



a Kidoons and WYRD Production
in association with The 20K Collective

JUNGLE BOOK

Adapted from the works of Rudyard Kipling

Written and Directed by
Craig Francis and Rick Miller

JungleBook.ca

STUDY GUIDE

STUDY GUIDE

Welcome to *Jungle Book*! Within our study guide you will find helpful tips to prepare your experience and talk about the performance.

Use this guide to:

- Introduce students to theatre etiquette
- Introduce students to the roles of a theatrical production
- Share insider knowledge about the world of the show
- Explore themes of *Jungle Book*
- Further discuss the show after seeing a performance
- Connect *Jungle Book* to your classroom curriculum across a number of subject areas
- Dive into further readings to learn even more!

CURRICULUM CONNECTIONS:

The elementary school curriculum varies by State and Province in the U.S. and Canada – teachers are encouraged to connect to your own Grade's curriculum, but some topics include:

Full-Day Kindergarten Curriculum;
The Arts – Drama and Music; Language Arts;
Science and Technology – environmental education and life systems;
Health and Physical Education – healthy living;
Social Studies – heritage and identity, people and environments



THEATRE ETIQUETTE

Theatre etiquette is a simple set of rules to help audience members fully enjoy the show, and for actors and the backstage crew to safely perform their work for you! Here are some important elements of theatre etiquette:

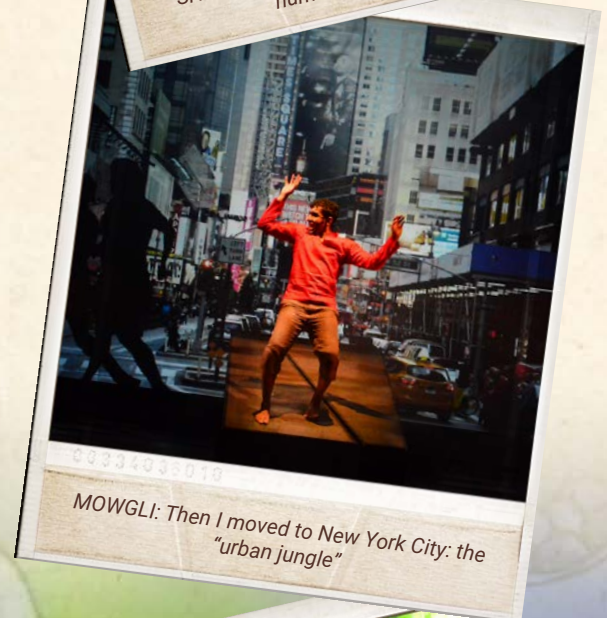
- Arrive on time.
- For the safety of the actors and the audience, please stay seated for the performance.
- Visit the restroom before the performance begins.
- Do not use electronic devices (other than access devices).
- Please do not talk to friends during the performance.
- If you like something that you see, you can clap or laugh - it shows the actors that you like what they are doing!

SUMMARY OF THE SHOW

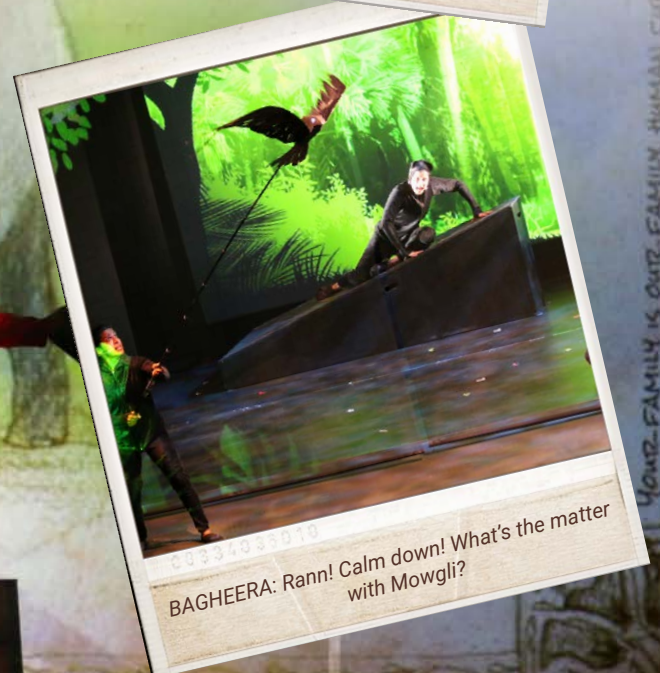
Mowgli is a 25-year-old architect living in New York City. When he gets a text from his sister Maya, "*Happy birthday wolf boy!*", it takes him back to his childhood in the jungles of India. Mowgli pulls out his old journal (his "jungle book"), flips through the pages, and begins to relive the stories 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 teach Mowgli "The Law of the Jungle". The trio have 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 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 wolf, or boy? Or maybe something else...



SHERE KHAN: Why would you wolves let a human into the pack?



MOWGLI: Then I moved to New York City: the "urban jungle"



BAGHEERA: Rann! Calm down! What's the matter with Mowgli?

Levin Valayil as Mowgli in "Jungle Book" at Asolo Repertory Theatre. Photo: Rick Miller

Jungle Book

CREATIVE TEAM:

CRAIG FRANCIS

Co-creator / Director /
Stage Manager

RICK MILLER

Co-creator / Director /
Production Manager

JEFF LORD

Executive Producer

JAMES KENDAL

Technical Director /
Production Manager

ASTRID JANSON

Set / Costume / Props Co-designer

MELANIE McNEILL

Set / Costume / Props Co-designer

IRINA LITVINENKO

Multimedia Designer

REBECCA PICHERACK

Lighting Designer

DEBASHIS SINHA

Sound Designer / Composer

SUBA SANKARAN

Original Song Composer

RUDYARD KIPLING,

RICK MILLER, CRAIG FRANCIS
Song Lyrics

ANDREW DOLLAR

Workshop Stage Manager

FRANK MESCHKULEIT

Puppetry Consultant

ERIC WOOLFE

Shadow Puppetry Consultant

SIOBHAN RICHARDSON

Fight Consultant

OFFICIAL SITE

junglebook.ca

BEHIND THE SCENES

Performances of the *Jungle Book* play are the result of groups of people working together. Many people know and understand what actors are - the people on the stage telling and acting out the story. But did you know that there are more people working hard “behind-the-scenes” to make the performance happen? Below are just a few of those people.

THE DIRECTORS: Responsible for the overall concept of the show - they guide a vision to create a world onstage in which the show may exist. 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.

THE DESIGNERS: 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 CREW: There are a lot of different crew people. Some help build the scenery, costumes, and props you see on the stage, and some are working backstage and in the ‘Booth’ during the show helping actors change costumes, moving pieces of scenery on and off, or operating the lights and sound.

