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Education Resources
Pre-Production

STC Ed presents Tamarama Rock Surfers Theatre Company's

FOOLS ISLAND

By Darren Gilshenan & Chris Harris

Education Resource written by Kerreen Ely-Harper and **compiled by** Education Coordinator **Toni Murphy**

KEY

➡ AIM of exercise or section

➕ Extension Exercises

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🎭 Drama Exercises

📖 English Exercises

▶ Play online

FOOLS ISLAND

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CREATIVE TEAM

Director – Jo Turner

Set & Costume Designer – Jasmine Christie

Lighting Designer – Matt Cox

Composer – Rose Turtle Ertler

GOODEN

The play's the thing.

Scene 1
Fools Island

CAST

Darren Gilshenan

THEMES

Shakespeare Adaptation   Clowning

Physical Theatre   Solo Performance

A desert island. Day is breaking. Waves are heard lapping at the shore.

GOODEN lies face down in the sand. Slowly his body comes to life – fingers, hands, legs, and feet. He steadies himself and begins to walk. Looking to the outside world, he sees sand, waves. Taking a drink of water he sees his own reflection and recoils in fear. Realising it's himself, he waves hello. As he walks around his tiny island, Gooden discovers footprints. But whose footprints are they? His fear fades fast realising they are his own. He then sees a rock that must be debris from the asteroid Chicxulub he was riding on. Gooden goes to pick up the rock but it burns hot. Soon he discovers he's being watched by the audience. He wants to communicate with them so tries saying hello in various languages – Italian, German, Japanese, Fake Kalahari Bushman, French, and Shakespeare.

He performs a bad hat routine and then turns his attention to the palm tree. He tries to climb it but with no success. His stomach begins to growl with hunger. He tries to eat sand, the rock, the tree trunk, even an audience member. He then remembers he's got a stash of cherries in his hat. After throwing cherry pips at the audience he has a go at eating his fingers, ear, eye, tongue – all to no avail. His stomach growls louder.

We meet Gooden's twin, BADDEN. He is well spoken, street wise and knowing of the world. Wielding a knife he threatens all who cross his path.

Gooden re-emerges and he makes friends with the rock. Endowing it as a pet dog, he tries tricks and to take the dog for a walk. The dog dies but when he goes to bury him he finds he's still alive.

Gooden then makes friends with the palm tree. They play hide and seek. The tree calls to him through music. They fall in love. Gooden gets ready for a date. He has a shave, gives her flowers and a box of chocolates. They have a fancy French meal.

A goat falls from the sky. He eats it. Satisfied and full he wants to take a siesta. He invites the tree to join him. The tree doesn't move. He lies in the sun and pretends to sizzle like bacon frying in the heat. He goes up to the tree and falls asleep.

Night falls and Badden returns. He chastises the sleeping Gooden for falling in love. He denies they are related, saying 'I have no brother'.

Gooden wakes. He sees the chest, opens it and finds a bottle of alcohol. He becomes progressively drunk and collapses.

Badden re-emerges out of Gooden's body. In silent movie style he acts out a dark villain, hero and damsel in distress melodrama. Badden defaces the tree.

Gooden wakes up very hung over. He sees his tree has been violated. Embarrassed he covers her with his jacket and tries to console her with his singing.

Then he sees Badden behind the tree. The brothers meet. They hug and back slap. Gooden complains that a villain has abused his tree. Badden says he saw the villain but now he has fled. Gooden goes looking for the villain.

Badden tells Gooden his lady is disloyal and not to be trusted. Gooden naively believes him and wants revenge. Badden tells him to be aware of the green eyed monster, jealousy. Gooden says he must have proof. He confronts the tree but not finding any proof falls into despair. The tree calls to him and asks him to remember their love.

Gooden notices the hanky in his hand is a letter and necklace he had given her. He puts the necklace in the chest and pulls out a knife. Badden delights in his brother's anguished state. Gooden wants revenge but is unable to kill himself as he realizes Badden is in him.

The brothers become embroiled in a fight to the death. Badden tries to destroy the tree. Gooden snatches the knife away. Badden disappears and appears. Gooden realizes he is

fighting against nothing. He collapses to the ground. Badden reappears triumphantly with an axe until he is struck dead by a coconut that drops from the tree.

