

theatre alibi



# HIGH MUCK-A-MUCK

by Daniel Jamieson

## Education Resource Pack

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# HIGH MUCK-A-MUCK

## Education Resource Pack

This year's education pack has been specially designed and developed to accompany Theatre Alibi's performance of *High Muck-a-Muck*.

It's intended as a resource for teachers of children at **Key Stages 1 and 2** and may be used either before, or after, the performance. It focuses on the **English** curriculum. Aspects of it are also especially relevant to **PSHE, Drama, and Art**.

Dorinda Hulton

## Contents

Make-believe stories .....	3
Different kinds of puppets.....	4
Making a shadow puppet theatre .....	5
Old fashioned show trains .....	7
<i>Why Wolves Chase Deer</i> – the story and the play script .....	8
Making sock puppets .....	12
Real life adventures and rescues .....	16
Feeling scared and being brave .....	18
Different kinds of friendship .....	20
Travelling homes and make-believe countries.....	21
Responding to the performance of High-Muck-a-Muck .....	22
The Cimbalom.....	23
Resources.....	24

The *High Muck-a-Muck* script can be downloaded from [www.theatrealibi.co.uk](http://www.theatrealibi.co.uk)

# MAKE-BELIEVE STORIES

Mister Mac's favourite stories are 'make-believe' stories.

- ⊙ In small groups talk about your favourite stories and what makes them special for you.
- ⊙ Mister Mac has a magic puppet called Georgette. She can do lots of things but she can't tell the difference between a make-believe story and a story that might happen in the real world. All of the things in the list below could happen in a make-believe story, but only some of them could also happen in the real world. In a large group, decide which things you think could only happen in a make-believe story. Can you explain the reasons for your choices?

**Pigs flying**

**Wolves boasting**

**Chickens chuckling**

**Cats painting**

**Whales singing**

**Ants attacking**

**Dogs skateboarding**

**Horses dancing**

- ⊙ Made up stories can have a mixture of make-believe things and real things happening in them. In pairs, make up your own list of things that could happen in the real world and another list of things that could only happen in make-believe stories. Use your lists to help you make up a story that is a mixture of make-believe and real. Write it down and draw pictures of some of the make-believe things that happen. Your story and your pictures can be as funny or exciting as you like.



# DIFFERENT KINDS OF PUPPET

**Finger Puppet:** A very simple type of puppet where the puppet is placed on your finger and manipulated by moving your finger.

**Pop-up puppets:** A cone with a rod through and a puppet inside. When the rod is pushed up, the puppet appears.

**Paddle Puppet:** The puppet is on the end of a paddle. When the puppeteer steps on the paddles back end the other end lifts up, giving the impression that the puppet is alive.

**Jumping Jack:** A puppet where the arms and legs of the puppet are attached to a string. When the string is pulled down, the arms and legs go up.

**Hand Puppet:** Similar to a finger puppet, but larger. The puppeteer uses his fingers and hand to manipulate the puppet.

**Rod Puppet:** The puppet is controlled with rods attached to the puppets arms and legs, whilst another puppeteer controls the head and possibly mouth. Bunraku is a special type of Japanese rod puppetry.

**Shadow Puppet:** Another very simple puppet. A cut out figure on a rod is held in front of a light. Its shadow is projected onto a screen. The puppeteer moves the puppet around, giving it a degree of life. Sometimes coloured paper is used to give a certain amount of colour to the puppet.

**Marionette or String Puppet:** A marionette puppet is moved around with strings that hang from above the theatre. This is one of the more complex types of puppetry and is hard to master as some marionettes can have up to thirty strings.

**Ventriloquist Figure or Dummy:** This puppet is one of the few where the audience sees the puppeteer. The puppeteer moves the puppets head arms and mouth with his hands as well as with levers. The performance usually takes the shape of a conversation between the dummy and the puppeteer. The puppeteer throws his voice, to make it seem as if the puppet is talking.

Retrieved from "<http://simple.wikipedia.org/wiki/Puppet>"



