

teacher resource guide

**schooltime
performance
series**



JUNGLE BOOK

**jungle
book**

**arts
education
njpac**
discover. create. grow.

about the performance

Get ready for a multimedia performance of the classic story, *The Jungle Book*, a staged production of Rudyard Kipling's beloved tale that will mesmerize both children and the young at heart.

This inventive retelling starts with a 25-year-old Mowgli, the protagonist, who is an architect living in New York City. It's his birthday and his sister Maya texts him: "Happy Birthday, Wolf Boy!" The message distracts him from his work and adult life and prompts him to remember his extraordinary childhood. Mowgli takes out an old diary, his "jungle book," and reminisces about the time he got lost in the jungles of India as a toddler, and how his encounters there with wolves and other wild beasts shaped his life.

His story starts when a tiger, Shere Khan, attacks his family. Little Mowgli gets lost in the fight and stumbles into the jungle. He encounters two wolves, Akela and Raksha, who rescue him and accept him as part of their wolf pack. He finds mentors in Baloo the bear and a panther named Bagheera, who teach him the "The Law of the Jungle." But while he learns from these protectors, he's also in danger: Shere Khan still hopes to get his claws on Mowgli.

The mad tiger succeeds in separating Mowgli from his wolf pack and chasing him out of the jungle. Mowgli reunites with his mother Messua and sister Maya, but the town's hunter threatens his family. As the young Mowgli faces danger from both human enemies and animal opponents, he also wrestles with the question of his identity: Is he a boy or a wolf?

This entertaining production utilizes colorful and imaginative sets, inventive use of stage lights, puppets, and creative costumes in order to convey Mowgli's life in the jungle. The production also explores themes of identity and humanity's connection to nature, subjects that should appeal to a wide audience.

About Kidoons

Kidoons, the company behind *Jungle Book*, is based in Montreal, Canada. The troupe specializes in developing interactive stage performances and entertaining online education. Besides *Jungle Book*, Kidoons also tours other live shows based on famous works of literature, including *Twenty Thousand Leagues Under the Sea*, *Frankenstein* and *The Wizard of Oz*. For the Internet, Kidoons has created interactive videos featuring animal cartoons exploring different parts of the world.



2 *Jungle Book*

in the spotlight

An interview with Rick Miller and Craig Francis
co-writers and co-directors of *Jungle Book*

What inspired the creation of this production?

RM: In my childhood home in Montreal, my mother hung Rudyard Kipling's famous poem *IF* on our bathroom wall—probably because it's a busy place in a house with four kids! She would quote it often, and my brothers and I knew it by heart. Only later did I read Kipling's short stories, including *The Jungle Book* and *The Second Jungle Book*. In them I found very clear 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, and Kipling's stories are no exception. They're a wonderful collection of adventures. Our goal is to immerse the audience in "nature" by using all the tools of theatre. We've collaborated with a diverse and really accomplished creative team, and excited to share Canadian artistry with New Jersey audiences.

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

CF: Most adaptations of *Jungle Book* focus on Mowgli as a child in the jungle. We have kept those beloved stories, but our adaptation also takes him to the town with stories from *The Second Jungle Book*. We can see how he feels like he doesn't belong in either place: too human for the animals, too animal-like for the humans. 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. Another element we brought to the story is the addition of more powerful female characters. We found out that elephant herds are led by a matriarch, so we made Hathi female. We have added a sister, Maya, to Mowgli's human family, and audiences love her courage and feisty sense of humor.

RM: In our *Jungle Book*, Mowgli has become a disillusioned architect living in the city, after being banished from the jungle as a child, and banished from the town as a teenager. He sees how most cities—and the people who build them and live in them—completely ignore the natural world around, under and over them. Mowgli realizes he has forgotten everything he learnt from "The Law of the Jungle," which is mostly about living in balance in a chaotic world. By taking us back through his own story, he reconnects with this sense of balance and integration, and returns with renewed hope and a vital call to action to look at our world differently.

What kind of theatrical elements did you choose for this production and why?