Consider

The fool is a person who is ridiculous and socially inferior.

The fool is anti- heroic.

Twins often represent parts of an incomplete identity in literature.

Shakespeare was the father of twins, Judith and Hamnet.

A mash-up is a re-mix of existing material to create remixed works.

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The Fool

> That, of course, is the great secret of the successful fool – that he is no fool at all.
>
> Isaac Asimov
>
> *Guide to Shakespeare*

The word fool is derived from the Latin 'follies' – a pair of bellows that expels empty air. Applied to humans it referred to an 'insubstantial thought', when applied to events it casts 'doubt on the finality or the reality of things'. The 'follies' signified the unpredictable and contradictory. Enid Welsford in *The Fool: His Social and Literary History* tells us the fool 'dissolves events, evades issues and throws doubt on the finality of the fact'.

Fools Island is a homage to Shakespeare's many fool and clown characters. Shakespeare's fools did not only provide comic relief for the audience they served as a device to comment and explore moral and ethical questions and debates raised within the plays. The fool had license to behave and say things that no other characters in the play could get away with. The fool as a character gave dramatists scope to articulate taboo and contentious subjects. The fool is always forgiven, because he/she is naïve and without reflection and therefore is not subject to the demands of social responsibility like the rest of us.

Shakespeare's fool had its origins in early English morality plays and 'dumb shews', which in turn were derived from the ancient Greek and Roman comedy plays. The fool provided a comic catharsis and served society's need 'for periodic self-abandonment, laughter or rebellion'. The fools in these early English dramas often did not speak and were known as 'mummers'. A mummer was a 'masked or costumed merrymaker' who performed in pantomimes especially at festival events. They 'were dressed in an antic manner, dancing, mimicking and showing postures'. Sometimes the fool appeared, spoke and entertained the audiences between scenes.

In his study of the English pantomime, historian R.J Broadbent describes the development of the fool and clown:

The fool of these early plays denoted an idiot or natural, or

else a witty hireling retained to make sport for his masters.

The Clown was a character of more variety; sometimes he was a

mere rustic; and, often, no more than a shrewd domestic.

There are instances in which any low character in a play served

to amuse with his coarse sallies, and thus became the Clown of

the piece. In fact, the fool of the drama was a kind of heterogeneous

being, copied in part from real life, but highly coloured in order

to produce effect.

The fool in contemporary drama, film and literature is still the embodiment of rebellion and anarchy. The stand-up comedian, the comic actor/celebrity and the funny girl/guy on the youtube clip or the advertment on TV are the fools of today. Both the target and source of humour and laughter the fool continues to be part of the fabric of our need to explore the tragic-comic perspective of human existence and the paradox of the life death cycle.

References:

A History of Pantomine, R J Broadbent

The Post-Modern Theatre Clown, Ashley Tobias

Modern Tragicomedy and the Fool, Faye Ryan

The Fool: His Social and Literary History, Enid Welsford

Stages of the Clown: Perspectives on Modern Fiction from Dostoyevsky to Beckett, Richard Pearce

Additional Resources

<u>History Of The Fool</u>

http://www.foolsforhire.com/info/history.html

<u>Physical Comedians</u>

Buster Keaton
http://www.youtube.com/watch?v=LWEo4M8nZQQ
http://www.youtube.com/watch?v=5D0FBdCac4U&feature=fvwrel
http://video.google.com/videoplay?docid=3147358394537366471

Charlie Chaplin
http://www.youtube.com/watch?v=zskO9O3hF78
http://www.youtube.com/watch?v=pZlJ0vtUu4w&feature=related
http://www.youtube.com/watch?v=qNseEVlaCl4&feature=related

Stan Laurel & Oliver Hardy
http://www.youtube.com/watch?v=OITPyCIzLso&feature=related
http://www.youtube.com/watch?v=JXDomnCyS5k&feature=related
http://www.youtube.com/watch?v=Qn29SQTaFiY&feature=related

Jim Carrey
Ace Ventura: Pet Detective (1994)
Dumb & Dumber (1994)
The Mask (1994)
How the Grinch Stole Christmas (2000)
Lemony Snicket's A Series of Unfortunate Events (2004)

