

REGIONAL ARTS VICTORIA, arts2GO  
present

polyglot

# MUCKHEAP

An integrated activity kit for teachers

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## **About this kit**

The following activities are designed to enhance both the enjoyment and learning opportunities provided by Polyglot Theatre's production of *Muckheap*. *Muckheap* explores the theme of growth and change, with the emphasis in this performance being on reusing and recycling as well as the art of story telling.

Teachers can use this play as a springboard for many activities in the classroom. The activities in this kit are divided into two separate units, each focusing on one of the dominant themes from the production:

- 1) The first unit is based on the theme of reducing, re-using and recycling.
  - 2) The second unit is working with ideas and notions of puppetry and storytelling.
- Whilst each unit explores a central theme, there is a range of activities to link with other aspects of the production.

The activities in this kit are designed to be open-ended allowing for a range of abilities and interests. They incorporate several Key Learning Areas including the Arts, English, Health, Science, SOSE and Technology. The activities take into account children's different learning styles and cover several of Howard Gardner's multiple intelligences.

Alongside the exploration of the play's content, these activities encourage children to develop their understanding of the way that the arts can express and communicate ideas and feelings. Children will begin to explore the role that the arts can play in their lives and the life of the community as a whole. The activities encourage children to respond to the performance in a range of ways and to develop tools to create their own performing arts works.

The units may be undertaken as part of a general classroom program or within specialist programs for visual and performing arts and music.

### **Key concepts explored in *Muckheap*:**

Recycling, re-using, change, growth, history, environment (also identity, memory, storytelling, humour, belonging, responsibility, commitment, community)

### **Understandings**

- People can use the performing arts to communicate ideas and feelings.
- We can learn more about ourselves, others and the world around us through the performing arts.
- People respond differently to their experience of the performing arts.
- Humans can minimise their impact on the environment by reducing, reusing and recycling waste.
- We can often achieve much more when we collaborate with others.
- Maintaining links with our past helps us understand more about ourselves.
- What is precious to some may not be regarded as precious to others.

# Learning focus

## Physical, Personal and Social Learning

### Interpersonal Development

- self-evaluate and reflect on the effectiveness of the teams in which they participate
- work in teams, research a topic and organise ideas from a range of sources, including the Internet, to answer their own and others' questions
- work towards the achievement of agreed goals within a set time frame
- give and receive feedback about their own and others' designs, scripts, puppets and processes

## Discipline-based Learning

### The Arts

- explore arts processes and concepts in the world around them
- develop and perform a puppet show

### English

- plan, organise and write an imaginative and/or informative script

## Interdisciplinary Learning

### Design, Creativity and Technology

- investigate what puppets do, how they work, what they look like and why they look that way
- follow a design brief to generate and present different design ideas
- safely use several tools and equipment
- plan, make and evaluate a puppet and reflect on the process used

### Information and Communications Technology (ICT)

- develop a digital design folio
- use the Internet to research a topic using a search engine and simple key words

### Thinking Processes

- use a range of sources of information including observations and findings from investigations.

remembering    understanding    applying    analysing    evaluating    creating

Verbal					
Logical/ mathematical		<i>Insert the activity</i>			
Visual					
Body					
Musical					
Interpersonal (social)					
Intrapersonal (self)					
Naturalist					

## Unit 1 – Muckheap

### 1 Tuning in

The following activities are designed to prepare children for the performance by exploring, in particular, the concept of recycling.

