

Jungle Book

November 14-15, 2019



Applause Series Inquiry Guide

The Story



[Click here for a preview of the work.](#)

The original *Jungle Book* is a collection of stories written by Rudyard Kipling in 1894. This production is a THEATRICAL ADAPTATION meaning that it takes some of the original ideas and elements of the story and changes them to make something new. Sometimes an adaptation changes from another type of art, such as a book, song, or movie to another. The book *The Jungle Book* has been adapted into plays before, as well as movies and TV series.

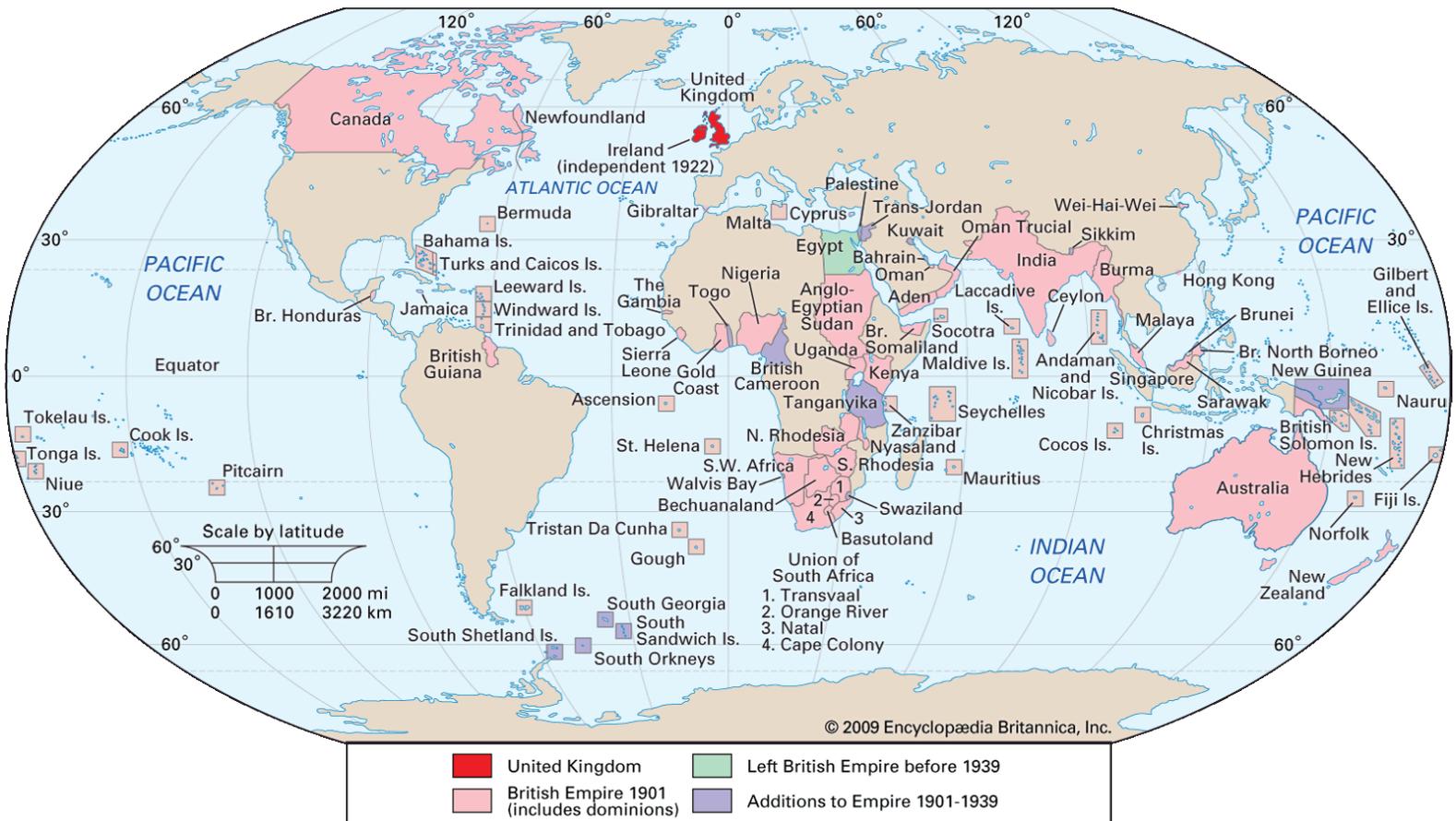
SUMMARY

Mowgli is a 25-year-old architect living in New York City. When he gets a text from his sister Maya that says “Happy birthday, wolf boy!”, it takes him back to his childhood in the jungles of India. Mowgli pulls out his old journal (his “jungle book”), flips through the pages, and begins to relive the stories of his youth. As a toddler, Mowgli becomes lost in the jungle when a tiger, Shere Khan, attacks his family. He is rescued and adopted by two wolves, Akela and Raksha, who raise him in their pack. Baloo the bear and Bagheera the panther teaches Mowgli “The Law of the Jungle”. The trio has a series of adventures while trying to keep Shere Khan from killing Mowgli. Eventually, the tiger turns the wolf pack against him, and the young boy is forced out of the jungle and back into the town. There, he reconnects with his human mother and sister, Messua and Maya. The town hunter, Buldeo, threatens to harm Mowgli and his family; now there’s a human bully inside the town and a tiger bully outside of it. Mowgli must use the help of both his animal and human families to defeat the threats. In the end, he understands we need to “let in the jungle” - to connect the human world with the natural world in order to keep things in balance. But he still has to make a choice about his identity: is he a wolf or a boy? Or maybe something in between?

The History

The author of the original stories of the jungle, *The Jungle Book*, was named Rudyard Kipling. He was born in Bombay, India, in 1865. His parents were British citizens, but his father had gotten a job in India. When Rudyard was 5 years old he was sent to school in England, where he lived with Mrs. Holloway, a cruel and neglectful woman. This may be why *The Jungle Book* has so many themes about a child being separated from its family. When he graduated high school Kipling moved back to India. He wrote articles for newspapers, and also began writing stories for them too. In 1888 he published his first book, *Plain Tales from the Hills*. He wrote many more books and traveled to London and the United States, where he began work on the stories that would become the *The Jungle Book*; it was published in 1894. A very famous poet and writer in his own lifetime, Kipling lived through World War I and died in 1936 in London.