# MAKING A SHADOW PUPPET THEATRE

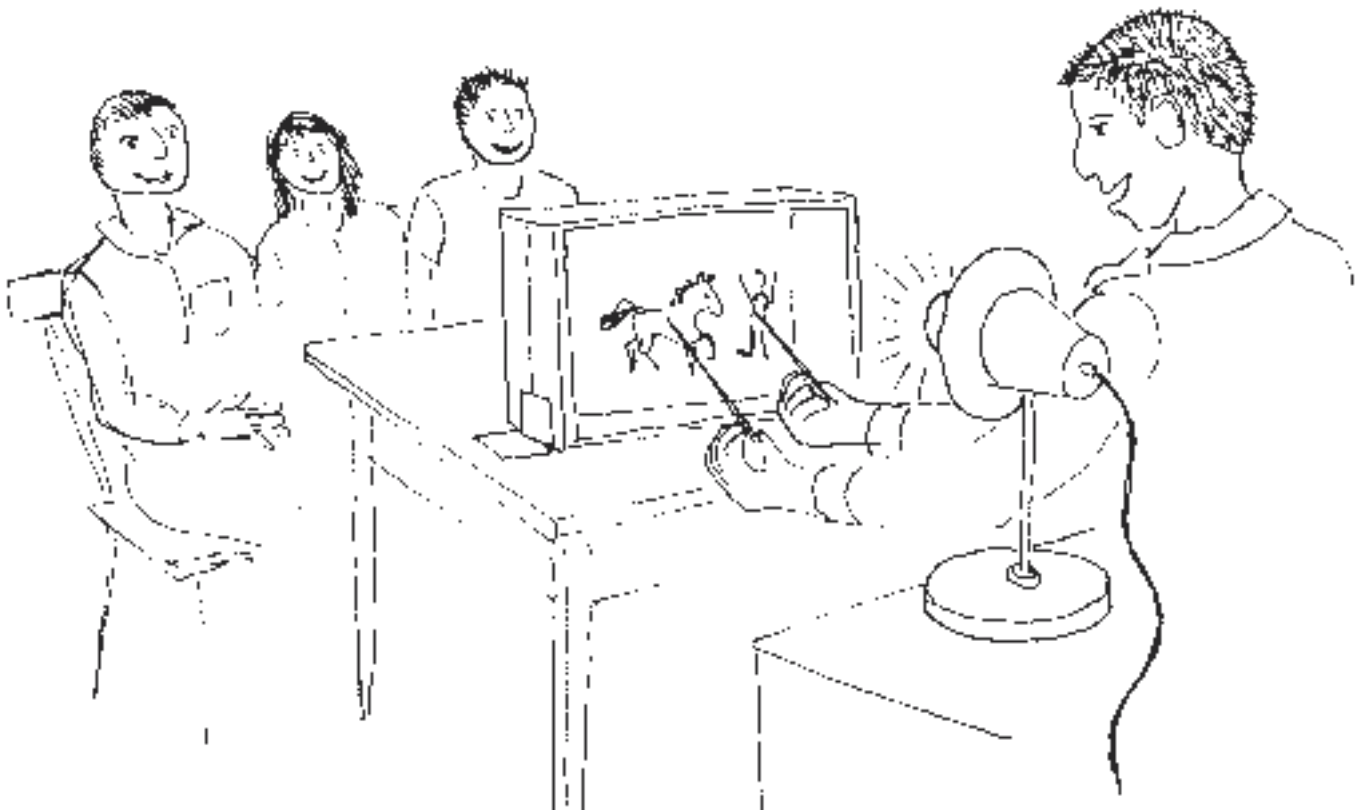
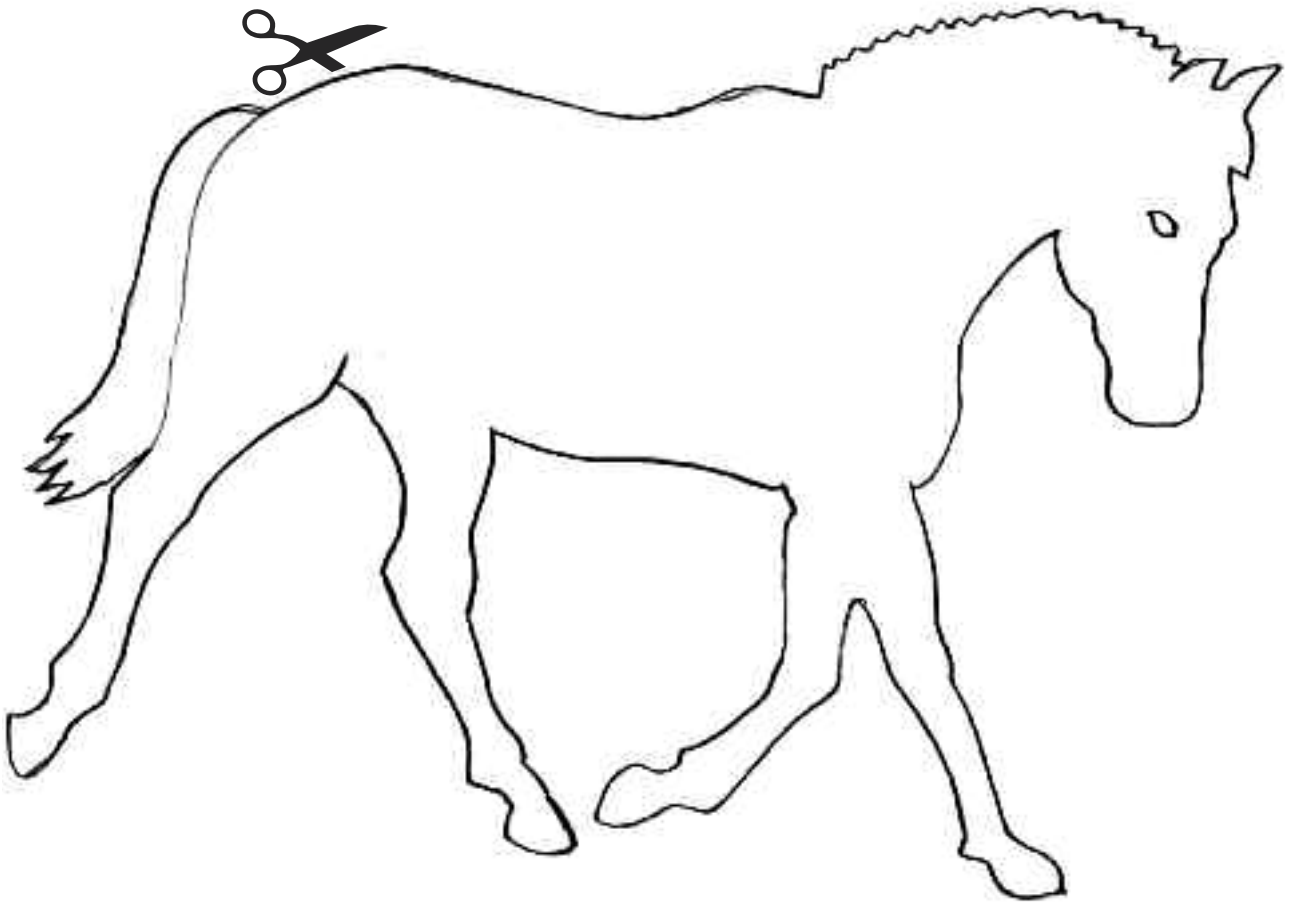
## How to make it

- 1 Stick down the open top of the cereal box
- 2 Cut out the back of the box leaving 1cm margin around the edge
- 3 Cut out the front of the box. This time leave a margin of 2cms around the edge
- 4 Stick the A4 sheet of paper to the 2cms margin inside the box to make your screen
- 5 Using the template of the horse on page 6 trace the outline on to card. Or you could draw your own horse. Cut out the horse with scissors or a Stanley knife (with help). If you've used white card, colour your horse in.
- 6 Snap the points off the ends of the wooden skewers
- 7 Take a small piece of gaffer or parcel tape and cut it half way across. Stick half of the tape flat on to the middle of the cut-out shadow puppet. Attach the other half of the tape to the end of the wooden skewer so that the skewer acts as a hinge and is not stuck flat against the puppet. This is to enable you to put your puppet flat against the screen.
- 8 Fix the box with tape to the tabletop so that the open end of your puppet theatre is near the edge of the table
- 9 Then arrange the desk lamp to shine into the box and start moving your puppet across the screen. Make sure that the shadow of your hands can't be seen on the screen!
- 10 You could ask your teacher to take pictures of your shadow puppet from the front so you can see what it looks like.

