the adults refuse to acknowledge. The teenagers are often wiser and more insightful than the adults who are in charge. They also call out injustices as they see them, including Patty's self-defence against Newby's criticisms, Hopper Jr.'s treatment at the hands of his father, and Joyce's demands for greater artistic freedom. They must also deal with a range of emotions, including grief, anger, fear and love.



Original Broadway Company

THEMES

GOOD VS. EVIL AND NATURE VS. NURTURE

The plot of *Stranger Things: The First Shadow* challenges us to consider whether some people are born “bad,” or whether it is entirely external forces which make them that way. Henry’s reactions when he hears of the consequences of some of his actions demonstrate that he does have moral awareness but is fighting an inner battle between good and evil forces. Some of the adults in the story behave poorly, perhaps because of their own experiences (such as experiences during World War II), but also perhaps because they are, by nature, malevolent and self-serving. Several characters make significant sacrifices to help others, but would everybody (including ourselves) have behaved in the same selfless way?



Original Broadway Company

IDENTITY AND FITTING IN

Henry arrives at Hawkins High School and is immediately introduced to a range of students. Sue mocks most of the people there, highlighting ways in which they don’t fit in. Patty always feels like an outsider, and is taunted for being adopted. She struggles to have a true sense of identity having been told that her mother abandoned her, but she does not feel accepted by her adoptive father, Principal Newby.

Henry arrives in Hawkins already having a reputation for hurting someone at his previous school, and he initially bonds with Patty over their shared love of Captain Midnight. He and Patty find a shared affinity and are keen to date, but the odds are against them.

PARENTS AND CHILDREN

Several of the young people in Hawkins have difficult relationships with their parents. James Hopper Jr. is named after his father, but it is the only thing that they seem to have in common. Chief Hopper is rude, abrasive and verbally abusive, mocking and criticizing his son in front of other people. The two also fight physically. Principal Newby is equally as abusive in his relationship with Patty, always criticizing her and humiliating her publicly.

Henry’s relationship with his mother, Virginia, is particularly troubled. Virginia is clearly frightened of her son and tries to help but only succeeds in alienating him. Victor is limited in his ability to be a role model for Henry, crippled by his own trauma induced by an incident during World War II.

INTERVIEWS WITH CREATIVE TEAM

INTERVIEWS

In conversation with...

CHRIS FISHER & JAMIE HARRISON ILLUSIONS AND VISUAL EFFECTS DESIGNERS

Q Is the use of magic and illusion in theatre a recent trend?

A Jamie: If you go back to the Greek times, there was actually a role called a thaumaturg, who was equally as valued as the dramaturg and all the other departments involved in putting on a play. The thaumaturg was the person who created visual wonders. It's actually a misconception that modern theatre is leaning into illusion more now, because if you look through the history of theatre, we were doing bigger things back in the

Greek times, the Roman times, the Renaissance, and so on. That's something that's really interesting: it's part of a spectrum of theatre making that has always been there.

A Chris: What has slightly changed is that sometimes magicians would consult on a production and create one or two tricks, and that would be it, whereas Jamie and I have used our theatrical backgrounds, as well as our magic backgrounds, to weave the effects into the narrative. It means that we are part of the whole creative team

from the very start of the production process, not just as an afterthought. We help you carve the whole production and are a part of that creative process.

Q How many different effects are there in *Stranger Things: The First Shadow*?

A Jamie: Over 60!

Q What's the process of creating those different illusions and effects?

A Chris: To create an illusion on stage, we pretty much do use every other single

department to help us! For many of the sequences, it's an integration of lights, sound, set, props, costume, and automation. Every single element has to come in, and if you're analyzing a scene, it's sometimes quite good to question which of those elements you can see being used within that. It's absolutely critical to start that integration early and become a core member of the creative team. There are so many effects in this production that we would not have been able to do if we had just come in once the whole design was there.



Original Broadway Company

INTERVIEWS

We often do an introduction to magic for a company of actors, so that everyone feels like if we're asking them to do something, they understand the reason for us doing it, which might be misdirection, or might be sleight of hand for example. We might do an hour of teaching them a trick and bringing them into our world. We talk a lot about misdirection and tension. Tension in the body can give away how a trick is about to happen. We spend a lot of time working on physical relaxation and where the audience is going to be looking at the body.

If you think about the *Stranger Things* TV series, the camera can point in the direction we want the audience to look in. Obviously we can't do that on stage, so we are relying on misdirection and focusing the audience's attention on a particular point, and away from somewhere else. We do that through a lot of means. We do that through narrowing lighting or giving the audience something to look at.

Q What advice can you give young theatre makers?

