



Birmingham Stage Company

THE JUNGLE BOOK

By RUDYARD KIPLING
ADAPTED BY STUART PATTERSON
DIRECTED BY GRAEME MESSER

Teachers RESOURCE Pack

About the Company

In 2002 The Birmingham Stage Company celebrated its tenth anniversary as the resident company of the Old Rep Theatre Birmingham. In 1991 Neal Foster approached the Birmingham City Council with a proposal of setting up a new resident company at the Old Rep. In 1992 the Old Rep Theatre was re-opened by the Mayor of Birmingham with the newly named Birmingham Stage Company in residence.

Since then the Birmingham Stage Company has staged over thirty plays, breaking box office records year after year and setting a quality and standard that has earned the company an enviable reputation around the country.

About the JUNGLE BOOK Teachers Pack

The aim of this pack is to give a focus for fun learning around the different themes within The Jungle Book. You can use the ideas and approaches before and after seeing the play or reading the book. They cover a wide range of curricular subjects and also explore some circle time issues. Many of the pages can be photocopied and used in the classroom. I hope you enjoy using all the ideas, stories, research, games and exercises! Please complete and return the feedback sheet at the end of the pack as we are continually looking to improve and expand our education and outreach programme! You can view information about The Jungle Book and other productions at our web site www.birminghamstage.net



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Kipling Facts

Rudyard Kipling was born in Bombay, India in 1865

He was named after Rudyard Lake in Staffordshire where his parents met.

Kipling's cousin was Stanley Baldwin who was prime minister of England 3 times!

He became a newspaper editor and a correspondent for the Allahabad Pioneer in Lahore, India (now in the modern day Pakistan).

In 1892 he married Caroline Balastier from the USA.

Kipling got married in Ribbesford Church in Bewdley! (fact courtesy of Lyn Phoenix from Longdon St Mary's C of E School)

He published six books of short stories in 1888.

Whilst living in the USA he wrote Jungle Book in 1894.

In 1896 he and his wife returned to England after a row with his family in-laws!

In 1902 he wrote the Just So Stories.

In 1907 Rudyard Kipling was awarded the Nobel Prize for Literature.

Rudyard Kipling died aged 70 in 1936.

In 1995 Rudyard Kipling's poem "IF" was voted Britain's favourite poem.

Kipling's house in Sussex is now a museum to the writer for the public.

QUESTIONS

1. What does Raksha find in the Jungle?
2. Why do the Monkeys kidnap Mowgli and take him to the lost city?
3. How does the snake, Kaa save Mowgli?
4. What does Mowgli find in the Village to help him save Akela the Wolf?
5. What does Bagheera give the wolves to pay them for the man cub?
6. Why don't Bagheera and Baloo like the Bandar-Log?
7. Who does Mowgli meet in the Man village who is kind to him?
8. Who teaches Mowgli the Law of the Jungle?
9. Which animal family does Bagheera the panther belong to?
10. Who are your favourite characters in The Jungle Book and why?
11. Describe your favourite moment in the story.
12. Write a paragraph of what happens to Mowgli at the end of the story.
13. Write a paragraph of what happens in the Jungle with the animals at the end of the story.

Find out information about the Cast and Crew!

Jason Taylor – Lighting Designer

A lighting designer is responsible for deciding upon all the lights that are used in the production – this includes what colours are to be used and when, how bright or dim they are to be at different points, all the patterns and effects to be used in the lights. This is to help the actors and production team create the atmosphere of the Jungle. Just imagine the play with just white lights on how would that look?!

1. *What made you want to become a light designer?*

At school I was always interested in lighting, I was lucky enough to do the lighting of a few school plays whilst I was at school and I was always interested in the lighting of shows when I went to see a professional production I would always like to see how they had used the lighting and its effects to create the show. This made me want to work in the theatre when I left school.

2. *What did you have to do to become a lighting designer?*

I trained for two years at a theatre in Manchester.

3. *What is your favourite part of the Jungle Book?*

I really like the part where Mowgli is in the Jungle and getting his lessons from Baloo the Bear. I think that they have a really fun relationship as friends.

4. *Who is your favourite character in The Jungle Book?*

Baloo the Bear is my favourite as he is so friendly.

5. *How did you approach the Lighting design of The Jungle Book?*

I wanted to create the world of the Jungle by using lots of different colours to represent the Jungle and of course lots of the colour green! Also we will use leaf patterned projections to create the shapes of the jungle through lighting on the stage.

6. *What show would you like to Design for next and why?*

It would be great to work on Mary Poppins. It would be fun to create all those special effects on stage.

7. *If you had to do another job instead of lighting design what would it be?*

A chef. I love my food!

GRAEME MESSER - DIRECTOR

The Director of the Jungle Book is responsible for deciding on how he wants the show to look, who he wants to be in the show, and what all the actors do on stage. Basically he tells everyone what to do!

Our Director of Jungle Book is called Graeme Messer, we asked him some questions:

1. *Why did you want to direct the Jungle Book?*

I have always loved the Jungle Book stories and remember watching the Disney video when I was young. India seemed to be such a romantic far away place and I thought that it would be great to be like Mowgli – living in the jungle with the animals as your friends. I have wanted to direct Jungle Book for many years now; at last that dream has come true!

2. *What is your favourite part of the Jungle Book?*

It is when Mowgli cries for the first time, and he doesn't know what tears are – he discovers that humans are different from animals – that they can cry.

3. *Who is your favourite character?*

I don't have a favourite character, as I like them all! However, I do love the monkeys, they are so silly and naughty and great fun.

4. *What has been your favourite play that you have directed and why?*

It is hard to choose a favourite production, I have enjoyed directing George's Marvellous Medicine but I guess my favourite production so far has to be Tom's Midnight Garden.

5. *What has been your funniest moment in directing children's productions?*

I directed a production of the Witches and we used a group of local actresses from each town to play the extra witches. Each of the ladies had to wear ugly clothes and horrible wigs to make them look like really nasty witches. I arrived at the theatre one day for rehearsals and one of these extra witches was standing backstage. I went up to her and said: "That's fantastic – what a hideous dress and your hair looks absolutely awful – your costume is perfect" Then I suddenly realised she wasn't wearing a costume, she was wearing her own clothes. How embarrassing!

JACKIE TROUSDALE – SET and COSTUME DESIGNER

All the things that you see on stage and all the costumes the actors wear have to have been thought of and designed by a theatre designer. Our theatre designer is called Jackie Trousdale we asked her some questions:

1. *How did you become a Theatre Designer?*

I studied painting at Reading University and helped out in the local theatre. I then got a job at West End Theatre and worked evenings and weekends. I then joined a theatre company called Learning Through Action taking plays into schools.

2. *Have you enjoyed designing Jungle Book?*

Children's shows are always fun and it has been exciting designing the Jungle setting and creating the animals.

3. *What has been your favourite design?* My favourite was probably George's Marvellous Medicine. It was great to invent George's house and to work out how to make Grandma grow. I also enjoyed designing The Borrowers, making everything giant so that the actors appeared small.

4. *What has been your least favourite design?*

James and the Giant Peach was my least favourite, I really loved doing the costumes but the set was a bit of a monster!

5. *What other interesting jobs have you had?*

I worked in the drawing department at Alton Towers and I drew the Nemesis Nosh Bus and also the fountain outside the Towers Hotel. It was a hot summer and we used to go to the park on the rides during our lunch break!

6. *What did you want to be when you grew up?*

I wanted to be a gymnast, I wasn't good enough but I found that I could draw and it was less energetic!