## What you'll need

- A cereal box (eg 500gms Cornflakes)
- Thick black or white card
- 1 sheet A4 white paper
- 2 wooden barbecue skewers
- Gaffer or parcel tape
- Sellotape or glue
- Wax crayons or felt tips
- Scissors (or Stanley knife but ask an adult to help!)
- Desk lamp





For other brilliant ideas just Google *Making a shadow puppet theatre\**

*\* Safety on the internet – always ask permission from a responsible adult before you connect to the internet.*

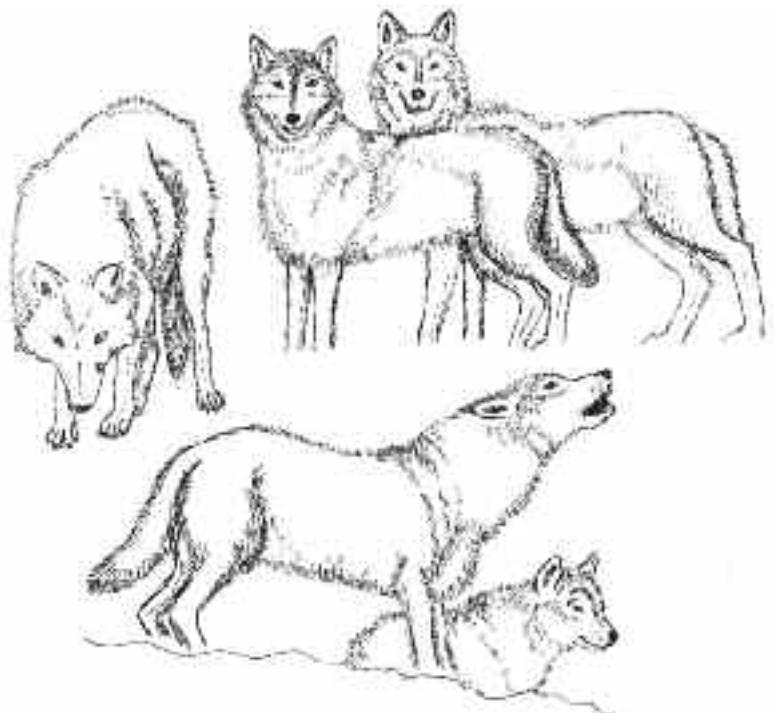


# OLD FASHIONED SHOW TRAINS

Mister Mac lives on an old-fashioned show train. He and his puppets are part of Scotty Bobolenko's Travelling Show.

Scotty Bobolenko's Travelling Show is a bit like an old fashioned circus – and on the show train, in the carriage next door to Mister Mac, there are some dancing wolves! They seem to howl a lot which is very natural for wolves. But they also seem to be very unhappy living on a train. Can you imagine why?

Nowadays people think it's cruel for wild animals like wolves to be transported in old fashioned show trains, or kept in circuses – and that they are happier running free. Find out all you can about wolves in the wild. If you Google *wolf pictures*\* you can see lots of beautiful photographs of wolves in the wild. Can you draw some of them?



On the next page is a Native American story about wolves in the wild. It's a legend from the Tsimshian people. Can you make a painting to illustrate one moment in the story?

If you want to see a short video clip of an old fashioned show train like the ones that used to cross America, Google *show trains youtube*\*. In the clip you'll be able to see animals climbing onto the train.

If you want to see a clip from a modern day circus which only has clowns and tumblers in it, you can Google *cirque du soleil* official website and then click on watch a clip from *saltimbanco*\*

*\* Safety on the internet – Always ask permission from a responsible adult before you connect to the internet.*



# WHY WOLVES CHASE DEER - THE STORY

This story is reproduced with the kind permission of Wayland Publishers Ltd. It appears in a beautiful book called *Native North American Stories* and is retold by Robert Hull.

Anyone who hears the cries of wolves deep in the forest might guess that, as they follow each other through the dark, they enjoy sending their voices echoing and ringing up to the stars. They do. But they also enjoy coming to the end of their travels, and sitting round the fire listening to each other's stories. This is a story of the Tsimshian people on the coast of British Columbia.

One day all of the wolves met in a forest clearing at the edge of a river to talk and sing stories. Wolves have always liked boasting, and many of them wanted to sing about their travels and adventures, telling how they climbed the highest mountains, or went for days without food.

At the end of the day they all sang together about what it was like being wolves. They sang about the forests and snowy mountains and cold rivers. They sang about long winters and finding food for small wolves. The cubs joined in, and the long howling of their song filled the river valley with sound.

The night was full of such a continuous howling that the other creatures fled from it. Mole burrowed straight underground, and some of the tinier creatures ran under stones and stayed there. Fish flattened themselves on the bottom of the river and have been flat ever since. The salmon were so alarmed they sped along the river and, when they came to the rocks, hurled themselves uphill towards the mountaintops. It was the first time, so they say, that the salmon leapt up through the rapids and waterfalls.

The moon was the only creature who liked the endless chorus of the wolves. She came out to walk amongst the tops of the pine trees and stood above the clearing listening for most of the night. Looking down she could see her own light in the fangs of the wolves as they threw back their heads to sing even more loudly. It was a great feast of wolf stories. The singing went on till the mists rose before dawn.

The mists carried the wolves' voices winding through the forest to the ears of the deer. The deer didn't recognise the sound, but they were curious, and so they came down to the river to see who these creatures were. When the deer met to tell their own stories they barked quietly to each other, and they thought the wolves' echoing, howling voices were the strangest they'd ever heard. And because of that, and because they just didn't believe some of the wolves' tales, they started to whisper amongst themselves and ask who these creatures were. The whispering turned to sniggering and finally the deer started laughing out loud.

This didn't please the wolves at all. They looked across the river and glared at the deer, who by now were laughing continuously and couldn't stop. It would have been better for the deer if they had done, or if they'd gone away and laughed quietly among themselves. But they didn't. They were bigger than the wolves and had no fear of them.

After a while the wolves, who had been staring back at the deer in annoyance at such insulting behaviour, saw that the deer's mouths, which were wide-open laughing, had no glinting fangs in them. They knew for the first time that the large creatures called deer could not defend themselves. They would make perfect prey. The wolves in a pack surged across the river. The deer fled.

To this day the deer are running and the wolves follow them.



# WHY WOLVES CHASE DEER - THE PLAY SCRIPT

This play script is based on a story reproduced on the previous page with the kind permission of Wayland Publishers Ltd. The story is published in a beautiful book called *Native North American Stories* (ISBN 0-7502-0337) and is retold by Robert Hull.

*This play script can be read (or spoken from memory) in a semi-circle with the audience making up the other half of the circle. Puppets can appear and disappear from behind the actors' backs and (with a little adaptation) all of the characters could be played by the six storytellers. Alternatively, the whole class could join in the telling...*

*Sock puppets can be used to suggest the wolves and deer and the simplest of objects can be used to suggest the other characters.*

**Storyteller 1** Anyone who hears the cries of wolves deep in the forest knows that wolves enjoy sending their voices ringing up to the stars.