1.1 Collect a range of 'junk' and art materials. Many children will be familiar with the 'Useful Box' on Playschool. Tell them that they are going to have their own classroom 'useful box.' Items may include:

Wooden blocks	Egg cartons	Old keys
Old cutlery	Bubble wrap	Wire coat hangars
Bottle tops	Cellophane scraps	Cardboard tubing
Container lids	Polystyrene	Various brushes
Card scraps	packaging	Paper clips
Newspapers	Old clothes pegs	Bull dog clips
Magazines	Glitter	Washers
Old greeting cards	Toothpicks	Nuts and bolts
Sand paper	Pipe cleaners	Milk cartons
Material scraps	String	Feathers
Buttons	Corks	Old kitchen ware
Ice pole sticks	Paper bags	Rubber gloves
Rubber bands	Paper plates	Old socks and
Masking tape	Tin foil	stockings
Wool	Meat trays	Straws
	Ribbon and tape	Cotton spools
	Old calendars	

An excellent source of junk materials is the 'Reverse Art Truck'. The outlet is in Ringwood and they will also deliver to your school. You can find out more about this organisation and other similar projects and programs through the following website: [www.gould.edu.au/wastewise/resources](http://www.gould.edu.au/wastewise/resources)

### 1.2 The big clean up

Haul into the classroom a large garbage bag containing various 'junk' items such as old newspaper and magazines, an old pot, some items of clothing, (with buttons missing or a small hole, etc.) a couple of slightly broken toys, containers, and so on.

Tell the children that you decided to have a good old clean up at home and you are going to throw away all this junk. Tip the contents of the rubbish bag onto the floor and wait for the children's reaction... Allow the discussion to evolve, exploring possible ways the items could be re-used. Use this activity as a lead-in to a discussion about waste in general. Find out what children already know and the experiences they have had of managing waste at home and at school.

Sample questions or discussion points include:

- What is rubbish?
- What sorts of things do we throw away? Why?
- What happens to the rubbish you throw out at home?
- You have helped me sort out the rubbish in my bag but what about the rubbish in our classroom bin. Do you think we could sort that out?
- What do you think happens to all the rubbish we create at school?
- Has anyone ever been involved in a Clean Up Australia Day? What did you find?

### **1.3 Where does it go?**

Children draw or act out what they think happens to a particular 'rubbish item' that is thrown away.

### **1.4 What else could this be?**

Organise children into small groups. Give each group an item and have them brainstorm different ways that the item could be re-used. Some examples of such items might include:

- an empty drink bottle
- a cardboard cylinder (e.g. from a paper towel roll)
- an egg carton
- a plastic container with lid
- an old scarf.

Encourage children to think as creatively as possible. Aim for 5-10 new uses. Who has the most? Which is the craziest, most surprising idea? Make the activity a short one –use an egg timer to liven the process up!

### **1.5 Never let me go**

If possible, bring in a precious item that you have kept from your childhood (such as a favourite teddy or a book). Show the children your object and talk about why it was and is special to you and why you have kept it. Some of the children will still have toys/objects they had when they were babies. Encourage them to bring their items along and talk about them to the class. Children can then ask their parents or an older friend about things they might have kept since they were a child. Focus on why we keep some of these things. Why do these things become precious to us? (They remind us of a good time/ We pass them on to our children/ They make us feel happy/ There are often good stories about them/ They help us feel safe when we go to new places or do new things, etc.)

This activity can be developed further by asking children the questions: 'What is the thing that is most precious to you? What would you never throw away? Why?' Have the children draw or write about their precious things. These may well include people – broaden the discussion by exploring the concept of 'precious people'.

### 1.6 A load of rubbish

View the video clip *Rubbish* available from the Australian Children's Television Foundation. This clip is part of the *Lift Off* series and is a wonderful, illustrated philosophical discussion amongst a group of young children about waste, history and many of the themes explored in *Muckheap*. The clip is available on the Video *I think* or the compilation video *Lift Off to Wondering and Thinking* (available through the ACTF). Information about the videos and discussion questions to complement the clip can be found at [www.actf.com.au](http://www.actf.com.au).

### 1.7 Word lists

Begin a list of key words about the topic such as *waste, rubbish, reduce, reuse, recycle, environment, junk, compost*. Add to this throughout the unit

### 1.8 Remember this story?

The story of *Jack and the Giant Beanstalk* is a key reference in the play. Before viewing the performance, revise the story by reading or telling it to the class.