THE STAGE MANAGER: Organizes every aspect of the production - schedules, resources and communications. In charge of making everything run smoothly from rehearsal to performance. Guarantees the same great performance every single time, whether you attend a show during the school day, or with your family in the evening or on the weekend.

THE CAST: The Cast is what we call all of the actors who are on stage performing the characters in front of the audience.



The actors in all the photos in this Study Guide are the original cast of *Jungle Book*:

LEVIN VALAYIL: Mowgli

MATT LACAS: Akela / Baloo / Buldeo / Others

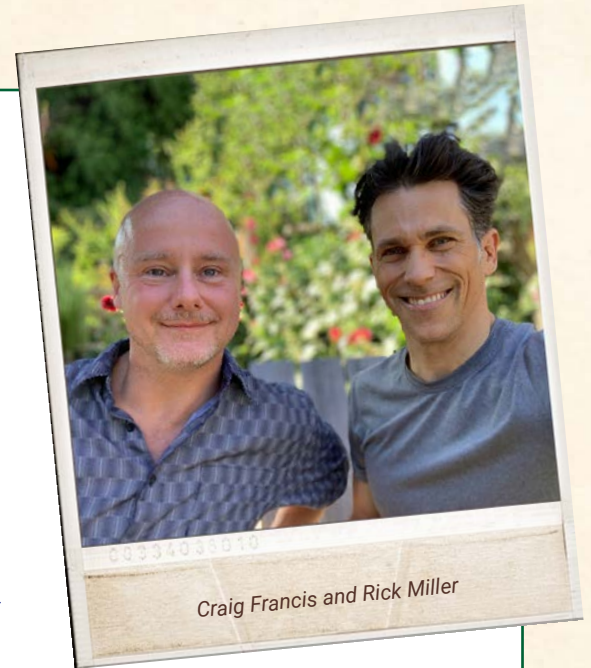
ANITA MAJUMDAR: Raksha / Bagheera / Messua / Others

MIRIAM FERNANDES: Shere Khan / Kaa / Maya / Others

Production photos are by Rick Miller.

THE CREATORS

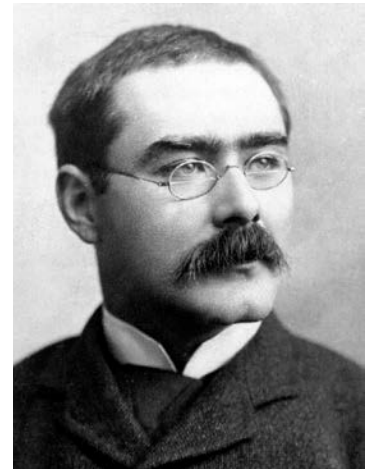
CRAIG FRANCIS AND RICK MILLER are called “co-creators” because they wrote the script, directed the actors, and directed the look of the show, together. Rick is one of Canada’s most popular theatre creators and actors, with a specialty in multimedia and solo productions. Craig is a writer, performer, illustrator, and designer. Rick and Craig formed “The 20K Collective” to develop new works with different groups of collaborators. They believe in using all the tools of storytelling as creatively as possible to bring all ages together at the theatre; and to bring art and science together to help us make the world a better place. To see some videos partnered with Ontario organizations (Lake Ontario Waterkeepers, City of Toronto Live Green, Township of Innisfil, Ryerson U, Toronto Zoo, and others) about water and species conservation, visit GrandfatherFrog.com and JerryMuskkrat.com



KIDOONS and **WYRD PRODUCTIONS** are Canadian theatrical production companies that produced this show. Kidoons was formed to entertain, educate, enlighten, and empower young people. WYRD Productions has been making and touring theatre since 1995. These companies’ shows have played all over the world, pushing the boundaries of storytelling and performance. Both companies also partner with educational and not-for-profit organizations and museums to help tell stories of real people and places. kidoons.com | wyrdproductions.com



RUDYARD KIPLING was born in Bombay, India, in 1865. His parents were white British citizens; his father John Lockwood Kipling had gotten a job in India as professor of architectural sculpture in the Jeejeebhoy School of Art in Bombay. As was the custom at the time, when Rudyard was 5 years old he was sent to school in England, and 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 at age 16, Rudyard Kipling moved back to India to work in Lahore (which is now part of Pakistan). He wrote articles for newspapers, and also began writing stories for them too. In 1888, at age 22, 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 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.



Rudyard Kipling

The World Premiere of *Jungle Book* was developed with assistance from and originally produced by at the Asolo Repertory Theatre, Michael Donald Edwards, Producing Artistic Director, Linda M. DiGabriele, Managing Director.



ART FORMS

Jungle Book is a play, but it combines techniques from a few different types of theatre. Here are some terms to watch out for in this show.

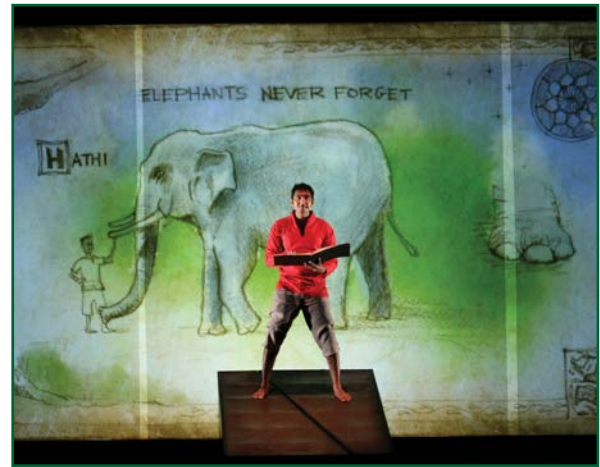
THEATRICAL ADAPTATION

A play can be an original work, or it can be adapted from another type of art, such as a book, song, or movie. Adapt means to adjust, so for instance a playwright must take what works in a book and change it so it works on the stage. The book *The Jungle Book* has been adapted into plays before, as well as movies and TV series. In the case of *Jungle Book*, the playwrights adapted several works from Rudyard Kipling, as well as adding original poems and an original character.



META THEATRE

Meta Theatre is a form of theatre that comments on itself: it draws attention to the fact that it is a piece of theatre. Mowgli talks directly to the audience. When he is the narrator of the story, he stands at the edge of the stage and knows the audience is there. When he jumps inside the story, he interacts with characters from his past, and he forgets about the audience.



A CAPELLA

A capella songs are songs that are only created using the human voice, with no musical accompaniment. "A capella" means "of the chapel" in Italian. In Western culture this song form originated with church hymns. In Indian culture, a capella and body percussion are often used in traditional music. *Jungle Book* uses a mix of spoken poetry, poems set to music, and songs with musical accompaniment. They are all composed by Suba Sankaran, a Canadian musician, who (along with her vocal groups Autorickshaw and FreePlay) is known worldwide as a specialist in both a capella and authentic Indian music.

ART FORMS (CONT.)