**Storyteller 2** They do.

**Storyteller 3** And they also enjoy sitting round the fire listening to each other's stories.

**Storyteller 4** They do.

**Storyteller 5** So, one day...

**Storyteller 6** all of the wolves met in a forest clearing at the edge of a river.  
*(The Wolves appear.)*

**Wolves** Hooowl!

**Storyteller 1** They were boasting about their travels and adventures, singing about how they climbed the highest mountains, or went for days without food.

**Wolves** Hooowl!

**Storyteller 2** And at the end of the day, they all sang together about what it was like being wolves.

**Wolves** Hooowl! Hooowl!

**Storyteller 3** They sang about the forests and the snowy mountains and cold rivers.

**Wolves** Hooowl! Hooowl!

**Storyteller 4** They sang about the long winters and finding food for small wolves.

**Wolves** Hooowl! Hooowl!

**Storyteller 5** And then the cubs joined in...

*(The Wolf Cubs appear.)*

**Wolf Cubs** Hooowl! Hooowl! Hooowl!

**Storyteller 6** and the long howling of their song filled the river valley with sound.

**Wolves and Wolf Cubs** *(Like an echo.)* Hooowl! Hooowl! Hooowl!

**Storyteller 1** The night was full of such a continuous howling that the other creatures fled from it.

*(Mole appears.)*

**Mole** I'm mole. I'm going to dig deep in the ground where it will be nice and quiet.

*(Mole disappears, and then Fish appears.)*

**Fish** I'm fish. I'm going to flatten myself on the bottom of the river.

*(Fish disappears, and then Salmon appears.)*

**Salmon** I'm salmon. I'm going to swim upstream towards the mountain tops.

*(Salmon disappears.)*

**Storyteller 2** Only the moon liked the endless chorus of the wolves.

*(The moon appears.)*

**Storyteller 3** She came out to walk amongst the tops of the pine trees and stood above the clearing listening for most of the night.

**Storyteller 4** Looking down she could see...

**Storyteller 5** the fangs of the wolves...

**Storyteller 6** as they threw back their heads to sing even more loudly.

**Wolves and Wolf Cubs** *(Loudly.)* Hooowl! Hooowl! Hooowl!

**Storyteller 1** And the mists carried the wolves' voices winding through the forest to the ears of the deer.

*(The Deer appear.)*

**Wolves and Wolf Cubs** *(Very faintly.)* Hooowl! Hooowl! Hooowl!

**Storyteller 2** But the deer didn't recognise the sound.

**Wolves and Wolf Cubs** *(Very faintly.)* Hooowl! Hooowl! Hooowl!

**Storyteller 3** They were curious...

**Storyteller 4** and so they came down to the river to see who these creatures were.

**Wolves and Wolf Cubs** *(Loudly.)* Hooowl! Hooowl! Hooowl!

**Storyteller 5** Now, when the deer met to tell their own stories they barked quietly to each other, and they thought that the wolves' echoing, howling voices were the strangest they'd ever heard.

**Storyteller 6** And because of that...

**Storyteller 1** and because they just didn't believe some of the wolves' tales...

**Storyteller 2** they started to whisper amongst themselves and ask who these creatures were.

**Deer** *(Quiet whispering sounds.)* pshh pshh pshh...

**Storyteller 3** Then the whispering turned to sniggering...

**Deer** *(A bit louder.)* hee hee hee...

**Storyteller 4** and finally the deer started laughing out loud.

**Deer** *(Loudly.)* ha ha ha...

**Storyteller 5** This didn't please the wolves at all.

**Storyteller 6** They looked across the river and glared at the deer, who were laughing continuously and couldn't stop.

**Deer** (*Loudly.*) ha ha ha...

**Storyteller 1** It would have been better for the deer if they had stopped, or if they'd gone away and laughed quietly among themselves. But they didn't...

**Deer** (*Loudly.*) ha ha ha...

**Storyteller 2** because they were bigger than the wolves and had no fear of them.

**Deer** (*Loudly.*) ha ha ha...

**Storyteller 3** Then...

**Storyteller 4** after a while...

**Storyteller 3** the wolves...

**Storyteller 4** who were very annoyed at such rude behaviour...

**Storyteller 3** saw in the moonlight...

**Storyteller 4** that the deer's mouths...

**Storyteller 1** which were wide-open laughing...

**Deer** (*Loudly.*) ha ha ha...

**Storyteller 2** had no glinting fangs in them.

**Deer** (*Loudly.*) ha ha ha...

**Storyteller 5** And so the wolves knew...

**Storyteller 6** for the very first time...

**Storyteller 5** that the large creatures called deer...

**Storyteller 6** couldn't defend themselves...

**Storyteller 1** and they would make perfect prey.

**Storytellers 1, 2, 3, 4, 5, 6** Then all the wolves in a pack surged across the river...

**Wolves and Wolf Cubs** Hooowl! Hooowl! Hooowl!

**Storytellers 1, 2, 3, 4, 5, 6** and the deer fled. (*The deer disappear.*)

**Storyteller 1** And to this day...

**Storyteller 2** the deer are running...

**Storytellers 1, 2, 3, 4, 5, 6** and the wolves follow them

**Wolves and Wolf Cubs** (*Like an echo.*) Hooowl! Hooowl! Hooowl!  
*(The wolves and their cubs disappear.)*



# MAKING SOCK PUPPETS

Perhaps you can make some sock puppets for the characters in the story *Why Wolves Chase Deer*. You can tell the story in your own words, read from the play script, or write your own play script!

## MAKING A WOLF SOCK PUPPET

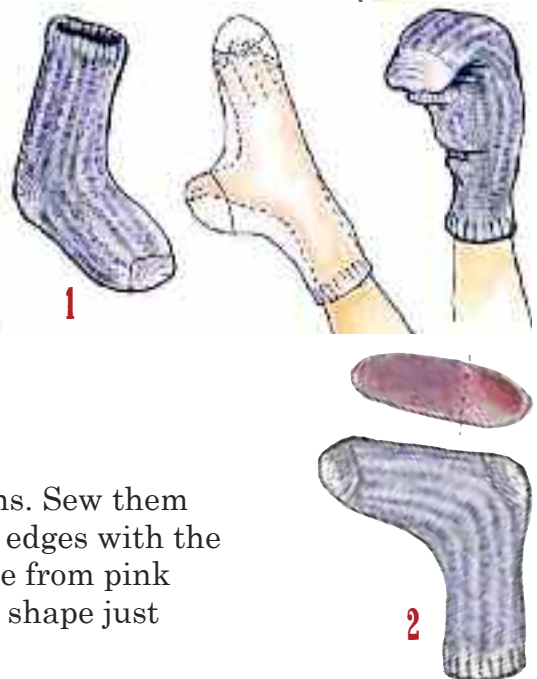
### *What you'll need*

- A grey sock
- Pink or red felt for mouth
- White felt for teeth
- Black felt for nose & eyes
- Yellow felt or buttons for eyes
- Grey felt for ears
- Needle & thread
- Scissors
- Felt-tipped pens
- Sequins