QUESTIONS FOR YOU:

1. *What does a lighting designer do?*

2. *What does a theatre director do?*

3. *What does a set designer do?*

KITE

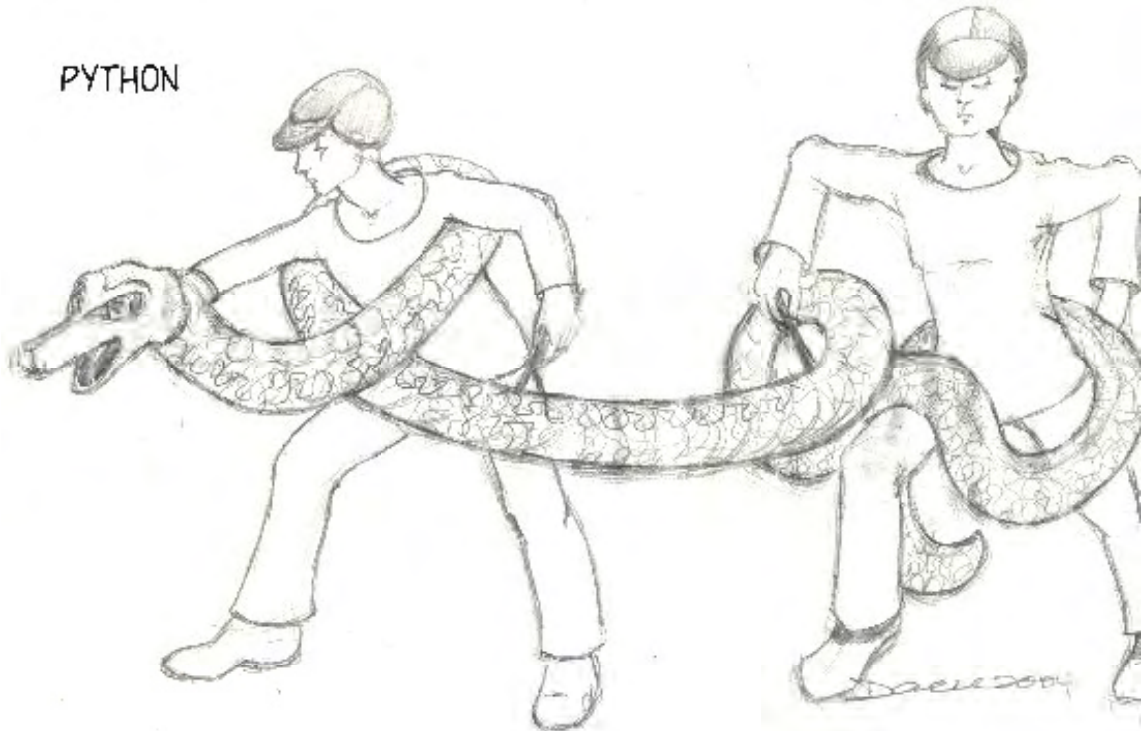
BRIGHT WOOD BIRD
FLIGHT PART OF WINGS LACED TO STRUCTURE
FEATHERS RIVETED LOOSELY TO STRUCTURE
NO BEND OR MOVEMENT
WINGSPAN APPROX 20'
ROD LENGTH APPROX 15 METRES



Here are some of the original drawings for our Jungle Book Puppets. Our Puppeteer Sue Dacre has to draw and design the puppets first before she makes a working model of the puppet. After the model is made it is checked to see if it needs to be changed in anyway and then finally the actual puppet is made that you will see on stage in The Jungle Book.

You can add colour to the pictures and compare them with the ones that you see on the stage. Did we use the same colours as you? Were the pictures we have given you like the ones that you have seen on the stage or have they changed in anyway?

PYTHON



PYTHON

MATERIALS:
CANF 20 IN. CM 200
LUCRA
MESH
ASSORTED FABRICS
FORES

LENGTH:
APPROX 4M/13FT

COLOR RANGE:
GOLD
YELLOW
ORANGE
DARK RED/BLACK

Here are some questions that we asked Sue Dacre our Puppet Designer

1. **Where were you born?** I was born in Basingstoke in Hampshire
2. **When and how did you first become interested in puppeteering?**
I became interested in Puppeteering more than twenty years ago! I had applied for a job as a Stage Manager, but was offered work as a Puppeteer. Curiosity prompted me to take the job. I thoroughly enjoyed the work and wanted to learn more about making and performing as many different types of puppets as I could!
3. **Do you design all your own Puppets?** I am a freelance Puppet Maker and designer. So I work for all sorts of different companies. Sometimes clients give me a brief and ask me to design an appropriate puppet, and others provide a design or conceptual drawing.
4. **What other exciting jobs have you done?** I have been very lucky to have had the opportunity to work as an animatronic puppet operator on films like Labyrinth and Pinocchio.
5. **Do you like all your puppets?** No! I made a Tom Thumb Puppet recently which I thought looked like a tiny monster!
6. **Which one has been your favourite and why?** One of my favourites was a 'business man' because it was the first time I had carved a head from a block of soft foam rubber. I also made a simple eye mechanism out of measuring spoons and ping pong balls. I was surprised by the range of expressions they produced. He could look amused, astonished, horrified or pleasantly benign! Another was a sad cabbage.
7. **Are you excited about Jungle Book?** Yes! It is always exciting to be presented with a new challenge. I am looking forward to working with the designer to make sure that the puppets look as though they belong to the environment she is creating, and the Director, so that I can discover how he wants the Puppets' personalities to be visualized and the performers to work out ways to build the puppets so that they can operate them easily.
8. **How did you become a puppeteer?** By accident. I applied for two jobs at once. One was with a traveling circus – and one with a small theatre company. A man from the circus contacted me and told me he was looking for a partner in his knife throwing act. The theatre company contacted me and said they were looking for a puppeteer. I decided I would have more chance of making it to middle age if I pursued the puppeteering option! I was very lucky to be offered work when I had little or no experience, and even more lucky to have been employed by some extremely talented people who were willing to train me, and still are! Work can be so diverse that there is always a new technique to learn, a different material to experiment with or a performance skill to learn.

Jumping Jacks

Jumping Jacks are simple jointed puppets made from paper or wood. They were known as 'Plantins' in France, and were very popular in the mid 1700's, particularly in High Society and the Royal Courts where they were made to satirise nobility,

In the 1800s they were one of the most favoured toys in America, and many Pioneer children made them from scraps of wood. In England the pastime still continues and a Jumping Jack printed caricature of Grimaldi, the famous clown, is still reproduced. Jumping Jacks are enjoyed all over the world and are often on sale in gift shops. These are usually quite highly coloured and made from wood and beads.

An old tradition can be brought up to date by caricaturing current celebrities or politicians. Figures can be drawn and coloured, or made up of a collage using images from magazines. A Jumping Jack can be personalized by sticking a photo of a friend's face to the head and the figure can be designed with a costume representing their favourite clothes. If it is possible to access a photocopier, images can be enlarged or reduced to whatever size you choose.

Using the basic method to construct a Jumping Jack, it can be fun making different templates and adapting the system to make an animal or insect, or figure from outer space!

When the figure is complete all kinds of embellishments can be added, like hair, feathers and silver paper.

The figure can also be made in black card and used as a shadow puppet!

How to make the Monkey Jumping Jack

- Glue the monkey Pattern on to a piece of card (a cereal packet will do)
- Cut out all the body parts (following the outside of the black lines) and colour them in.
- Make holes where indicated by black dots and 'o' with a nail or a hole punch
- Make a hole at the top of the head.
- Join the figure together with brass paper fasteners at 'o' (*see fig A*) with the top of the limbs behind the main body. Check that the arms and legs move easily!
- Tie a loop of string through the hole at the top of the head, or attach a single thread and tie a brass ring or bead at the top.
- Keeping the arms close to the body and the legs slightly apart. Tie two pieces of string through the black dots, one across the top of the arms, and one across the top of the legs.
- Knot another length of string to the centre of the arm string and then tie it to the centre of the leg string.
- Tie another piece of string to the centre of the leg string and thread a bead on to it.
- Now pull the string to make the figure jump!

PATTERN FOR A JUMPING JACK PUPPET



Dramatizing the Story

Aim – To dramatize a section from The Jungle Book.

Objectives – To work in small groups, develop ability to construct a plan of work, Present drama to peers, to evaluate their own work and that of others.

Definition of Dramatizing the Story

To actively participate in the telling of a story through drama.

Activity

- Read a section from the text/story to the class and get feed back and reactions from it.
- Ask the group what are the essential aspects in order to tell the story; can you miss out certain characters or sections of description?
- Information from this is written upon the board for everyone to refer to.
- Use the worksheet on the following page.
- Divide the class into groups of 4 or 5 children
- Ask them to decide as a group what each member will perform in their scene.
- They have to work together to create simple dramatizations of the scene. (Encourage them to not get bogged down on attention to detail as this will usually end up with nothing created!)
- Get them to practice their scenes and place importance on telling their story clearly.