Mr Bean
The Library
http://www.youtube.com/watch?v=RyDY0hiMZy8
Meets the Queen
http://www.youtube.com/watch?v=3NxikaY8TjQ&feature=related

Johnny Bravo
'Fool For a Day' animation episode
http://www.youtube.com/watch?v=f3cavUVdNn0

Marcel Marceau
The Lion Tamer
http://www.youtube.com/watch?v=aw-nek2jV4E
Sketches - various
http://www.youtube.com/watch?v=2LOe65NVjzk

Darren Gilshenan

'Darren Almighty', Sydney Morning Herald, 2004
http://www.smh.com.au/articles/2004/03/18/1079199356038.html?from=storyrhs

Biography
http://www.iraseid.com/associates/Darren_Gilshenan.html

On Playing Alexei in STC's The White Guard
http://blog.sydneytheatre.com.au/video-darren-gilshenan-on-being-alexei

In *Chandon Pictures*
http://www.youtube.com/watch?v=f3Z6EvmiTuw
http://www.youtube.com/watch?v=YoBMkV6Bsv4

Desert Island Narratives

Treasure Island, Robert Louis Stevenson

Gilligan's Island TV show

Cast Away with Tom Hanks, 2000

The Tempest, Shakespeare

Twelfth Night, Shakespeare

AIM: To introduce the theme of lost and explore narrative voice through the use of verse structures.

Research the story of the asteroid Chicxulub

Collect images

http://www.universetoday.com/36697/the-asteroid-that-killed-the-dinosaurs/

Write a short witness account of the event – from a human, animal or another point of view.

Be creative in your choice.

> **VOICE**
>
> The word Chicxulub means 'the tail of the devil'
>
> *Fools Island*
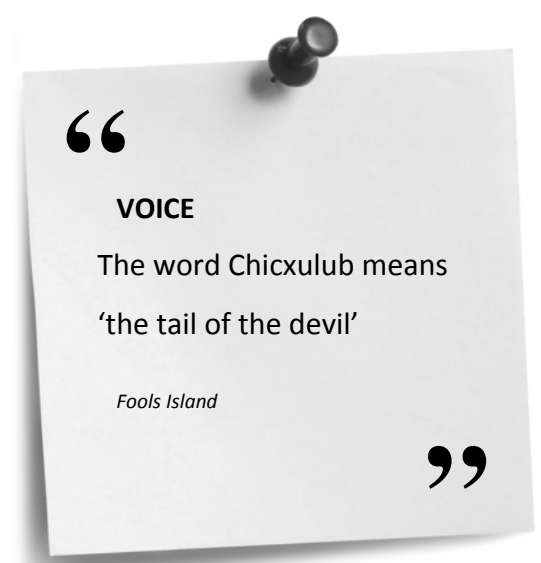
Lost

You are stranded on a deserted island.

You are allowed to bring one object to the island

Describe what object you will bring and why.

Be creative in your choice.

Divide into small groups

Discuss & Add to the list of objects that will improve the group's chances of survival.

Have you ever been lost?

Describe what happened – how old were you?

What were your thoughts and feelings at the time?

Write a short piece entitled *Lost* from a single 'I' subjective point of view.

Consider

Personal experiences   Anecdotes

Memories   Real Life Accounts

Lost in Verse

Adapt & Re-write your piece in verse

Research which verse form will best suit your story

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Consider

Free verse – no regular meter or line length, rhythm and melody are created through thought, image, sound and word play.

Epigram - a short, witty statement

Sestina – 'troubadour' song verse of thirty nine lines of six stanzas X six lines followed by an envoi of three lines
http://www.trobar.org/troubadours/arnaut_daniel/arnaut_daniel_09.php

Shakespearean Sonnet – fourteen line poem in iambic pentameter consisting of three quatrains and a closing couplet.

Ballad – a song that tells a story in verse

Elegy – a poem of mourning, grief and loss

Rhyming Stanzas – poem that is divided into groups of lines in which all or some of the lines have a rhyme word at the end.

Haiku – a short, seventeen syllable poem in three lines of five, seven and five syllables.

Read & Perform your *Lost* pieces to the class.

Performance Reflection:

How effective is the use of verse as a storytelling device in *Fools' Island*?

