

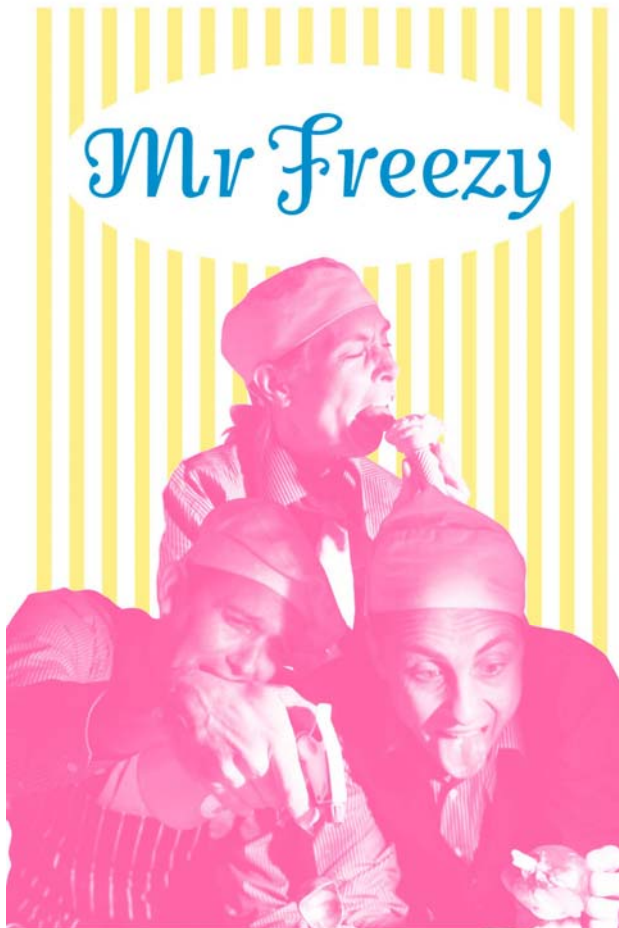


# Education Resources Pre-Production

STCEd presents an Arena Theatre Company production

## MR FREEZY

Created by Hamish Fletcher, Chris Kohn,  
Tamara Rewse and Sam Routledge



### PRE-PRODUCTION RESOURCES

About Sydney Theatre Company 2

About STC Ed 2

About Arena Theatre Company 2

Creative Team 3

Created by 3

Synopsis 3

Themes 3

### PRE-PRODUCTION EXERCISES

Find the Physical 14 – 15

What does it mean? 16 – 17

Education Resource compiled by Education manager **Naomi Edwards**, Education Coordinator **Toni Murphy**,  
Editor **Lucy Goleby**, Contributors **Dr Robyn Gibson** and **Professor Robyn Ewing**, University of Sydney

#### KEY



AIM of exercise or section



Extension Exercises



Download and watch



Drama Exercises



English Exercises



Play online

#### MR FREEZY

Sydney Theatre Company Education Resources 2010

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### ABOUT SYDNEY THEATRE COMPANY

[www.sydneytheatre.com.au/about](http://www.sydneytheatre.com.au/about)

### ABOUT STCED

[www.sydneytheatre.com.au/stced/about](http://www.sydneytheatre.com.au/stced/about)

### ABOUT ARENA THEATRE COMPANY

Arena Theatre Company creates inspiring live performances that have a genuine engagement with young audiences aged 5 to 25 years. Arena productions are an investigation and celebration of the reality of its young audiences: diverse, complex, self-defining and ever-changing.

Under the artistic leadership of Chris Kohn, the Company's work fulfills the promise of live theatre, fostering experiences that are surprising, fertile, explosive, dangerous and inspiring; generating extraordinary spaces brimming with truth and lies, where contemporary human experiences can be uniquely expressed, felt and reinvented.

The philosophy which drives Arena's work is founded on respect – a vision in which theatre for young audiences is not viewed merely as a form of education, preparation for adulthood, or an opportunity for audience development. Arena acts on the belief that theatre for young people is first and foremost a vital and evolving art form capable of engendering unique and transformative experiences for its audiences in the here and now.