While Rudyard Kipling was born in India and felt a part of the culture, he was still a British citizen and had a colonial attitude. India was a colony of Britain, and Kipling believed that British ways were superior to the Indian ways. This makes his reputation complicated today: can we enjoy his wonderful skill as a writer and inventor of stories, while not accepting his support for Colonialism? We can see this attitude a bit in the book of *The Jungle Book*, in how some animals are “better” than others and should “master” them, and how he considers it natural that Mowgli should dominate them. The playwrights have challenged this idea throughout the script of this adaptation of *The Jungle Book*, making it clear that we need to learn to live together, not to control others. As the wise elephant Hathi says, “the jungle has no master”.



This map captures a time in history when the British governed many colonies around the globe, including India, the setting of Rudyard Kipling’s stories. The names of many places have changed as governments have shifted and people have gained independence from British rule.

The Artists



Behind the Scenes

Performances of *The Jungle Book* play are the result of groups of people working together. Many audience members know and understand what actors are - the people on the stage telling and acting out the story - but there are many people working behind the scenes as well to create a performance.

The Creators

the people who come up with the idea and overall concept for the show. They often develop the story, write the script and come up with starting ideas for what the world of the story should look like.

The Director

the person responsible for interpreting the script and guiding the entire team to create the world on stage. They lead the actors to help them interpret their characters and move on stage. They work closely with designers in planning the sounds, lights, scenery, costumes, props - basically, everything you see on the stage - and how making sure it all works together.

The Designers

the people who work with the director and with each other to create the look of the lights, scenery, costumes, make-up, sound and special effects. They make the world on stage come to life.

The Technicians

the people who operate all the lights, scene changes, sound cues and more. Technicians make sure that all of the things the designers created work at the right time and place for the story to be told for each new audience.

Meet The Creators

Craig Francis and Rick Miller of Kidoons

Rick is one of Canada's most popular theater creators and actors; he specializes in multimedia productions. Craig is a writer, performer, illustrator, and designer. They believe in using all the tools of storytelling as creatively as possible to bring all ages together at the theater and to bring art and science together to help make the world a better place.

Interview With The Creators

What do you hope children get from watching this staging?

CF: "We create shows that we ourselves would like to see - we're just lucky a lot of families like the same thing! The production explores respect: respect for nature, respect for wisdom, and respect for yourself. Broadway World wrote that "*Jungle Book* is a must-see, especially for multi-generational families where this can open the door for dialogue on bullying, respect, temperance and so much more", which hits the nail on the head."