References:

The Penguin Dictionary Of Literary Terms And Literary Theory, J.A. Cuddon

Victoria & Albert Museum UK website on verse forms

AIM: To understand and create a Shakespeare mash–up

Fools Island deconstructs various Shakespeare plays, mashes, blends and re-configures the elements to create a new story.
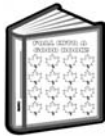
Search, Find & Match

Can you pick which of Shakespeare's plays are referenced in *Fools Island's* mash-up?

Match these lines from *Fools Island* to their source Shakespeare play.

Zounds!	O let me be not mad, not mad.
Forsooth what ho!	hey and the ho
The folly of this island, how it turns my brain	I have had a dream
	Work on my medicine work
I have had a most rare vision	But man is but a patched fool
Canst tell how an oyster makes his shell?	Let those that play your clowns speak no
O mistress, where are you roaming?	more than is set down for then
The play's the thing	Lumpish beetle headed lout!
Has no more pity in him than a dog	I have rememberances of yours
I cannot hide what I am	Speak the speech I pray you, as I have pronounced it to you, trippingly on the
I have no brother. I am like no brother.	tongue.

I do smell all horse-piss	I will be revenged on the whole pack of you.
If I had my liberty I would do my likening	I have done weeping
I must be sad when I have cause	If music be the food of love play on
I loved you not	Fairer than fair

Mash-Up Shakespeare

Research mash-up forms – music, literary, films

http://www.mashuptown.com/
http://www.mashmashup.com/
http://www.remixmylit.com/

View Hamlet's speech Moviefone Mash: To Be Or Not To Be

http://www.dailymotion.com/video/xlpsv6_moviefone-mash-to-be-or-not-to-be_creation

Discuss the popularity of mash-ups.

What are the common features of a mash-up?

What are the challenges in making a mash-up?

Mash-up two contrasting texts – one Shakespeare, one not.

Choose two different texts that have similar themes.

For example: Hamlet's 'To Be Or Not To Be' speech and *Catch 22* (currently on English Syllabus)

both explore the themes of dreams, desire to sleep, death and murder, and internal conflict.

NB: Choose texts appropriate to your students and/or you are currently studying.

Read extract from *Catch 22*, Joseph Heller

Each night after that, Captain Flume forced himself to keep awake as long as possible. He was

aided immeasurably by Hungry Joe's nightmares. Listening so intently to Hungry Joes' maniacal

howling night after night, Captain Flume grew to hate him and began wishing that Chief White

Halfoat would tiptoe up to his cot one night and slit his throat open for him from ear to ear.

Actually, Captain Flume slept like a log most nights and merely DREAMED he was awake. So convincing were these dreams of lying awake that he awoke from them each morning in complete exhaustion and fell right back to sleep.

Read extract from *Hamlet*, Shakespeare

HAMLET

To be, or not to be - that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune

Or to take arms against a sea of troubles

And by opposing end them. To die, to sleep -

No more - and by the sleep to say we end

The heartache and the thousand natural shocks

That flesh is heir to. 'Tis a consummation

Devoutly to be wished. To die, to sleep -

To sleep - perchance to dream. Ay, there's the rub.

For in that sleep of death what dreams may come

When we have shuffled off this mortal coil

Must give us pause. There's the respect

That makes calamity of so long life.

Your mash-up *must* have an internal logic – it doesn't have to be realistic but it *must* have a coherent narrative and clarity of intention.

Consider

Narrative focus & logic – theme and concept

Repetition – key words, images for emphasis

Exaggeration – impact

Humour

Irony

Juxtapositions

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Present your mash-up – literary text, performance spoken word, collage/image text, digital video, and or with music/sound accompaniment.
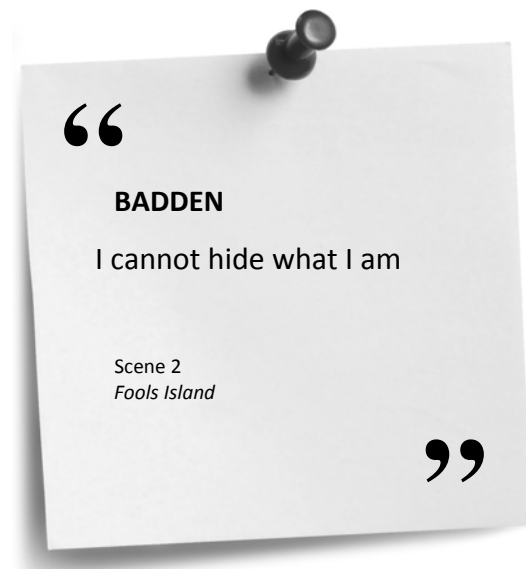
Performance Reflection:

How does the Shakespeare text work in *Fools Island*? How does the mixing, matching and mashing up of Shakespeare lines link to the play's themes?

References:

The Shakespeare Mash Up, Ben Arogundade

When Shakespeare met Seuss: mashing up literature

http://www.guardian.co.uk/books/booksblog/2009/jan/16/mashup-novels

"

BADDEN

I cannot hide what I am

Scene 2
Fools Island

"

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AIM: To develop and practice skills in comic clown performance techniques and conventions.

Let me play the fool!

With mirth and laughter let old wrinkles come

Gratiano
Merchant of Venice

Object Endowment

Endowment: The action of endowing something or someone.

Endow objects with physical attributes or qualities. For example, a hat becomes a growling dog, a shoe a long lost best friend, a computer an alien.

Select an every day object that has the potential to become many things. For example, a stick, chair, piece of fabric, an empty box, a hat.

Pass the object round the circle

Let it change and transform into other things.

Devise a scene when an object must change and transform three times.

Extension:

Devise a solo scene where the focus is on your relationship with the object.

Perform this 'silent movie' scenario - your object is a long lost friend.

Choose your object.

You meet, greet, catch up on old times, enjoy a day out, play a game, and celebrate your friendship.

Then an argument develops, you get upset, angry, there are tears, a tantrum and rejection.

Will you leave or will your friend?

How does the scene end?

Perform & Discuss the scenes.

What made you laugh?

What happens to the body when you take away words?

<u>Performance Reflection</u>:

How were the objects used as comic devices in *Fools Island?*

<u>Lazzi</u>

The lazzi is 'a bit of comic business' – a humorous interruption which may have little to do with the main action of the play.   A lazzi can involve an object, mime, acrobatic feats, juggling, wrestling, boxing, an accident stunt.

Choose & Perform one of these lazzi scenarios
OR
Make-up your own.
**Remember** – make us laugh!

Lazzi In Small Groups
Two tradesmen are carrying a tall ladder, they knock into everything and everyone as they try to set it up.

Mixed-up words. A messenger carries a message between two lovers but gets the words out of order, causing confusion.

A person receives bad news and has a 'heart attack'. A stranger must revive him.

Solo Lazzi
You try unsuccessfully to swat an annoying fly: knocking things over, breaking things, and injuring yourself in the process.
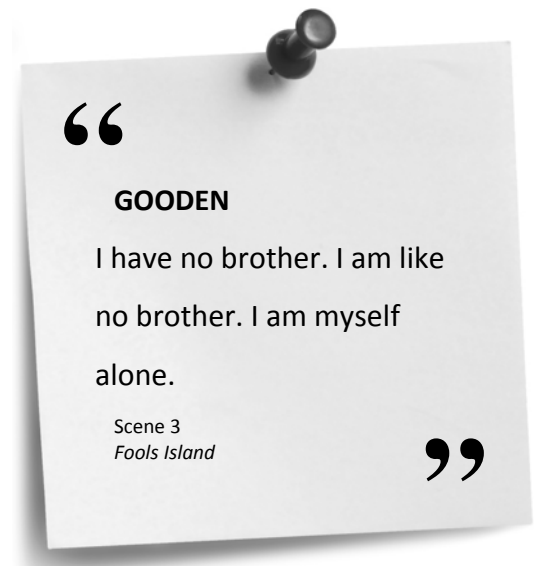
You are so hungry you start to eat your own shoes.

You are so nervous you can only make sound instead of talking

Extension:

Devise a solo or group lazzi that involves a hat, rock, ladder or tree.

Performance Reflection:

What was your favourite lazzi routine in the show?