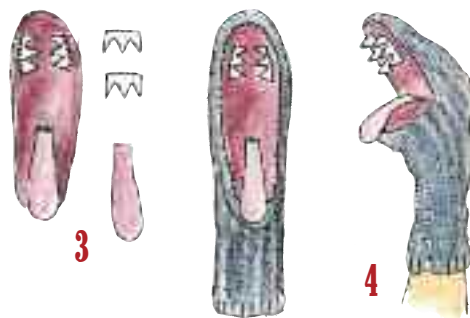


### *How to make it*

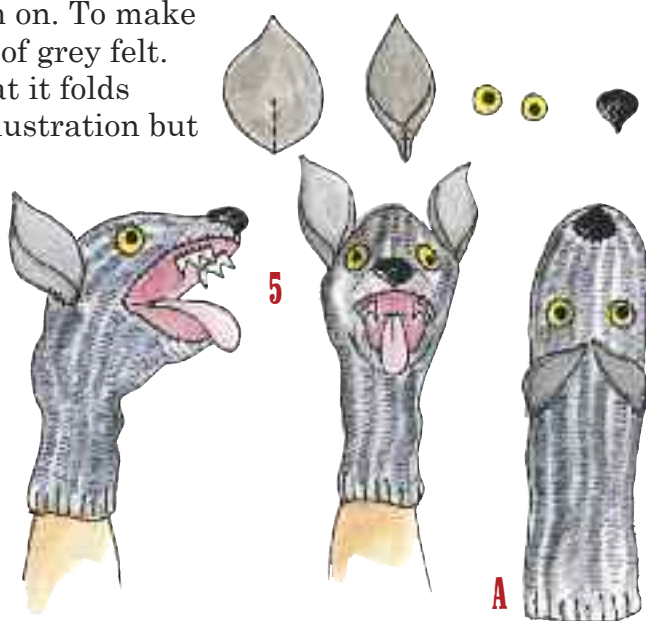
- 1 Take a grey sock and put your hand inside it so that your fingers are in the toe and your thumb is in the heel. Now squeeze your fingers and thumb together. This will become the mouth of your wolf.
- 2 Take the sock off and lay it flat on its side. Using pink or red felt cut a lozenge shape that is almost as long as the distance from the toe to the heel. This will be the inside of the mouth,
- 3 From white felt cut two short strips of teeth – they should look like little crowns. Sew them to the mouth shape along their straight edges with the teeth pointing inwards. Cut out a tongue from pink felt and sew the inner end to the mouth shape just below the centre.



**4** Now, as if you were putting a sole on a shoe, stitch the mouth to the underside of the sock with the teeth at the toe end and the tongue pointing towards the heel. Sew all the way round the outside of the shape. When you've done this you can put your hand in and make the mouth open and close. You'll also need to wiggle the teeth a little and fold them back to make them point downwards.

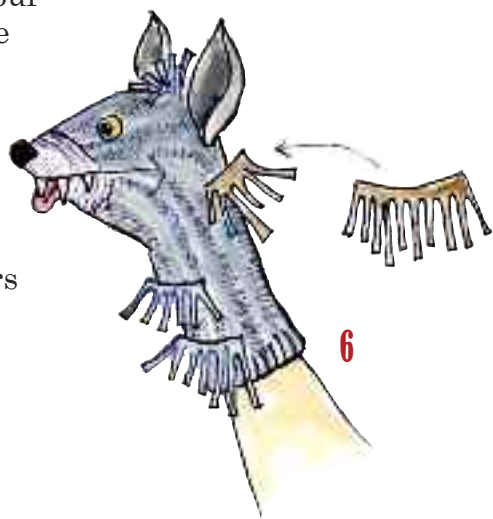


**5** Cut out a nose and eyes from black felt (or you could use buttons) and sew them on. To make the ears cut a tear-shaped piece of grey felt. Pinch the bottom together so that it folds along the dotted line as in the illustration but not all the way up. Fix this pinched bit together with a couple of stitches. Do the same for the other ear. Sew the ears to the sock by the pinched ends so that they face forward when the sock is on your hand. *Drawing A* shows how the ears should be positioned and joined when the sock is off your hand so that they point the right way when it's on your hand!



**6** For the fur, make fringing by cutting out a rectangle of grey felt and cutting slits all the way along it. Make lots of these and stitch them along their top edge, to the neck of your wolf. Don't fix them too close together – the sock still needs to be able to stretch over your hand.

**7** Finally, using felt-tipped pens add some finishing touches. You could darken the tips of the ears and around the eyes, put little dots near the nose where the whiskers would be and perhaps make the tongue a darker pink or red. Also, if you have some sequins add one to each eye so that they catch the light.



**8** Now you're ready to start practising how to move it. Make it howl and run!



# MAKING A DEER SOCK PUPPET

## *What you'll need*

- A brown or beige sock
- Pink felt for mouth
- Brown or beige felt for ears
- Black felt / black buttons for nose & eyes
- Cream coloured felt for antlers
- A pipecleaner
- Needle & thread
- Scissors
- Sequins