MULTIMEDIA THEATRE

The word “multimedia”, by definition, means to use more than one medium of expression to communicate ideas and stories. In theatre, it’s often used to describe shows that integrate video projections into the storytelling. 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 to the screen towards the back of the stage onto a rear projection screen, which creates 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. The company Kidoons uses modern video technology, but mixes it with much older techniques like shadow play and puppetry, to create its own unique form of multimedia theatre.



SHADOW PLAY

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. This is an ancient theatrical technique, and one of the oldest forms of storytelling. The use of shadow play is important to *Jungle Book* to help create the large animal characters (Shere Khan, Kaa, and Hathi). 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!



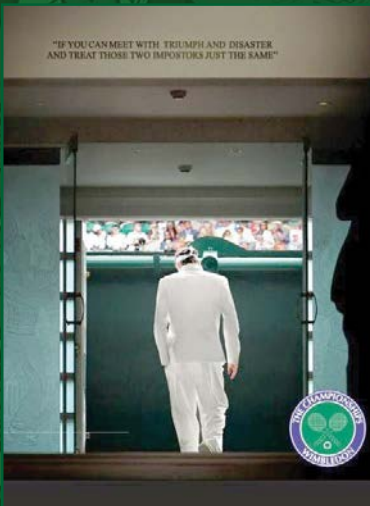
BEING A GOOD SPORT:



"If you can meet with Triumph and Disaster / and treat those two impostors just the same" is posted at the players' entrance to the All England Lawn Tennis and Croquet Club, where the Wimbledon tournament is held.

Why do you think this advice is important to give to athletes who are competing?

Can you think of a situation where you think it could apply to you, or to someone you know?



THE WORKS OF RUDYARD KIPLING

The play *Jungle Book* includes several of the "Mowgli stories" from Rudyard Kipling's *The Jungle Book* and *The Second Jungle Book*, as well as his poem "If". If you want to read the original books, here are the chapters that were adapted into this play's script by its authors. *The Jungle Book* was first published in 1894: the stories you are seeing are over a hundred years old!

STORIES FROM *THE JUNGLE BOOK*:

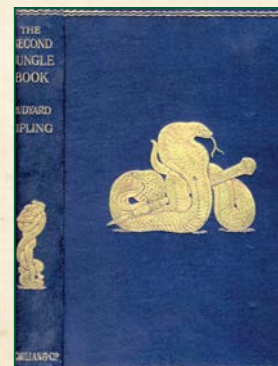
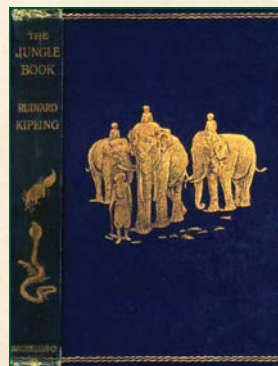
- Mowgli's Brothers
- Hunting-Song of the Seeonee Pack
- Kaa's Hunting
- "Tiger! Tiger!"
- Toomai of the Elephants

STORIES FROM *THE SECOND JUNGLE BOOK*:

- How Fear Came
- The Law of the Jungle
- Letting in the Jungle
- Mowgli's Song Against People
- The King's Ankus

"IF" BY RUDYARD KIPLING

In Rudyard Kipling's famous poem "If", he gives advice to his son John Kipling on how to grow up to be a good person.



"If—" first appeared in the "Rewards and Fairies" - a historical fantasy book by Rudyard Kipling published in 1910.

First edition covers (1894-1895) with illustrations by John Lockwood Kipling (Rudyard's father)

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!



ACTIVITY:



Divide the class
into 8 groups.

Take each 4 lines of the
poem, and discuss what it
means. Try to explain what
Kipling is trying to tell his son
in plain English, without the
rhymes.

Rewrite the lines in the way
we would really speak, and
give this advice to a friend
today.

When all the groups are
finished, put the groups into
the order of the verses in the
poem and have them read
aloud the advice.

Once you have heard the
whole of "If" in plain speech,
ask the class: is each piece
of advice good advice, and
why? Are the pieces of advice
similar to anything they have
heard in real life from anyone
they look up to?

Extra question:
the playwrights changed the
last line of the poem for the
play script. Discuss why this
might be.



FROM WOLF CUB TO CUB SCOUTS:



Did you know that Robert Baden-Powell, the founder of Scouting, was a friend of Rudyard Kipling?

It's true! Baden-Powell wrote the training manual *Aids to Scouting*, and started the Boy Scouts movement. He was impressed by how Mowgli learned how to be a member of the wolf pack through the "Law of the Jungle".

In 1916, Baden-Powell asked his friend Rudyard Kipling if he could use the setting and characters of *The Jungle Book* to help train scouts. Young scouts were called a pack of wolf cubs, and followed their Den Leader, Akela – each pack council ended with a "Grand Howl"!

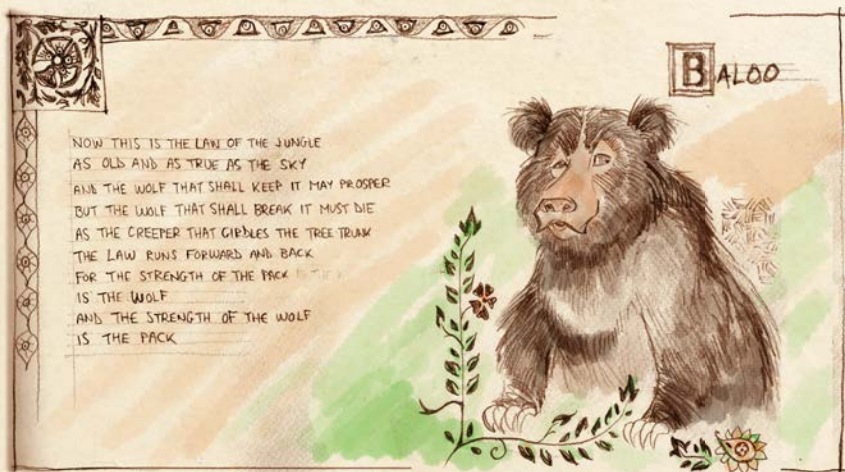


THE LAW OF THE JUNGLE

"The Law of The Jungle" is a poem that tells wolf cubs how to live, and to respect the balance of nature. It is a chapter in *The Second Jungle Book* by Rudyard Kipling. Baloo the bear uses the poem's verses to train Mowgli in the ways of the wild, so he can learn how to live in the jungle, and be a part of the wolf pack. The poem has 19 rhyming couplets, and the playwrights have included:

*Now this is the Law of the Jungle—
as old and as true as the sky;
And the Wolf that shall keep it may prosper,
but the Wolf that shall break it must die.
As the creeper that girdles the tree-trunk
the Law runneth forward and back—
For the strength of the Pack is the Wolf,
and the strength of the Wolf is the Pack.*

The first two lines tell you that the Law of the Jungle is important – so important it is a matter of life and death. If you follow the Law of the Jungle, you will do well ("prosper"); if you break the law, you could die. The third and fourth lines mean that the law is circular, like a vine wrapping around a tree trunk ("As the creeper that girdles the tree-trunk"): the strength of the group is individuals, but the strength of individuals is the group. This is an important lesson because wolves, like humans, live in groups. We need to connect with each other in order to survive and make the most of life. It also means for the person to respect the group. You must do your part to make sure that the whole wolf pack (or classroom, or family, or city, or country) does well.