## 2. Preparing for the performance

Explain to children that Polyglot will be shortly coming to the school to perform (a) play/s. It is important to spend some time exploring children's past experiences of theatre. Ask them: 'Do you know what the word *theatre* means? Who has been to the theatre? What happens in theatres?'. Make a list of key words that come up during the discussion, for example: *performance, play, audience, tickets, applause, actors, stage, set*. Ask:

'How will the play be different from a movie or a television program? How do you think you will feel about the play?' If possible, show children some of the promotional material for the shows and have them make some predictions about the play. Try to engage children in the same kind of anticipation we have as adults when attending a theatre performance. Record some of the children's predictions or comments. These can be revisited after the show.

## 3. Responding to the performance

The activities below are designed to assist children to process their theatre experience and to further explore some of the concepts dealt with in the play.

### 3.1 Responding

Allow children some unstructured response time to process their experience. One way of doing this is to simply set up some art materials and paper and have tables and chairs arranged in groups. Ask children to write, draw and discuss their responses to the show. As they are working, move around the room and talk with them about their reactions and feelings. At the end of the session, invite individuals to share their responses with the class.

Ask children: 'What do you think *Muckheap* was all about? What might the people who wrote the play have wanted the audience to think about?'

Discuss with children what they think the puppeteers/actors would have to have done to prepare for the performance. Make a list of their ideas. This will be a useful reference for the development of children's own performance later in the unit.

Transcribe some of the children's ideas and responses onto large green leaf shapes and create a giant beanstalk display in the classroom.

### **3.2 That was clever!**

While the play is still fresh in the children's minds, have them record as many different items they can think of that were used and reused in various ways throughout the performance such as cans, newspapers, watering can, scarf and so on. Ask: 'How were they used?'

### **3.3 Build your own**

Bring some old newspapers into the classroom and have children work in groups using only newspapers, masking tape and scissors to create one or more of the following:

- the tallest building
- the strongest bridge
- a boat that can hold the most blocks
- a basket that can carry the heaviest load
- the most ridiculous hat.

Another fun way to work with newspaper is to have children make newspaper outfits. Hold a fashion parade and judge a winner! Be sure to put the newspaper in the recycling bin when you have finished.

### **3.4 Readers' theatre**

For older children who are reading, use *Jack and the Beanstalk* as the basis for a simple readers' theatre strategy. A small group of children 'performs' the story with you or another child as the 'commentator'. Each child in the group takes on a character (the mother, Jack, the giant, the bean seller, etc.) For more on this reading strategy, see *Readers Theatre: Performing the text* by Susan Hill (Eleanor Curtain, 1990).

### **3.5 Now it's our turn**

Revise other well-known fairy tales such as Cinderella, Red Riding Hood or The Three Bears. Collect various written versions of these as well as audio tapes. Make time each day to *tell* the children a familiar story or to listen to tapes of stories being told. There are some excellent tapes available through the ABC shop. Check their website for details: [www.shop.abc.net.au](http://www.shop.abc.net.au)

As you listen to these stories, have children identify what makes a story good to watch or listen to. Emphasise the use of expression, hand gestures and

interesting voices for different characters.. Have children volunteer to tell their own stories to the class.

As a class or in small groups, select a fairy tale with which you are familiar and around which to create your own simple performance with junk materials. Work through the story together (this could be done as a modelled or shared writing task), make a list of the props you will need and then have children work in small groups, using the materials from your 'useful box' to make the props. Goldilocks and the three bears is a story that works well for this activity as children can make the bowls, chairs and beds as well as accessories or costumes for goldilocks and the bears. Other fairy tales you might use include:

- Cinderella
- Pinnochio
- Hansel and Gretel
- Little red riding hood
- Puss in boots
- Sleeping beauty
- The three pigs
- Snow white
- The emperor's new clothes
- Rumpelstiltskin
- Puss in boots
- The ugly duckling .

Act out the story, adding new items as you think of them. If possible, perform your play to another class.

