SPIES AND SUBTERFUGE

Context

- History   Introduction to Operation Fortitude – a programme of deception to keep the D-Day landings secret;

- History   The role of spies in the D-Day operation in particular the ruse by GARBO which fooled Hitler;

- Drama   Creation and enactment of an imaginary scenario;

- English/Literacy Development of a character study presenting factual information;

- English/Literacy Devising a radio play.

Objectives:

- Learn about the various modes of subterfuge set up to divert attention from Operation Overlord;

- Create a role and improvise dialogue;

- Create fictional characters;

- To improvise, devise and script drama;

- To describe setting, characters and atmosphere using dialogue to convey character and advance the action;

- To learn new vocabulary and incorporate vernacular phrases into dialogue to help develop characterization.

1. THE ROLE OF SECRECEY AND DECEPTION IN THE D-DAY PLANNING

Objective: To dramatise a dialogue using false information to convince an audience.

Prior Learning
Students need to familiarise themselves with the following:
- The need for deception and misinformation;
- Some of the various ways of doing it.

ACTIVITY

Drama – TRUE OR FALSE

I.   In pairs, students should make up a situation in which they need to give false information and two characters. One person needs to present the information while the other needs to question it to verify whether it is true.

II.   Situations might range from convincing the teacher you have done your homework with a good reason for why you left it at home, to bigger issues such as having seen an alien or that someone is ill.

III.   Ensure the boundaries of truth and reality are not blurred in the students' mind, and that students are aware this is not an encouragement to lie but an understanding of the process of deception!

IV.   Present these role plays to the class.

V.   Discuss how convincing the stories are AND how convincingly they are told and acted out. Both elements are crucial here.

2. CREATING A SPY

Objective: To write a character study of a deliberately invented character

Prior Learning
Read the story of GARBO and how Joan Pujol invented false people and stories to convince the Germans there were lots of agents working with them.

ACTIVITY

Write a character study of a spy you have invented, living either today or during World War Two. As you are using this information as part of an undercover operation, it needs to be presented factually. What sort of information do you think might be important to include? What language can you include to ensure your information is persuasive or convincing?
Think about:

- Physical features, age, country the come from, job, family background.

- What characteristics might they need to be a spy?

- What has made them become a spy – remember you need to convince the people who think you are on their side, that he/she can be trusted and will do anything needed to get the job done – remember the work of a spy can be very dangerous.

- Include information about how you recruited them which means how you found them and knew they were right for the job, and perhaps how you tested them out. Remember you can't place a job advert for a spy!

D-DAY 75

3. THE STORY OF JOAN- PUJOL

Objective: To devise a radio play based on an incident or scene in the life of the spy GARBO

Discuss: Why was Pujol code named GARBO? Who was GARBO?

MAIN ACTIVITY

Write a scene from a radio play or a short story about Joan Pujol. You could do this as an autobiographical story as if you are GARBO himself or from the point of view of another character who knew him e.g. the Germans who believed him or perhaps the Officer who worked with him.

You can either set your scene in the past so you are letting us into something that happened, or it could be in the present and happening right now. You might want to choose a very small episode of his story, perhaps an incident with or a dangerous situation where he was nearly caught out, or, try and capture a bigger event like the final plan which convinced even Hitler.

What sort of skills do you think you need to be a spy? Think about how a spy must act and behave with other people. Think about the types of pressure you are under doing such a dangerous task. Think about how difficult it is to keep secrets. Think too, about the importance of spies and their work both then, and now.

See below for pointers on how to write a radio play

HOW TO WRITE A SCENE FROM A RADIO PLAY

Learning Objectives

- To improvise, devise and script drama;
- To adopt, create and sustain a range of roles;
- To describe setting, characters and atmosphere using dialogue to convey character and advance the action;
- To learn new vocabulary and incorporate vernacular phrases into dialogue to help develop characterisation.

NOTES

1. What happens in your scene? Is there a conflict or discovery, does your character go on an emotional journey, does something happen which has an effect on him and how does he respond?

2. Write a synopsis or notes outlining information about the characters and their journey and the 'event' the scene focuses on.

3. In pairs, improvise the script that might transpire from your notes, as if it is a radio play. One of you should be the main character and the other take the role of the other character(s). Think about how a radio play differs from a theatrical drama or film. As there is nothing visual, everything relies on the script and the way it is delivered. Sound effects can play a crucial role to help set the scene.

4. Work through both your script and your partner's or choose one scenario and develop it together. Include sound effects! How could you create these?

5. Write up your script following your improvisation. Think about the language of all the characters and how they need to be defined by what and how they speak because you cannot rely on anything visual.

6. Perform the scripts to each other, across the Year Groups or to the whole school in an assembly.