RM: "'The Law of The Jungle' is mostly about living in balance in a chaotic world. It's hard to compete with the content on screens these days, and so when we can get young kids into theater experiencing something unique, vibrant and vital, they begin to recognize that the value in face-to-face interaction, and real-time connection. I want them to feel that they, too, can create and tell stories with the tools that they have at their disposal, to help us all think more clearly, feel more deeply, and live more fully"



5 Things to Know About the Art Form

Jungle Book is a play that relies on multimedia to tell the story.

Multimedia Theatre

01.

In *Jungle Book*, there is a computer sending digital imagery to two separate video projectors, one at the front that you can see (front projection) and one behind that you can't (rear-projection). The front projector sends video to the various pieces of fabric that hang at the front and middle of the stage, acting as a "scrim". (A scrim is a piece of fabric, usually black, that looks solid when you project on it, but seems to disappear when you light objects behind it.) The rear projector sends video onto rear projection screen towards the back of the stage, creating backgrounds for many of the scenes. The rear projector also serves as a light source to make shadows on the rear projection screen for various characters who appear only in silhouette.

02.

The word "multimedia", by definition, means to use more than one medium, or tool, to communicate ideas and stories. In theater, it's often used to describe shows that integrate video projections into the storytelling.

03.

The company uses modern video technology but mixes it with much older techniques, like shadow play and puppetry, to create its own unique form of multimedia theater.

Shadow Play

04.

Shadow play, also known as shadow puppetry, means using cutout puppets between a light and a screen to create shadows that vary in size depending on how close you are to the light. Shadow play is important to *Jungle Book* to help create the large animal characters (Shere Khan, Kaa, and Hathi).

05.

Shadow play is an ancient theatrical technique and one of the oldest forms of storytelling. It is also a good choice for this story because shadow play is an Indian art form: people were putting on shadow play in India 200 years BCE - that's over 2,200 years ago!



Enduring Understandings

Overarching (aka, “big”) ideas that are central to the core of the music discipline and may be transferred to new learning beyond the music.

Human-wildlife coexistence and interdependence is a complicated relationship.

We can appreciate the complexity and diversity of the animal kingdom through a fictional context.

The empathy-building power of story asks students to consider their impact on the environment through a lens of conservation.

Compelling Questions

Found in the following inquiry pages, deal with curiosities about how things work; interpretations and applications of disciplinary concepts; and unresolved issues that require students to construct arguments in response.



Inquiry 01

What does the human/wildlife relationship look like in different parts of the world?
What animals live in your community? How are humans impacting their environment?

In *The Jungle Book*, Baloo teaches Mowgli that “We need to learn to live with humans, and they need to learn to live with us!” People and animals are often interacting without being able to know or understand what the other is communicating!

Explore

Use stations to explore articles, images and video with small groups of students moving from station to station to read, watch, and interpret a variety of resources that focus on the intersections of humans and animals from multiple perspectives. Groups of students spend an allotted amount of time at each station interacting with the material. After reading, observing, or watching, ask each student to identify the following:

1. One Surprising fact or idea
2. One Interesting fact or idea
3. One Troubling fact or idea

Use the graphic organizer on [page i](#) to collect responses; these can be shared at the conclusion of the rotation.

Research: Animal Habitats

Younger students may start with exploring different habitats ([click to view](#)).

[National Geographic Article on Habitat Destruction](#)

Research: Ways to Help

[13 ways kids can help combat habitat destruction.](#)

[Kids vs. Plastic](#)

 [Watch National Geographic Video on Deforestation](#)

Research: Connect to Iowa

[ISU Extension packet on Iowa Habitat Loss and Disappearing Wildlife](#)

Listen

[Podcast with Charity Nebbe on Habitat Loss and Its Impact on Iowa’s Biodiversity](#)

Inquiry 02

What could you learn from interacting with animals? What do you notice through careful observation?

Careful observation is something that writers like Rudyard Kipling, actors like those in the *Jungle Book*, and scientists all have in common. All three jobs require observation in order to understand more about how animals behave, react, and adapt.

Although different from observing animals in their habitats in the wild, we can observe animals using one of the many webcams broadcasting from zoos and aquariums around the United States and the world. Students can view an animal webcam, make observations, and describe what they see using the prompts below and the charts on [pages ii & iii](#).

Prompts:

- What is the animal doing?
- What do you notice about the animal's habitat?
- How does the animal move?
- How does the animal interact with others?
- What do you notice when you look closely at the images?
- What would a scientist notice about this animal?