References:

A Short History of the Drama, Martha Bellinger

The Human Race Theatre Company Education Resources Commedia dell arte
http://humanracetheatre.org/index.php

➡️ **AIM: To explore and develop skills in playing dual characters in solo performance**

Playing Good & Bad

Watch Gollum from *Lord of The Rings* scene where he acts out his good 'Slinker' and bad 'Stinker ' selves.

http://www.youtube.com/watch?v=DLvIFRNbqOs

How does the animation character create the illusion of two contrasting selves?

Begin walking

When you hear the first clap signal stop walking.

When you hear the second clap signal begin walking.

Repeat task a number of times.

Make a frozen physical shape of a GOOD character self.
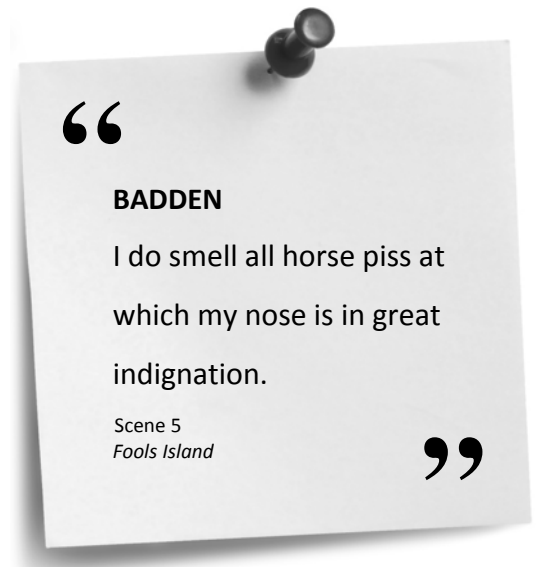
Move as the GOOD character self.

Stop

Make a frozen physical shape of BAD character self.

Move as the BAD character self.

Teacher/guide claps to signal swapping of roles from BAD to GOOD characters and visa versa

Internalise the clap signal and swap roles according to your own motivation.

> **BADDEN**
>
> I do smell all horse piss at which my nose is in great indignation.
>
> Scene 5
> *Fools Island*

Write & Perform a solo scene where the GOOD and BAD character/s meet, greet and part.

Add a lazzi routine with an object that both characters want causing conflict between them.

Performance Reflection:

How are the brothers the same? How are they different?

AIM: To explore the fool as a metaphor for the human condition in *Fools' Island*

> the clown bore it, the fool sent
>
> it and the lady hath it: sweet clown, sweeter
>
> fool, sweetest lady!
>
> > Biron
> >
> > *Love Labours Lost*

The Wise Fool

With reference to the pre-production resources what is your understanding of the role and function of the fool in classical drama?

Describe five characteristics of a wise fool.

List examples of other characters from literature, films or a television show, you consider 'fools'.

Describe the difference between playing the fool and being foolish?

When do you play the fool?

Keep a diary for the week – record moments when you have resorted to being the clown in a social situation at home, school, in a public place, with friends?

Explore why and what the circumstances were that led you to playing the fool in a particular situation.

Write a short piece based on a wise fool – a character whom people initially don't take seriously who then turns out to be wiser and smarter than expected.

> **"**
>
> **BADDEN**
>
> Yes indeed, thou wouldst
>
> make a good fool.
>
> Scene 5
> *Fools Island*
>
> **"**

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<u>Playing Paradox</u>

Paradox: that which is contrary to received opinion

that which is apparently absurd but is or may be really true

a self-contradictory statement

Chambers English Dictionary

Write down every foolish thing you have ever done or said.

Write down every wise thing you have ever done or said.

Improvise your foolish self and wise self.

Switch between the two under the direction of teacher/leader who will call

'Back to your foolish self', 'Back to your wise self'

Devise & perform a scene based on your investigation of the wise fool within you.

Reference: Augusto Boal, *Games For Actors and Non-Actors*

AIM: To critique and explore the use of verbal and physical humour in *Fools' Island*

As a dream comes when there are many cares, so the

speech of a fool when there are many words

Ecclesiastes 5:3

Discuss this quote with reference to the words spoken by the clown characters in *Fools Island.*

Clown & Audience Relationship

Unlike theatre characters who exist within other worlds represented on stage, the clown has a direct relationship with the audience. The clown comes to life only through his/her contact with the audience who are looking at him/her. As the clown you do not perform *for* the audience but *with* your audience.