A Jamie: You don't get to be super successful without taking risks. My advice would be to be brave and go for the big ideas and test them as soon as you can. Chris and I get teased a lot

about this, but we make things out of cardboard, and we'll test things with maybe a couple of other people in the room. We did this on *Stranger Things: The First Shadow*, one of the biggest shows you could ever dream to work on! The first few workshops were elements quite literally made out of cardboard that we had hinged together with Sellotape! What that does is gives a basic proof of concept that allows you to explore it for yourself and show people what it might look like. With a bit of imagination, you can see what's going to happen. There are some things that you don't commit to until you're pretty confident that you're spending the money on something worthwhile. What we do is workshop things. Being bold and brave and just going for it and seeing if it's going to work is much, much more exciting and fulfilling than being timid.

It's a process of trial and error for all of us. We got loads wrong in the workshops, and that's okay. That's part of it. You have to claim that, embrace it, harness it and realize that that's part of your process. That is part of the process of doing difficult things. James Dyson created 5,127 prototypes of his bagless vacuum cleaner over five years before he got to where he got to and had mega success!

Q Can you tell us about your routes into the theatre industry?

A Chris: Weirdly, Jamie and I both have the same kind of trajectory in that we got given magic sets when we were very young and in hospital after having broken or dislocated a limb. I originally worked in technical theatre and was a stage manager for nearly 20 years.

A Jamie: I worked as a magician in Thailand, and then came back to go to drama school to train as an actor. I set up a theatre company with someone I met at drama school, and the early theatre shows ended up having lots of transformations and visual effects in them. Suddenly I got a phone call one day from director Sam Mendes's associate saying, "Sam would like to meet you," and that's how I got into it. But like Chris always says, it's a blending of understanding magic and understanding theatre. In order to do this role, you have to love theatre as much as you love magic. That's a big part of it, loving the two forms, because then you understand how to integrate them.

There is no formal pathway for the jobs that Chris and I do. Everybody has a slightly different route. The way to get involved is to contact somebody who is already

doing it, like Chris or I or other people in London who are doing it. Over the years, we've been trying to nurture new talent and allow them to grow. I think the way to forge a career in this industry is actually to contact people and meet them, go and see people's work, meet them after the show, tell them if you liked it and what you liked about it, and generate relationships with the people whose work you really admire.

If you're working on a show, an amateur show at university, college, or school and you have an idea for something, then put it out there. Say, "what about this?" and just try and implement something yourself. Scribble down notes for ideas, read and if you feel capable, get some cardboard and have a play and make something. I think it's that kind of creation that when you then meet someone, you say, "Oh, I've done this, or I've done that," and it just shows a real desire and enthusiasm.

People who are going to make it are the people who've got a burning drive to do it. If you're interested in it, contact people. People are so open. Everybody that I know who works in the industry will make time to talk to people. •

INTERVIEWS



Original Broadway Company

ADVICE FROM JAMIE AND CHRIS:

Although you might not be able to work out exactly how a particular effect was created, you can consider the ways in which set, costume, lighting, sound, video & projection, and acting elements were all combined at key moments.

As well as identifying the moment itself (for example, a **jump scare** or something **emerging out of the darkness**), consider the moments immediately before that event. For example, **how was music used to build toward a climax?** In contrast, **how was silence used** at other moments to emphasize a sudden loud noise? **How did lighting direct the audience's attention** to a particular part of the stage?

LIVE PRODUCTION REVIEW

BEFORE YOUR VISIT

The World of *Stranger Things*

Stranger Things is a TV series, or franchise by Netflix. Series five was released in installments on key dates in autumn and winter 2025. Many of the characters you will see in the play are characters you will be familiar with if you watch the TV show. *Stranger Things: The First Shadow* is a prequel—the origin story of some of those characters—with other characters being created especially for this play.

The Netflix documentary “Behind the Curtain; *Stranger Things: The First Shadow*” explores the making of the play, from its inception to its opening night in London. Although you may wish to explore this before seeing the play, it does contain plot spoilers, so you may choose to wait until after you have seen the production.

You do not have to have watched the series to enjoy *Stranger Things: The First Shadow*, but you may wish to do some or all of the following:

- Watch one or two episodes of **Series One**, so you can be introduced to the adult Joyce, Bob and James Hopper Jr. As well as following the plot, pay attention to the style of the music, setting, and mise-en-scene of the episodes.
- Explore the **production website** where you can find out more about the cast and creative team.
- Explore the **music of the 1950s**, particularly rock ‘n’ roll.