THE LAW OF THE JUNGLE (CONT.)

Another part of Kipling's "Law of the Jungle" that the playwrights have included is this couplet:

*Ye may kill for yourselves, and your mates,
and your cubs as they need, and ye can;
But kill not for pleasure of killing,
and seven times never kill Man.*

The first line means that it is okay for animals to kill other animals if it is for food for themselves and their families ("your mate, and your cubs"). Many animals eat other animals. But the second line warns never to kill humans ("man"). This fits with one theme of the play, which is that the animals do not want to draw the attention of humans. Humans have fire and guns, and when they come into conflict with animals, animals always lose. So in order to live in a world alongside humans, the animals of the jungle agree never to kill humans: this seven times more important than the other laws.



THE CHARACTERS



MOWGLI

A human boy, discovered lost in the jungle



RAKSHA

A wolf, adoptive mother of Mowgli



AKELA

A wolf, partner with Raksha and leader of the wolf pack



SHERE KHAN

A tiger, he hates humans after being burned attacking them



RANN

A kite, the eyes of the jungle



SOOR

A wild boar



BALOO

A sloth bear, mentor to the wolf cubs, and honorary pack member



BAGHEERA

A black panther, the ears of the jungle



MAYA

A girl, Mowgli's human sister



MESSUA

A woman in town, birth mother of Mowgli



KAA

A huge rock python



BANDAR-LOG

A band of rhesus monkeys who don't follow the Law of the Jungle



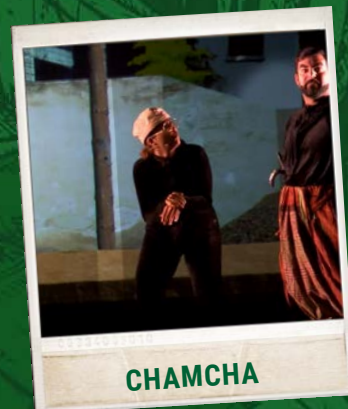
PRICKLY

An Indian crested porcupine



BULDEO

A herder of water buffalo and hunter in town



CHAMCHA

Sidekick and henchman of Buldeo

THE ANIMALS

INDIAN WOLF

Akela and Raksha, Mowgli's jungle parents, are Indian wolves. The Indian wolf is a subspecies of grey wolf, which is native all across North America, Europe, and Asia. The Indian wolf is a little bit smaller than North American grey wolves, and has reddish grey fur that is shorter, because India is hot not cold. Wolves are social animals, living and hunting in packs. At the time *The Jungle Book* was written, British India killed wolves to make way for human settlement. The Indian wolf is now endangered, with only 2,000 left on the Indian subcontinent.



Photo by Rudraksha Chodankar (via Wikimedia)

SLOTH BEAR

Baloo is a sloth bear. Different kinds of bears are found almost all over the world, but the sloth bear lives in the jungles of India. Sloth bears have shaggy fur and long curved claws like a sloth. Their claws are for digging into termite mounds. They eat the termites: sloth bears use their long lower lips to slurp up termites, ants, and other insects. Sometimes a tiger will surprise a sloth bear that is eating, but an open attack is rare because with its sharp teeth and claws, a bear can defend itself even against a tiger.



Photo by ANAND95M (via Wikimedia)

BLACK PANTHER

Bagheera is a black panther. A leopard with black fur is called a black panther: its spots and markings are actually still there, but they are hard to see because they are black on black fur. The Genus "panthera" also includes lions and tigers. Panthers can roar: in *Jungle Book* you will hear both Shere Khan and Bagheera roar. Panthers also growl, snarl, meow, and purr. Leopards are solitary animals, hunting alone at twilight and night. They are in danger of extinction, not just because of loss of habitat, but also because humans kill them for their beautiful fur.



Photo by Davidvraju (via Wikimedia)

BENGAL TIGER

Shere Khan is a Bengal Tiger, the type of tiger native to India. Tigers have pale undersides, orange fur and black stripes. The tiger is the largest species of wild cat, and it needs a lot of land to roam and hunt. Tigers are endangered because humans have removed and fragmented its habitat. Because tigers are such large hunters, humans moving into their territory, and bringing farm animals, often have conflicts with tigers. Tigers are also hunted for their beautiful fur, and for their body parts, which in Chinese culture are believed to have medicinal value.

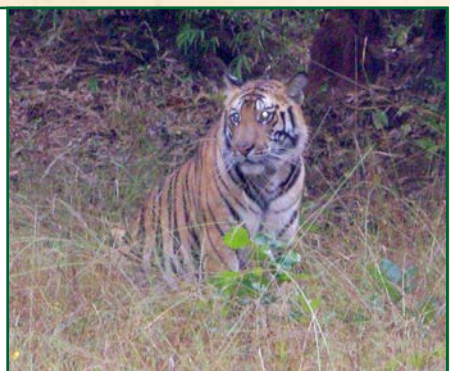


Photo by Astrid Janson

AFRICAN OR INDIAN ELEPHANT?



African elephants have larger ears (almost shaped like Africa!) and one dome on their heads. They have a flat back, highest at the shoulder. Indian elephants have smaller ears, two domes on their heads, and rounded backs.

WILD OR NOT WILD?



Wild animals in jungles and oceans are in the most danger today, as humans change and fragment their homes, but some other animals have lived alongside humans for millennia. All farm pigs in the world come from wild boars, and all wild boars come from Southeast Asia. The Bhimbetka rock shelters were a home for Stone Age people 100,000 years ago. Cave paintings from 30,000 years ago show humans hunting, and being hunted by, boars. The Bhimbetka rock shelters are in the Indian state of Madhya Pradesh, where Jungle Book takes place!

THE ANIMALS (CONT.)

ASIAN ELEPHANT

Hathi the elephant is the strongest animal in the jungle, and she is an Indian elephant. There are wild elephants in Africa and India. Elephants have trunks and flapping ears. Elephants also have tusks, large evolved teeth used for digging, moving things, and fighting. African male and female elephants have tusks; with Indian elephants only males have tusks, females have much smaller ones called tushes. Elephants are the largest living animals on land. Each herd of elephants is run by the oldest and largest female, called the matriarch. Elephants are endangered animals: humans have removed and fragmented their habitat. Humans also hunt elephants for tusks. Since Jungle Book was written, the number of elephants in the world has dropped by over half.