### **3.6 Cunning compost**

Notice the use of a compost heap to recycle organic waste features in the latter part of 'Muckheap'. Making a compost heap together can be a wonderful learning experience for children as well as being a practical way to reduce waste in the school. Before you begin, you will need to consult with other members of the school community about appropriate location and management of the system. The following is a brief guide that can be supplemented by expert advice from a range of organisations such as the Gould League (see resource list).

Well-meaning attempts at making compost in schools can be thwarted by insufficient preparation and lack of understanding of what makes compost work. If all you end up with is a smelly bucket of rotting food—attracting flies and the disapproval of the cleaner—the message about the value of compost will quickly be lost! It really is worth doing well and the school garden will flourish as a result. The secret is getting the mix of ingredients right.

***You will need the following:***

- Some garden soil that has some decomposers in it such as earthworms—just to get things started.
- ‘Dry’ organic material, such as old, dry leaves or straw. This is very important and should be added to the compost regularly.
- ‘Wet’ organic material such as grass clippings and food scraps grass (avoid meat, as it can make things smelly).
- Manure—chicken or horse manure is usually easily available from a family in the school. It contains lots of nitrogen and important organisms that help break down the compost.
- A large plastic bucket or container with lid or cover of some sort—at least the size of a standard rubbish bin. Slits in the container are helpful for aeration. Large holes cut in the bottom are an effective measure and you must stand the container on existing soil.
- A viewing window may be made in the side of the bucket by cutting out a section of the plastic and replacing it with a sheet of clear plastic taped over the hole.
- Gloves should be worn when making and turning the compost.
- Use rubber gloves that can be washed afterwards rather than disposable ones that are thrown away.
- Newspaper for the final layer.

When making the compost, materials should be added in layers, starting with the soil. Small groups of children can come out to add their layer. Make sure that everything is broken up into small pieces. Vegetable scraps should be cut up. A layer of crumpled newspaper on top of the compost will help keep the heat in which speeds up decomposition. The compost should be damp but not wet. If it is dry, add some water, if too wet, add more straw, leaves or grass clippings. The compost should be turned every few days to keep the soil aerated.

You will begin to notice small changes in a few days but nature's recycling process is a slow one, so plan to make it an on-going project over the term. Give it at least six weeks. Hopefully it will encourage you to set up a permanent composting system in the school.

Different groups of children can be responsible for checking and turning the compost then reporting its progress back to the class. Focus not only on the changes in the way it looks but also the way that it feels and smells. Bring

samples of the mixture into the classroom and compare the changes that have occurred, keeping a written account of these changes. The temperature of the compost is an interesting thing to monitor. Place a thermometer in the centre of the compost and track the rise and fall of the temperature over time. Heat is generated by the activity of the decomposers at work.

When you have 'made' some soil, use it to add to existing vegetable patches or garden beds or put it in a pot and add some fast growing grass seeds. If it is too lumpy, push it through a colander first. It is important that children see this stage so that the purpose of the decomposed material is made obvious. Emphasise the fact that, by making compost, the children have done something positive for the environment.

## Unit 2 - Puppets are for the impossible

### 1 What is a PUPPET?

As you saw from *Muckheap*, a puppet can be anything and anything can be a puppet. We saw puppets made from newspaper, from pieces of junk put together and puppets that had been specially constructed in human form. Some puppets were actual figures, such as the Cow, Paint. What makes them puppets?

- What is a puppet?
- A puppet can be anything and anything can be a puppet.
- The puppeteer makes inanimate objects seem to come to life.
- So if anything can be a puppet, can you make a pencil seem to come to life? Can you give it a voice and make it walk?
- Try some other objects: a book, a box, a piece of paper.
- Try scrunching the paper to make it a different shape.

#### 1.1 Game: This is not a bottle

Because most people, young or old, have very certain ideas about what a puppet is, this game is a good one to start with. It is a simple game that makes the link between objects and the use of your imagination.