Students could easily complete similar activities by observing a classroom pet, animals at home or the zoo, or a bird feeder or squirrel feeder outside the classroom window.

Websites

- San Diego Zoo cams
- Toledo Zoocams
- Smithsonian/National Zoo
- The Mpala Research Centre Watering Hole Cam
- Monterey Bay Aquarium Webcams

From Theory To Practice

As David and Phyllis Whiting (1996) explain in their "Inquiry at the Window: The Year of the Birds," the invitation for students to observe, comment on, and question the things that they see in the world around them leads to "significant inquiry learning." Their article outlines four ways that a fourth-grade classroom's observation and experimentation based on birds that visited a bird feeder outside their classroom window led to learning. They discovered with their students that inquiry:

- "begins with looking closely."
- "involves really living the lives of scientists."
- "generates an endless spiral of questions to pursue."
- "involves a flexible use of various nonfiction resources."

Inquiry 03

Animals can feel and think like people can. Agree or disagree?

What is the impact?

Connect

Invite students to do a quick write on www.padlet.com or on a post-it note that contains an initial response and at least one piece of evidence from their own knowledge that supports their claim.

Research

Jigsaw read the linked article below in small groups and report out the findings from each section.

National Geographic Article: Yes, Animals Think and Feel

Scientific Leaders Report on NonHuman Animal Consciousness

Watch



BBC Video about the Canine brain and feelings:

Define

While many scientists agree that animals can feel and think we often can't know precisely *what* they feel and *why*. Careful observation may allow us to “speak” some of the animals’ language, but often we are making guesses about what is being communicated. When an animal character appears in a story, like in the *Jungle Book*, the author is using a literary technique called anthropomorphism. It's defined as: the attribution of human characteristics, feeling or behavior to an animal or object.

Connect

Choose one or more to respond to in writing or discussion.

- Have students list examples of anthropomorphised characters from books, movies or TV that they have encountered.
- Why might scientists worry about anthropomorphising when studying animals? Do you think it's dangerous to do so?
- Have you ever anthropomorphized an animal in your life? Did it change your interaction?

Reflection

Talk Back

Listen to music while responding to these questions in whatever format makes sense to you - writing, drawing, recording a video or a responding with technology.

What do you see? What was your favorite part?

What did you hear? How could you draw it?

What did you imagine? What idea came to your mind?

What do you wonder about?

We love to hear from you. Please send any of your responses to the performance to us at education@dmpa.org. We'll share the responses with dancers and Applause Series donors.

Use this chart to connect the elements of theater to what you see on stage. Choose one aspect to focus on or take some mental notes to reflect on after the performance.

THEATER GLOSSARY

THOUGHT

The big picture of the play

GENRE:
relating to a specific kind or type of drama and theater such as a tragedy, drama, melodrama, comedy, or farce

GIVEN CIRCUMSTANCES:
the underlying actions and events that have happened before the play, story, or devised piece begins

FOCUS:
a commitment by a participant to remain in the scope of the project or to stay within the world of the play

IMAGINARY ELSEWHERE:
an imagined location which can be historical, fictional, or realistic

THEME:
the aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas

THEATRICAL CONVENTIONS:
practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside

ACTION

The events of a play; the story as opposed to the theme; what happens rather than what it means.

CONFLICT:
the problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural

OBJECTIVE:
a goal or particular need or want that a character has within a scene or play

PLOT:
a narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action

CHARACTERS

These are the people presented in the play that are involved in the perusing plot.

BELIEVABILITY:
theatrical choices thought to be true based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction

CHARACTER TRAITS:
observable embodied actions that illustrate a character's personality, values, beliefs, and history

GESTURE:
an expressive and planned movement of the body or limbs

INNER THOUGHTS:
the underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext)

MOTIVATION:
reasons why a character behaves or reacts in a particular way in a scene or play

LANGUAGE

The word choices made by the playwright and the enunciation of the actors of the language.

DIALOGUE:
a conversation between characters

IMPROVISE:
the spontaneous, intuitive, and immediate response of movement and speech

SCRIPT:
a piece of writing for the theater that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters

MUSIC:
Music can encompass the rhythm of dialogue and speeches in a play or can also mean the aspects of the melody and music compositions as with musical theatre.

SPECTACLE

The spectacle in the theatre can involve all of the aspects of scenery, costumes, and special effects in a production.

