

# Skungpoomery essay



**ASSIGN  
BUSTER**

We used the text Skungpoomery as a starting point for our scripted pieces we used this text to look at ways of developing a character and using the space within a rehearsal process. It's a comedy piece but like all comedy pieces it needs to work to be funny and the jokes have to be clear, comedy pieces are really one of the hardest kinds of performances you can either do them or you can't.

In this piece we use two stereotypical characters as the basis for the humour, a weak and easily dominated son and a formidable and dominant mother. The good thing about this piece is that you can make it very funny by having the mother played by a male like a pinto dame. To gain a good prospectus for the characters we did two things that helped build up an idea of them, first of all we did hot seating we got to people out of the class and one was the boy – PC Nicholas Wibble and the other was Mrs Wibble. They would sit in the centre of a circle and we would ask them questions and they would have to answer them as if they were the character. This did help a lot with creating the character it also helps to build a back round for the character which you can think about when you are being that person. The second thing we did was to build up in our minds what they would look like and put it on paper this gave us an understanding of their physical started and would help with the way they would move around the set.

The two characters differ in the way they react to things as soon as the piece starts you can see the Mrs Wibble is mothering her son who is now a grown man we can see this by Nicholas Wibble saying ' But all the other policeman wear boots' we straight away are aware that he has a job and is still living at home and also that his mother is still telling him what he is to wear this is

where the image of him being weak and under his mothers control really comes in. Mrs Wibble is always talking down to him and refers to him by using phrasing such as ‘ you little fibber’ ‘ good boy’ all the kinds of things you would say to a young child. Set Design – Skungpoomery I am now going to look at apart of the sprit which takes a lot of choreographing it’s the part when Mrs Wibble takes Nicolas’s trousers off and then goes on to pick the iron up instead of the phone. We spent quite a lot of time looking at this we had to get the part where he has to take is trousers off so it was him being shi and then the bossiness of Mrs Wibble coming across.

We then had to work on the timing of her picking up the phone and to make sure it wasn’t just a big mess with the two characters just screaming and running around the stage. We did it so she would pick up the phone scream as soon as she screams and shouts ‘ Butter! Get the butter, Nicholas!’ he would grab the butter and as he runs towards her and as he does he trips up but as he does the butter goes on to the side of her face and Mrs Wibble would then take hold of it, this took a lot of practising and was hard to get rite but when we did it worked really well. The one thing you really needed to think about with the piece is the set because there is a lot of moving around the set and where things are poisoned in comparison to everything else really matters to make the quick jokes work to help us with rehearsing it because we couldn’t set the set up every time we rote on paper the piece of set that we needed and would arrange them on the floor where we wanted them to be. The things had had to really be placed rite were the ironing board and a table with the phone on these needed to be together so that she can pick the iron up as the phone because if it wasn’t near it wouldn’t work

as well. There is a bit in the script when Mrs Wibble drags Nicholas to the sink and starts to scrub his tie the sink needs to be near the back of the set so it fits in because you wouldn't really have it in the middle of the kitchen but at the same time it needs to be in a place where you can see what's going on and so that no one will have their back to the audience so had it directly at the back of the stage and would be positioned either side of the sink so there was no blocking.

The play is a comedy piece but the set needs to be realistic to the way it's written if it's not then the play won't work. The final piece that I did was a serious piece and the set was quite basic but it had to be realistic to bring across the idea of a well-off family and a young teenage child. All these techniques came in very helpful when setting the stage for our final piece because we could use all the things and it made it a lot easier to work out where everything would be and we could then have a clear idea of where everything was in comparison to each other. When it came to our final performance we looked at the set design for Cinderella the design of the staircase this helped me with my piece because it gave me the idea to start looking at different types of beds because there are two beds that make up the main base for the set. We looked at the Cinderella set because it would help us understand how you can build up a set using different ideas and images.

When designing a set you need to look through the script and work out what things you have to do you then make a list of then need to work out where they will fit in and where you want them. The set of Cinderella that we were concentrating on we were looking at the different designs of staircases this

could be developed by working out what kind of staircase you want if you want it as the centre piece then you want a big amazing staircase that captures you as soon as you look at it then when you have worked out that you would start to build up the rest of the set to fit in with it. If you are buying or making the set you need to think about what they will be use for as in if it needs to hold someone's weight or if its just there for decoration and isn't used, also you need to know how much its all going to cost you don't want to cut corners but you need you make sure you don't waste the money. If your making it you need to work out how long it will take you make because if its not finished in time then you wont be able to use it, everything needs to be to size you cant have a big table with tinny chares also it all needs to be able to fit in to the venue you are using. We were given a sheet that had ideas for the Cinderella set design that showed how the ideas were developed and all the different ideas of staircase's there were so I put together a set idea sheet to help me.

The Process and Performance When I first looked at the character Rosie in The Cuckoo Sister by reading through the text she came across as a bossy teenager who was a bit full of her self but at the same time felt as is she didn't fit in anywhere she talks about trying to run away and says at the end ' just as well. She'd have been worried sick...