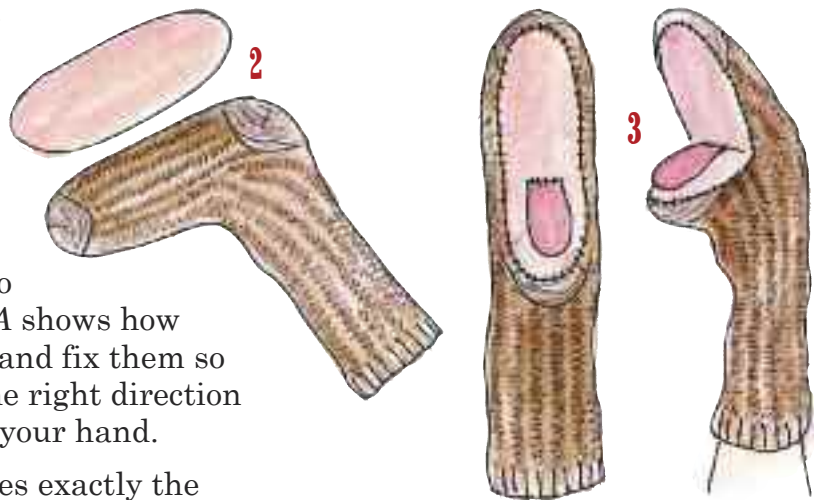
## *How to make it*

- 1 Take a brown or beige sock and put your hand inside it so that your fingers are in the toe and your thumb is in the heel. Now squeeze your fingers and thumb together. This will become the mouth of your deer
- 2 Take the sock off and lay it flat on its side. Using pink felt cut a lozenge shape that is almost as long as the distance from the toe to the heel. This will be the inside of the mouth, Cut out a tongue shape and stitch the straight end just below the centre of the mouth shape, leaving the rounded end to dangle freely.
- 3 Now, as if you were putting a sole on a shoe, stitch the mouth to the underside of the sock. Place it so that the tongue points towards the heel and sew all the way around the outside of the shape. When you've done this you can put your hand in and make the mouth open and close.
- 4 Cut out a nose and eyes from black felt or use black buttons, and stitch them on.
- 5 To make the ears cut a tear-shaped piece of brown or beige felt. Pinch the bottom together so that it folds along the dotted line as in the illustration but not all

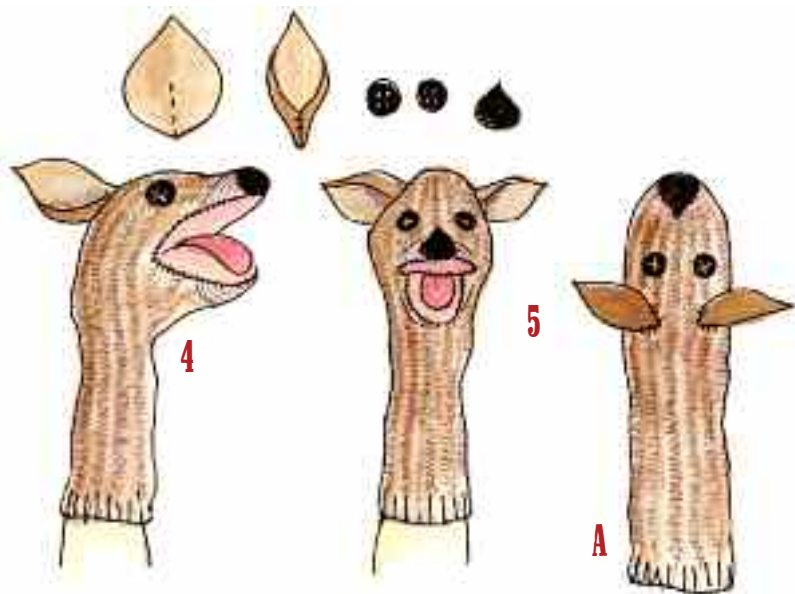




the way up. Fix this pinched bit together with a couple of stitches. Do the same for the other ear. Sew the ears to the sock by the pinched ends so that they stick out to the sides. *Drawing A* shows how you should position and fix them so that they point in the right direction when the sock is on your hand.

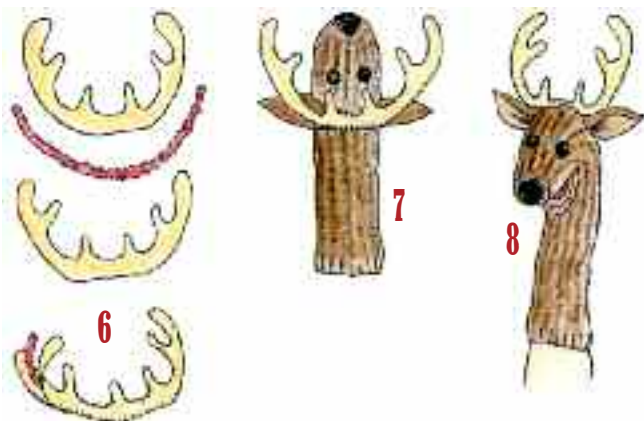


**6** Cut two antler shapes exactly the same as each other from cream coloured felt. Get a pipe cleaner and bend it so that it follows the main curve of the antlers. Now lay the two shapes on top of each other with the pipe cleaner sandwiched in-between. Then stitch all the way around the edge so that the pipe cleaner is fixed inside and you can't see it any more.



**7** Lay the sock out flat and position the antlers on top of the ears. Fix to the sock with two short lines of stitches on opposite sides in the middle. Put your hand inside and make sure that the antlers stick up. If they don't you should be able to bend them into position,

**8** Finally add a sequin to eye to give them a little sparkle. Now you can practise making it laugh and run!



# REAL LIFE ADVENTURES AND RESCUES

Georgette gets tired of make-believe stories and acting in Mister Mac's puppet shows. She wants to be free to have real life adventures, and she wants to rescue real people in danger.

- ⊙ Can you imagine what it feels like to rescue someone – or an animal – in real life? In a large group, share any stories of real life rescues that you have seen or know about.
- ⊙ Real life rescues are sometimes shown in documentary films on TV. Below are some pictures of real life rescues that might happen today taken from *Rescue Wikipedia*. In pairs discuss the special clothes and equipment that you notice. What do you think might have happened?



The Rescue Team, Dresden 2006



Cave Rescue



Ski Patrol



Mine Rescue

- ⊙ In small groups, choose a rescue service and find out as much as you can about it. What special clothes and equipment are needed? Do you think rescuers need special training? Do animals sometimes help in the rescue? Can both men and women help in the rescue?
- ⊙ Ask your teacher if someone from one of the rescue services can come to your school to answer your questions.
- ⊙ Right is a photograph of a mine rescuer, taken about 100 years ago. Can you explain why he might need the mask he is wearing on his face, and the other equipment that he has?
- ⊙ Long ago, a mine rescuer would take a little bird in a cage into the mine with him. Why do you think this might be?
- ⊙ Rescuers often have to work in places where there is danger. Draw your own picture of a rescuer and the special equipment that is needed in order to keep safe.
- ⊙ Do you think a rescuer might ever feel scared? Write a poem about the thoughts and feelings of a rescuer before and after rescuing someone. Perhaps you can arrange the words from your poem around your picture...





# FEELING SCARED & BEING BRAVE

Mister Mac's magic puppet Georgette never feels scared – until the moment she's in a strange place, and a strange boy called Bayar appears.

