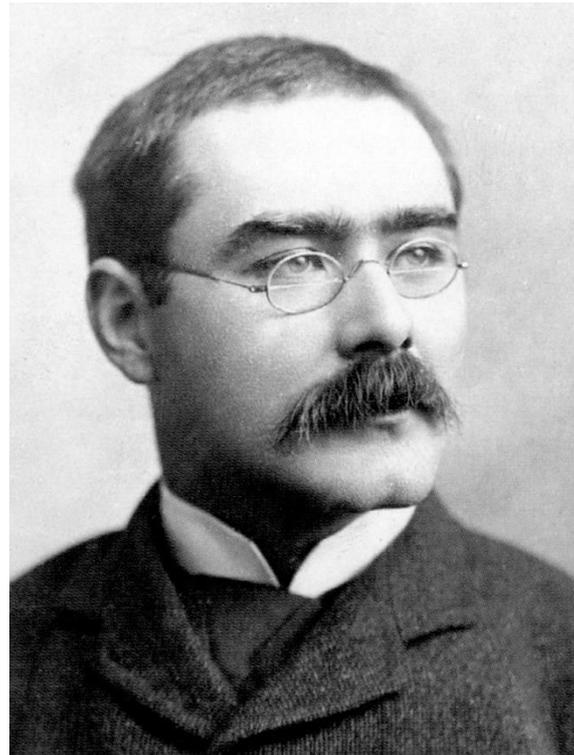


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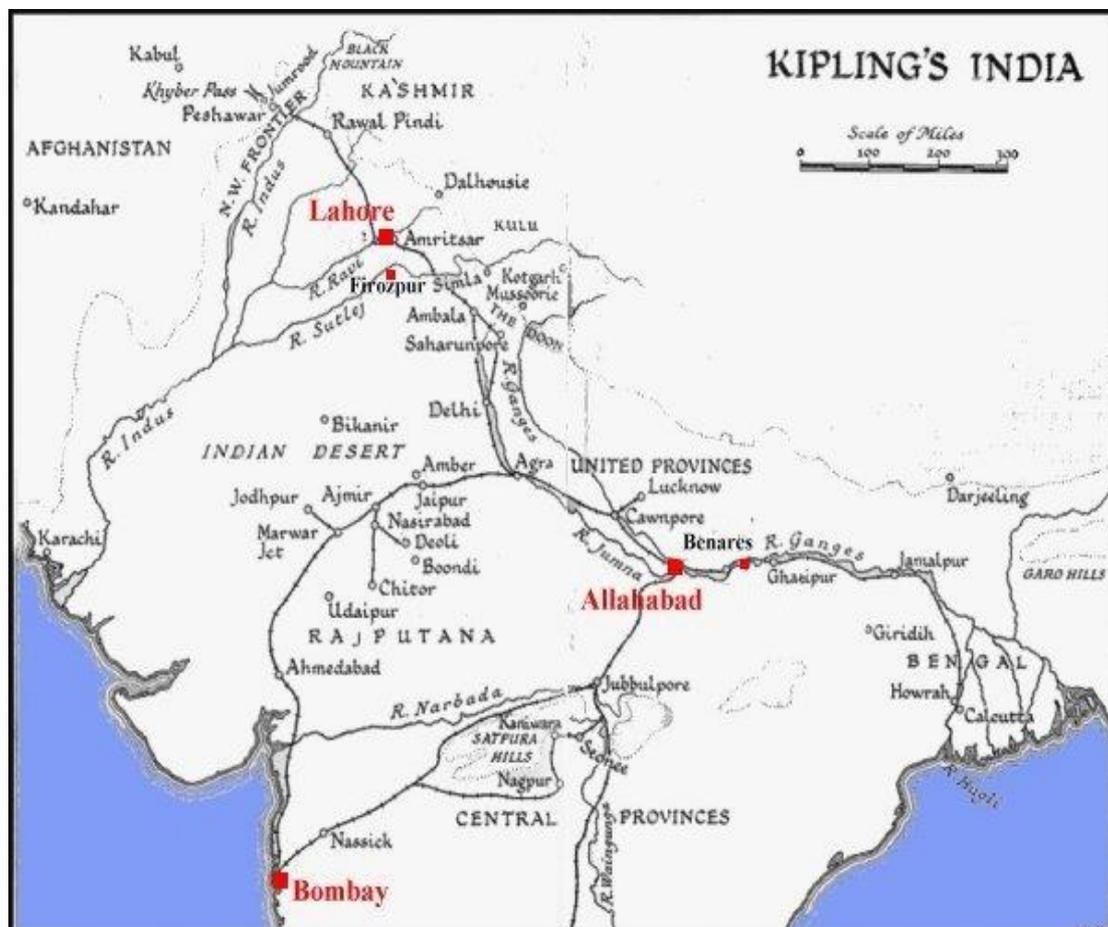
RUDYARD KIPLING

Rudyard Kipling was born in India's largest city Bombay (now known as Mumbai) on December 30th 1865; he was the son of John Lockwood Kipling, an artist and teacher of architectural sculpture, and his wife Alice.

Kipling's earliest years in Bombay were blissfully happy, in an India full of exotic sights and sounds. But at the age of five he was sent back to England to stay with a foster family in Southsea on the south coast of England, where he was desperately unhappy. This experience would colour his writings and stories in later life. He returned to India in 1882 when he was 16 years old and began working as a journalist, and in his spare time started writing poems and stories. He subsequently lived for a time in



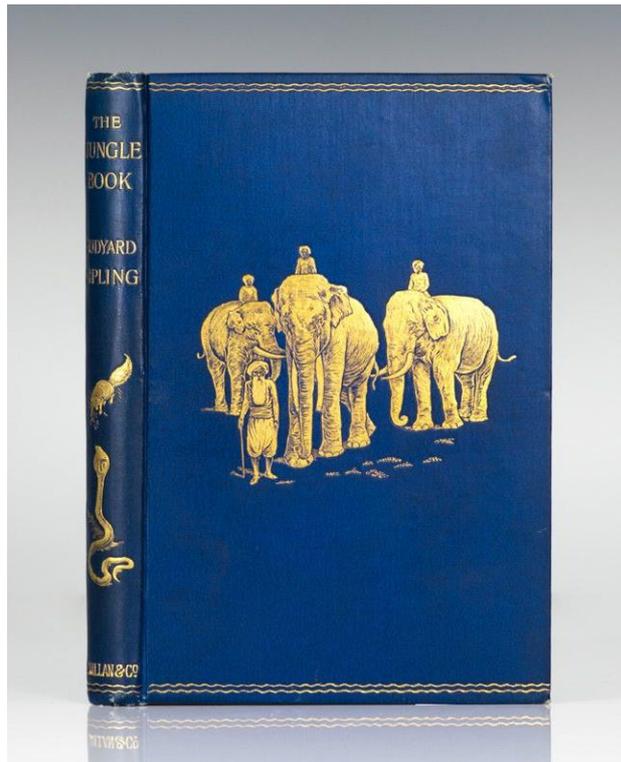
America before returning to England where he finally settled in Sussex, but he continued to travel all over the world during his lifetime.



In 1893 Kipling wrote *Many Intentions*, a collection of short stories, which included the first story about Mowgli. This was followed in 1894 by *The Jungle Book*, a series of fables (a short story, typically with animals as characters, conveying a moral) telling the story of the "man-cub" Mowgli, who is raised in the jungle by wolves.

After its success, in 1895 *The Second Jungle Book* followed.

The story follows the adventures of Mowgli as he grows up, learns the ways of the jungle and goes on a journey of self-discovery, guided by panther turned stern mentor Bagheera, and the free-spirited bear, Baloo. Along the way Mowgli encounters jungle creatures including Kaa, a python whose seductive voice and gaze hypnotizes her victims; the mischievous and underhanded Bandar-log Monkeys, who try to trick and ensnare Mowgli; and the fearsome tiger, Shere Khan, who bears the scars of Man and promises to eliminate Mowgli who he sees as a threat.



Olivier Award winning playwright and adapter of *The Jungle Book*, Jessica Swale admitted, "I hadn't read the book until recently, or maybe only once very perfunctorily as a child! I had to start from the source material in order to begin adapting *The Jungle Book* for the stage."

Jessica's recent successes include *Nell Gwyn* and *Blue Stockings*, alongside a growing body of film work - but she is excited to be getting back to her theatrical roots, "by being in a room of actors, playing and experimenting, so much of the life of a play comes from the performers. That's what attracted me to this project". Moreover, she believes passionately in "the power of theatre to bring families together."





SYNOPSIS

The Jungle Book, adapted by Jessica Swale

Somewhere, sometime in India...