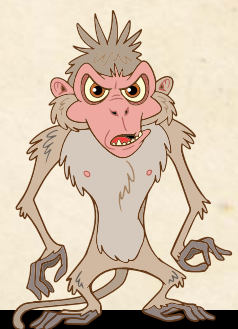
Photo by Astrid Janson

WILD BOAR

Sooar is an Indian boar, a subspecies in India of the wild boar that is found around the world. The Indian boar has a mane all down its head, neck, and back. Boars have tusks for fighting, and a male boar can sharpen its lower tusk on its upper tusk! Boars are omnivores, eating plants, berries, and small animals. They use their long rubbery nose for sniffing out and digging up roots, bulbs and fungi.



Photo by Astrid Janson



THE ANIMALS (CONT.)

RHESUS MACAQUE

The Bandar-Log monkeys are Rhesus Macaques (pronounced “makaks”). They are found in India and southeast Asia, the largest territory of any primate except humans. They have grey to tan fur, and pink faces with no fur. A group of macaques is called a troop, and a troop can be from 20 to 200 monkeys. Macaques make many expressions and sounds, including grunts, squeaks, and screeches; when in a fight they make a “shrill bark”. These monkeys live in a variety of habitats and alongside humans. They are not endangered.



Photo by Astrid Janson

ROCK PYTHON

Kaa is a rock python, a type of snake. As with elephants, there are African rock pythons, and Indian rock pythons. Rock pythons can be yellowish white with patterns of scales from tan to dark brown. They are very large snakes; they can grow to 3m long – almost 10 feet! Pythons eat other animals; they do not kill them with venom, they are constrictors. The python will bite its prey then wrap its body around it in coils, squeezing it so it can't breathe. The python can unhinge its jaws, opening its mouth wide enough to swallow another animal whole. The snake rests while it digests its meal, and then does not need to eat again, sometimes for months. The Indian rock python is considered near threatened; it's monitored to make sure it is not in danger of extinction.



Photos by Astrid Janson

BLACK KITE

Rann is a black kite, a bird of prey like a hawk. The black kite has dark plumage and a black bill. Kites often have a v-shaped notch in their tails. The kite can glide, soaring for hours on wind currents and looking for prey. Sometimes the kite sees an animal it can catch. Other times, it is a scavenger: it looks for animals that have already been killed, and eats the leftovers. Because kites can eat all sorts of things, and live mainly in the air, they are not endangered. The kite has a high, shrill call. The keen eyesight and shrill call are what allow Rann to see and pass on all the gossip of the jungle.



Photo by vtravikumar (via Wikimedia)

DESIGN INSPIRATION



Did you notice that some of our animal photos are by Astrid Janson? She co-designed the look of *Jungle Book*, and has been to India many times!



CONSERVATION STATUS:



The Conservation status is the grade of a type of animal showing how well it is doing, how many there are in the wild, and how vulnerable the animal is to extinction. The IUCN Red List of Threatened Species is a worldwide conservation status listing. There are nine classifications:

1. **Extinct (EX):**
No known living individuals.
2. **Extinct in the wild (EW):**
Known only to survive in captivity.
3. **Critically endangered (CR):**
Extremely high risk of extinction in the wild.
4. **Endangered (EN):**
High risk of extinction in the wild.
5. **Vulnerable (VU):**
High risk of endangerment in the wild.
6. **Near threatened (NT):**
Likely to become endangered in the near future.
7. **Least concern (LC):**
Lowest risk; animal is widespread and abundant.
8. **Data deficient (DD):**
Not enough data to make an classification.
9. **Not evaluated (NE):**
Has not yet been evaluated.

The official term "Threatened" combines three categories: critically endangered, endangered, and vulnerable.

THE ANIMALS (CONT.)

WATER BUFFALO

Water buffalo are wild animals native to South and Southeast Asia, but they have been domesticated by humans in India for over 5,000 years. Today, humans keep domestic water buffalo to help plow fields, and for their rich milk. It is the most important farm animal on Earth: there are over 130 million water buffalo in the world. The water buffalo have no names in *Jungle Book*: before he learns human speech, Mowgli can't speak to them with his jungle words, because they're tame.

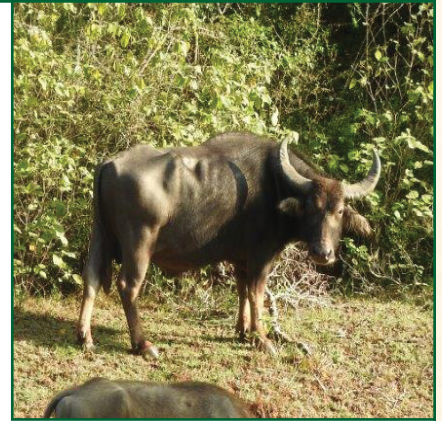


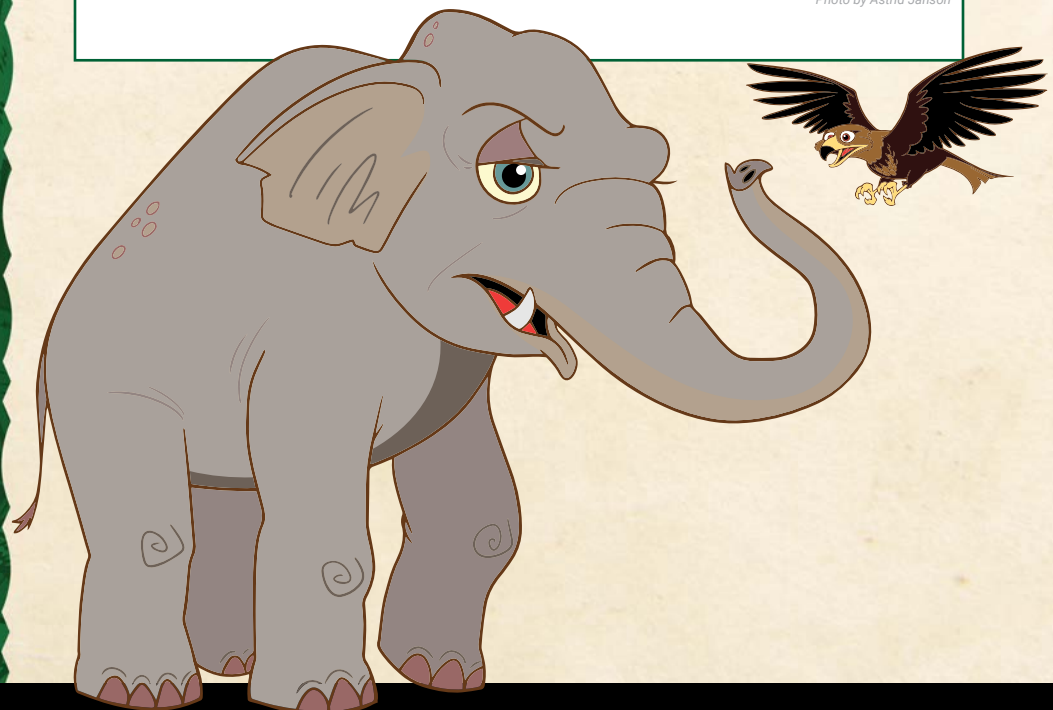
Photo by Astrid Janson

MUGGER CROCODILE

Old Mugger is a crocodile living on the riverbank. There are different types of crocodile on every continent. The Indian or Mugger crocodile is not as large as the American crocodile, with a wider snout and thick protruding scales. It lives in freshwater rivers and lakes and eats reptiles, birds and mammals. Its conservation status is Vulnerable.