Give three examples from the performance when the twin clown characters of Gooden and Badden interacted directly with the audience.

How did the audience respond?

Performing Humour

Read this excerpt from the play.

Gooden has fallen in love with the tree at first sight.

GOODEN: If music be the food of love, play on. And give me excess of it.

Romantic music starts.

Gooden gets ready for a date.

In front of mirror.

Puts on shaving cream.

Taps shaver on sink.

Goes to shave. Realises he has no whiskers.

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Wipes off shaving cream.

Grabs deodorant. Sprays under arms.

Then chest.

Then backside.

Then everywhere.

Finally mouth

Chokes

Rehearse & perform this scene to an audience.

Consider:

- How will you stage the action?

- What will be your relationship with the audience?

- Will you use props or mime the objects or combine real objects with mime?

- What is the funniest moment in the scene?

- How will you use physical humour to ensure that the audience laugh at Gooden's mistake with the deodorant?

Write & perform a solo comic mime script in the style of *Fools Island*, entitled 'Love at First Sight'

Consider

- Location & setting

- Physical humour – mime, slapstick, lazzi

- Props

- Costume – to indicate change of character

- Object endowment

Re-Write & perform the scene, this time adding dialogue.

Speak in verse with rhyming couplets, in gibberish or in a foreign language.

Add sound effects and or music.

Discuss how dialogue contributes to the humour of the scene.

▶ **AIM: To explore and examine the castaway narrative in *Fools Island.***

> How I wish that somewhere there existed an island
>
> for those who are wise and of good will
>
> Albert Eisenstein

Discuss this statement with reference to the location of *Fools Island* being set on a deserted island where both good and bad co-exist.

Imagine the play in a different setting – a populated urban environment, an arctic landscape, an abandoned industrial site, a pre-historic jungle. How would it change the story?

What are the advantages of setting *Fools Island* on a deserted island?

Google famous quotes and sayings on islands

http://thinkexist.com/quotes/with/keyword/islands/

Write a short piece based on one of these quotes or sayings.

Explore the island as a metaphor for human existence.

The Castaway Narrative

Fools Island draws upon Shakespeare's plays and the classic castaway narrative. The castaway is a character who becomes an outcast by becoming stranded on a desert island usually through a ship wreck or plane crash, separated from their home and loved ones.

Key features and themes of the castaway narrative are:

- struggle for survival
- individual versus society
- rejection
- colonisation

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- ingenuity
- renewal

The castaway is a person who:

- has been cast 'away' from mainstream society
- tries to turn the island into a more 'civilised' place
- remains a visitor and never an island owner
- longs for home but works through despair to find joy in living on the island
- forms relationships with animals, fauna and objects (for example in the film *Cast Away,* the character played by Tom Hanks forms a friendship with a volley ball he names 'Wilson').
- develops a relationship with someone or something truly different
- fears the risk of leaving by undertaking a perilous sea journey to get back home that may result in death
- either embraces the island as a new home or rejects the island, choosing to not claim ownership and tries to leave
- gains a sense of ownership claiming the island as a new domain (for example, Prospero in Shakespeare's *The Tempest*)

The deserted island represents:

- potential dangers, death, hardship
- a new home
- an opportunity for re-invention of the self and creation of a new identity
- endurance of hardship (particularly around the subject of food and water, shelter and bad weather)
- isolation and loneliness

From the lists of characteristics provided **tick off** all the features in *Fools Island* common to the classic castaway narrative.