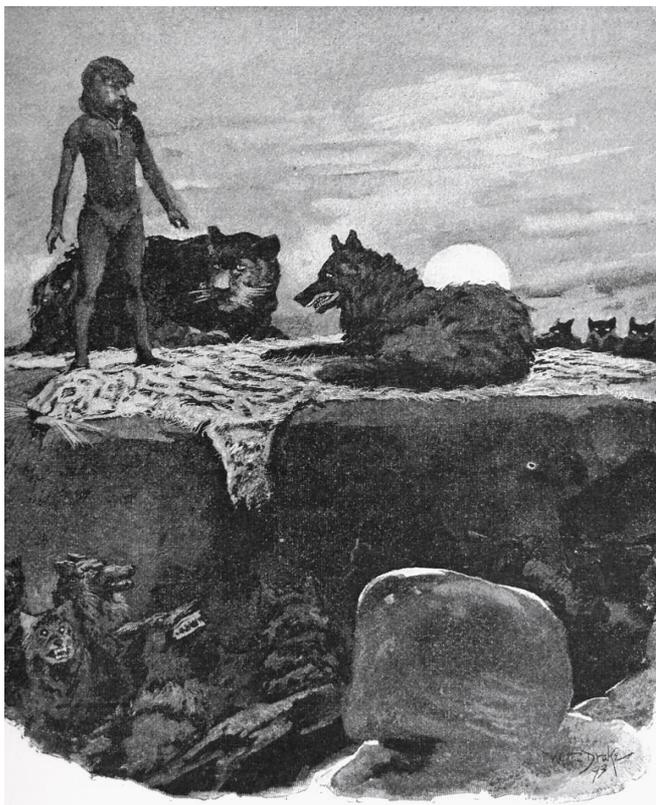
One day a man travels into the jungle from his village looking for fresh water - accompanied by his infant child strapped to his back. As he ventures further and further into the jungle he becomes lost and wanders into a region known to the animals as Cold Lairs. This area is the hunting ground of Shere Khan, the lame tiger, who considers himself the lord of the jungle. Shere Khan has a loathing for man, and picking up the scent, attacks the man - but the man fights back with the red flower (fire), and sets Shere Khan's tail ablaze. Shere Khan becomes so angry he kills the man with one blow, and turns to pursue the child, but cannot find him.



The small child crawls under the roots of the Tualang trees, out of Shere Khan's reach. A Seeonee pack of wolves is nearby and Raksha, a female wolf from the pack, notices the small baby infant crawling into their cave for sanctuary. She and her partner Hiran quickly decide to bring the child into their family, naming him Mowgli, (meaning "little frog"). Hiran and Raskha agree to present him to Akela, the leader of the wolf pack, so that the man-cub can be free to run and play without the fear of being killed. At Council Rock, Mowgli's right to be a member of the pack is questioned by Shere Khan who still feels that the child belongs to him. The Law of the Jungle states that if there is a dispute, a cub needs to have two members of the pack that are not his mother or father speak for him. As Raksha prepares to fight for her man-cub, Bagheera, the Black Panther, agrees to speak for Mowgli and promises to teach him the laws of the jungle. Baloo, the old sloth bear, seconds this. Shere Khan is furious, and promises that one day he will be avenged. Mowgli is then accepted into the pack.

Baloo and Bagheera look after Mowgli as he grows. They teach him the ways of the jungle and jungle words so he can call the animals. Most importantly, they teach him Jungle Law. As he grows up, Mowgli begins to become frustrated by the differences between himself and his brothers and sisters within the wolf pack. Why can't he run on all fours? Why is he not as fast? Raksha, Hiran, Baloo and Bagheera draw his attention to all the things he can do - the things that make him different and can be an asset - such as having gappy paws to pull thorns out and being able to climb to the

top of the tallest tree to watch out for buffalo. Mowgli had grown up believing he is a wolf, as he runs with the pack but one day, in a moment of frustration and anger, Bagheera tells Mowgli that he is a man. Unwilling to accept it, Mowgli runs away, deep into the forest.



Here Mowgli is discovered by the Bandar-Log, an unruly, mischievous and meddling gang of monkeys. The Bandar-Log recognize Mowgli. The only thing that the Bandar-Log fear is Kaa the Python, so to gain favour with Shere Khan (knowing he is hunting the man cub) they ensnare Mowgli, capturing him and carry him off to Cold Lairs and Shere Khan.

Chil the Kite sees Mowgli has been abducted and informs Baloo and Bagheera who, with the aid of Kaa, mount a successful rescue. The wolf pack celebrates Mowgli's safe return and for the first time he is allowed to call the hunt.

As time passes, food becomes scarce as a drought begins to take its toll on the animals of the forest. Shere Khan begins to sow seeds of discontent and turn the animals against Mowgli, blaming him for the lack of food. As the wolves align themselves with Shere Khan, he even leads them to break Jungle Law.

Baloo and Bagheera tell Mowgli he must reunite the pack, and the only way to kill Shere Khan is with (fire). Under the cover of darkness, Mowgli sneaks into the heart of the Man Village and manages to steal the red flower, but not before a woman who seems strangely familiar confronts him. He escapes with the red flower and returns to Council Rock to confront Shere Khan.

Meanwhile, Shere Khan has deposed and killed Akela and the remaining wolves are turning against Mowgli. The man cub has only one choice. In a battle to the death, he kills Shere Khan. The wolves are reunited, and elect Mowgli to be the new leader of the pack, but Mowgli is pulled back to the Man Village, and to the woman who he met. He must accept that he has to find his own path, and returns to the village where he meets the woman, who turns out to be his mother.

As he walks into the village, Baloo, Bagheera and his friends from the jungle reassure him that they will always be there.



INDIA



The Jungle Book is set in India.

India is a country in South Asia. India is the world's largest democracy and according to UN estimates, its population is expected to overtake China's in 2028 to become the world's most populous nation.

Amongst many things, it is known for architecture including the Taj Mahal which was built between 1631 and 1648; literature such as the Mahabharata, which has been described as "the longest poem ever written"; Bollywood which makes the world's most watched cinema; its cuisine which is now popular around the world; and for playing a major role in popularizing cricket.



Facts and Figures:

India is known as the Republic of India

Population: 1.3 billion

Area: 3.1 million sq km
(1.2 million sq miles), excluding Kashmir

Major Languages: Hindi, English and more than 20 other official languages

Major Religions: Hinduism, Islam, Christianity, Sikhism, Buddhism

Life Expectancy: 64 years (men), 68 years (women)

Currency: Rupee

Four major world religions, Hinduism, Buddhism, Jainism and Sikhism originated there, while Zoroastrianism, Judaism, Christianity and Islam arrived in the first millennium CE and shaped the region's diverse culture.

India gained its independence on August 15th, 1947 when the country was liberated from the rule of the British.

The capital is New Delhi.

The official languages are Hindi and English

The mainland consists of four well-defined regions: (i) The great mountain zone, (ii) The Indo-Gangetic plain, (iii) The desert region and (iv) The Southern Peninsula

Mango is the national fruit of India. Described as the "Food of the Gods", in the sacred Vedas, the fruit is grown in almost all parts of India.

The President of India is the Head of the State, while the Prime Minister is the Head of the Government.





National days include:

- 26th January** Republic Day
15th August Independence Day
2nd October Gandhi Jayanti; Mahatma Gandhi's Birthday

Key dates in India's history:

- 2500 BC:** India has been home to several ancient civilisations and empires.
1600s: The British arrive in India and establish trading posts under The British East India Company - by the 1850s they control most of India.
1858: The British Raj: India comes under direct British government rule.
1920: Independence Struggle: Nationalist leader Mahatma Gandhi heads a campaign of non-violent protest against British rule, which eventually leads to independence.
1947: Partition: India is split into two nations both gaining independence, secular but Hindu-majority India and Muslim-controlled Pakistan. Both countries fight the first of three wars over Kashmir.
1950: India becomes a republic. The Indian National Congress becomes the dominant party.
1962: India and China fight a brief border war.
1971: India and Pakistan go to war over East Pakistan, leading to the creation of Bangladesh.
1974: India conducts its first underground nuclear test.
1990s: Government initiates a programme of economic liberalisation and reform, opening up the economy to global trade and investment.
2000: India's population tops 1 billion.
2014: Hindu nationalist BJP party scores biggest election victory by any party in 30 years.

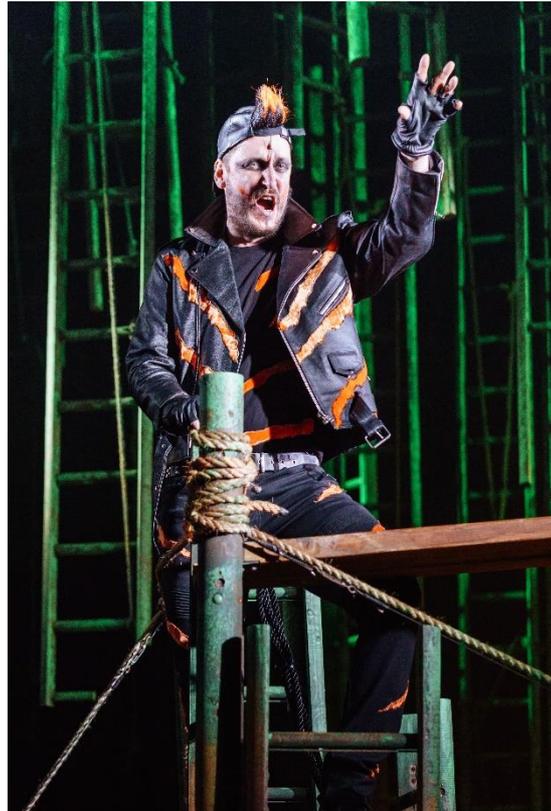
Think About:

How do you think living in the Republic of India, as a young person would differ from living in the United Kingdom? With a partner, write a list of the big differences someone your age would be affected by.