Photo by Astrid Janson



ACTIVITY:

WHAT'S THE STATUS?

Pick your favorite wild animal. Research its "IUCN Red List of Threatened Species" conservation status.

Name of Animal:

Status:

Write a few sentences telling us how this animal is doing in the wild.

- How well it is doing?
- How many are there in the wild?
- Is that number going up, or down?
- How vulnerable is your animal is to extinction?
- What are three factors that threaten this animal?

Can you research or think of three things we could do to help this animal?



ACTIVITY: ANIMALS EVERYWHERE



In *Jungle Book*, Baloo teaches Mowgli that “We need to learn to live with humans, and they need to learn to live with us!” There are living things everywhere on Earth. What animals live in your own city or area? Find a local animal, and research it.

Name of Animal:

Where does it live?

What does it eat?

Is it endangered?

Name a way this animal helps humans:

Name a way this animal harms humans:

Name a way humans help this animal:

Name a way humans harm this animal:

ACTIVITY: "JUST SO" STORIES



Rudyard Kipling was famous for his “Just So” stories, original myths that explained how the elephant got its trunk, or how the camel got its hump. In *Jungle Book*, the playwrights adapted the chapter “How Fear Came”, which is the story of how the tiger got its stripes.

Pick your favorite wild animal from the jungles of India or Asia.

Write your own “Just So” story explaining how it got its most distinguishing feature.

THE THEMES

COMING OF AGE

A “coming-of-age story” is a type of book or play that follows a character from being a child and they change they undergo to become an adult. Through *Jungle Book*, Mowgli changes from being a very irresponsible child, to a more mature character who protects his family. At the beginning of the play, Mowgli is a baby and can’t choose for himself; but as he learns the Law of the Jungle, and experiences the loss of Akela, he is forced to make choices about his own actions.

FAMILY

Mowgli’s story remains very powerful over 100 years after it was written because it taps into something we all discover in life: the importance of family. The story is unusual because it does not just show the biological family of father, mother, and their children. At the beginning of the story Mowgli has been separated from his **biological family**. Raksha and Akela, the wolves, decide to adopt Mowgli and take care of him as their own: this is his **adoptive family**. Mowgli becomes part of the wolf pack and like a brother to the other cubs: this is his **extended family**. Baloo and Bagheera also largely act as two fathers to Mowgli, as well as friends, as they mentor him in the jungle: this is his **chosen family**. Eventually, Mowgli is reunited with his mother Messua, and his sister, Maya.

BELONGING

Along with family comes a question: “Where do I belong?” This is something young people ask themselves, as they come of age and grow up. Mowgli has an animal family in the jungle, and a human family in the town; but sometimes he feels he does not belong in either place. Do you ever wonder where you belong, or “who my people are”? Making things worse, there is a bully in the jungle (Shere Khan) and a bully in the town (Buldeo), each making Mowgli feel he doesn’t belong there. You will notice that Mowgli spends two scenes at the “edge of the jungle”: stuck between the jungle and the town.

IDENTITY

We also ask ourselves: “Who am I? Who am I as an individual? How do I identify?” In Mowgli’s case, he is not even sure whether he identifies as an animal from the jungle, or a human from the town. The “wolf boy” text message from Maya reminds him of his identity dilemma: the wolf emoji (animal) the boy emoji (human). He is not sure how to decide which he is, because both choices bring him joy and pain. In the end which option does he choose? Or does he reject both options?



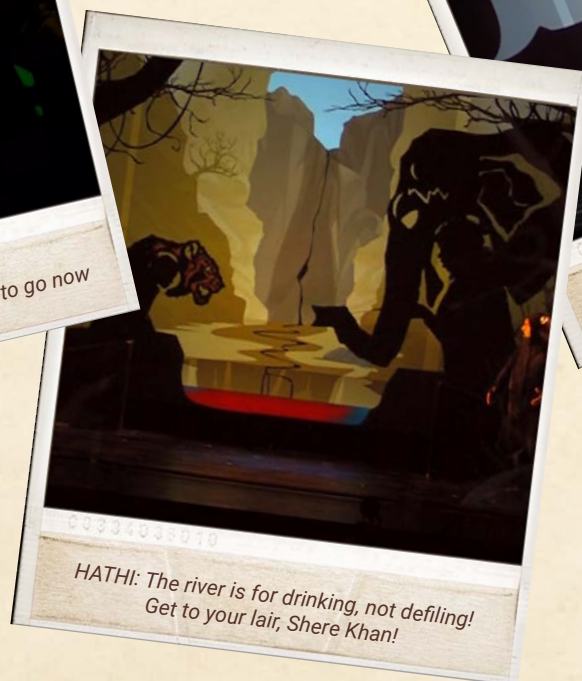
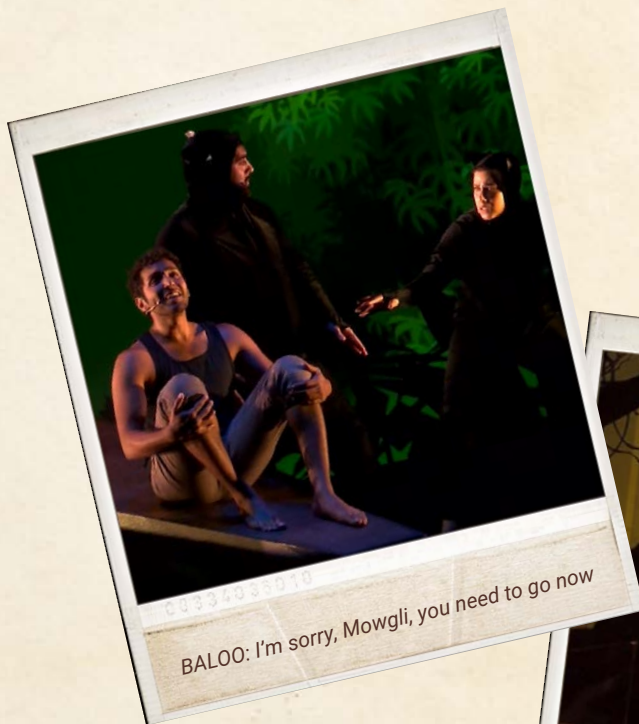
THE THEMES (CONT.)