Get the class to sit in a circle and start with a simple object, such as a bottle. Everyone gets a turn. Each person takes the object and uses it in a way that tells us what it is. Everyone must start their demonstration by saying 'this is not a bottle, this is a...'. They then use the object and the rest of the group guesses what it is. So the 'bottle' will change as it travels around the circle. It can be absolutely anything. The only rule is that you must use it so that the others can guess what it is. If it is not easily guessed, then you must try again, putting in more detail. Remember that the **simpler and clearer** you are the better.

Puppets can be glove puppets such as Punch and Judy or hand rod puppets like the Muppets made famous on Sesame Street, or shadow puppets that we see in traditional Indonesian plays. They can be ANYTHING.

Starting kids thinking about the way we use things to give them life, is a good way to start them realising that there are as many puppets in the world as objects. A sheet makes a great puppet, or a chair, a bunch of paper, a desk lamp, a pair of scissors.

#### 1.2 Objects have feelings too!

Put a pile of objects in the room: an old watering can, a plastic bag, a pair of scissors, a desk lamp, a jug, a gardening glove, a tea cup. Ask the students to choose an object. What sort of person would that object be? Cross? Cheerful? Gloomy? How would the object walk, run, skip, hide? How would it show sadness, anger, love? What sort of voice does it have?

### 1.3 Joined at the hip

Ask the class to work in groups and make a combination of objects into a character – like the giant in *Muckheap*. How does it move and walk and sit down? What voice does it have?

### 1.4 Films that use puppetry:

Ask them to think about the PIXAR desk lamp at the beginning of *Toy Story* and *A Bug's Life*. That is a puppet. Puppets can be digital, animated and animatronic. Most fantasy films made today have puppetry in them as a strong element (*Labyrinth*, *The Dark Crystal*, *The Lord of The Rings*). In Harry Potter – The Chamber of Secrets, Dobby the House Elf is a digital puppet.

When it comes to using puppets, introduce the students to puppets that are non-human in form. **The more we expect puppets to be little people, the less we can do with them.** Explore moving images, using cloth and paper and junk. Try to explore emotions through use of colour or texture. Try using shadows, marottes (things on sticks) finger puppets or objects. Try making something huge and something tiny. Puppets can be anything.

### 1.5 What am I feeling?

Using cloth of different colours and textures, ask the class to move it according to emotions: anger, love, fear, curiosity, sadness, happiness.

### 1.6 Different worlds

Newspaper. The way we explore newspaper in *Muckheap* is very playful. When the forest turned ominous, it was newspaper that made the cloud and formed the rain. Newspaper became someone mournfully scraping chewing gum off the platform at Spencer St station. Newspaper became cow manure, cow horns, Nonna's scarf, Nonna in the garden, a butterfly.

What environments can you make with newspaper?

- A volcano erupting.
- A forest growing.
- An alien landscape with aliens in it.
- A seaside scene.

After making the scene, can you make it move in some way? For example, lava spilling out of the volcano and people running from the danger.

This is called *animation* of a scene and is very similar to clay animation technique. It is also similar to the way kids play with their toys every day. Puppetry comes from very recognisable beginnings.

## 2. Puppet-making materials and method

Making a puppet that is sort of human is easy. It is also very satisfying as it allows students to explore their own ideas of how people behave. Many fascinating characters emerge when they are given free rein. Don't limit the class to making people either – we've had horses, dogs, cats, aliens, vampires – anthropomorphism is an important part of bringing any puppet character alive.

### 2.1 Sock puppet

Materials:

- Sock
- Circular piece of card to make mouth shape
- PVA glue
- Decoration bits for sticking on

Method:

- Take your sock and put it on your hand.
- Make a mouth shape around your hand that feels comfortable and gives your puppet a good shaped head.
- Glue the circular card to the inside, making a crease where it naturally folds as you close your hand. This gives the mouth a firmness and shape and helps keep the sock in place. You can not use the card, but your puppet will be looser and less comfortable unless you can sew its shape together.
- Give your puppet eyes, hair, spots, whatever you want.