PRODUCTION PHOTOS



Mowgli (Zeziah Joseph) & Baloo (Dyfrig Morris)



Shere Khan (Lloyd Gorman)



Akela (Tripti Tripuraneni)



Bagheera (Deborah Oyelade)





THE JUNGLE BOOK COMPANY

Cast

(In order of appearance)

Akela, leader of the wolf pack	Tripti Tripuraneni
Raksha, surrogate mother to Mowgli	Avita Jay
Hiran, surrogate father to Mowgli	TJ Holmes
Bagheera, a panther	Deborah Oyelade
Baloo, a bear	Dyfrig Morris
Shere Khan, a Bengal Tiger	Lloyd Gorman
Mowgli, a man cub child	Keziah Joseph

The wolf cubs

Grey	Rachel Dawson
Leela	Chipo Kureya
Samar	Ruri James

The Bandar-log Monkeys

Snicker	Avita Jay
Larker	Tripti Tripuraneni
Twitster	Chipo Kureya
Mugger	TJ Holmes

Kaa, the python	Rachel Dawson
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Chil, the Kite	Ruri James
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Musicians

Percussion (Marimba / Djembe)	Diogo Gomes
Drums	Dyfrig Morris
Cello / Double Bass	Rachel Dawson
Double Bass / Accordion	TJ Holmes
Guitar	Lloyd Gorman
Guitar	Ruri James

Creative Team

Writer

Jessica Swale

Composer

Joe Stilgoe

Director

Max Webster

Set and costume design

Peter McKintosh

Musical Director and arranger

Paul Herbert

Choreographer

Lizzi Gee

Puppetry Design and Director

Nick Barnes

Sound Designer

Tom Marshall

Lighting Designer

Charles Balfour

Fight Director

Kate Waters

Associate Director

Neil Bull

Assistant Choreographer

Iona Holland

Production Manager

Sam Paterson

Company Manager

Matthew Hales

Deputy Stage Manager

Catherine Pewsey

Casting Director

Anji Carrol

Costume Supervisor

Mary Charlton

Producers

The Children's' Touring Partnership and
The Royal & Derngate Theatre,
Northampton





MEET THE WRITER AND DIRECTOR

Susan Elkin visited rehearsals to speak with the creative team including writer, Jessica Swale, composer Joe Stilgoe and director Max Webster to get their take on readapting this renowned classic

“The original 1894 book was a collection of short stories set in India” says acclaimed director Max Webster, “our challenge is to refresh a story so well loved by generations, and bring it to a contemporary audience.”

Olivier Award winning playwright Jessica Swale admitted “It was exciting to return to the original book and consider how it might still be relevant to a contemporary audience. I think culturally we associate The Jungle Book with Disney, but of course, it is Rudyard Kipling’s book that is the original. So, I went back to the source material and found a treasure trove of characters in Kipling’s poetic prose. The challenge was to find a modern voice for it - especially in its politics. I wanted to refocus the tale to celebrate diversity - to talk about the challenge of growing up in a place where you may feel you don’t belong, and how we negotiate that.” Jessica’s recent successes include *Nell Gwyn* and *Blue Stockings*, alongside a growing body of film work, but she is excited to be getting back to her theatrical roots, “by being in a room of actors, playing and experimenting. So much of the life of a play comes from the performers. That’s why I’ll always come back to the theatre - I love the movies but the live, collaborative nature of theatre is like soul food to me”. Moreover, she believes passionately in “the power of theatre to bring families together.”

“Being a collection of short stories” says Jessica, “I chose two which I felt we could use to say something inspiring about community and compassion, about immigration and unity, in language which is lighter and brighter than Kipling’s (sometimes verbose) poetry. It needs to trip from the actors’ tongues. And it should be funny. I wanted to ensure that we never lose the sense of being in the jungle because that’s what people come to see, so I pretty much disposed of the Man Village. I wanted to convey a message about diversity, but in a light hearted and enjoyable way.”

There have been many adaptations of The Jungle Book, so what makes this one different? “We wanted to take the story everyone knows and loves, and make it modern, playful, upbeat and to make it resonate with today’s audiences.” Max explained.

Internationally renowned songwriter Joe Stilgoe was brought in to develop a brand-new original score for the production and was originally commissioned to write just four songs, “it’s become a bit of a joke between the three of us, because now there are twelve”, he grins, admitting that he really wanted, “a song for everyone.” He goes on to say, “I’ve written all new music with a wide range of influences from all over the

world. Our jungle spreads way beyond the confines of India, becoming a global jungle for everyone.”

“Joe is a genius” Max tells me, “he kept coming up with more and more material that the rest of the team liked so much we had to include it.” Jessica adds, “Our Jungle Book is very emotionally driven, and it is coloured and lifted by Joe’s music.” Jessica and Joe have worked collaboratively on the lyrics for the songs, with Joe being inspired by watching scenes take shape during rehearsals.

Joe is full of praise for Jessica, “She has written a Jungle Book which is more appealing than any other adaptation I’ve seen,” he says, “It retains elements of Kipling and is mystical and lovely. When I read the script I could hear the style of the songs – variously joyful, sad, dramatic and dangerous.”

Joe is delighted with the decision to use a talented Portuguese percussionist who, on stage throughout, provides a central musical focus. “The rest of it simply comes together through the skills of the cast, especially the five actor musicians amongst them. How brilliant it is to be, say, a convincing monkey and play the cello at the same time!”

I asked Max about the directorial challenges which *The Jungle Book* presented. “Live music is always a challenge, but I was a musician myself and I love how it helps create an atmosphere for the production. When it’s integral to the action, as it is here, you have to rehearse with the music in place. You can’t in any way bolt it on afterwards, so we’ve had singing at every rehearsal.”

Then there’s the issue of how to create the illusion of a large pack, troop or herd of animals on stage with only a small group of actors, “Well, not even a big company could recreate an entire herd of animals, you have to create impressions”, says Max, describing the show’s “infinite forest” and explaining that the cast take on many roles within the show.

The word all three of these creatives use most often is “playful”. Max hopes he had directed a show which has “jokes, laughter, and joy” and plenty to say about the world today.

Interview by Susan Elkin



MEET THE ACTORS

Q & A with Dyfrig Morris (Baloo)



Can you tell us about your character you play in The Jungle Book?

I play Baloo the Bear, a fun and silly animal who ends up trying to look after Mowgli as they grow up in the forest.

What do you think your character learns upon their journey throughout the play, and is this something that is relatable to younger audiences today?

In this version of The Jungle Book, Baloo is what you might call an irresponsible man-child, obsessed with eating, singing and having fun at the expense of any responsibility. While fun to be around, Baloo's actually quite selfish in doing whatever pleases him all the time; part of his journey in the show is realizing that caring for others and what they need brings its own rewards.

How did you prepare to play the role and what research did you do?

I did what I always do, which is learn all my lines before starting the job. I try to do this without learning a 'particular' way of saying them so that they feel fresh when it comes to rehearsals and you can really listen to your fellow performers because you're not worrying about your own lines.

I find when I do this, I have time to research during rehearsals, and then see what is helpful in direct relation to the script and character. For Baloo I looked at footage of Indian Sloth Bears, toddlers playing and occasionally referenced certain actors such as John Goodman.

You also play musical instruments in the show, as well as playing Baloo. When did you first begin to learn to play an instrument, what made you start?

I started playing piano at about 7 and although I stuck with it, it wasn't my first choice. Drums came along quite late, I started playing those when I was about 16 and from there I've never looked back. I don't think there was a definitive moment when I chose drums; I'd already been playing drums in my head for years by then and it felt very natural when I finally got behind a kit.

What are the challenges of being an actor – musician in a show?

One of the challenges is figuring out how to be most useful to the show; especially for a drummer it's very easy to play too much when what's most important is the musicality of the song. Knowing when NOT to play is just as important as knowing when you should.

What is your favourite part of the rehearsal process?

I think probably the first two weeks when everyone is getting to know each other, and you start finding out how other people work. This can be when discoveries about the script and the possible direction of the show come thick and fast and its fun trying to process all that information quickly.

What is it that you think makes this production of The Jungle Book special?

This production has a spirit to it that I really appreciate. I have seen versions where an attempt has been made to steer so clear of the lightness of the cartoon version that they end up rather too sombre and not as fun as they could have been. I think we strike a good balance between silliness and seriousness with our show. That combined with musicians and some great new songs make this a new version that stands out I think.

What would be your top 3 tips for anyone wanting to be an actor?