- Present each groups scene to the class.
- Discuss the positive aspects of the scene with the class
- Evaluate with the group of where improvements could have been made.

Variations

- Each group can be given a different scene to be presented so that the whole story can be told.
- Each group can read a section of the story and take the decision process on their own of what to include.
- Thought tracking can be included by the teacher at given points during the presentation of the scenes for reinforcement and to recap.

Acting Out!

Write down the points which you feel are *essential* to tell the story that you have heard.

Decide and explain who is going to do what in your scene and write it down.

REMEMBER:

- Speak clearly when you are explaining your own ideas.
- Listen carefully to the ideas of other members in your group.
- Make it interesting for your audience to watch! And clear so that they understand what is going on.
- Think about where you want your audience to sit when they watch you.

Improvisation

Aim – To introduce the use of improvisation

Objectives – Encourage use of imagination, clear expression and to speak and verbalize about their work and that of others.

Definition of Improvisation

Where participants by speaking and moving spontaneously, can create imaginary situations and actively explore events, behaviour and relationships in role.

ACTIVITY

- Tell the children they are all going to be the character Mowgli. Get them to think about how different situations make them feel.
- Tell them to stand in their own individual space. And begin to tell them the story of Jungle Book slowly.
- Tell them to act out what is happening to their character as they are told. Do this slowly and with gaps so they have time to develop their improvisations.
- Encourage them to act out the story as they hear it and try to make it as clear as possible.
- As a class, encourage the children to express clearly their own experiences of their journey.
- What did they find easy and difficult about the exercise?
- Discuss the emotions of the character of Mowgli. Having done the improvisation how do you think that Mowgli must have felt whilst he was having these experiences?

THE ABOVE EXERCISE COULD BE DONE FOCUSING ON:

- THE CHARACTER OF **SHERE KHAN** – WHY DOES HE HATE MAN? WHAT HAPPENED IN HIS LIFE PREVIOUSLY TO MAKE HIM SO MEAN? WHO CALLED HIM “THE LAME ONE”? DID THIS LABEL HAVE AN EFFECT ON HIM?
- THE **WOLVES** AND THEIR COUNCIL WHY DO THEY MISTRUST MAN AND OTHER ANIMALS SO MUCH?

QUICK DRAMA EXERCISES FOR THE JUNGLE BOOK

ANIMAL SCULPTURES - with a partner imagine one of you is modeling clay and the other has to mould you in the shape of an animal, change over. (can be guessed at by the rest of the group)

ANIMAL WALK - Everyone in the space has to think about how an animal moves, the class moves round the space as their chosen animal. Using a tamba drum (or clapping) the teacher employs different beats to signify Walk, Stop, Crouch, Change animal.

ANIMAL FEELINGS — How do animals show their feelings? Demonstrate how different animals might show that they are happy, sad angry etc.

ANIMAL FRUIT BOWL - Sitting in a circle on chairs each student is given an animal character Baloo, Bagheera, Shere Khan, Tabaqui, Kaa, Raksha. One person should stand in the middle of the circle without a chair to sit on. They call out one of the names and those characters have to stand up and change seats (always having to go across the circle!). If they shout the words JUNGLE BOOK all of them have to change seats! ADAPT the game by the teacher shouting out the character names and taking a chair away each time so that someone is out. You can also adapt the game by giving out different names e.g. animal names.

ANIMAL STATUES - Same as musical statues only shout out animals beforehand which they have to represent with their bodies!

MR WOLF and HUNTER - Use the same structure as the game "What's the time Mr. Wolf?" The children move around the room in pairs, one as the wolf the other as the hunter. Whenever the wolf turns around the hunter must stand still to avoid detection, until the wolf looks away again.

EXERCISE (can be adapted for Key stage one and two).

Give an outline of the story of Jungle Book to the children.

LEARNING OBJECTIVES

- **To be aware of the differences between written and spoken language, through retelling parts of known stories.**
- **To understand sequential relationships in story**
- **To identify reasons for events in stories**
- **To retell stories through role-play in groups.**
- **To respond imaginatively, through drama, to text.**
- **To speculate, empathize and enact with how characters from a story may feel and behave.**
- **To imagine outcomes of events when only knowing part of the story.**

RAKSHA THE WOLF MOTHER BEGS AKELA AT COUNCIL ROCK TO KEEP THE MANCUB.

THE WOLVES ALL ARGUE WHETHER TO KILL OR SAVE THE MANCUB. EVENTUALLY WITH BAGHEERA AND BALOO THEY AGREE TO LET IT LIVE.

THE TIGER SHERE KHAN VOWS TO KILL MOWGLI (THE MANCUB).

SHERE KHAN TRIES TO TAKE OVER THE COUNCIL ROCK WHEN AKELA IS TOO OLD AND HAS MISSED HIS KILL.

MOWGLI RESCUES AKELA FROM SHERE KHAN WITH THE RED FLOWER (FIRE).

MOWGLI RETURNS TO LIVE AT THE MAN VILLAGE WHERE HE FOUND THE FIRE.

- **Give groups of children the sentences above, written onto separate strips of paper. Prepare additional blank strips of paper for later use (one per child).**

- Ask the children to put the sentence strips in sequence together. Ask whether all the important parts of the story are covered. Tell them that soon they will pretend to be storytellers and will be using the sentences to make sure that they do not forget the most important parts of the story, the "key moments". If they need a small number of additional sentences to help them remember other important parts, then each of them can write one extra sentence.

POSSIBLE DRAMA ACTIVITIES

Group Story Telling

These sentences are the framework for a group storytelling activity. Each child has a sentence strip and the group re-tells the story, each child tells the part for which they have the strip. They also have to add in more detail when they become the storyteller. (Can be adapted so that just a few children volunteer to be the storyteller).

Teacher in Role

The teacher pretends to be Akela the chief wolf at the initial council meeting asking the rest of the wolves and animals why they hate man so much? What have they done to the animals? Do they know of or seen any incidents involving humans?

Ritual/still image

Remember that Mowgli goes to live in the man village. Ask the children to become a variety of natural objects in the jungle who are missing Mowgli e.g. rock, soil, trees, creepers,

grass. The children take up different still positions in the room as the objects. As the teacher passes by each object, it speaks aloud a sentence about missing Mowgli. Each sentence starts with "Where is Mowgli who. . . ". The teacher could touch the shoulder of each child to initiate a response whilst passing. (This could be done using animals instead of natural objects)

Teacher-in-role

Tell the children that Mowgli is asleep in the village hut. Whilst he is asleep they may tiptoe into the hut one at a time and place in some natural object brought from the forest, intended to make Mowgli feel at home. They will whisper aloud what their object is, but must not wake Mowgli...(the teacher-in-role!)

Hot seating, group mime and teacher-in-role

Ask the children to create a working village - what jobs might they be doing? Ask them to mime doing their jobs. As the head of the village (teacher-in-role) hot seat (question) some of the villagers that Mowgli has gone into ask them about how they feel about this strange character that has entered their lives.

Future predictions

Tell the children that it is now thirty years later and that they are telling their children the story ask them to include what has now happened to Mowgli? Where is he? What is he doing? Are there any more stories that Mowgli has been involved in?

Set Design

Aim – Design a set for THE JUNGLE BOOK

Objectives – Encourage use of imagination, create ideas through drawings and sketches, to speak about their work and plan work.

Materials

Boxes (cereal/ or other suitable box for the task)
Materials to represent elements.

ACTIVITY

0-10 minutes

- Read a short scene from "THE JUNGLE BOOK". (Should include descriptive passage).
- Consider how this could be represented on stage. (Can discuss the seen production).
- Tell them to write a list of elements they would include in their set design to represent the Jungle/council rock/village. (Doesn't have to be totally realistic, stress the importance of minimalism!)
- Tell them to draw a number of sketches for their design. And discuss how they are going to represent their chosen elements.
- Tell them that they are going to make a model of their set design.
- Tell them to decide for each element how they are going to represent it in their design with the available materials.
- Draw a final plan for their model.
- Tell them to write a list of materials they will need to make their model.
- Build their models working accurately from their set design.
- Evaluate their work focusing on the methods they used. How would they improve it if they had to do it again?