RM: One of the greatest compliments we hear with our shows is that "I've never seen anything like it!" With *Jungle Book*, you'll see our playful blend of low-tech and high-tech, with the cast taking on multiple characters, both animal and human. Besides telling stories as the central characters,

they'll also manipulate lights, shadows, and fabric to create different natural, unnatural, and theatrical environments.

CF: Audiences told us how real they found the water in our *Twenty Thousand Leagues Under the Sea* production, but there was not a drop onstage—just lights, projections, acting and their imaginations! This time we invite you to imagine the jungle, and our immersive video and sound design brings it to life, along with shadow puppetry, and original artwork in several media.

What themes does this particular production explore?

RM: *Jungle Book* is the second part of what we're calling our "connection trilogy," which started with *Twenty Thousand Leagues Under the Sea* and closes with *Frankenstein*. These three classic stories feature lonely anti-hero characters, all of whom reflect a very modern sense of isolation. In *Jungle Book*, as with the other two shows, we continue to explore the idea of connection, and what it means today. Like Captain Nemo, Mowgli has become disconnected from humanity. Nemo builds his own world inside a submarine in order to disconnect completely, but Mowgli wants to belong somewhere. In his search for a family he finds himself torn between his human and animal ones.

CF: The production explores respect: respect for nature, respect for the wisdom passed down, and respect for yourself. *Broadway World* wrote, "*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. Our Kidoons productions also share common themes of confronting our problems, of taking care of our planet and ourselves, and of connecting art and science through storytelling. Modern technologies allow us to understand nature as never before, but can also remove us from it. 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 always make shows that we ourselves would like to see—we're just lucky a lot of families like the same thing! We first return to the source, and try to adapt and condense the book into something relevant to today, and that comes alive for your senses.

RM: 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.