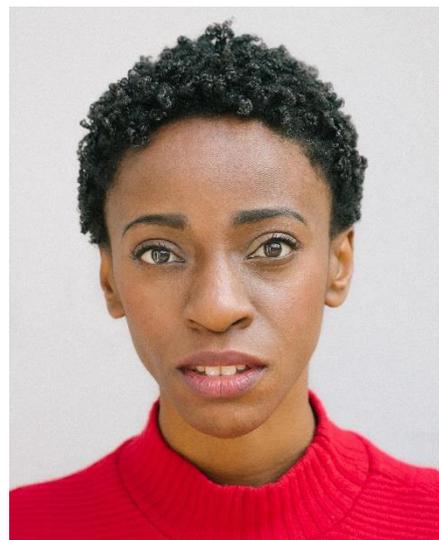
1. Read.....as much as possible. Being well versed in a lot of general knowledge and experiences will serve you well.
2. Start from the text and work out from there; let the script tell you what it wants to say and hopefully your interpretation will be organic and truthful.
3. Understand that you're always part of a company of people who are working together to make something magical.

Q & A with Keziah Joseph (Mowgli)

Can you tell us about your character you play in The Jungle Book?

Mowgli is a 'mancub' lost in the jungle and found by two wolves, Raksha and Hiran. I'm a baby when they find me, and they teach me how to hunt and about jungle law, along with my two other adoptive parents, Baloo the bear and Bagheera the panther, who help to raise me and teach me the master words, which are basically all the animal languages of the jungle.

Mowgli is a loveable but cheeky kid, who loves to hunt and wants to be just like the other wolves but unlike them, Mowgli can climb and pull thorns from their paws and think of innovative ways to catch food. Mowgli is a fast learner who I like to think has the same inventive and quick mind as Kevin from the film series, Home Alone.





What do you think your character learns upon their journey throughout the play, and is this something that is relatable to younger audiences today?

Mowgli goes on an important journey of discovery about identity and belonging throughout the play. It's kick-started by me learning that I'm not a wolf, but a human, something alien and untrusted in the jungle. I learn that not everyone in the jungle is my friend, especially where Shere Khan is involved and how he will do anything to turn the other animals of the jungle against me with fear mongering, in order to get to me. I learn ultimately, that embracing my difference will actually save the jungle in the end and get rid of Shere Khan. I have to face my fear of being misunderstood, feared and disliked though first.

I think most young audiences can relate to the uncertainty or the search for where they fit in, either at school or in their wider community or maybe even in their own families. I think they can understand the fear of being misunderstood or ostracized and outcast for being different and consider where they may have even done that to others.

How did you prepare to play the role and what research did you do?

I re-watched the 1967 Disney cartoon version that was definitely the most nostalgic, and also the recent live action film, as well as reading through Kipling's original story, which our play was adapted from. That was perhaps the most helpful research in terms of understanding the arc of the story and all the characters. I got ideas for physicality from the cartoon and spent some time watching Youtube videos of wolves for inspiration as well as my little baby cousins to help with sound and movement for the two Mowgli puppets.

What is your favourite part of the rehearsal process?

Learning the different dances and getting to explore the climbing frame structure that represents all the trees, rocks and cliffs in the jungle. I also enjoyed finding my feet with Mowgli's song 'Who I am' which was written for me by Joe Stilgoe, our musical composer.

What is it that you think makes this production of THE JUNGLE BOOK special?

The cast have all really invested in the magic of an otherwise unbelievable story - a small child making friends and finding home with otherwise deadly and dangerous wild animals! They've brought the recognisable key characters and relationships from the original story to life in fresh and fun ways, with the brilliant benefit of fantastic new songs and set and costume design that form the foundation of our Jungle Book's world.

Also, our Mowgli's gender is unspecified, meaning audiences can decide whether Mowgli is a girl or boy, or enjoy not knowing and just following a child's journey of discovery that is universal and not based on gender.

Other characters in our version are also now female where they were originally male encouraging a change of perspective about the gender of leaders, authority figures or heroes.

What is it like to work with an ensemble cast?

The best! The fun you have with storytelling when you're doing it collectively with a company is unmatched. It's great to know you're all working together to tell the same overall story using puppetry, song and dance especially. It feels like a family.

What would be your top 3 tips for anyone wanting to be an actor?

1. You have to absolutely love it. I think being able to act as a job is a luxury but it is also hard work and very demanding and you have to see it as a marathon and not a sprint, so you've got to love it to be able to keep going with it.
2. Go and see theatre as well as watching different genres of films and do what you can to learn about your craft, learn what styles of acting excite you, what stories you want to tell or see told and what actors inspire and motivate you.
3. Have your 'other thing'. It will probably end up being really useful for your acting or somehow feeding back to it, but it's good to have another thing that you enjoy and can do – maybe you like writing, or singing, or teaching, tutoring or building and making or dancing – whatever it may be, keep it alive.

Tell us about the puppetry in the performance; had you worked with puppets before, and what are the challenges?

I'd been lucky enough to do a day's workshop in banraku puppetry a couple of years ago that was really clear and enjoyable, but manning a banraku style puppet on my own (usually you have 3 people) in this show definitely had its challenges. I always found finding the voice or sound of a puppet difficult and more enjoyed working out how to recreate movement for the puppet. Baby Mowgli is on stage for quite a while and it took me a little while to get used to the weight and physicality and options for movement for the puppet as well as finding believable baby sounds and interactions with other characters that weren't forced. Definitely not a trained or experienced puppeteer, I felt quite intimidated by the prospect of solely having to bring the first Mowgli the audience would see, to life, but I remembered what I enjoyed about the workshop I'd done, found time to just play and experiment with movement on my own without any pressure, and asked to sit out and watch the puppetry director do certain things I couldn't quite understand, and now I'm back to finding it fun and even able to improvise with the puppet. The second Mowgli puppet was more what I was expecting and easier to maneuver in a way, but the challenge there was getting in sync with the other two actors on the puppet who also had little to no experience. Breathe and practice, practice, practice were the key things that helped us.





Reflecting on the Production

Time: 20 minutes

Materials: A flip chart paper and pens

Curriculum Links: Drama and Performance

Use this exercise to get your students responding to work that they have seen onstage. When students have attended the production, they should use this activity to reflect on the work they have seen onstage.

Organise the class into groups 4/5 and give each group a large sheet of paper and some pens. Write the name of the production you are responding to THE JUNGLE BOOK on the white board, and then assign each group an area of the production to respond to, including:

The Set

The Theatre

Direction

Puppetry

Music

Costume

Themes

Each group should write their area of the production as a heading on their flip chart paper.

Each group then has five minutes to reflect on the production and brainstorm responses and comments around their assigned area of the production. They should note them on a spider diagram on their flip chart paper.

Once five minutes is up, each group must pass their paper onto the next group and repeat this process until every group has commented on all areas of the production listed by the class.

These sheets can then be photocopied and handed out. You could also put the sheets up in the classroom as inspiration when discussing the production.

Be a Dramatist:

The Jungle Book was first written as a story; when stories are written down, it is the writer who tells them us. When we see a play, living characters tell stories on the stage in *dialogue* form.

Dialogue form is where you only write down what is actually spoken by the people or characters in the story. Playwrights give the actors *dialogue* that tells us the story and lets us know all that we need to know so that we can follow the action.

Here is an extract from the original version of The Jungle Book. Read it out loud as a group, and then get into pairs to see if you can turn it into a playscript in *dialogue* form. Think about the following questions:

- What do you think are the important pieces of the text you need to tell the story you want the audience to see?
- What are the things you can leave out of the story?
- What things do you have to add so it will make sense and be interesting?
- Baloo is teaching Mowgli – imagine what they actually say to each other and how they behave. What does Bagheera add to the conversation?

"It was in the days when Baloo was teaching him the Law of the Jungle. The big, serious, old brown bear was delighted to have so quick a pupil. Sometimes Bagheera the Black Panther would come lounging through the jungle to see how his pet was getting on, and would purr with his head against a tree while Mowgli recited the day's lesson to Baloo. The boy could climb almost as well as he could swim, and swim almost as well as he could run. So Baloo, the Teacher of the Law, taught him the Wood and Water Laws: how to tell a rotten branch from a sound one; how to speak politely to the wild bees when he came upon a hive of them fifty feet above ground; what to say to Mang the Bat when he disturbed him in the branches at midday; and how to warn the water-snakes in the pools before he splashed down among them. Then, too, Mowgli was taught the Strangers' Hunting Call, which must be repeated aloud till it is answered, whenever one of the Jungle-People hunts outside his own grounds. It means, translated, "Give me leave to hunt here because I am hungry." And the answer is, "Hunt then for food, but not for pleasure."

- What are the problems encountered by the playwright when adapting a story for the stage?
- Which sections of the passage were the easiest to adapt?
- Which did you find were the most difficult?

Think About:

The Jungle Book is a novel that has been adapted for the stage. What novels / books or stories have you read that have been adapted for the stage and/or screen?





Be a Costume Designer:

The first thing a designer has to do is read the script. Then they will talk with the Director of the production and agree what each character is like. Then the designer does drawings of what each character might look like and the costume they might wear.



This is a drawing of the Wolf costume done by the shows designer, Peter McKintosh.