- ⊙ People often get scared in new situations, especially when they don't understand something. In a large group, make a list of some of the things that make you scared.
- ⊙ Sometimes it's sensible to feel scared because it keeps you safe from trying to do silly and dangerous things – like jumping off a train as Georgette does. Make a list of things that you think it is sensible to feel scared about. Can you explain your choices?
- ⊙ Remember, there's nothing wrong with feeling scared sometimes. It's part of being alive – like feeling happy or sad. Below are some faces of Theatre Alibi actors *pretending* to feel something. What do you think might be happening in the story they are acting in? Can you guess the feelings they are showing? Perhaps you can choose a real feeling and write a poem or draw a picture to show that feeling.



Jordan Whyte as Marsha  
in *Lost & Found*



Jordan Whyte as Mother & Tom Wainwright  
as Spider in *The Crowstarver*

- ⊙ When Georgette sees Bayar she's so scared she pretends she's a doll who can't move. People react to feeling scared in different ways. Make a list of all the reactions that can happen inside you if you feel scared. Then make a list of things you can do to help yourself feel less scared.



Derek Froom as Big Tony on his go-kart in *You Can't Catch Me*

The farmer calls Georgette Lady High Muck-a-Muck when she boasts that she's the greatest horse rider in the world – and he threatens to take her over his knee and smack her bottom. To prove to the farmer that he can't hurt her, Georgette hits herself over the head with a wooden mallet. How do you think the farmer reacted to that?!



Daniel Jamieson as Michael Rosen in *You Can't Catch Me*

- ⊙ In a large group, discuss the difference between boasting and being brave. Can you give examples of the differences and explain your reasons for your choices?

Later in Theatre Alibi's story Bayar rescues Georgette, and she says that he is the bravest boy she has ever met.

- ⊙ Sometimes it's just as hard to talk about being brave, as it is to admit to feeling scared. Talk about moments when someone you know has been brave, or when you have been brave. Draw a picture or write a story about a brave moment. Your brave moment could be make-believe or something that could happen in real life. Or it could even be true. Remember, there's nothing wrong in feeling scared.



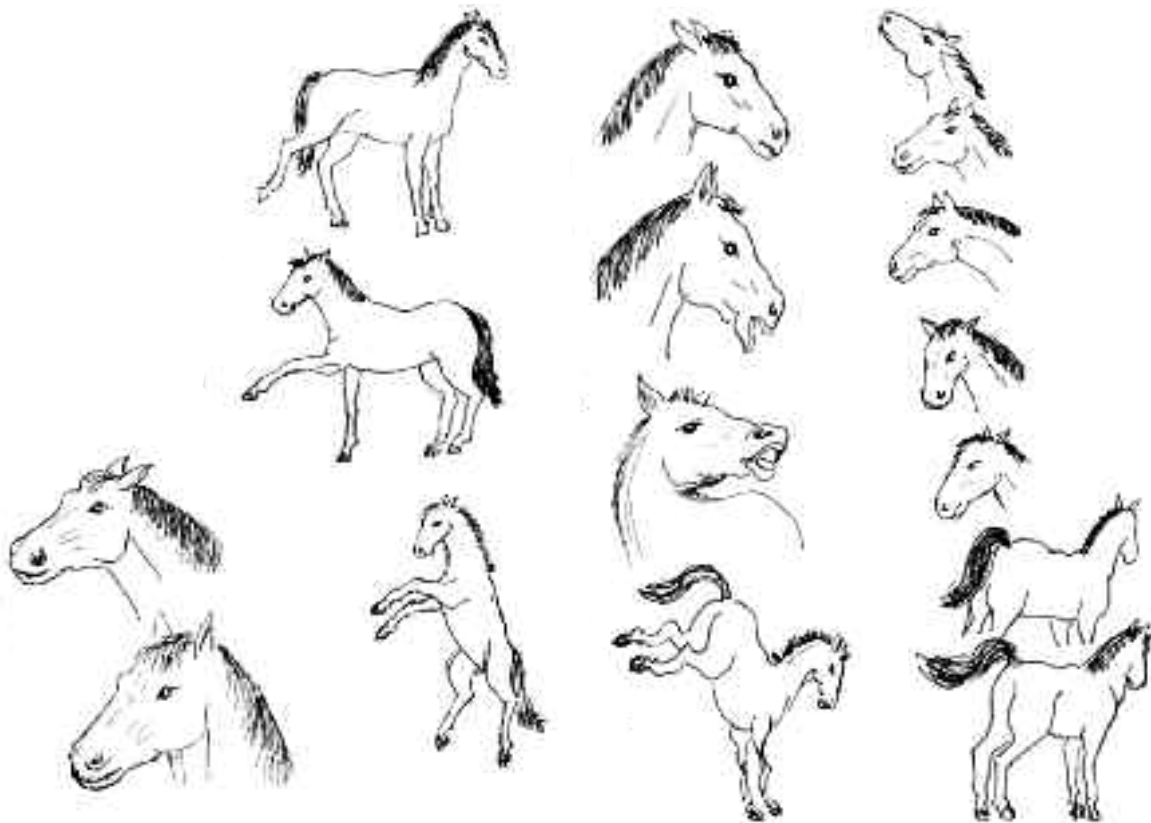
# DIFFERENT KINDS OF FRIENDSHIP

When Bayar finds Georgette he thinks she's a doll, and he tries to play 'Catch My Finger' with her. When he discovers she's alive, he tries to make friends with her.

- ⊙ In a large group, talk about the games you like to play with your friends.
- ⊙ Bayar also tries to make friends with a big farm horse called Vulcan. Bayar tries to make friends by speaking to Vulcan very gently – but Georgette smacks him on his bottom. How do you think Vulcan reacts to being smacked?
- ⊙ A horse will react in all kinds of ways to show its feelings. Did you know that it will lash its tail if it feels cross, and if it's frightened it will flare its nostrils – but if it's feeling friendly it might give you a soft and gentle nudge with its muzzle. In small groups talk about ways of making friends with animals. Choose an animal and find out all you can about how it communicates.

Later in the story, Bayar tells Georgette about how he lost his family when they were crossing a river with a herd of horses. The river was too strong and it dragged his family away. Georgette feels sad because of the sad things that have happened to her friend's family.

- ⊙ In small groups, discuss with each other moments when you have felt something for the sake of someone else. When you feel something for the sake of someone else, or an animal, it's called empathy. Empathy sometimes happens between really good friends, and a feeling of empathy can be happy or sad.





# TRAVELLING HOMES AND MAKE-BELIEVE COUNTRIES

At the end of *High Muck-a-Muck* Georgette and Bayar return to Scotty Bobolenko's show train to live with Mister Mac – and they are all happier than any of them imagined they could possibly be.