DESIGN EVALUATION (POST PRODUCTION)

Write down four things that you liked about the design of the production "THE JUNGLE BOOK" that you watched.

These are things are build techniques or materials that I think have been used in the set for "THE JUNGLE BOOK".

IDEAS FOR CLASSROOM ACTIVITIES USING THE SCRIPT EXTRACT.

At the beginning of the script usually there is a description of everything on stage and how the lighting should be set.

- Research the Indian Jungle through looking at pictures.
- Get the class to visualise the stage and how they envisage Council Rock to look.
- Get the class to write out their descriptions with as much information as possible and make sure that it is no longer than 2 paragraphs in length.
- In groups of four get them to set out the scene for council rock using only chairs. Then, using their Council Rock environment prepare the extract below using the script. (make sure they are aware of their entrances and exits, they don't just have to come on and go off using just one!)

PLAY SYNOPSIS of ACT ONE

ACT ONE

Scene One – Council Rock

Akela, the leader of the wolf pack declares that all the animals should not be afraid of the lame tiger Shere Khan. Raksha a mother wolf has rescued a little baby from being eaten by Shere Khan, she has brought him to the Council Rock to find out if she can keep him. We are introduced to Tabaqui a nasty Jackal who works for Shere Khan, who wants to take the baby back to Shere Khan, Akela does not allow this to happen and the animals cast a vote to keep the baby safe under their protection. Shere Khan vows that he will kill the baby eventually but is frightened off by Bagheera, Baloo and Raksha. Raksha names her new child Mowgli which means "little frog".

Scene Two – The Great Jungle

Mowgli is now around the age of twelve and is being taught the law of the jungle by Baloo the Bear. Mowgli is bored and doesn't want to study anymore and bribes Baloo by scratching his back to stop lessons for the day and play in the trees. Bagheera enters and tells Mowgli off for not being aware and on guard for Shere Khan has vowed to kill him, Mowgli apologises and shouts that he is not afraid of Shere Khan. Tabaqui hears this and approaches Mowgli stating that he has no place within the pack and that all the young wolves hate him and that Shere Khan will get him eventually and then runs off laughing. Baloo and Bagheera explain to Mowgli about being a mancub and coming from the man world and that he must go back to it. Mowgli refuses stating that he will have a tribe of his own....the monkey people....and live with them in the trees. Baloo and Bagheera are shocked as they know that the monkey people never mean what they say and are always playing games. The monkey people (Bandar-Log) kidnap Mowgli and take him through the trees. Baloo and Bagheera think that they have lost him but they manage to persuade Kaa the snake and Chill the Kite to help them in their quest to find Mowgli and rescue him.

Scene Three – The Palace in the Lost City

The Bandar-Log are teasing Mowgli who is feeling hungry, thirsty and scared. Mowgli tries to leave to find his way home but the monkeys stop him saying they have a surprise for him. Mowgli closes his eyes only to open them again and see Shere Khan and Tabaqui standing in front of him. The monkey's have tricked him and have been working for Shere Khan all along! Shere Khan advances on Mowgli to the cheers of the monkeys and Tabaqui whilst he does so Baloo, Bagheera and Kaa get to the Lost City in time, the monkeys freeze when they see Kaa and as Bagheera threatens Shere Khan there is a long, mournful howling sound in the distance. They know this means that Akela has missed his Kill and will have to give up his role of leader, Shere Khan gloats as he wants to kill Akela and become leader he leaves the Lost City to prepare for the take-over at Council Rock. Mowgli wants to save Akela and Bagheera tells him that if he goes to the Man Village he will find a Red Flower (fire) that will be a friend stronger than any other.

Scene four – The man village

Messua a woman from the village is at a camp fire calling to the jungle to give her back her son Nathoo who was stolen by a tiger when he was a baby. Mowgli enters and tries to speak to her but she doesn't understand, through various actions he makes her understand that he wants to take some fire, she shows him how to take it and make fire and he begins the triumphant return to the Council Rock with The Red Flower (fire).

THE JUNGLE COUNT!

Look at the picture and answer these questions!

1. How many trees are in the picture?
2. How many flowers are in the picture?
3. How many boys are in the picture?
4. How elephants are there in the picture?
5. How many monkeys are in the picture?

THE JUNGLE BOOK - by Rudyard Kipling
Adapted by Stuart Patterson
EXTRACT from:

ACT ONE, Scene 1

[Full cast, as the jungle comes magically to life around them.]

ALL Now Chil the Kite brings home the night
 That Mang the Bat sets free -
 The herds are shut in byre and hut,
 For loosed till dawn are we.
 This is the hour of pride and power,
 Talon and tooth and claw.
 Oh hear the call - Good hunting all
 That keep the Jungle Law!

[The Council Rock. From all around the terrifying roar of a tiger. Enter AKELA, the leader of the Wolf Pack.]

AKELA [Taking his place on the Council Rock.] Hear me, oh wolves!
 Hear me, free people! We are not afraid! We are not afraid!

[Enter BAGHEERA, a panther.]

BAGHEERA H'ssh, Akela, it is neither bullock nor buck he hunts tonight -
 it is man! [Enter RAKSHA, a mother-wolf, bearing a baby
 wrapped in swaddling.] Raksha has stolen this child from
 Shere Khan's mouth!

AKELA A man-cub? I have never seen one. Bring it here.

RAKSHA I could not let him kill one so small and so helpless.

AKELA [Examines the child, laughs with surprise.] He has no hair!
 Ha, not a single one! And I could kill him with a touch of my
 foot, but see how he looks up and is not afraid.

RAKSHA So we may keep him?

AKELA Raksha, he is not ours to keep.

[TABAQUI the jackal enters.]

TABAQUI [With horrid politeness.] Good luck to you Akela, great Chief

of the Seonee wolves, and good luck and strong white teeth to all your children. [Sniffs.] What a strange scent there is in the air tonight. Do you have it? You must have it.

AKELA Be gone, Tabaqui - there is no food here.

TABAQUI [Searching and sniffing.] Not for a wolf, but my master Shere Khan has shifted his hunting-grounds.

AKELA By the Jungle Law he has no right!

TABAQUI My master is his own law!

RAKSHA The villagers will hunt your master, and we must run when the grass is set alight. Indeed we are grateful to Shere Khan!

TABAQUI [Advancing on RAKSHA.] Shall I tell him of your gratitude?

RAKSHA [Stepping back from him, but still hiding the man-child behind her.] Get away from me, Dish-Licker!

TABAQUI You try to hide it but you're afraid of Tabaqui The Jackal ... You all are, for you know he is apt to go mad ... [Leers.] And then he forgets he was ever afraid of anyone, and Tabaqui runs through the forest biting everything in his way ... Everyone runs and hides when Tabaqui goes mad ... [Makes a sudden lunge at RAKSHA, forcing her to leap back and reveal the swaddling.] There he is! There! You stole him from my Master, and my Master will have him back!

AKELA He will not have him!

TABAQUI My master has promised me an ankle-bone. Give him to me ... Now!

RAKSHA The wolves are a free people!

AKELA The man-cub is ours to kill if we choose!

TABAQUI What talk is this of choosing? Shere Khan is Lord of The Jungle and will have his catch!

AKELA Be gone, jackal, or I will have your bones!

TABAQUI You will not always be leader, Akela. One day you will miss your kill ... [RAKSHA advances on him.] I go, I go, but I will come back and when I do, I won't be alone! [Runs off.]

MASKS

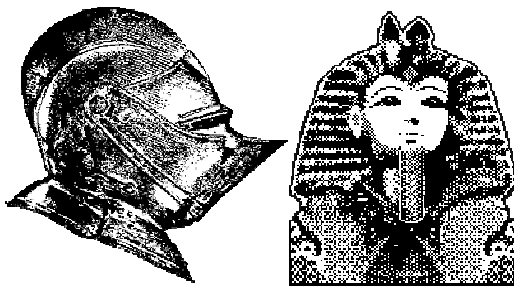
To make the masks for Jungle Book we asked for the help of a mask and hat maker called Mark Wheeler who had made masks for us before in Toms Midnight Garden and hats for us in James and the Giant Peach. These all have to be made to a high standard as we will use them every day for a year so they can't fall apart after two weeks! We use a variety of methods, in the past we have used a wire mesh framework (the kind of wire mesh you would find in a model shop) and then that would be covered with either plaster or starch and then painted and sealed with a varnish. I have given you a couple of methods and ideas for mask making in this section.