NON-REPRESENTATIONAL MATERIALS:
objects which can be transformed into specific props through the imagination

PRODUCTION ELEMENTS:
technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other storytelling devices/concepts

STAGING:
patterns of movement in a scene or play

Discuss

Use the glossary to select a few elements to focus on during the performance and then talk about what you saw on stage.

Guide Sources

Guide Material Adapted from Kidoons Jungle Book Study Guide
Theater Glossary adapted from the National Fine Arts Standards

Rudyard Kipling

http://www.bbc.co.uk/history/historic_figures/kipling_rudyard.shtml

Habitats

<https://kids.nationalgeographic.com/explore/nature/habitats>

Habitat Destruction

<https://kids.nationalgeographic.com/explore/science/habitat-destruction/>

13 Ways to Save the Earth

<https://kids.nationalgeographic.com/explore/nature/save-the-earth-hub/13-ways-to-save-the-earth-from-habitat-destruction/>

Kids vs. Plastic

<https://kids.nationalgeographic.com/explore/nature/kids-vs-plastic/>

Deforestation

<https://www.nationalgeographic.com/environment/global-warming/deforestation/>

Iowa Environmental Issues

<https://store.extension.iastate.edu/product/iowa-habitat-loss-and-disappearing-wildlife-iowa-environmental-issues-series>

Iowa Public Radio - Habitat Loss

<https://www.iowapublicradio.org/post/habitat-loss-and-its-impact-iowas-biodiversity#stream/0>

San Diego Zoo cams

<https://zoo.sandiegozoo.org/live-cams>

Toledo Zoocams

<https://www.toledo.com/quicklinks/toledo-zoo-web-cams/>

Smithsonian/National Zoo

<https://nationalzoo.si.edu/webcams>

The Mpala Research Centre Watering Hole Cam

http://mpalalive.org/live_cam

Monterey Bay Aquarium Webcams

<https://www.montereybayaquarium.org/animals-and-exhibits/live-web-cams>

National Geographic Animal Feelings

<https://www.nationalgeographic.com/news/2015/07/150714-animal-dog-thinking-feelings-brain-science/>

Earth in Transition Conscious Animals

<https://www.earthintransition.org/2012/07/scientists-declare-nonhuman-animals-are-conscious/>

Do Animals Have Feelings

<https://www.youtube.com/watch?v=9UZizRoQPic>

Further Reading for Teachers

Whitin, David J. and Phyllis E. Whitin. "Inquiry at the Window: The Year of the Birds." Language Arts 73.2 (February 1996): 82-87.

http://www.readwritethink.org/files/resources/lesson_images/lesson234/la732Inquiry.pdf

Inquiry Organizer (PAGE 7)

What does the human/wildlife relationship look like in different parts of the world?
What animals live in your community? How are humans impacting their environment?

surprising fact	interesting fact	troubling fact
1.	1.	1.
2.	2.	2.
3.	3.	3.
4.	4.	4.

Animal Webcam Organizer (PAGE 8)

What could you learn from interacting with animals? What do you notice through careful observation?

Observe your animal for five minutes, making notes about every thirty seconds. If you are disconnected from the webcam site, jot down what happened and reconnect if possible.

Time	Observations
00:00	
00:30	
01:00	
01:30	
02:00	
02:30	
03:00	
03:30	
04:00	
04:30	

Animal Webcam Observation (PAGE 8)

What does the human/wildlife relationship look like in different parts of the world?
What animals live in your community? How are humans impacting their environment?

Date: _____ Time: _____

Zoo: _____

Webcam URL: _____

Temperature Estimate: _____

Weather Observation (check all that apply):

- | | | |
|-------------------------------------|--|---------------------------------------|
| <input type="checkbox"/> Sunny | <input type="checkbox"/> Partly Cloudy | <input type="checkbox"/> Cloudy |
| <input type="checkbox"/> Very Windy | <input type="checkbox"/> Windy | <input type="checkbox"/> Light Breeze |
| <input type="checkbox"/> Drizzle | <input type="checkbox"/> Rain | <input type="checkbox"/> Snow |
| <input type="checkbox"/> Inside | <input type="checkbox"/> Other _____ | |

Animal Description: _____

Kind of animal: _____

Gender: Male Female Not Sure

Age: Adult Juvenile Not Sure

Size, color, and other characteristics: _____

Activity, Communication, and Interaction: What was the animal doing during the time that you observed it?

Sketch Box: What do you see on the webcam that you're observing that captures your attention? Fill in the box with your drawing, based on what you see.