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she would, you know' she feels as if she has to convince Kate that its true but at the same time seems like she's trying to convince her self as well. When looking at the character Rosie as a person and thinking about what

she looked like I pictured her as quite plain looking with plain clothes long hair and in her movements not bold quite refined because even though she speaks quite boldly I think that she wouldn't be that bold with her movement. The character obviously has a London cockney accent you can tell this by the way in which her lines are written this is to put a deferent difference between the two girls and show the difference up bringing they have had. We were given a set of pictures to look at and the ones I think that are linked with this piece are the one of a family walking in the park there are three adults and one child but it looks as if there could be another child or it looks as if there is a couple walking with the other adult and the child which gives the idea of another person with maybe what could be their child. The other is a family picture but it looks as if there is room for another person in it or that there is someone missing from the picture.

The description of Rosie in the prologue is this ' Rosie is smart and streetwise with a very different background and upbringing from middle-class Kate. She seems to be unhappy about living staying there and feels as if she doesn't fit in she expresses this as it seems as if she feels as if it's Kate's dad that doesn't want her around ' Your dad's been kind and all that, but he won't never be happy not knowing. Every time I do something wrong, he'll be thinking, ' she ain't one of us. But then when she talks about her mum she suggests that she wasn't happy with her mum having boyfriends she talks about one that she really dislikes and hints that maybe he didn't like her ' if he's married mum he won't want me hanging around.

He knows what I think of him. ' When playing the character I was worried about a few things these are the main things the opening bit I was quite

unsure how it should be said because you haven't really got much go on and I wasn't sure what the atmosphere between the two characters should be like at that point. The second thing was Rosie has an ascent and I wasn't sure on how strong it was meant to be or if it was just a faint one, but me and my partner decided that she would talk every properly and by this any kind of act sent that Rosie would have would show up more and that even if it was faint in some parts it would still be noticeable because I thought that it would be stronger when she was shouting because if you notice people with an act sent when they are around people who don't sound like them its usually when they shout when you can hear it really strongly. The last big worry I had was the fact that Rosie's mood changes quite suddenly and I wanted it to come across well and make it noticeable but I wasn't to sure about it so we spent quite a lot of time working on that part so that the change from the two girls fighting to then suddenly having that sisterly connection being clear. When we did the workshop on Skungpoomery we did a lot of work on going though the script bit by bit we used this quite a lot when developing the piece because it made you think a lot about each section and you would analyse each bit it took quite a lot of time but it helped a lot to make sure every bit was worked on really well instead of going through it over and over again this way you can spend time on the sections that you need to. The second thing was for when we were setting it out we used the pieces of paper it helped us work out where the beds would be placed in comparison to each other so we could work out how much space we would have to move around in.

The Final Performance The final performance I think went really well it flowed we both new all our lines and knew what we were doing. But as with any performance there were things that I wasn't happy with and thought we could of changed: first of all it was really having the props around and knowing where they went, at the beginning of the play Kate gives Rosie a glance of milk which I just assumed I would put on the side but when it came to the performance there was no room and it just through me a bit at the time but. I just think I would make sure in future I pay more attention when using props and make sure where I want to put things I can. the next thing was the line said by Kate at the beginning ' No. It was a joke.

Here's your milk' I found most of the first six lines hard, working out how they are meant to be said because you aren't given a base for them you have to start thinking about the moods of the characters and how they would speak to them. But that one line I just didn't think it fitted in and could of sounded more sarcastic because that's how I image it to of been said. Near the end of the play I forgot to say a line which wasn't noticeable and wouldn't have been if it hadn't of been the que for the thunder to come in. The second thing in that same section, where Rosie and Kate have a sisterly moment and Rosie shows her softer side I think we rushed that bit, if I was doing it again I would of liked to slow it down and pay more attention to that part to make it stand out a bit more. But apart from those few things I was really happy with the performance the fact that I learnt all of my line and was word perfect for the performance the only time I tried to learn them was when my partner was away, I just find with learning lines its easy to remember them from when you are just practising with the script. I spent



quite a bit of time of my own working out how to say the bit of text at the beginning ‘ I nearly ran away once.

.... ‘ I wanted it to sound like I was going off talking about my self and making me sound hard and important I hope this came across in the piece and at the end of it to make sure Kate knows that my mum ‘ she’d have been worried sick.

... She would, you know. ‘ We did a lot of work on the attitude of the two girls towards each other because they are meant to not hate each other but not get on as Rosie sees her self as high than Kate because she is older and comes from a rougher background.

We brought this across in the was that the way we say things and the way they down make eye contact when they are talking. I liked the way I made sure my character was every full of her self on the way she spoke most the time but wanted her body language to say something else. I think the audience reacted well I wanted them to understand what was happening and the to follow the story line because, before we had started to work on it as a piece I had read through it and it had taken me a while to work out what was happening and how the story was unwinding. The audience were really good because it was a serious piece it really ruins it if people find something in it funny and laugh but this didn’t happen and at the end of it they reacted well with a lot of clapping and sportive comments.