The History of Masks

Masks have been used since pre-historic times for lots of different reasons. Here are just three reasons why :

1. The word "person" comes from the Latin word *persona* meaning mask. A mask allows the wearer to adopt a new personality or identity with its own unique mannerisms and behaviors. This use of the mask is evident in all parts of the world and can be seen in both ancient and modern cultures.
2. Some masks serve to protect the wearer against physical dangers. For example, doctors and surgeons sometimes wear masks to protect them from airborne germs. See if you can find other examples of masks which are intended as protective devices.

A close helmet from the 16th century



Death Mask of King Tutankhamen

3. Nowadays we take millions of photographs and expose countless feet of videotape to preserve the memory of faces and places. Historically, others have done this too. For thousands of years, people have tried to preserve the personalities of the dead, especially if the deceased possessed great wisdom, physical strength or power. The creation of funerary masks in some cultures served this purpose.

In The Jungle Book you will see some of the actors wearing animal masks. Throughout the world and in the theatre we use masks for a lot of different reasons and in lots of different ways and styles. This has been done for centuries.

Here are some ideas for classroom activities based around Masks.

Level

Middle to lower primary

AIMS

To develop an appreciation of the various purposes for masks and the skill to make a mask for a special purpose.

OBJECTIVES and OUTCOMES

To examine cultural contexts for masks. Explores the idea of masks, from facial expressions and mime, through face painting and tattooing to more formal masks culminating in the students designing and building a mask. Outcomes = Creating, making and presenting, Arts criticism and aesthetics, Past and present contexts

Duration

2–3 sessions

Materials required

Each student will need paper, pencil and coloured pencils. And whichever Mask Making procedure you wish to follow you will find requirements listed below.

A range of work stations presenting a variety of materials, for instance:

- examples of face decoration;
- party masks, and pictures of cartoon superheroes in masks
- masks from other countries such as Europe, Africa and Indonesia
- pictures and artifacts showing animal masks including those of Ancient Egypt and Indian totems

Many of these may be brought to class by students as a result of the resource hunt in step 1 below.

Procedure

The following focus activities could run concurrently in the classroom, or sequentially, as listed here.

1 Introducing masks

Discuss students' ideas about masks. Invite students to participate in a resource hunt. With the class, label, describe and categorise the items collected (for example, masks or face designs; masks for fun, for hunting).

2 Painted faces

Students examine examples of face decoration and are challenged to think about people who decorate their faces, how it is done and why.

Ask students to draw a picture of their partner's face, design a pattern and draw it on the picture. Encourage them to think about patterns, lines, colours and then write about their design, explaining their choices. I would encourage them to decide on three colours only. Students finish by decorating their partner's face. Extra care needs to be taken when painting near the eyes.

3 Disguise and deception

Students examine masks used for disguise or deception, and discuss why people wear these masks, and when. Have students design, make and appraise a party mask for themselves. It should keep their identity a secret but still allow them to speak clearly and eat easily.

When the masks are completed use the following questions to help with appraisal.

- Did you stick to your plan?
- Did you have to change anything?
- What was the most difficult part of making the mask?
- Were the materials you used right for the task?
- What would you change if you made another mask?

4 Masks for magic

Have students examine pictures, artefacts and/or masks from other countries where masks are designed to scare away evil spirits or invoke the power of the spirit world to protect the owners or wearers. Focus discussion on the feelings aroused by the mask in the person wearing it and someone looking at it. Students design, make and appraise a mask. Invite students to write about their masks, giving them names, deciding who would wear their masks and when, where and why they might be worn.

EXTENSION ACTIVITIES

- Write a haiku for each of the masks.
- Write a short script using characters in any mask that you imagine.

Materials and Directions to Decide upon which Masks to make!

To make a good mask of your creature, it's important to take some time to make a plan. I have given instructions for one type of masks but there are many more to be made from paper, wire, cloth and cardboard!

Plaster Cast Tape MASK

Plaster cast tape is a good material for making a strong mask. Working in pairs, students can make the base shell of the mask for both partners in under an hour. Plaster cast tape may be purchased from a medical or educational supply house. One roll of cast tape should easily make a mask.

Materials

- **Plaster cast tape**
- **Warm water**
- **Old sheet to cover clothes**
- **Headband for hair**
- **Small plastic bags**
- **Open bowl for each pair of students**
- **scissors**
- **petroleum jelly**
- **optional: floor covering**
- **paper towels (recycled)**
- **string for tying the mask on**

Procedure

Cut the cast tape into strips of about 1 x 4 inches, depending on the material you purchase. Cutting a variety of sizes can be helpful. Keep the strips out of range of spilling or dripping water, as wet tape will harden before you apply it to the face.

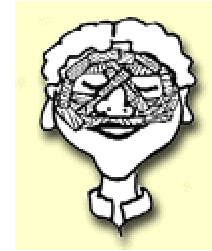
Smear a coat of petroleum jelly all over the face area to be covered by the mask, concentrating on the eyebrows and hairline. When the plaster hardens, any hair stuck in it will pull out.

Dip the strips into the warm water, just long enough to get them wet, and begin applying them to the face. Notice the difference between the sides of the tape. One side has more plaster on it. Apply the tape with this side out, and rub the tape until all extra plaster is spread around, covering the cotton cloth of the tape and all the holes .

Using the diagram at right, outline the perimeter of the mask neatly, generously overlapping each piece for strength. At this time the "patient" must keep very still; no laughing or moving the face for 10-15 minutes. Cover the entire area with three layers of the tape, repeating the initial pattern.



Make the mask strong in narrow places like down the bridge of the nose. For most animals, the eyes should be circles symmetrically placed on the face. Don't worry about snouts, horns, or ears at this time. Details can be added later.



After ten to fifteen minutes, the mask can be removed. By tilting the head forward and scrunching up the face, the mask may be loosened. In some cases, you may have to gently work the mask off the face. Use some loosely wadded newspaper to support the mask while it dries. Set aside for 24 hours to dry.



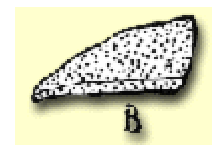
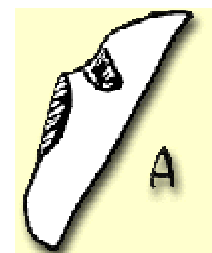
Noses, Beaks and Ears

Dozens of materials can be used to make these features. The most accurate features are made by using a template or pattern. Using a piece of scrap paper, cut a piece for the nose or ear. don't forget to leave tabs for attaching the piece to the mask. Now test fit this piece to the mask. When you make a design you like, cut a final version from heavy paper or screen wire. You can use a stapler or a new layer of cast tape to bind the new parts to the mask.

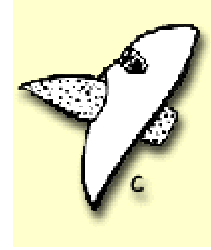
Materials that work well include paper towel or toilet paper rolls, yogurt containers, balloons, wads of paper towel. These can be formed into a muzzle for a dog or cat.

Sculpted Clay Forms for Snouts

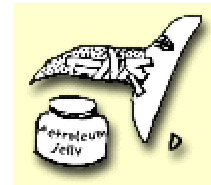
- Begin with the plaster mask, leaving the nose and mouth open (Figure A).
- Sculpt from clay the snout of the animal of your choice (Figure B).



- Insert it from behind into the plaster mask (Figure C).



- Rub petroleum jelly on the clay snout and cover the snout with several layers of plaster tape, attaching it to the face of the mask. Allow to dry one-half hour (Figure D).



Dig out clay from behind the mask. You may have to cut away parts of the original mask. Do not allow the clay to dry in place, or your mask will be too heavy to wear.