Discuss the picture in groups and feedback to the rest of the class:

- What has Peter done to show that the character is a wolf?
- Why do you think that Peter has given the wolf crutches?
- What is important about the way the wolf is wearing the clothes?
- What can you tell about the wolf from the costume design and picture? Give reasons for your answers.

Design your own costume for an actor in your production of *The Jungle Book*:

Choose one of the characters from the story of *The Jungle Book*:

- Make a list of all your observations about the animal you have chosen: eg. Bears are big, have round ears, big noses, paws with claws, and have lots of fur!
- Next write a list of characteristics that you think the character has: eg. Clumsy, intelligent, sneaky, scary, funny... (You will come up with lots more!)
- Think about how you could transform these characteristics into your costume design: eg. Akela, the old grey wolf who is the leader of the pack might not have very good eyesight anymore, so may wear glasses to see well?
- Start turning your ideas into a costume design.
- Once you have finished your design, share it with the group and talk everyone through the choices you have made. (if you wanted too, you could even have a go at making it!)

Remember: it will be worn by an actor, so they need to be able to move around, sing and dance.





Physical Warm Up Game

Time: 30 Minutes

Materials: An open space.

Curriculum Links: Drama

In *The Jungle Book*, the actors work as an ensemble and use physicality to create the world of the play. Use this warm up activity to enable students to begin to experience listening to each other, working together as an ensemble, and begin to develop a collective sense of awareness of the group. (Remember, it can and should be fun)

Ask the group to find their own space in the room.

- Explain the first part of the exercise to the group.
- Ask the students to begin walking around the room at a natural relaxed pace, changing direction.
- When you clap your hands / give a key word (stop / still / listen), everyone stops.
- Stopping doesn't have to be beautiful, or affected. Just come to a stop and rest.
- Then clap your hands / give a word (begin / start / go), and everyone begins to walk again.
- Practice this with the group. The groups aim is to all stop and start at the same time.

Next:

- Explain to the group they are artists who have been 'refining the skill of collective consciousness and the ability to move about the space and intuitively, without anyone in the group leading or speaking, to stop/start, speed-up/slow down at the same time collectively. It is incredible, and they would like to share their new skill with us.
- Play the game. Remember: No one leads. They sense each other, moving, stopping, starting, speeding up and slowing down as one.

Next:

- Choose half the group to sit and watch and half to stand at one end in a showing space.
- Ask them to repeat the exercise and watch to see if anyone leads. Don't pick them out, just notice, can you see anyone leading?

Next:

- Everyone returns to the space.
- Make one person in the group the Major and everyone else the Minor.
- When the Major person walks everyone else is still, but when the Major stops the Minors should walk.
- The Minors have a role to play; they must interplay and support the person in Major
- If the person in Major 'flops' and runs out of ideas, then a person in Minor can step in and rescue them, disposing them.

Next:

- You all want to be Major.
- Try to catch the other members out by slowing and then speeding up; mess then up. Can you trick the others? Be clever.

It is ok to mess things up, not understand at first. Give them permission. We must fight against our urge to GET IT RIGHT and to PLEASE.

These exercises ask us to explore who is in Major in a scene; who are we looking at?

You can run a Major / Minor game before a scene just to play, get the energy up and consciously connect with the game within the scene you are about to work upon. Playing the scene after, you can then reference the game.

Important: at the end, everyone offers feedback; only focus on what you liked.





Be a company of actors (part one):

Actors have to be very good at remembering – remembering their lines and remembering their moves. They also have to be able to change the way they talk and move to play different roles – with lots of people watching too! Lots of the actors in *The Jungle Book* play many different characters, so they have to make it very clear to the audience which part they are playing at any given time. Actors must also be good at speaking and singing clearly so that the audience can always hear what they are saying – otherwise the audience won't be able to follow the story!

In *The Jungle Book* many of the characters are animals. By studying animals, the actors might be able to make decisions about how their characters behave and move – and the sorts of voices they might have.

Exercise One:

First, choose an animal:

- Make a list of words to describe it.
- How does it move, very quickly or slowly? Strongly or lightly?
- Is it a predator?
- What is it scared of?
- Who does it love?
- Where does it live?
- Does it have a tail? If so, imagine what it is like to have one. Is a long tail or short?
- Which of its senses (sight, sound, smell, and touch) is most important?
- Does it have most of its strength in its front legs (arms) or back legs?
- What sort of sound does it make to communicate?
- Where does it live, on the ground, in a tree?

Now, try moving around the room as each of these character types. Don't crawl on all fours – try and find a way of walking upright while still having the qualities on your list.

- How does it make you walk differently?
- Explore the room as this animal. Use your animal's senses.
- Can you imagine a human who walks like this? What job do they have?
- Now explore the sound your animal makes. Give them a voice – how do they talk?

Stay with your animal-human and get into pairs. Improvise little scenes then see if you can swap animal qualities, and play the scenes again.

- How does it change?
- Which animals do you find it easier to be, and why?

Exercise Two:

Here is an extract of the dialogue by Jessica Swale from the show – for three actors. Get into a group of three and decide which of you will play Mowgli (a human raised by wolves), Baloo (a bear) and Bagheera (a panther). Once you have chosen who will play each character, spend a little time talking about the qualities of each animal, and explore the physicality, getting use to them, before trying the scene.

Bagheera: Time to learn the Master Words. Baloo.

They set up for 'the lesson.'

Baloo: So. In the jungle....

Mowgli :(Sings) The mighty jungle...

Baloo: Every animal has its own tongue. The natter of the gnat is quite distinct from

the patter of the bats.

Bagheera: And you, Mowgli, have gotta learn them all.

Baloo: Cos if you don't know the lingo of the flamingo, how're you going to ask her for help?

Bagheera: You gotta know the cat chats.

Baloo: And the bat raps.

Mowgli : Yeah yeah (*he snores*).

Baloo: Hey. Say you go climbing up the banyan tree- then- uh oh- disaster strikes- you get stuck at the top. And the only fellah you can see is Kho the Crow. Whatcha do?

Mowgli : Yell.

Baloo: (*Wrong buzzer noise*) Uh uh. Time to learn the master words. A is for (*He makes a horrible squawking*) Ahhhheeee!!! Ahhhheeee!!! Now whose call is this?

Mowgli : Tabaqui the Jackal.

Baloo: Give that kid an A star-fruit.

Bagheera: B is for Breeeeeek Breeeeeek! Whose call is that?

Mowgli: The munt jack.

Baloo: C is for Caaaw caaaw caaaaw!

Mowgli: Bore bore bore!

Baloo: It's Chil the kite-





Mowgli: It's not fair. None of the other wolf cubs have to go to school. I just want to go and hunt with them- and they're all faster than me- and if I don't practice- I'll always be the slowest and they'll never ever let me call the hunt.

Baloo: But buddy, we're supposed to be growing you up.

Bagheera: Don't you worry about calling the hunt. You need to learn to protect yourself.

Mowgli: I don't need protecting! I'm not scared of anything. I'm not even scared of Shere Khan!

Baloo: You should be.

Mowgli: Well I'm not!

Bagheera: Then you're a fool.

Mowgli: Grey's not scared of Shere Khan. Leela's not scared of Shere Khan. So why should I be?

Bagheera: Because, Mowgli, you are a – man.

© Jessica Swale 2017

Work out some staging ideas together. Once you have done the scene a couple of times, change over so that the actor with bear qualities keeps the same physical qualities of Baloo but takes Mowgli's lines, Bagheera takes Baloo's lines, and Mowgli takes Bagheera's lines. Does the scene still work? What feels different?

Poetry Exercise

Time: 20 Minutes

Materials: IF poem by Rudyard Kipling; White Board

Curriculum Links: English (Creative Writing) and Drama.

Rudyard Kipling was very famous, not only for his published books which also included the JUST SO STORIES, but as a poet laureate. In 1910 he published REWARDS AND FAIRIES, a selection of short stories set in historical times, which includes Kipling's most famous poem IF.

- Begin by reading the poem as a group; maybe take a line each as you go around the class, or read a line in pairs.
- As a reflection exercise ask students to share images and emotions after hearing the poem created in their minds, and write these on the board.
- Write up what themes you feel the poem is about; who do you think Kipling is writing too?
- Are there any phrases or words that you don't understand? Ask someone in the group to look these up and then feedback.
- What do you notice about the style of Rudyard Kipling's poem? What is the tone, and structure?
- Split the class into groups of six and distribute copies of the poem to each group.
- Ask each group to create a physical performance of the poem.
- Students should consider the following when creating the performance:

Physicality and Actions

Emotions and Expression

- Then share with your classmates.





IF

by Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too.
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with Triumph and Disaster,
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make a heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

© Rudyard Kipling

FACT SHEETS
THE ANIMALS OF *THE JUNGLE BOOK*

WOLVES

Wolves belong to the *canidae* family along with dogs, coyotes and jackals. There are only three species of wolves found throughout the world: the grey wolf, the red wolf and the Ethiopian wolf. The grey wolf is the largest, with a larger snout and body compared to the other species. Grey wolves are one of the most wide-ranging land animals, distributed throughout North America, Europe and Asia. In comparison, the Ethiopian wolf only occupies mountain ranges in the African country of Ethiopia. Wolves are very social animals, living and travelling in packs. Packs, on average include up to 8 or 9 wolves led by an alpha male and female. All wolves are carnivorous, and packs hung together making them capable of taking down prey up to 10 times their size.