[www.arenatheatre.com.au/index\\_1.php](http://www.arenatheatre.com.au/index_1.php)

**Read more:** [www.arenatheatre.com.au/aboutarena/index.php?page=companystatement](http://www.arenatheatre.com.au/aboutarena/index.php?page=companystatement)



## CREATIVE TEAM

**Director** – Chris Kohn

**Designer** – Jonathon Oxlade

**Composer** – Kelly Ryall

**Dramaturg** – Julianne O'Brien

**Production Manager** – Rebecca Moore

## CREATED BY

Hamish Fletcher

Chris Kohn

Tamara Rewse

Sam Routledge

## SYNOPSIS

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**The power of steel. The soul of a scoop. The heart of a hero.**

An ice-cream van comes alive as everything in it transforms in a wild and epic story...

Scoopy is an ice-cream scoop who can't stand the cold or the brain freezes that come with his job. When his home is endangered, he is called by Mr Freezy on a quest to distant and dangerous lands. On his travels, Scoopy encounters a world of robo-chickens, milkshake speedway racers and Godzilla-like food processing machines.

With all the characters created out of real food, utensils and packaging, Mr Freezy blends incredible puppetry with an extraordinary set design and original music. Mr Freezy is a celebration of imaginative play and an exploration of bravery, loss and belonging.

Playing with food has never been so exciting!

[www.arenatheatre.com.au/livework/index.php?work=mrfreezy&page=synopsis](http://www.arenatheatre.com.au/livework/index.php?work=mrfreezy&page=synopsis)

## THEMES

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The play explores a number of universal themes that link to current NSW syllabi including the *Creative Arts* (Drama, Visual Arts, Music & Dance), *Human Society & Its Environment* (HSIE), *English* and *Personal Development, Health & Physical Education* (PDHPE).

These themes include: **bravery, loss, belonging, the quest**

## MR FREEZY

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[www.sydneytheatre.com.au/stced](http://www.sydneytheatre.com.au/stced)

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**AIM: To explore non-verbal performance.**

The most challenging aspect of watching *Mr Freezy* in performance, particularly for younger children, is the use of gibberish and the need to look for visual and other cues to read the narrative. When doing the following activities, focus on non-verbal storytelling.



### CLOWNING

**Watch** this youtube clip of circus clowns.



Ringling Brothers Circus Clowns

[www.youtube.com/watch?v=cpz8Y\\_4WADY](http://www.youtube.com/watch?v=cpz8Y_4WADY)

**Notice** the things that you find funny.

**For example**, letting the audience in on a secret or playing with size by riding tiny bikes or wearing over-sized shoes.

**Create** a collage of things you find funny, using pictures from magazines, newspapers or printed from websites.



### PUNCH AND JUDY

Watch a couple of versions of 'Punch & Judy'.



Captain Franko's Punch & Judy Show

[www.youtube.com/watch?v=tGQQRxpuoKI&feature=related](http://www.youtube.com/watch?v=tGQQRxpuoKI&feature=related)

### Discuss

1. Why have generations found this style of puppetry funny?
2. What are its main features?
3. What does the humour depend on?
4. What was the funniest moment in the performance? Why?



## OBJECT THEATRE (PUPPETRY)

From NYUNTU NGALI, Sydney Theatre Company Post-Production Education Resources 2010

**Select** an every day object that has the potential to represent many things.

**For example**, a stick, chair, piece of fabric, sheet, a box.

**Pass** the object round the circle.

Each player must **change** the object into something new.

**Make** your choice obvious to everyone, by the way you hold or use the object.

**For example**, a baby, a football, a book, a phone.

**Use** as a classroom object or an object from home as a hero in a story.

**Write** your story, with accompanying illustrations OR

**Act** it out with some friends.

**See** section 8 in Arena Teachers' notes for more ideas:

[www.sydneytheatre.com.au/stced/2010/mr-freezy](http://www.sydneytheatre.com.au/stced/2010/mr-freezy)



## CREATE A MACHINE



**Player A** starts in the centre of the circle.

**Chose** a movement and a sound.

**Player A** repeats their movement and sound, paying attention to rhythm.

**Players** join the machine one by one.

**Add** a new motion and sound each time.

**Make** sure you link in somehow with the other parts of the machine.



## MUSIC ME

**Listen** to music excerpts focusing on those with a slow pace (andante).

For example, classical, waltz, ballad.

### Discuss

1. How does this type of music make you feel?
2. What does this music make you want to do?
3. What does this music remind you of?
4. Where might they hear this kind of music?



## SLOW MOTION

**Walk** around the room.

**Slow** your walking right down, until you are walking in slow motion.

**Still** in slow motion, start moving like...

- A snail.
- An elephant.
- A bank robber.
- A monkey.
- An fairy.