Allow the mask to dry 24 hours before painting or decorating

CREATIVE MASK ACTIVITY FOR EARLY YEARS

ANIMAL MASQUERADE PARADE

Materials:

- paper plates
- elastic thread
- brown or white craft paper
- markers, tempera paint, brushes
- white craft glue
- child safety scissors
- materials to decorate masks, including construction paper, tissue paper, foil, pipe cleaners, feathers, pom-poms, and yarn or string.
- pictures of animals from books or magazines

Objective: Children will work together to create costumes and plan an animal masquerade parade. This activity will help develop social interactions and creative-thinking, fine-motor, and observation skills.

ACTIVITY

- Show children pictures of different types of animals and explain that they will work together to plan an animal masquerade parade. Ask the children to choose a favourite animal or animal they are interested in.
- In groups ask the children to create an animal mask and costume to wear for the parade. Give each child a paper plate to use for the mask-making activity. Cut out the eyeholes and mouth area for each child. Set out art materials and discuss the different features of the animals they are making. What shape is the nose or ears? Does it have spots or stripes? What materials can be used to make whiskers or hair? Attach elastic string to either side of the mask to secure it to the child's head.
- To cut a large sheet of paper for each child to wear like a poncho. Ask the children to think of the things that they will need to create their animal body. What color paints or materials will they use? Assist the children in gathering the materials and colours they will need to create their costumes.
- Discuss animal movements and ask the children to put on their animal costumes and think of how their animal moves its body. Choose music or favorite animal songs and invite everyone to create an animal movement dance. Now let the Animal Masquerade Parade begin!



6. How many ants are in the picture?
7. How many butterflies are in the picture?
8. How many snakes are in the picture?
9. How many wolf cubs are in the picture?
10. How many tigers are in the picture?

Answers

1. There are three trees.
2. There are seven flowers.
3. There is one boy in the picture.
4. There are two elephants in the picture.
5. There are five monkeys in the picture.
6. There are ten ants in the picture.
7. There are six butterflies in the picture.
8. There are five snakes in the picture.
9. There are three wolf cubs in the picture.
10. There are two tigers in the picture.

Colour in the poster for The Jungle Book,
putting all the information you need into the centre!



Colour in the Snakes and then cut them out and place them in height order from the shortest to the longest.
Get a ruler and measure each snake in centimetres and write your answer in the space below.

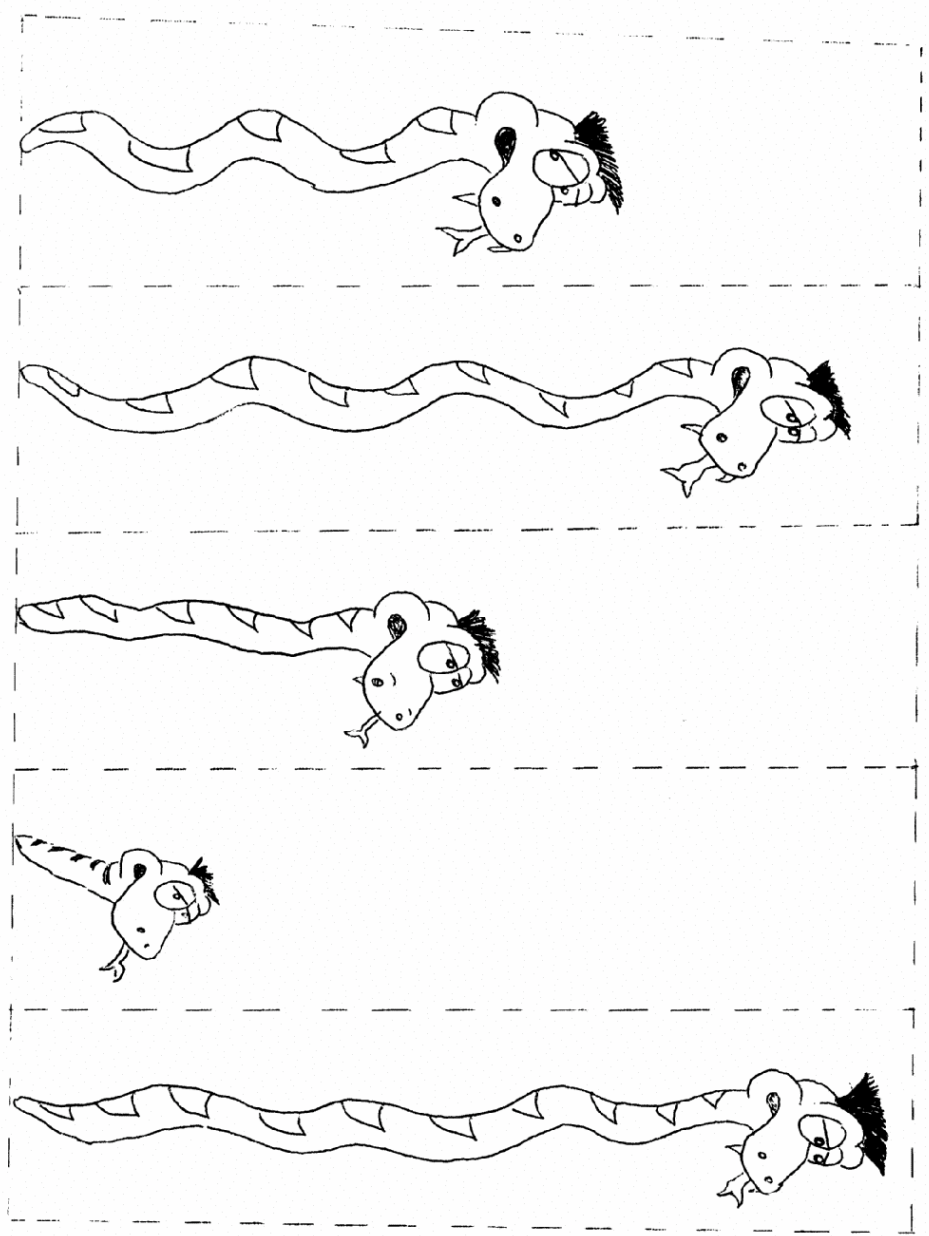
Snake one
CM

Snake two
CM

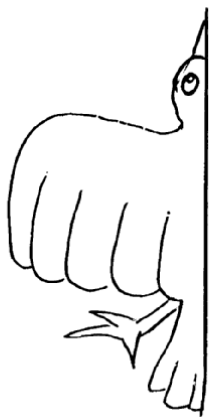
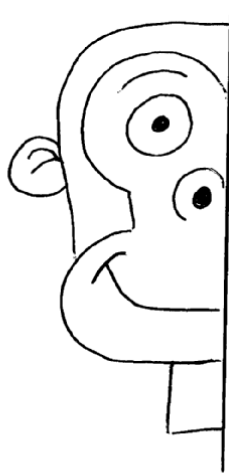
Snake three
CM