RESPECT

As a child growing up and being taught by parents and teachers, Mowgli is learning what he needs to know to survive in life. Baloo teaches him the “Law of the Jungle”: the rules by which all animals can live alongside each other, and keep the jungle in balance. Early in the play, Mowgli does not take the lesson seriously and disrespects Baloo. Mowgli then gets kidnapped by the Bandar-Log monkey troop, and ends up endangering his own life, and the lives of Baloo and Bagheera. Do you think we need to respect teachers, and everything they try to teach us?

Another example occurs later in the play. When the drought comes and the animals are all thirsty, Hathi the elephant declares a “Water Truce”: no animal may kill another at the watering hole, so everyone can drink. Shere Khan not only continues to kill, he actually ruins the water for others by washing his bloody whiskers in the watering hole. Do you think his disrespect for the Law of the Jungle is what makes Shere Khan a villain in the story?

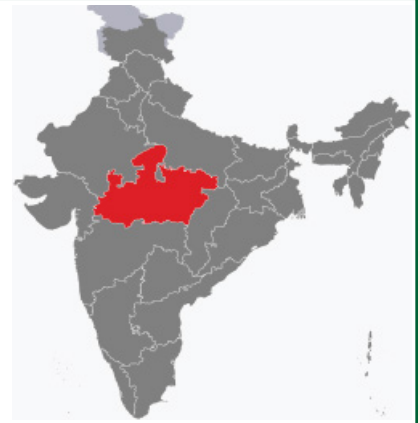
Likewise, we have certain rules for respecting others in town life, like being honest. Is Buldeo, with his lying, showing respect for others? Finally, Jungle Book also reminds us of respecting other living things who share the planet with us, and respecting the Earth itself and the very things everybody needs to survive, like water.



THE LOCATIONS

MADHYA PRADESH, INDIA

Madhya Pradesh is a state in India. It is in the heart of central India, with no coasts but lots of jungles and mountains. The Bainganga River flows through the region. There are still many of the wild animals mentioned in *Jungle Book* in this area, although now many are endangered. Today, the Pench Tiger Preserve is a nature preserve where endangered Bengal tigers are protected; tourists can visit to see them hunting prey along the rivers. The capital of Madhya Pradesh is Bhopal.



SEONI, INDIA

Seoni is a city in central India, in the province of Madhya Pradesh. Seoni has a population of over 100,000 people... which is a small town for India! The playwrights chose to set the play in Seoni both because it is referred to in Rudyard Kipling's original stories (Mowgli's wolf pack is called the "Seeonee pack"), and also because it is possible that humans and the wild animals in the stories could still interact here.



Seoni Market (photo via allthecities.com)

NEW YORK

New York City is in New York State, in the United States of America. It has a population of over 8,000,000 people. The playwrights chose to frame the play in New York, as it is the prime example of a modern world city, a destination known around the world. Mowgli is an immigrant to the U.S., and he has become an architect. His journey is from being raised by animals in the jungle near Seoni, to finding his human family in India, to designing buildings in New York.

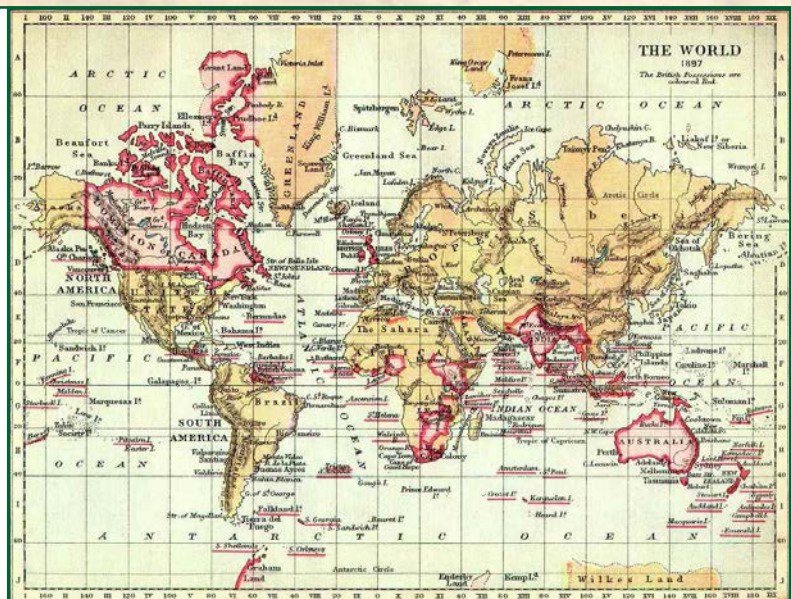


THE BRITISH IN INDIA: Rudyard Kipling and Colonialism

Rudyard Kipling was born in Bombay, India; he loved the land, and felt a part of it. But culturally, he was 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 problematic 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 *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”.

COLONIALISM

A colony is a group of people who leave their nation, and form a new settlement under control of the parent nation. The British colonized many countries: the United States, Canada, and India have all been colonies of Britain. At its height the British Empire was the largest in history, with its king or queen controlling almost one fourth of all land on Earth. Between 1750 and 1850 Britain colonized India, Australia, Canada, New Zealand, South Africa, Rhodesia, Hong Kong, Gibraltar, islands in the West Indies, and colonies on the African coast.



The World in 1897. The British Possessions are in red.

We discuss Colonialism a lot these to try to understand how colonies affected the people who were already there. In Canada and the United States, indigenous people had lived here for 15,000 years before the British and French colonists arrived. They were removed from land to make ways for the colonies, often by deadly force. They also died from foreign germs from Europe: in parts of North and South America, 9 out of 10 indigenous people died from disease brought by colonists.

In the case of India, there were already 40 million people living there before the British arrived. The East India Company took over several huge areas as trading posts with England, and treated the Indian people much worse than the British colonists. After the Indian Rebellion of 1857, the company turned over rule to the crown, and India became part of the British Empire. Rebellion continued, and only after Mahatma Gandhi's campaign of nonviolent resistance did India successfully revolt from Britain. India only became an independent country in 1947.

VOCABULARY GLOSSARY

Adapt.....to adjust to different conditions

Architecta person who designs buildings, and other large constructions

Billanother word for beak

Carnivoremeat-eater; an animal that eats other animals.

Colonialismthe system allowing a country to control its colony, colonized territory, or people

Colonya settlement under control of a “parent” nation that is often far away

Conservationthe science of protecting and preserving the environment and living things

Constrictto squeeze

Councila group of people who come together to make decisions or laws

Counseladvise or instruction to guide someone.