**Then** find a partner.

**Combine** your slow-motion movements, so that together you are moving like...

- A train.
- A horse.
- An ocean
- An airplane.
- A two-headed monster.



## SLOW-MOTION SAMURAI

**Walk** around the room again.

**Slow** your walking right down, until you are walking in slow motion

Still in slow motion, **pretend** you are a samurai warrior, with a huge sword.

**Use** your imaginary sword to kill the other players (remember, your sword is longer than your arms, so you don't actually touch each other.)

You have to stay in slow motion the whole time!

If you get killed, die in slow motion.

**Then**

**Have** a slow-motion samurai battle.

**Divide** into two teams.

**Stand** in two lines, facing each other.

**Play** as before, but this time work with your team.

The team with the last samurai standing is the winner.

**MR FREEZY**

5

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**AIM:** To explore the themes in *Mr Freezy*.

### HEROES



**Brainstorm** a list of heroes.

**Include** both superheroes and real-life heroes.

**List** the characteristics of these heroes.

**Write** about a hero in your own life.



### Discuss

1. What makes somebody a hero?
2. What makes somebody brave?

### ICE-CREAM



**Discuss** ice-cream vans, such as Mr Whippy.

1. How do you know they are nearby?
2. What purpose do they serve?

### EXCUSE ME



**Find** a partner.

**Ask** the group for an activity for the performers to demonstrate.

**For example**, joining a line, buying a drink.

The **first time**, Player A performs the activity politely.

The **second time**, Player A performs the activity in a rude manner.

**For example**, pushing to the front of the queue, not saying thank you.

### Discuss

1. How can Player B respond to polite behaviour?
2. How can Player B respond to rude behaviour?



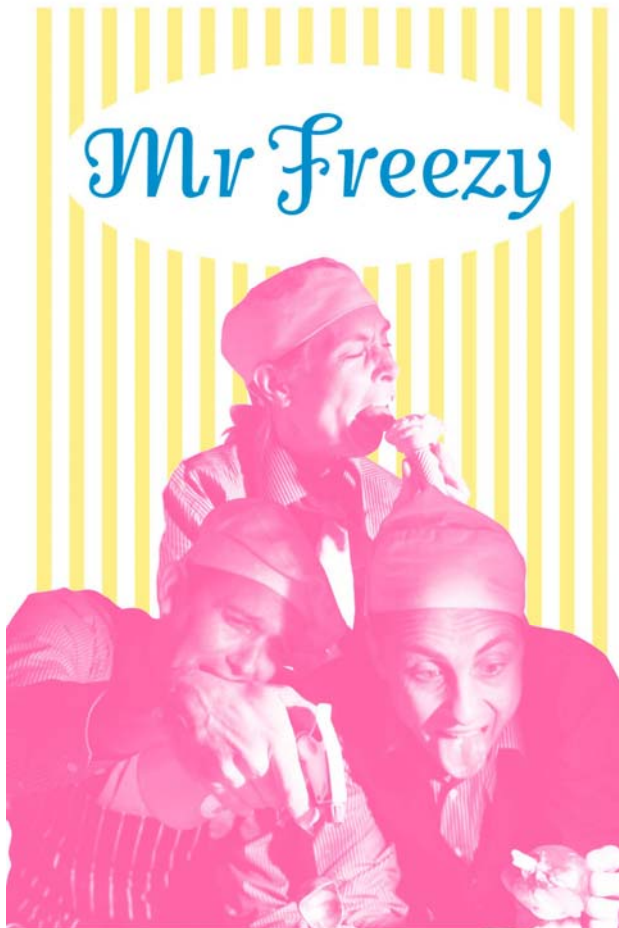


# Education Resources Post-Production

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### POST-PRODUCTION EXERCISES

What did you see? **2**

Freeze the theme **3 – 4**

Find the form **5 – 7**

Note: These Education Resources are intended  
to supplement those provided  
by Arena Theatre Company:  
[www.sydneytheatre.com.au/stced/2010/  
mr-freezy](http://www.sydneytheatre.com.au/stced/2010/mr-freezy)

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**AIM:** To assist memory and retention of performance, and develop analytical skills.

**Brainstorm** a list of the foods, packaging and utensils used as puppets throughout the play.

**Make** a collage some of the objects used as puppets using photos from magazines.

**Hang** the collages in the rooms as reminders of what you saw.

### Discuss

1. How did you feel watching the play?
2. Which was your favourite moment?
3. Which was your favourite puppet?
4. What did you think about the language the actors used?
5. How did you know what was happening if the actors weren't speaking English?
6. What did you think about the lighting?