Snake four
CM

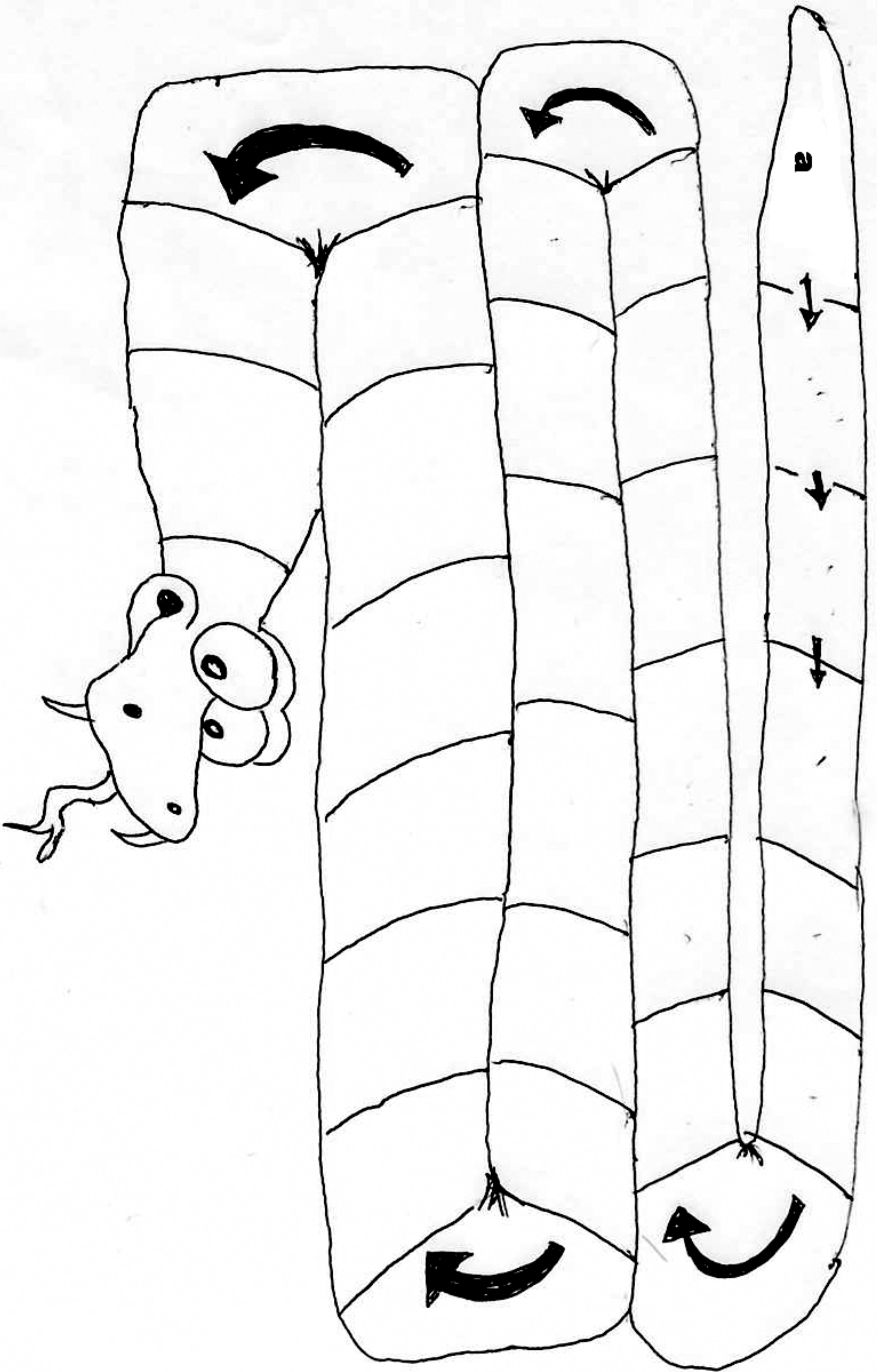
Snake five
CM



DRAW THE OTHER HALF OF THESE CREATURES TO MAKE THEM WHOLE AGAIN!



Mowgli needs help. Can you help him put the letters
in alphabetical order then colour all the vowels
green

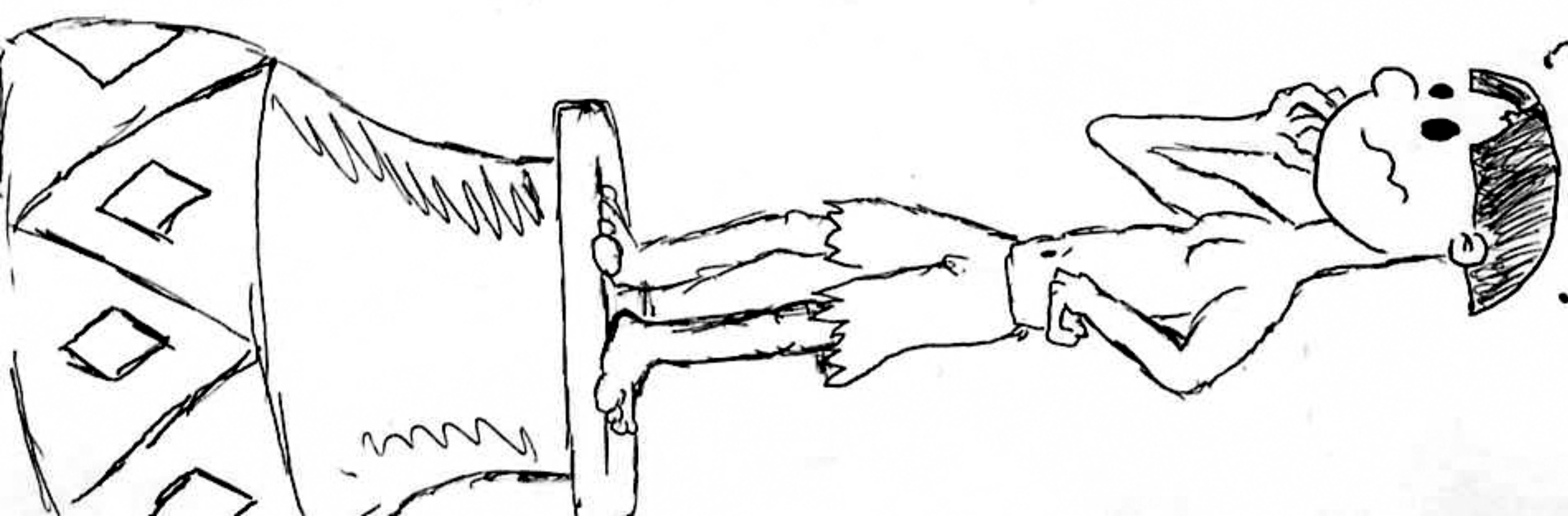


m l n z o p i f t w a v g k i r d s h b e y q x u c

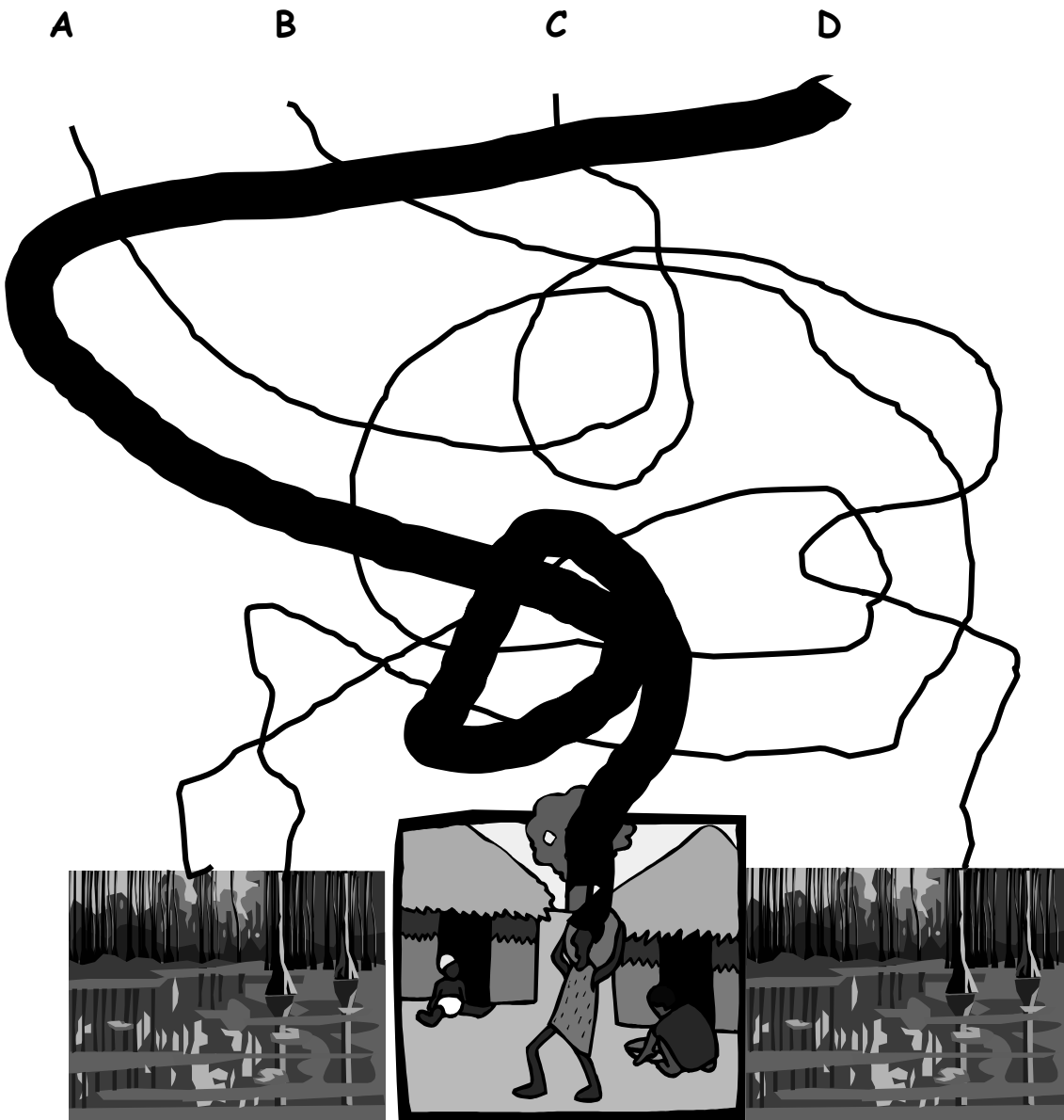


HELP!