Akela, Raksha, Hiran, Grey and Leela in *The Jungle Book* are Indian wolves of the same pack. Indian wolves are a subspecies of the grey wolf found in the Himalayan and peninsular regions of Asia.

Facts:

Diet: *Carnivore* (meat eating)

Habitat: Various habitats with territories ranging from 40 – 1000 square miles

Strengths: Communication, form social groups called packs

Did you know?

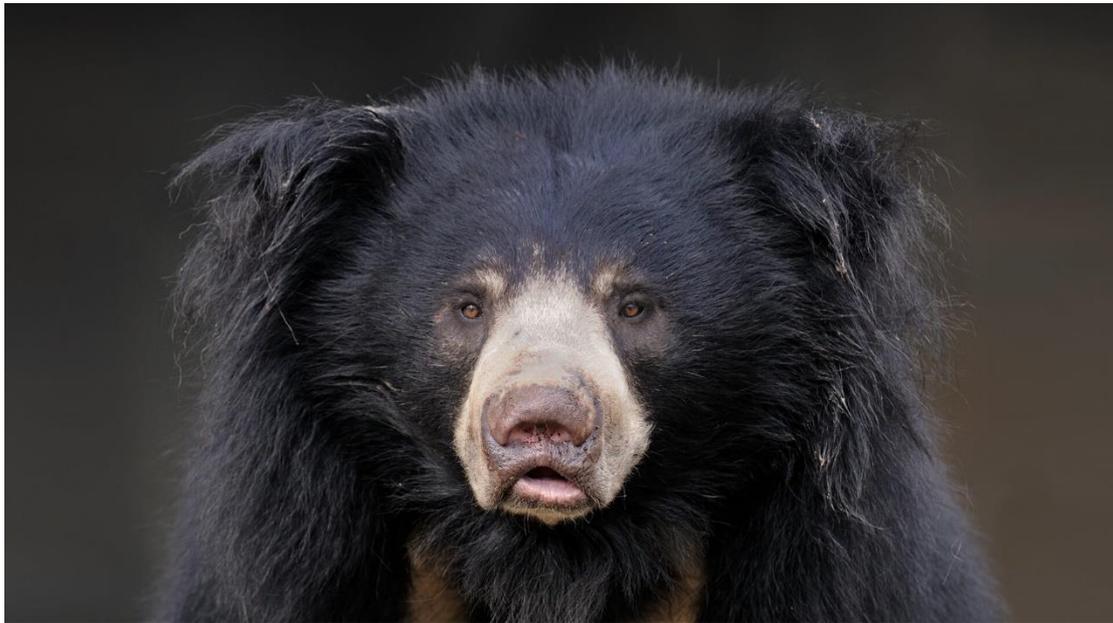
Wolves are known for their distinctive howl, which can be used to rally the pack prior to a hunt. On average, grey wolves will eat 20 to 30 pounds of meat in one meal, but have also been known to go up to 14 days between meals with no ill effects.





BEARS

Bears are found on every continent in the world except Antarctica and Australia. While the eight species of bears aren't necessarily varied, they can inhabit and adapt to diverse environments. Polar bears, for example, have paddle-like forepaws to make it easier to swim and walk on ice. South American spectacled bears have strong jaws to help them eat tough vegetation and palm nuts. Sight and hearing are not as well developed in bears, but their sense of smell is strong, aiding them in finding food. All bears have a *plantigrade* (ability to walk on the soles of their feet) or flatfooted stance like humans. In general, most bears are *omnivorous* (eats food of plant and animal origin), eating what's in season within their environment. The brown bear, for example, eats insects and fruit all year, but during certain seasons will prey on mountain goats, sheep and salmon.



Baloo in *The Jungle Book* is a Sloth bear, which are found in India. They prefer the drier forests and areas of exposed rock, and sleep in caves during the day, but do not technically hibernate. Sloth bears are recognizable by their elongated, mobile snout, and large tongue which they use for sucking up insects. They also eat a range of plants, dates, berries and flowers.

Facts:

Diet: Omnivore

Habitat: Varies by species, from Arctic sea ice to Andean forests

Strengths: Strong jaw, and sense of smell

Did you know?

Sloth bears use their lips like a vacuum when searching for food to suck up insects from their nests. They are mostly nocturnal, sleeping during the day and searching for food at night.

PANTHERS

The word Panther is a general term for *melanistic* (black pigmentation in fur) or dark coated leopards. Black panthers, like Bagheera from *The Jungle Book*, are the same species as leopards, which are known for their recognizable lighter brown or golden fur with dark spots. Panthers also possess the same spot pattern as leopards, however they are more difficult to see in contrast to their dark fur coat. Leopards are incredibly diverse in their choice of prey. They occupy a great range of habitats and their spot pattern is variable depending on the habitat they frequent. For example, leopards inhabiting warm, dry environments tend to have more yellow, tawny coats. These big cats have many specialized adaptations, such as large skulls with strong jaw muscles to easily kill prey and short muscular legs to help them climb trees. Leopards also have advanced vision and hearing, which allows them to hunt at night and in dense, forested areas.



Facts:

Diet: Carnivore

Habitat: Jungles and forest

Strengths: Climbing, long tails for balance, spots for camouflage and strong swimmers.

Task: Panthers can leap up to 20 feet! Measure 20 feet out on the floor, and see if you can jump this far.

Did you know?

Leopards utter a rasping cough, like clearing their throat, to announce their presence to animals of the same species.





TIGERS

Tigers are the largest and strongest of the big cats. An adult male can reach up to 10 feet in length and weigh as much as 500 pounds. Tigers are incredibly powerful in part due to their short, thick necks and large, muscular forelimbs. The tiger's body is essentially designed to hunt, stalk and kill prey. Along with an incredibly acute sense of hearing, the whiskers on their face help guide them through dark and heavily wooded areas. These lone hunters spend the quieter hours of early morning and late evening preying on larger, hoofed animals like deer, buffalo and a variety of antelope. Wild tigers live in Asia, and prefer a habitat of tall grasses and tropical forests. However, depending on the species, their habitats can range from warm and moist climates where the Sumatran tiger lives to cold and snowy where the Amur tiger inhabits a very small part of Russia.



Shere Khan in *The Jungle Book* is a Bengal Tiger. Bengal tigers are mainly found in India and are the most recognizable with their bold orange and black stripes and underbellies of light fur.

Facts:

Diet: Carnivore

Habitat: Tropical rainforests, snow covered coniferous and deciduous forests and mangrove swamps.

Strengths: Whiskers to guide through dark, wooded habitat and muscular limbs

Did you know?

Tigers are born blind and quite helpless, but when full grown their incredible senses allow them to skillfully hunt their prey at night.

PYTHONS

Pythons are snakes known for being constrictors. They ambush and wrap their muscular bodies around their prey, squeezing until the animal suffocates. Pythons mostly inhabit savannas, river areas and wetlands within Africa, Asia and Australia. Pythons are very skilled swimmers and are typically found near wet areas, and have poor eyesight and are hyper-dependent on their sense of smell and ability to sense the heat of other animals. They stay hidden while hunting prey and protecting their clutch of eggs, so habitats must provide sufficient cover. Species of Pythons can vary greatly in size. The reticulated python of Southern Asia, the longest snake native to Asia, can weigh around 165 pounds (75kg) and be 21 feet in length, whereas the Australian pygmy python can be as small as 21 inches and 7 ounces, and is the smallest snake in the world.



Kaa in *The Jungle Book* is a Burmese Python, a snake typically found in Southern China, along the Indonesian island chain and into India. Burmese pythons have an individualized brown box pattern on their skin and are usually white, grey and quite large, averaging 15-18 feet in length.

Facts:

Diet: Carnivore

Habitat: Rainforests, grasslands, savannas, woodlands, swamps, rocky outcrops and shrub lands.

Strengths: Ability to sense heat, skilled swimmers and constrictors.

Did you know?

After pythons consume a big meal, like a deer or pig, they can go for up to two years without eating again. Like most snakes they have ligaments in their jaw that stretch their mouths to enable them to consume their food whole.

Task: Measure out 21 feet on the floor, and then lie head to toe to see how many of your classmates it takes to match the length of the longest python.



MONKEYS (GIBBONS & LANGURS)

Gibbons and Langurs are both primates found in the rainforests of Asia. Gibbons are small apes that spend a majority of their time in trees, using their long arms to move through the canopy. Opposable toes (capable of facing and touching the other digits on the same hand) on their feet allow them to hold and carry objects while swinging through trees. When on the ground, gibbons walk upright with their long arms raised in the air in order to balance. Gibbons are very vocal and sing to establish the boundaries of their territories. In contrast, Langurs (known as the Bandar-Log in *THE JUNGLE BOOK*) are monkeys who typically prefer to move on all fours and spend more time on the forest floor than gibbons. Langurs use trees for sleeping and sometimes even hang upside down to eat from small branches. They prefer to spend time in groups and are playful animals, with the mothers in each group caring for each other's young as their own.