This is a talking puppet – in fact it is all mouth. The mouth opens when sound is coming out, and closes when the sound stops.

The famous ventriloquist Sherry Lewis uses sock puppets for her act. Her puppet 'Lambchop' is basically a sock with little arms and wool on its back.

### 2.2 Hand/rod puppet

Materials:

- Cardboard tube (size and shape of a toilet roll)
- Dacron filling
- Piece of stocking
- Masking tape
- Cloth for body
- Long satay stick for rod
- PVA glue
- Decoration bits – foam sheets of different colours, sequins, pipe cleaners, buttons, lace, wool, fur, glitter, cellophane.

Method:

- Tie a knot in the stocking piece, fill it with Dacron, put the tube into the open neck and tape stocking to the tube. This is the basic head.
- Sculpt the head using rubber bands to make a nose or ears.
- Take a square of cloth, cut a hole in the middle and push the neck of the puppet head through the hole. Turn it upside down and tape the cloth to the neck. Now your puppet is ready for decoration.
- When it comes to attaching the rod, take the longest corner of the cloth to one side of the head and using a rubber band, tie the satay stick to the cloth.
- You can then cut out a hand or make a fierce claw and attach that to the rubber band too.

One hand holds the puppet head by placing two fingers up into the cardboard tube, palm facing outwards. The other hand manipulates the rod, making the puppet's hand move and perform actions.

### **2.3 Making your puppet come to life**

Use the senses:

**Breath:** Stand in a circle with your puppet and deeply breathe in and out three times. Put your puppet in the circle and make it breathe in and out three times.

**Sight** Take your puppet for a walk around the room and make it look at things. Look closely and from far away. Try to see what your puppet sees.

**Hearing** What's that noise? Someone in the room makes a sharp noise and all the puppets hear it. Where is the noise coming from? Better go and see what it was.

**Touch** Use a corner of the material for a hand and use your own hand to hold and move it. You can also tie a knot in the material or staple a hand onto it.

**Taste** This isn't about dress sense, this is about eating. Pick up the food and take it to the mouth. Lick the fingers — it tastes horrible! What do you do?

**Smell** A nose is a great way to focus your puppet. Notice the difference with a nose and without a nose. Smell something wonderful in the air. Smell doggie doo on someone's shoe!

**Doing it** Set up a play board (table top is fine) and, if possible, a mirror in front of it. The children can try out their puppet behind the tabletop and watch what they do in the mirror. This is how puppeteers work with their puppets.

**2.4** Eye focus is a big clue to bringing your puppet character to life. Use an object and move it around the room, making sure your puppet is looking directly at it every time it moves.

**2.5** Find out how your puppet expresses fear, happiness, anger, hunger, curiosity and pain.

**2.6** Make your puppet fly, hop, run, sleep, fall down, cry, and laugh. Do the Austin Powers joke of going down the stairs, the escalator, the lift.

- 2.7** Get into pairs and try a simple greeting scene. Then try to enact a nursery rhyme such as *Jack and Jill*, *Simple Simon*, *Old King Cole*.
- 2.8** Get into threes and make up your own short, action-based story. Let every puppet have a chance to say their name, make an entrance and an exit. Create a beginning, a middle and an end. If your puppet stands still and talks, it's not nearly as interesting as seeing action.

**Tips:** Practising in front of a mirror is very important. This allows you to see what the audience sees, as well as seeing what your puppet does without turning it to look at it from the front.

When using the puppet in a class context, it is very important that the audience is attentive and listening. By watching others perform, we learn valuable lessons on what works and what could be done better.

Polyglot offers detailed puppet making and performance workshops in hand/rod puppets and shadows. Call us with any enquiries or look us up on the web. (03) 9827 9667 and [www.polyglotpuppets.com.au](http://www.polyglotpuppets.com.au)

### **3 Theatre games for the classroom**

All performers, including puppeteers, use theatre games. These are excellent ways to work as a team in the classroom, and to stimulate different ways of working. Most of the following suggestions require good teamwork and impulsive action.