**AIM: To explore the themes raised in Mr Freezy.**



**Research** a topic from the play in groups of 4-6.

For example, sleep, cobwebs, brain freezes, ice-cream, bravery, loss, belonging, the quest etc.

**Present** your discoveries to the group via an artform such as a poem, a drama performance, a song, a poster, etc.



**Draw** a simple 2D ice-cream cone.

**Collage** different papers create a 'new' ice-cream flavour.

For example, coloured, wrapping, tissue, cellophane, magazine.

**Invent** an appropriate name for your ice-cream.

**Create** a cityscape using small 3D boxes, in small groups.

**Decide** on the time of day.

If your cityscape is at night, you could paint or cover the boxes with black, purple or dark blue before you attach the windows.

If your cityscape is during the day, maybe the buildings are grey or light blue.

Can you see people in the windows?



**Write** a list of all the junk foods you can think of.

You might like to add pictures to your list.

For example, hamburgers, chips, hot-dogs and ice-cream.

**Explore** the history of 'junk food'.

### **Discuss**

What is 'junk food'?

Why is it called 'junk'?

**Now write** a list of all the healthy foods you can think of.

Again, you might like to add pictures to your list.

In pairs, make up an advertisement to convince the group to eat more healthy food.

*Note: some food sampling might work well here!*



**Plan** an excursion to a local ice-creamery to see firsthand how ice-cream is made.

**Do** a taste-test!

**Decide** on your favourite flavour of ice-cream.

**Use** as many descriptive words and phrases as possible to explain your choice.

**Create** a new ice-cream recipe, either delicious or disgusting, with a friend.



**AIM:** To explore the performance styles used in Mr Freezy.



### PUPPETRY

**Return** to the discussion about object puppetry prior to the performance. (see Sydney Theatre Company Pre-production Resources, Mr Freezy).

**Work** in small groups to create a puppet play using an object commonly found in the classroom or at home.

**Think** about the setting, the characterisation of your puppet and the relationships between our puppet and the other puppets in your play.

See Arena Teacher's notes p.18-21 for further ideas on structuring this activity:

[www.sydneytheatre.com.au/stced/2010/mr-freezy](http://www.sydneytheatre.com.au/stced/2010/mr-freezy)



**Build** your own puppets from unusual objects.

For example, try plastic cutlery.

Faces can be cut from magazines.

Fabric can be wrapped around to suggest clothing

Wool or cotton wool can be glued to create hair.

Use your new puppets in an improvised puppet play.



### MIME

**Experiment** with miming actions.

1. Brushing your teeth.
2. Tying your shoelaces.
3. Playing a guitar.
4. Catching a mouse.
5. Peeling and eating an orange.

### Discuss

How can we show emotions and actions without words?



## POSTCARDS

**Walk** freely about the space.

When prompted, create a still image that would feature on a postcard.

For example, five people at the beach, or two people having dinner, or bacon and eggs.

The leader can also dictate the number of people that have to work together to create the postcard.

The fastest group wins – if their postcard is realistic enough!

### Then

**Create** three postcards that are moments from the play in groups of 4-5.

**Present** your postcards to the class.

**Photograph** the postcards so that you can later annotate them.



## MIRROR ME Augusto Boal

When working with puppets, it is very important for the puppeteers to work together, so that the puppets move at the same time.

**Find** a partner.

**Stand** facing each other.

**Player A** is the subject.

**Player B** is the mirror image.

**Look** into the eyes of the person facing you.

*No speaking!*

**Player A** begins to move slowly, but naturally.

**Player B** provides a mirror image of Player A's movements, right down to the smallest detail.

**Note:** the exercise is not a competition. Player A should avoid overly complicated movements that Player B cannot follow or anticipate.

**The aim** is to achieve perfect synchronisation of movement.

An audience should be unable to tell who is the subject and who is the mirror image.

**Incorporate** changes of facial expression once you are comfortable mirroring movement.



**Find** everyday objects at home and at school that you could use as instruments or sound sources in a soundscape.

**Create** (and record) a soundscape for

1. A highway
2. A city at night
3. Inside a restaurant
4. People playing sport

**Devise** a short scene that tells a story.

**Use** your found objects to create a live soundscape for your performance.

**Consider** how your soundscape can create or add to the atmosphere of your piece.

**Experiment** with different ways you can use sound to help tell your story.