inspired ideas in the classroom

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Teacher Focus		Student Activity	NJ Student Learning Standards
Prepare for the performance	<p><i>If you have 5 minutes:</i> Talk to students about audience behavior/expectations (audience etiquette). Ask students, “How is watching a movie or TV show different from watching a live theatre performance?”</p> <p><i>If you have 10 minutes:</i> (above conversation, and...) Explain that the production they are going to see is multimedia—there will be people, puppets and onscreen images. Show them the promotional video for <i>Jungle Book</i>. (junglebook.ca/)</p> <p><i>If you have 20 minutes:</i> (above conversations, and...) Show your students images of the Indian jungle and talk about what life might be like (for people & animals) in that environment. How does that differ from the lives we lead in cities and towns?</p>	<p>Why do you think an audience is supposed to act a certain way (audience etiquette) at a live performance versus when watching a movie or TV show at home? What would it be like to leave your home and live in the jungle? What would be the biggest differences in your daily life? How would you feel about this change?</p>	<p>English Language Arts NJLSA.SL1. NJLSA.SL2.</p>
Experience the performance	<p>Encourage your students to pay attention to all the different ways of storytelling that are used in this performance. (Acting, singing, movement/dance, puppetry, shadow, digital imagery, sound)</p>	<p>Look and listen to the performance. What sounds do you hear that give you information about the story? What do you see that helps you understand the story, characters or setting better?</p>	<p>Visual and Performing Arts 1.4 Aesthetic Responses & Critique English Language Arts NJLSA.SL2.</p>
Reflect, respond and read	<p>Have a class discussion about what students saw and heard during the performance. Make an anchor chart to record the answers.</p> <ul style="list-style-type: none">· Who were the characters?· What were the different ways in which the animals were represented?· How did the music and sound help tell the story? <p><i>If you have 10 minutes:</i> The sounds of the jungle help create the environment for this performance. What sounds do the students remember hearing? Make your own classroom jungle soundscape.</p> <p>A soundscape is a sound or combination of sounds that forms or arises from an immersive environment. A soundscape can be as long or as short as you want; the sounds can come in separately, in groups or all at once. You can even change the volume of some of the sounds. Create the soundscape with classroom instruments (rain sticks, shakers) and voices (animal & wind sounds, words) or you can find some recorded sounds at: freesoundeffects.com/cat/nature-sounds-26 & soundbible.com/suggest.php?q=nature</p>	<p>We take in a lot of information about our world based on what we hear. What sounds do you remember from <i>Jungle Book</i>? How did the animal voices sound different? Were there sounds that gave you information about what was happening in the jungle? Do you know what we call the sounds made by different animals? Check out Activity Sheet 1.</p> <p>What are the sounds you hear in your world—your school, your home or your town? What information do you get based on what you hear around you?</p>	<p>Visual and Performing Arts 1.1 The Creative Process 1.3 Performing 1.4 Aesthetic Responses & Critique English Language Arts NJLSA.SL1. NJLSA.SL2. NJLSA.SL4. NJLSA.SL6. NJLSA.R7.</p>
Focus	<p>Compare and contrast city life and jungle life with your students. Brainstorm a list of daily activities in their lives and challenge them to think about how these activities might be different in an alternate environment.</p>	<p>If you had to live in an environment different from your own, where would you want to live? (beach, farm, jungle, desert, city, etc.) Why?</p> <p><i>Younger students:</i> Draw a picture and write a short paragraph about what you think it would be like for you to live in this new place. Will you have all you need in this new environment? Why or why not?</p> <p><i>Older students:</i> Write a short essay about the type of environment you would want to live in and what it would be like to live there. Think about if you will have all you need in this new environment. What will you have plenty of? What will you miss?</p>	<p>Visual and Performing Arts 1.1 The Creative Process English Language Arts NJLSA.SL4. NJLSA.W3. Science K-ESS3-1. 2-LS4-1. 3-LS4-3.</p>
Originate	<p>It’s time to create a shadow performance with your students! Students will choose a new environment or setting for one of the jungle animals and perform a short story or script about what life is like for the animal in its new setting. Think about what that animal needs and if those needs are in the new place where they are living.</p> <p>Create a shadow wall in a dark area of your classroom by attaching a large white paper to the wall. Add a bright desk lamp or flashlight in front of the paper. Objects held between the paper and the light source will appear as shadows.</p> <p>Help your students create animal shadow puppets by cutting out and tracing the templates from Activity Sheet 2 onto a dark heavy paper. Attach the puppets to straws or craft sticks. Classroom objects can also be used to create shadows—be creative!</p>	<p>You are going to make your own shadow puppet performance about how life might be for a jungle animal in a new setting or environment. What would happen if some of the animals from Mowgli’s jungle went to go live somewhere new? What other animals or humans will they meet? What activities will they try to do? How will everyone react? Will they have what they need to survive?</p> <p>Create shadow puppets for all of the characters in your story. You can even use classroom objects to help create shadows to show your setting.</p> <p><i>Younger students:</i> Individually or in pairs choose an animal and a setting. Write a few sentences for the character(s) to say about their new life.</p> <p><i>Older students:</i> In small groups write a short script about what happens when a jungle animal finds a new home.</p>	<p>Visual and Performing Arts 1.1 The Creative Process English Language Arts NJLSA.SL4. NJLSA.W3. NJLSA.W4. Science K-ESS3-1. 2-LS4-1. 3-LS4-3</p>
Rehearse	<p>Remind your actor/puppeteers to keep their puppets flat toward the light, speak slowly (pace), loudly (projection), and clearly (articulation). Encourage them to play with incorporating animal sounds into their speaking. (For example, a snake might hiss every “S” sound.)</p>	<p>Practice your shadow performance. Hold your puppet flat toward the light to get the best shadow. How close you hold it to the light will change its size. Make sure you practice speaking your lines so that your audience can hear and understand you. To make the story more interesting adds feelings to your voice and/or appropriate animal sounds.</p>	<p>Visual and Performing Arts 1.1 The Creative Process English Language Arts NJLSA.SL4. NJLSA.SL6.</p>
Make magic	<p>Share your shadow performances within your class or with other classes in your school. You could even record the students performing so they can be their own audience!</p> <p>Help set the mood for the performance by creating or playing a soundscape(s) for the different settings of the shadow puppet performances.</p>	<p>Take a deep breath and enjoy sharing your work.</p> <p>When you are viewing the work of other students remember to demonstrate audience etiquette.</p>	<p>Visual and Performing Arts 1.1 The Creative Process 1.3 Performing 1.4 Aesthetic Responses & Critique English Language Arts NJLSA.SL4. NJLSA.SL5. NJLSA.SL6.</p>

curriculum standards

NJ Arts Standards

1.1 The Creative Process

All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.