WATCHING THE PRODUCTION

Stranger Things: The First Shadow is a visceral experience, and you’ll want to be totally focused on the performance while you’re in the theatre. Use time shortly before the play starts, the intermission and your journey home to make notes: You could record voice notes during these times if that is easier and quicker than writing things down.

You might like to allocate different aspects of the production to focus on between you and other members of your class or group. For example, if you are interested in costume design, you could make that your focus for note taking at the appropriate time. You might like to allocate the following aspects of the production:

- Acting and performance: Use the plot synopsis to choose which particular characters each person will focus on.
- Lighting
- Sound and music
- Costume
- Set
- Illusions and special effects
- Video and projection

****Please note:** You won’t be able to take photos, or use phones in any way during the performance.**

WRITING ABOUT *STRANGER THINGS: THE FIRST SHADOW*

When answering questions about your visit to *Stranger Things: The First Shadow*, your goal is to allow your reader to fully imagine what you saw, even if they have not seen the production themselves. Using technical terms can help you ensure your writing is accurate, concise and clear.

Key vocabulary

You’ll find specific terminology for each production element below. However, you might find these terms helpful to describe the style and genre of *Stranger Things: The First Shadow* in your introduction.

- science fiction
- tension
- suspense
- jump scare
- mood
- atmosphere
- non-naturalistic
- projection
- video

LIVE PRODUCTION REVIEW

Depending on the focus of the question you're answering, you'll find the following vocabulary helpful in meeting the assessment objectives:

- **Performance:** Pitch, pace, pause, projection, gait, eye contact, facial expression, body language, gesture, mannerism, dance, movement, physicality, physical control.
- **Set design:** Levels, scale, shape, texture, mirror, surface, truck, back drop, flats, proportion, proscenium arch, gantry, color palette, revolve, transition, trapdoor, revolve.
- **Costume:** Status, age, occupation, gender, period, style, color, fabric & texture, size & fit, condition, distressed, shape, hemline, neckline, collar, sleeves, finish, wigs, hair & makeup, color palette, how the costume impacts the movement of performers.

- **Sound:** Mood, atmosphere, setting, live, recorded, sound effects, pitch, volume, speaker location, surround sound, subwoofer, delays, amplification, echo, distortion, reverberation, microphone, mixing, underscore, diegetic & non-diegetic sound.
- **Lighting & Projection:** Projection, video, chyron, hologauze, intensity, focus, mix, cross-fade, blackout, downlight, high-angle, flash, flicker, strobe, chase, fresnel, moving light, spotlight, reflection, par can.

Annotate the following photographs with as many relevant technical terms as you can. Once you have done that, consider how you could write a what/how/why paragraph about that production element. We have done the first one for you:

Example



- White tiles, to create sanitized, clinical environment of laboratory
- Two characters facing each other across a table—may indicate conflict or a power struggle
- Age and status of the characters are suggested by the different ways they are sitting on the chairs.
- Dr. Brenner's suit is blue, the only color within the scene. Three-piece suit suggests status.
- Henry is in an institution-like grey tracksuit, connotations of prison clothing rather than being a hospital patient. Suggests lack of freedom.

In the scene where Henry and Dr. Brenner speak to each other in the laboratory, the **design** plays an important role in suggesting the characters' relationship and status. Dr. Brenner wears a navy three-piece suit with black leather shoes. It suggests his importance as a scientist and is a strong contrast to Henry's grey singlet, tracksuit bottoms and white sneakers. This **costume** suggests that his individuality has been taken away from him, and he is now a subject of an experiment rather than a human individual. The soft shoes and the lack of color to Henry's costume make him seem lower status than Dr. Brenner, who is in full control of the conversation. Dr. Brenner also seems more prominent because his costume provides the only bright **color** within the set. (The laboratory **setting** is created using sterile white tiled walls, a grey table and grey door trimmings). Brenner is therefore the sole focus for Henry, and the **audience can sense** Dr. Brenner's power and influence.

Now it's your turn...

LIVE PRODUCTION REVIEW

Joyce and Hopper



Original Broadway Company

Annotate some points here

•

•

•

•

Write a what/how/why paragraph about the production element

LIVE PRODUCTION REVIEW

Hawkins High School



Original Broadway Company

Annotate some points here

•

•

•

•

Write a what/how/why paragraph about the production element

LIVE PRODUCTION REVIEW

Henry and Patty



Annotate some points here

•

•

•

•

Write a what/how/why paragraph about the production element

LIVE PRODUCTION REVIEW

Special Effects



Annotate some points here

•

•

•

•

Write a what/how/why paragraph about the production element

**STRANGER
—THINGS—**
THE FIRST SHADOW



STOnBroadway