Write a short piece based on the castaway narrative.
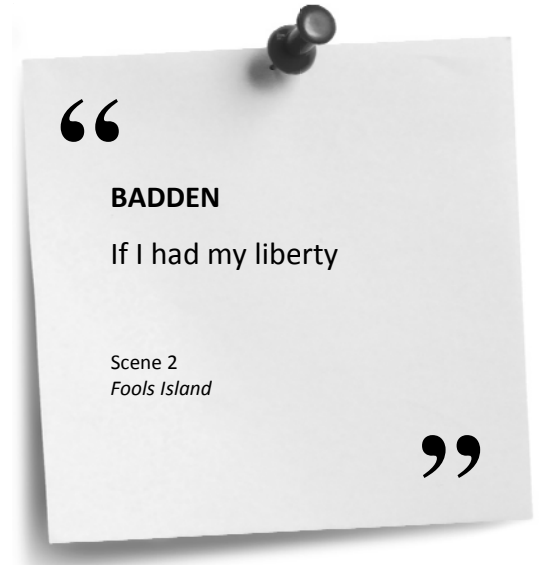
Form small groups of 3-5 players

Make five physical tableaus which trace the journey of a castaway from the moment of his/her arrival on the island:

- What will be the castaways' greatest challenge?
- How will their physical appearance change over time?
- Who (or what) will they meet on the island?
- Will they ever leave the island or not? Will they be rescued?

Extension:

Watch/read a story based on a desert island narrative.

> **BADDEN**
>
> If I had my liberty
>
> Scene 2
> *Fools Island*

Robinson Crusoe, Daniel Defoe and film versions, 1979 and 1954

Treasure Island, Robert Louis Stevenson

Gilligan's Island, TV show

Cast Away with Tom Hanks, 2000

The Tempest, Shakespeare

The Island of Dr Moreau, HG Wells and film versions, 1996 and 1997

Blue Lagoon with Brooke Shields, 1980

The Beach with Leonardo DiCaprio, 2000

Compare & contrast one of these works with *Fools Island.*

How are they similar? Different?

Reference: *Cast Away* and *Survivor:* The Surviving Castaway and the Rebirth Empire Rebecca Weaver- Hightower. *The Journal Of Popular Culture*, Vol. 39, No 2, 2006

AIM: To understand and appreciate the creative tools and production elements utilized in *Fools Island.*

Performance Style

Comedy is…

Comedy is anything that makes people laugh

Darren Gilshenan

Discuss Darren Gilshenan's definition of comedy.

Why is *Funniest Home Videos* so popular?

Why do we like watching people fall over?

Name 3 moments in Gilshenan's performance that made you laugh.

Explain why you found these moments comic.

List all the comic devices being used by the actor in *Fools Island*.

Extension:

What is the difference between tragedy and comedy?

What makes something on stage funny or not funny?

Post Performance Reflection:

Which twin do you prefer – Gooden or Badden ? Why?

How much does comedy rely on opposites?

Hat Acting

Devise a 1 minute comic solo performance

Use only a hat to change costume and character

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Consider:

- Physical Posture
- Gesture
- Facial Expression
- Voice
- Emotion
- Mood
- Movement
- Rhythm

Post –Performance Reflection:

How effective were the changes made by the actor to indicate a change of character in the performance?

Sound, Song , Music & Foley Art

If music be the food of love play on …

Identify 3 sound effects in the performance that were produced by the human voice.

Identify 3 sound effects that were produced by a musical instrument or an object.

How effective was the music and songs as story telling devices?

The Foley Artist

The foley artist creates sound effects by using a range of objects to create the sounds of everyday life. For example, the sounds of footsteps, creaking floorboards, dripping tap, a whistling kettle.

Form groups of 3-4

Designate who will be the sound foley artists and who will be the actors

Devise a short comic scene entitled, 'Shipwrecked on a desert island'

Create live sound effects using only the human voice and objects

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✚ Extension:

Listen to composer Rose Turtle Ertler on Youtube

http://www.youtube.com/watch?v=CCSJb2lU8zk

On sound cloud

http://soundcloud.com/roseturtleertler

> **GOODEN**
>
> I have had a most rare vision
>
> Scene 1
> *Fools Island*
> "

Compose & Incorporate a song into your scene

Add recorded music and sounds

Post –Performance Reflection:

Imagine the production without sound. How would it have changed the performance?

Design, Light & Space

Fools Island makes an imaginative use of space through the creative use of objects, lighting and staging of the action.

Describe the set design in 50 words.

Explain in detail how the actor uses the space.

Note entrances and exits, transitions between scenes, positioning and switches from character to character, scene to scene.

Are the transitions between scenes seamless or obvious?

How does lighting and staging contribute to the sense of place and passing of time?

Support your responses with specific examples from the performance.