??io?



LEAD MOWGLI safely to the village away from the swamps!



JUNGLE BOOK WORDSEARCH 1

F A P P T C X T J M P W E V O
 M L R U N G J R U L B G O M E
 M U O E T W J L N D A X Z T R
 T D O W E Z H L G L V P G B E
 B A W X K H O V L V J N A N D
 O Z M O S I G I E A J L G I J
 O O O N B P V A M G O I C B E
 Y M N D D W V H B O U Q G M O
 N C O I N P R H U I W F N Y L
 A Y W R K V J U E H R G I G E
 A X X N A H K E R E H S L F T
 K G M O N K E Y S C M R P I J
 E H M Q N R Z K W A D K I N P
 A L E K A I N F K K Z B K M L
 J T D M I Y S R G Z J O H Y H

- AKELA
- BAGHEERA
- BALOO
- JUNGLE
- KAA
- KIPLING
- MONKEYS
- MOWGLI
- SHEREKHAN
- VILLAGE
- WOLF

Jungle Cryptogram

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
						23													7						

T **G** **T**
 7 6 16 2 18 21 22 26 18 4 23 18 17 7 6 16 10 21 4 22 21 2

$$\frac{\quad \text{G} \quad}{3 \quad 18 \quad 23}$$

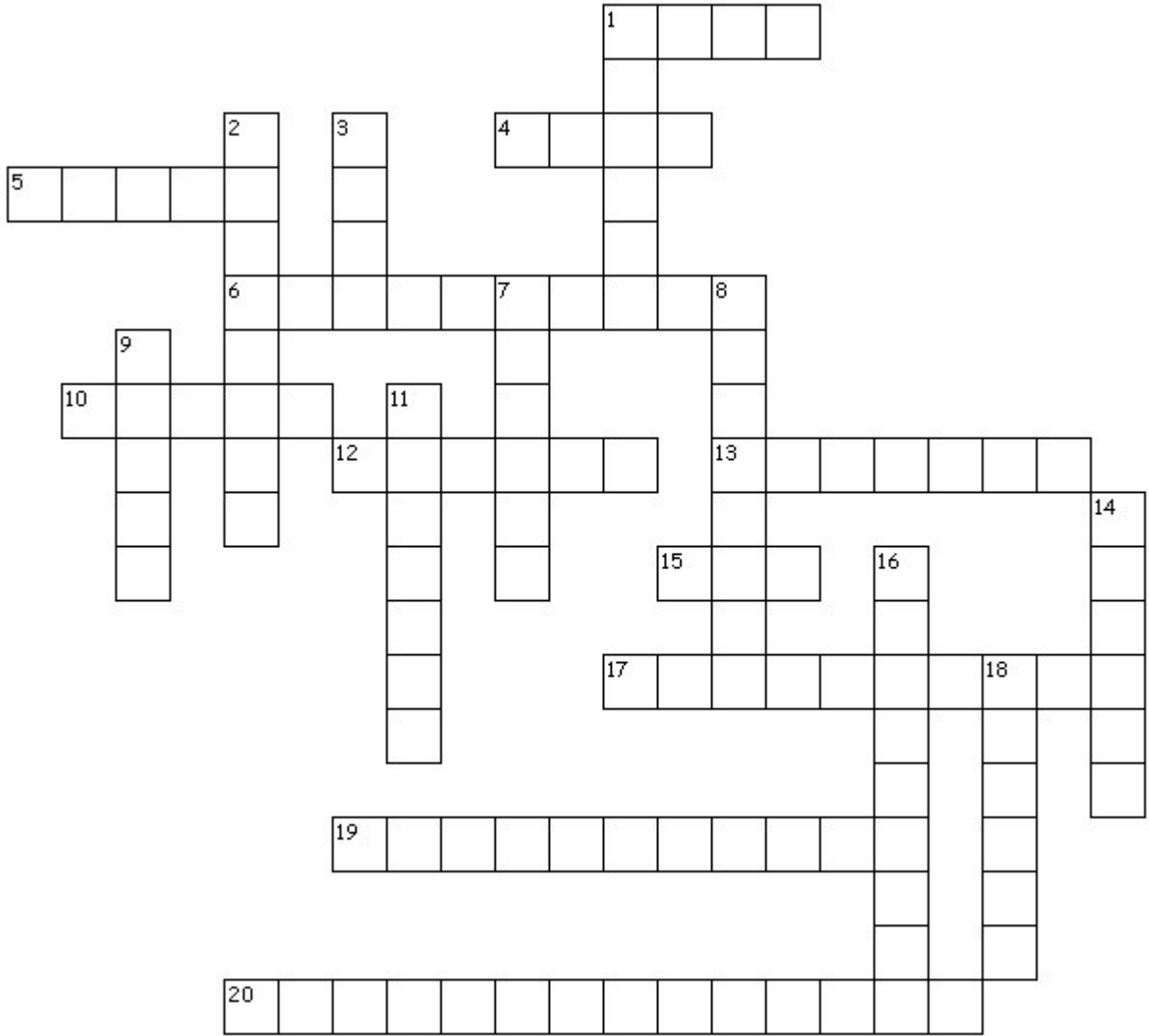
JUNGLE DOUBLE PUZZLE

NEALO	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	8
NONDABDAE	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	11
REIDIHNSPF	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	5
PIADNK	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	
JUECIST	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	9 10 14
GNNIWNI	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	3
NOSLESS	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	1
NEZSAISL	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	2
COINEOTRPT	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	6
TGFHI	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	12 7
VELO	<div style="width: 30%;"></div> <div style="width: 30%;"></div> <div style="width: 30%;"></div>	13 4

1	2	3	4	5	6	7	8	9	10	11	12	13	14		

Unscramble each of the clue words.
 Copy the letters in the numbered cells to other cells with the same number.
All the words above are aspects that can be found within the story of The Jungle Book e.g. Abandoned.

The Jungle Book Criss Cross



Across	Down
1. What animal is a kite?	
1. Which animal family brings up Mowgli?	1. What is the name of the hunter?
4. What is the bear called?	2. Where do the monkeys take Mowgli?
5. What did Shere Khans mother call him?	3. What is the Red Flower?
6. In which country is Jungle book set?	7. Which animal kidnaps Mowgli?
10. What animal is Tabaqui?	8. What is the jungle's biggest mammal
12. What animal is Bagheera?	9. What is a python?
13. what is the name of the snake?	11. Who is the Dish Licker?
15. What does the name Mowgli mean?	14. Who saves Akela?
17. Where is Akela attacked?	16. What is the name of the Tiger?
19. Who wrote the Jungle Book?	18. What is the mother wolfs name?

OTHER THEMES AND ISSUES TO EXPLORE IN THE JUNGLE BOOK

IDENTITY

BEREAVEMENT

GROWING UP

DIFFERENCE

PREJUDICE

PARENTING

REJECTION

FRIENDSHIP

ASSOCIATED KEY STAGE UNITS OF WORK

KEY STAGE 1 AND 2

RE – UNIT 1A

CITIZENSHIP – UNITS 03,05,08 and 12

GEOGRAPHY – UNIT 10

ICT – UNITS 2A and 4A

MUSIC – UNITS 2,9,13 and 19

SCIENCE – UNITS 2B, 4B and 5B

KEY STAGE 3

HISTORY – UNITS 13 and 14