Many adults use these games in the workplace when they are trying to build up teamwork – even bank executives and park rangers.

#### **3.1 Game: Points on the ground.**

This is a balancing game to be done in groups of five or six. After forming these groups the teacher calls out a number. The groups then have to make a balance, all bodies connecting, only using the number of points on the ground the teacher has called out. For example, if the number is four, then a group of five students could all stand on one leg and hold someone else up off the ground - four points of contact with the ground. Start with the number quite high and then gradually reduce it. The discussion in the groups is often quite heated as people try to make their ideas stick. Some never give things a try unless it is thoroughly thrashed out beforehand. A useful instruction is 'Stop talking about it and try it!' Discussion of problems and positives is great afterwards.

#### **3.2 Game: The letter**

This game requires the students to be in pairs, linked by their arms. The task is simple. They are to consider themselves as one living organism with two hands, four legs and two heads. However they are ONE person. They go to an imaginary and invisible chest of drawers, open the drawer, take out an envelope,

open it, take out a letter and, using one word at a time, read the letter together. For example: Person A 'Dear', person B 'Mum' etc.

Again it is a great example of people trying to make things happen the way they want them to! If the students get too stuck, ask them to speed up. Discuss how they did after the exercise.

### **3.3 Game: Shared story**

In groups of three, write a story. One person starts, writing a couple of sentences without the others seeing what they write, then folding the paper so that the words are hidden except for the first word of a new sentence on the paper. For example, the revealed word could be 'Suddenly'. The next person continues the story following on from the given word or words but making their own progression of the story. They then fold the paper again and the next person writes from the revealed word, and so on until each person has written a couple of times. Then read the story out loud. Crazy!

### **3.4 Game: In the manner of the word**

One person leaves the room and the rest of the group decides upon a word, preferably an abstract noun such as love, hate, terror or fear.

When the person outside the room is invited back in they must ask the group to perform simple tasks. They must do the tasks **IN THE MANNER OF THE WORD**. The person who was outside the room must guess the word by observing the way in which the others are acting.

You can make this game much more complex by making the person guess the word exactly, or making the emotions you are expressing more complicated. For example, jealousy, curiosity or disgust. At this point, it's good to introduce language into the room.

### **3.5 Game: Applause**

This game relies on the audience working together to guide the person doing the task. It is like the game *Hotter and Colder*. One person goes out of the room and while they are away the group decides on a task for them to perform. It is a simple physical task like putting a chair in the middle of the room and standing on it. When the person comes back into the room the rest of the group let them know which direction they have to go in by applauding. If the applause is getting louder and stronger the person knows they are doing the right thing. If the applause stops they know they're going in the wrong direction. The players must give themselves over to the audience and let themselves be guided. They must try all sorts of things and be prepared to do some very silly actions.

## **4. About Polyglot**

Polyglot Puppet Theatre makes shows for schools, performs at festivals and public events, creates interactive public art projects and works with specific communities on puppetry performance projects. Polyglot directs its energies towards creating puppetry theatre for, and with, children and young people. We

are working positively to make puppetry art accessible to all children. Find out about Polyglot on [www.polyglotpuppets.com.au](http://www.polyglotpuppets.com.au)

**Polyglot staff**

Sue Giles	Artistic Director
Simon Abrahams	General Manager
Anna Schoo	Administrator/Marketing Coordinator
Mandy Field	Artlink Manager
Bindi Green	Production and Venue Manager

**5. Reference books and sites – puppetry and games**

*Games for Actors and Non-Actors* by Augusto Boal

Translated by Adrian Jackson, Routledge 2002

*Impro* by Keith Johnstone

Methuen Drama 2006

*The Puppetry Handbook* by Anita Sinclair

Richard Lee 1995

*The Most Excellent Book of How To Be A Puppeteer* by Roger Lade,

Aladdin/Watts 1996

The puppetry home page: [www.sagecraft.com/puppetry/](http://www.sagecraft.com/puppetry/)