In *The Jungle Book*, the Bandar-Log, or Monkey People, are a group of Langur monkeys that do not follow the Law of the Jungle, have no leader. They are considered outcasts of the Jungle, and only fear the python Kaa. The Bandar-Log only appears in the story Kaa's Hunting within *THE JUNGLE BOOK*. In the story, Mowgli had been playing with the Bandar-Log, and was told not to by Bagheera and Baloo. However, shortly afterwards, Mowgli is abducted by them, and taken as a prisoner to their hideout, the Cold Lairs. After a long battle with Bagheera and Baloo, the Bandar-Log are hypnotised and defeated by Kaa the python.

Facts:

Langurs diet: Herbivore (feeds on plants)

Habitat: Rainforests

Strengths: Langurs can use all four limbs to leap large distances

Question: What's one difference between a monkey and an ape?

Answer: The tail. Typically, monkeys have tails while apes do not.

Here are some other animals for you to research. See what facts you can find out about them, their habitat, strengths and some pictures of them:

ORANGUTANS



ELEPHANTS



RHINOCEROS



KITES



BUFFALOS



CROCODILES



PORCUPINES





You can help protect these animals.

By learning more about these species in this pack you are already on your way towards helping protect animals in your own gardens, the countryside around you and beyond. Knowledge creates awareness, which can lead to action. A positive attitude towards animal can help make a conservation impact when combined with actions that benefit the world around us, which you live in.

Many of the animals in *The Jungle Book* are classed as critically endangered. The World Wildlife Foundation wants to inspire and equipped you to care for our beautiful planet and they are asking for your help. They have created a range of free resources to support you and your teachers putting sustainability at the heart of your school.



Visit the World Wildlife Foundations website where you can find ways that you and your school can proactively get involved; by raising your awareness we can begin to protect these endangered species.

Recycled Orangutan:

Attached is a worksheet, which will help you create your own recycled Orangutan.

I Protect Tigers:

Did you know that wild tiger numbers have plummeted by over 95% in the last century? Three of the nine tiger subspecies are already extinct, and there are more tigers in captivity in the USA than there are in the wild.

Attached is an activity and resource pack called Tiger Tales. It contains English and Literacy activities for Primary Schools, with information and class exercises.

Think about ways you can help animals:

Create wildlife friendly habitats:

Consider creating a place for wildlife to thrive in your garden, or school. Provide a water source, a place for animals to live and plants that provide food. Before you know it, your garden could be home to all kinds of insects, plants and animals.

Wildlife can make its home in our gardens in many different ways. There are lots of things we can do, from planting to maintenance, that will make animals and insects as welcome as possible.

Read more at:

<https://www.rspb.org.uk/birds-and-wildlife/bird-and-wildlife-guides/gardening-for-wildlife/creating-a-wildlife-friendly-garden#OCx98qsFRxZE2c3j.99>

Reduce, reuse, recycle and replenish:

Reduce your consumption to achieve a smaller 'carbon footprint'. Reuse items that normally you may have thrown away into the rubbish bin, and recycle everything you possible can. Never throw litter on the street, or into the ocean. It can be digested by animals, and fish causing them harm and kill them. Replenish the earth by planting trees that will provide food and a home for animals.

Connect with nature:

Explore the natural world around you. Take a nature walk or hike with your family and friends to learn more about wildlife in your community. You might find that you have quite a wide range of animals living in the countryside around you.





RECYCLED ORANG-UTAN

Orang-utans are amazing creatures! They are the 'gardeners' of their forest habitats, helping seeds to spread through their wide and varied diet. Many of those seeds are especially big ones, which can't be spread by smaller mammals, and grow into large, land-stabilising trees - crucial in areas vulnerable to tsunamis and landslides.

Why not share your love for these incredible creatures by making your own marvellous orang-utan using recycled materials!



What you need

- Cardboard box or other thick paper (an old cereal box works well)
- Scissors and glue
- Thick needle or small knitting needle
- Pens for colouring
- Split pin paper fasteners x 2
- Orang-utan template



30 mins



all ages



indoor fun

Instructions

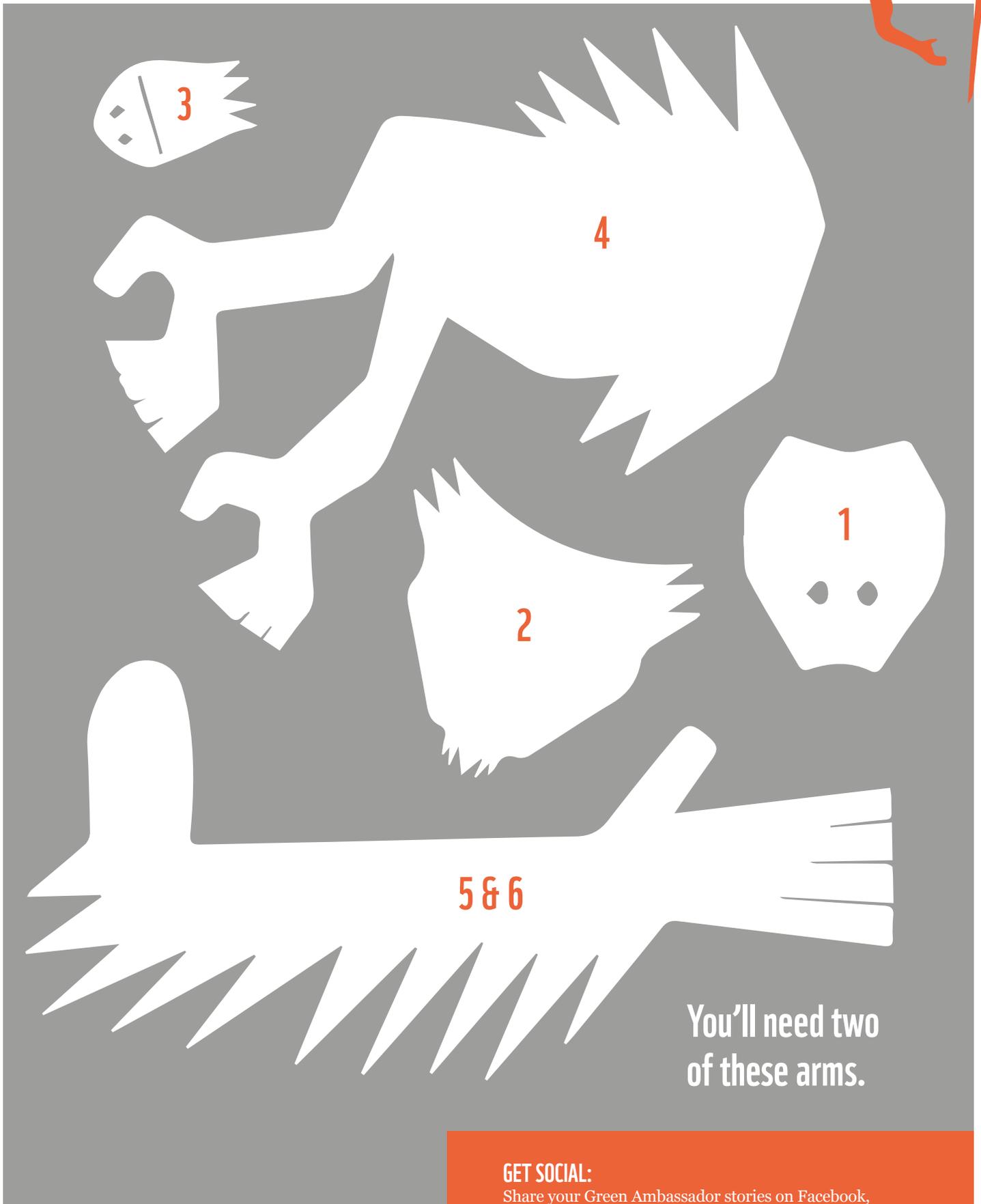
1. Cut out the template and lay it on top of the cardboard pieces. Draw around the template and cut out the different shapes carefully. There are two long arms, a body and the three different pieces for the head.
2. Decorate the pieces with paints, pens or collage with paper. We've painted the base bright orange and then added pattern in a metallic gold, but you can use any colour you like.
3. Glue part 1 onto part 2 and the glue part 3 on top matching up the nostrils. Draw eyes, eyebrows, nostrils and a mouth.
4. Carefully push a knitting needle or thick needle through the head, top of the arms (parts 5 & 6) and the body (part 4). Make sure you ask an adult to help you!
5. Push the split pin paper fastener through the hole and split the pins.
6. The orang-utan is now ready to hang onto any branch or door frame!

HANG THE ORANGUTAN ONTO A BRANCH OR DOORFRAME



HAVE FUN!

RECYCLED ORANG-UTAN



You'll need two of these arms.

GET SOCIAL:

Share your Green Ambassador stories on Facebook, Twitter or Instagram using #GreenAmbassadors.