- ⊙ Scotty Bobolenko's show train travels across a make-believe country. Have you ever been to visit other countries or travelled across them? What did you see there and what other memories do you have? Can you imagine a make-believe country that is a mixture of real countries?
- ⊙ Draw the shape of a train window on a big piece of paper. Then draw some of the scenery you might see from the window in a make-believe country. Perhaps the view from your train window can be a mixture of things you might see in real countries. Arrange all your windows along the wall, in a long line, like train windows.
- ⊙ In small groups make up a poem of place names and group them together so that they sound like a train journey. Say them out loud and enjoy the rhythms and sounds of the words. Can you change the speed and still speak together? Perhaps you can look at an atlas to help you with your poem. Here are some place names to start you off:

**Exeter, Barnstaple, Diddicot, Chard,  
Falkirk, Glasgow and Rome  
Basingstoke, Burma, Brighton and Hove  
Colchester, Leipzig and Lea**

- ⊙ Lots of people live in homes that move like houseboats or caravans. Can you imagine what it might be like to live in a home that moves about from place to place? Draw a picture of a travelling home and the people and animals that live in it. It could either be make-believe or one drawn from real life.



# RESPONDING TO THE PERFORMANCE OF HIGH MUCK-A-MUCK

- ⊙ In a large group, discuss how different moments in *High Muck-a-Muck* made you feel. Were there exciting moments? Or funny ones? Or sad ones? Or scary ones? Were there moments when you all felt the same thing? Discuss the similarities and differences between your responses. You won't necessarily all have the same point of view.
- ⊙ In pairs, or small groups, choose your own most vivid memories of the performance. Were they linked to the acting, a prop, a costume, the music, a sound effect, or the set design? Or a mixture of them all? Make notes or draw pictures and use these to help you share your choices with the rest of the class.
- ⊙ Together, make a list of 'memorable moments' from the performance, and discuss whether, or not, in the story, you think each of these was a make-believe moment or could happen in real life. Did you enjoy the make-believe moments in the story more, or the realistic ones? Or both of them just as much? Can you think of a moment when the story seemed to be make-believe, as well as realistic, both at the same time?
- ⊙ In pairs, or small groups, choose a moment from the performance that you think could have been done in a different way – not necessarily better. Discuss other ways of telling that part of the story, perhaps by changing the acting, a prop, a sound effect or an aspect of the set design, costume or music. Note down your own creative ideas and add drawings if you want, to help explain them. Share them with the rest of the class. Again you won't necessarily all have the same point of view.
- ⊙ Write a review of the performance and send it to Theatre Alibi. Let us know which *your* favourite moments were, and why, and how each moment made you feel. Our address is on the front of this pack.



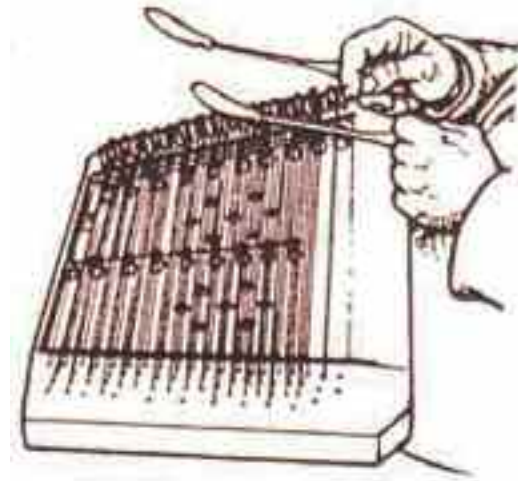
# THE CIMBALOM

In *High Muck-a-Muck* you'll see and hear a **cimbalom** ([pronounced TSEEM-bah-lohm] being played. Although it's rarely heard in this country the cimbalom is a popular instrument in Hungary, Poland, Romania, Ukraine and other countries in Central Europe. The cimbalom is a member of the dulcimer family of instruments. Dulcimers have been around for thousands of years and come in all sorts of shapes and sizes – the earliest picture of a dulcimer dates back to 3,500 BC! The cimbalom is sometimes called a Hungarian dulcimer, as it's often played in Hungarian folk music.

The cimbalom is played the same way you'd play a xylophone, marimba, or hammer dulcimer. If you used mallets to play on the strings of a grand piano or a harpsichord, it would sound like a cimbalom. Cimbaloms are made of wood, often from the spruce tree because it creates a particularly resonant sound and are sometimes decorated with beautiful carvings or drawings. They are played with small wooden hammers that may be wrapped in hard or soft leather or wool to make different sounds. A cimbalom also has a cover that can be taken off so more sound can escape from the instrument. This is a bit like raising the lid of a grand piano for a performance.

You can hear the sound of the cimbalom in the work of classical composers like Franz Liszt, Béla Bartók, Zoltan Kodály and Igor Stravinsky and it occasionally pops up in films like *Raiders of the Lost Ark* and *The Lord of the Rings*, where it's Gollum's theme tune in *The Two Towers*.

Rózsa, who has come over from Hungary to perform for you, has played the cimbalom since she was twelve. She has won many prizes for her playing and performed all over the world. She was awarded the highest musical prize in own country this year.



# RESOURCES

## Books

'Why Wolves Chase Deer' in *Native North American Stories* Retold by Robert Hull.  
Published by Wayland Ltd., 1992. ISBN: 0 7502 03337 4

*RSPCA* Frazer Swift. Published by Heinemann, 1997  
ISBN 0 431 02756 0

*Rescue at sea.* Clare Oliver. Published by Franklin  
Watts, Lorenz Books, 2006. ISBN 0 7496 6940 3

*Firefighters.* Published by Franklin Watts,  
ISBN 0 7496 6936 5

*Feeling Scared* Althea. Published by A&C Black Ltd.,  
1997. ISBN 0 7136 4815 5

*Usborne Dictionary of Horses & Ponies*  
Struan Reid. Published by Usborne, 2004.  
ISBN 97807 460 6355-2

*Data on Cowboys* ed. George Robb. Published by  
Schofield and Sims Ltd., 1967. ISBN 0 7217 0025 X

*Loneliness and Making friends* Sarah Leveté.  
Published by Aladdin Books, 1996. ISBN 0 7496 3627 0

*Making Puppets* Claire Llewellyn.  
Published by Evan Brothers Ltd., 2006  
ISBN 0 237 53027 9

*Word Games* Sandy Brownjohn and Janet Whitaker.  
Published by Hodder & Stoughton, 1998  
ISBN 0 340 36012 7

## Websites

*Making a shadow puppet theatre:* Google this for a  
number of related websites.