Couplet.....two lines of verse in a poem, especially if they are a pair that rhyme

Domesticateto tame; to bring wild animals under the control, and for the use, of humans

Empirea group of nations ruled by an Emperor, Empress, or powerful foreign leader

Endangereda classification for an animal that is in danger of becoming extinct

Extincta classification for an animal that has no living individuals left on Earth

Extirpatedtotally removed or destroyed: an animal may be extirpated from an area

Fragmentedbroken into pieces; fragmented habitat is when an animal’s territory is broken up by human activity so it can’t roam undisturbed

Habitatthe natural environment of a living thing

Herbivoreplant-eater; an animal that eats plants.

Herd.....a group of large mammals, like cows, buffalo, or elephants, is called a herd

Immigrant.....a person who moves to a new country

Imperialismthe system of a country forming an Empire by taking over other countries

Indigenousoriginating in, or native to, a particular region

Kite.....a type of gliding bird or prey, like a hawk

Lame.....having an injured or disabled leg or foot

Mentor.....a wise, trusted and senior counselor or teacher

Millenniumone thousand years

Omnivore.....everything-eater; an animal that eats both plants and animals

Plumage.....feathers

Preyan animal hunted for food by another animal

Talon.....a sharp claw on a bird of prey, like an eagle

Territorya piece of land under the control or use by somebody

Troop.....a group of monkeys is called a troop

Tusha small tusk on a female elephant

Tusk.....the large evolved tooth on elephants; tusks are used as a tool and for fighting

Venompoison



ACTIVITY: CREATIVE JUMP START



Put all the words above on pieces of paper and draw one word. Use the word as the title of, and inspiration for a short story or a poem. Ask: “What does this word make you think of?”

Q&A: An Interview with the co-creators, Craig Francis and Rick Miller



Craig Francis



Rick Miller

After taking on Jules Verne's *Twenty Thousand Leagues Under The Sea*, what prompted you to turn to another classic book: Rudyard Kipling's *The Jungle Book*?

RM: In my childhood home in Montreal, my mother hung Rudyard Kipling's famous poem "IF" on our bathroom wall. She would quote it often, and my brothers and I knew it by heart. Only later did I read Kipling's stories, including *The Jungle Book* and *The Second Jungle Book*. In them I found echoes of my beloved "IF", as when Baloo teaches Mowgli the "Law of The Jungle".

CF: Our company Kidoons specializes in telling classic stories that resonate with modern issues. Kipling's stories are classic for a reason – they speak to timeless emotions and fantasies. We've collaborated with a diverse and really accomplished creative team on bringing them to life, and we're excited to share their artistry with audiences of all ages across North America.

What characters are you drawn to, and why?

RM: We have added a sister, Maya, to Mowgli's human family, and audiences love her courage and feisty sense of humor. I was happy to include the character "Toomai of the Elephants", and have her tell this story.

CF: I'm drawn to the pair of Bagheera and Baloo: they're not just a classic comedy duo, they also teach Mowgli how to survive in the jungle and how to be ethical. They're another group of parental figures in our production, along with the wolves Raksha and Akela, and Messua, his human mother.

What new elements did you bring to this classic story? What did you keep from the original?

CF: Our *Jungle Book* hits all the adventures and events that are so memorable from the book, but we also wove in additional chapters, some of *The Second Jungle Book*, and we have singing, as some chapters are poem "songs". Another element we brought to the story is the addition of more powerful female characters. Science now knows that elephant herds are led by a matriarch, so we made Hathi female.

RM: Most adaptations of *The Jungle Book* only focus on the Mowgli stories from his childhood in the jungle. We're taking a different approach, by mirroring Mowgli's banishment from the jungle as a child, with his banishment from the town as a teenager. In our *Jungle Book*, an adult Mowgli is a disillusioned architect living in the city. He sees how most cities completely ignore the natural world around, under and over them. And, of course, we added the poem "IF"!

Q&A (CONTD.)

With *Twenty Thousand Leagues Under The Sea* and *Jungle Book*, you're exploring, among other things, the theme of connection. Is this a driving force behind your work?

CF: Yes. *Jungle Book* is the second part of what we're calling our "connection triptych", following *Twenty Thousand Leagues Under The Sea*, and followed by *Frankenstein* (co-created with Paul Van Dyck). Like Captain Nemo, Mowgli has become disconnected from humanity. Nemo's solution is to build his own world inside a submarine in order to escape, but Mowgli wants to connect.

RM: These three classic stories feature lonely anti-heroes, all of whom reflect a very modern sense of isolation. This speaks to our modern disconnection, and the growing anxiety of young people to feel accepted in a world of instant judgment through technology, where words can poison dialogue and build walls between us.

Kidoons is known for weaving together simple theatrical methods and cutting-edge technology. How are you bringing "the jungle" to life onstage?

RM: One of the greatest compliments we hear after our shows is "I've never seen anything like it!" With *Jungle Book*, you'll see our playful blend of low-tech and high-tech, but this time, the cast will take on multiple characters as well, both animal and human. They'll also manipulate lights, shadows, and puppets to create different natural, unnatural, and theatrical environments.

CF: Audiences told us how real they found the water in *Twenty Thousand Leagues Under The Sea*, but there was not a drop onstage – just lights, projections, acting, and their imaginations! This show's video and sound design uses a lot of technology, but really it's through storytelling we find we can make an emotional connection: that's its magic.

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 a theatre experiencing something unique, vibrant and vital, they begin to recognize that there's 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.

KIDOONS

kidoons.com

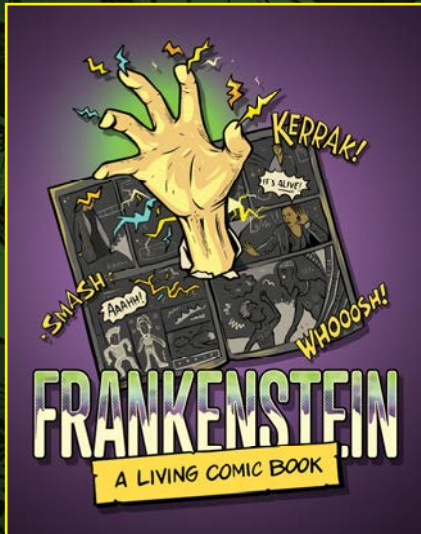
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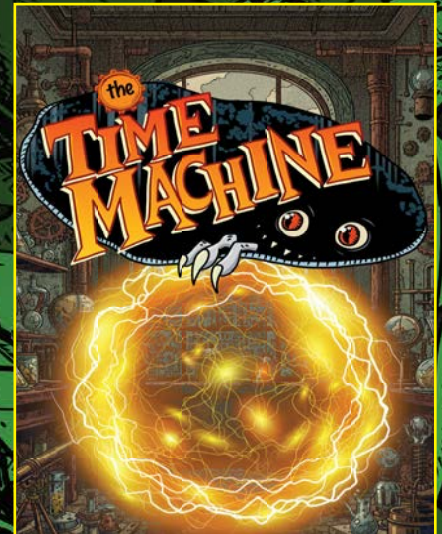


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