To learn how to get involved in becoming a WWF Green Ambassador, visit us at:

www.org.uk/greenambassadors



For a future where people and nature thrive | www.org.uk

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TIGER TALES

**English and literacy
'taster' resource
for primary schools**

© Staffan Widstrand / WWF

OVERVIEW

Tigers! They prowl through the stories of our youth, and stalk the literature and poetry of our adult lives, beautiful and powerful. However, wild tiger numbers have plummeted by over 95% in the last century! Three of the nine tiger subspecies are already extinct and there are more tigers in captivity in the USA than there are in the wild. Poaching for their parts which are seen as status symbols or used in traditional Asian medicine, and loss of habitats are the main threats to the tiger.

The aim of this resource is to encourage 7 to 11 year olds to find out more about this iconic animal, and the threats it faces, and develop their own ideas and opinions on environmental issues through creative and persuasive writing. Simple activities are provided to help pupils develop their understanding of the natural world and to reflect on how their own actions can help shape the future.

This resource has been produced to help schools get involved in our ambitious programme to double the number of tigers in the wild by 2022, the next Chinese Year of the Tiger. Your pupils can enter our tiger competition – visit wwf.org.uk/iptschools – and use the activities as a stimulus to generate creative ideas.

**THREE OF
THE NINE TIGER
SUBSPECIES
ARE ALREADY
EXTINCT**



© Martin Harvey / WWF

Request the full resource at wwf.org.uk/iptschools

ACTIVITIES



Endangered animal pictionary:

A fun game to explore why some species are at risk and what can be done to protect them.



An explorer's blog: A creative writing activity to find out more about the tiger and its habitat and describe how it would feel to meet a tiger face to face in the wild.



Tiger haiku: Poetry writing activity about the tiger to encourage pupils to use language in a creative way.



News report: Top tips for pupils to produce a compelling news report about the plight of the tiger.



The tiger who came to visit: Using the WWF television advert as a starting point, story-writing activity to encourage imagination and creativity.



Tigers on the edge: Use of persuasive skills to create a campaign and inspire the whole school community to help WWF protect tigers and their habitats.



Tiger tapestry: Inspired by a famous painting by Henri Rousseau, creation of a visual display to raise awareness and celebrate the splendor of the natural world.

CURRICULUM LINKS

England KS2 – English Language, comprehension and composition; **Science** Working scientifically, animals, living things and their habitats; **Geography** Locational knowledge, place knowledge, human and physical geography; **Computing; Art & Design**

Northern Ireland KS2 – Language and literacy; The world around us Interdependence, movement and energy, place, change over time; **The Arts** Art and Design Technology?

Scotland Curriculum for Excellence P4-P7 – Languages Literacy and English; **Sciences** Planet Earth, biodiversity and interdependence; **Social studies** People, place and environment; **Technologies** ICT to enhance learning; **Expressive Arts** Art and Design.

Wales KS2 2015 – English Language and literacy; **Science** interdependence; **Geography** Understanding places, environments and processes; **Information and Communication Technology; Art & Design.**



For a future where people and nature thrive | wwf.org.uk

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Endangered animal pictionary

Overview

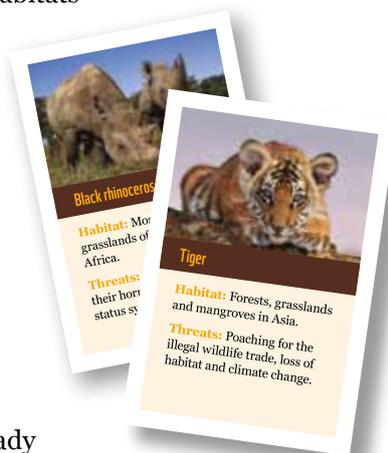
Through a fun game of pictionary, pupils explore the concept of endangered species and discuss what can be done to help protect these animals and their habitats.

Objective

- To learn what the term 'endangered' means and why some species are categorised as endangered/at risk
- To explore actions we can take to help protect wildlife and natural habitats

What you need

- WWF Endangered Animals fact cards
- Whiteboard/flipchart
- Pens



Get going

Discuss what pupils already know about endangered species. Invite a volunteer to come to the front of the class and draw an animal from the endangered animals fact cards. The rest of the group must guess which animal it is. Before starting on the next drawing with another pupil, discuss with the group why this animal might be endangered and what can be done to protect it. Pupils could research other endangered animals and produce additional cards for the game.

Endangered species

Scientists use the following categories to keep track of the level of risk animals face in the wild.

Extinct: No longer exist on the planet (e.g. dodo, quagga, Javan tiger)

Extinct in the wild: No longer exist in the wild, only found in captivity (e.g. Wyoming toad, Pere David's deer)

Critically endangered: Extremely high risk of becoming extinct (e.g. black rhino, mountain gorilla, Bornean orang-utan)

Endangered: Very high risk of becoming extinct (e.g. tiger, blue whale, snow leopard)

Vulnerable: High risk of becoming extinct (e.g. African elephant, giant panda, polar bear)

What is WWF doing?

WWF's goal is to build a future in which people live in harmony with nature by conserving biodiversity and reducing the impact of human activity. WWF works in partnership with governments, local communities and other conservation organisations around the world to help protect endangered animals and restore their habitats.





Bornean orang-utan

Habitat: Forests on the island of Borneo.

Threats: Forests cut down for timber and to grow palm oil, and the illegal pet trade.



Black rhinoceros

Habitat: Mostly in the grasslands of southern Africa.

Threats: Poaching for their horns, seen as a status symbol.



Asian elephant

Habitat: Grasslands and forests in Asia.

Threats: Loss of habitat, conflict with people and poaching.



Snow leopard

Habitat: High mountains of central Asia.

Threats: Hunted for their fur or because they prey on livestock



Tiger

Habitat: Forests, grasslands and mangroves in Asia.

Threats: Poaching for the illegal wildlife trade, loss of habitat and climate change.



Mountain gorilla

Habitat: Mountain forests of central Africa.

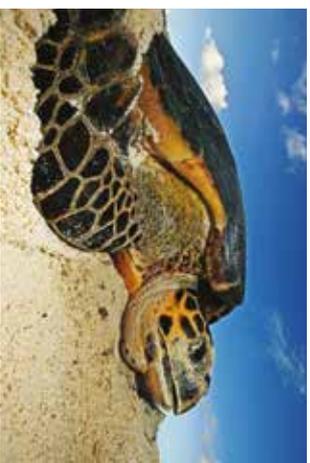
Threats: Loss of habitat, poaching, human wildlife conflict and climate change.



Blue whale

Habitat: All oceans except the Arctic.

Threats: Pollution, shipping and climate change.



Hawksbill turtle

Habitat: Atlantic and Pacific oceans.

Threats: Caught in fishermen's nets, collection of eggs and fewer nesting beaches due to climate change and tourism





An explorer's blog - The day I came face to face with a tiger

Overview

Through this creative writing activity, pupils find out more about the tiger and its habitat and use their imagination and storytelling skills to describe how it would feel to meet a tiger in the wild.

Objective

- To learn more about what the term 'endangered' means and why some species are categorised as endangered/at risk
- To explore actions we can take to help protect wildlife and natural habitats

What you need

- Footage of tigers at www.arkive.org
- Resource sheet 'Meet the Bengal tiger!'

Get going

To introduce the activity, you can watch footage of tigers with the class and discuss how these animals live. What do tigers look like? How would you describe their habitat? What do they need to survive? What do they eat? Ask pupils to imagine how they would feel if they came face to face with a tiger in the wild. In pairs, they

find out more about the tiger from the resource sheet and write a short blog entry about their experience. What happened? Where were they? What did they see? How did they feel? What did they do? They could select an image to add to their blog.





Resource sheet: **Meet the Bengal tiger!**

Population: Fewer than 2,650 Bengal tigers left in the wild. About 2,200 of them are found in India.

Weight: Up to 260kg – the weight of about nine 10 year olds!

Length: Up to 3 metres from nose to tail

Appearance: Orange fur with black stripes and a white underbelly. No two tigers have the same pattern of stripes.

Habitat: The Bengal tiger is found mainly in the forests, grasslands and mangroves of India. Smaller groups can be found in Nepal, Bhutan and Bangladesh.

Food: Tigers hunt alone mostly at night and use their excellent hearing and eyesight to catch their food - mainly deer, wild pigs and antelopes. They quietly stalk their prey until they are close enough to pounce, killing with a bite with their powerful jaws.

Key threats: Loss of habitat: A huge amount of forest have been cut down for timber, farming and to build roads and railways.

Conflict with humans: As their habitats are destroyed and there is less wild prey for tigers, they can prey on livestock and then be killed by farmers trying to protect their livelihood.

Poaching: Tigers are poached (illegally killed) for their skin and body parts, which are seen as a status symbol or used in traditional Asian medicine.

What is WWF doing?

WWF works with governments, local communities and other conservation organisations to stop poaching and deforestation. WWF also works with 'tiger champions' in local communities to help protect and monitor tigers and their habitat.