1.2 History of Arts & Culture

All students will understand the role, development, and influence of the arts throughout history and across cultures.

1.3 Performance

All students will synthesize skills, media, methods and technologies that are appropriate to creating, performing and/or presenting works of art in dance, music, theatre and visual art.

1.4 Aesthetic Response & Critique

All students will demonstrate and apply an understanding of arts philosophies, judgment and analysis to works of art in dance, music, theatre and visual art.

National Arts Standards

- 1: Generate and conceptualize artistic ideas and work.
- 5: Develop and refine artistic techniques and work for presentation.
- 6: Convey meaning through the presentation of artistic work.
- 7: Perceive and analyze artistic work.
- 8: Interpret intent and meaning in artistic work.
- 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

new jersey student learning standards

English Language Arts

NJSLSA.SL1.

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

NJSLSA.SL2.

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

NJSLSA.SL4.

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

NJSLSA.SL5.

Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

NJSLSA.SL6.

Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

NJSLSA.W3.

Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

NJSLSA.W4.

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

NJSLSA.R7.

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Science

K-ESS3-1. Earth and Human Activity

Use a model to represent the relationship between the needs of different plants or animals (including humans) and the places they live.

2-LS4-1. Biological Evolution: Unity and Diversity

Make observations of plants and animals to compare the diversity of life in different habitats.

3-LS4-3. Biological Evolution: Unity and Diversity

Construct an argument with evidence that in a particular habitat some organisms can survive well, some survive less well, and some cannot survive at all.

FIND THE STANDARDS

For more detailed information on the standards, visit these websites:

NJ ENGLISH LANGUAGE ARTS
state.nj.us/education/cccs/2016/ela

NJ SOCIAL STUDIES STANDARDS
state.nj.us/education/cccs/2014/ss

NJ WORLD LANGUAGE STANDARDS
state.nj.us/education/aps/cccs/wl

NJ ARTS STANDARDS
state.nj.us/education/cccs/2009/1.pdf

NATIONAL ARTS STANDARDS
nationalartsstandards.org

cultural connections



Rudyard Kipling

About Rudyard Kipling

Rudyard Kipling, poet and famed storyteller, was born in 1865 in the city of Mumbai, formerly Bombay in India. His family was part of a wave of colonizers from Britain who had come for fortune and adventure during the British Raj, when India was officially part of the British Crown from 1858 to 1947. (Before then, the

region was under the control of the East India Company.) Kipling's father was an artist and architect. His mother had a glittering social network that included important British artists and writers at the time.

Kipling remembered his early years in India glowingly, writing in his later years that it was a colorful and beautiful place. This idyllic childhood ended when his parents sent him back to England along with his sister Beatrice in order to be educated. Those were such miserable years that the siblings called their boarding house the "House of Desolation." They lived with a mean widow and her son, who apparently bullied the young Kipling. He wrote that he was regularly beaten. The children felt abandoned by their mother and father and missed their early years in India.

But Kipling and his sister did spend happy Christmas holidays with one of his mother's sisters, Lady Georgiana Burne-Jones, wife of the famous painter Sir Edward Burne-Jones.

In 1878, Kipling continued his education at United Services College in Devon, in the west of England. Then in 1882, Kipling moved back to India to reunite with his family and start work as a journalist. He worked in Lahore, which is now part of Pakistan, where he started writing stories and poetry. He started making a reputation for himself as a storyteller as his works circulated for sale at railroad stations. He decided to move back to Britain in 1889 with the goal of becoming a professional writer.

Kipling made an immediate splash with his stories and poems, which struck a chord with many readers. He married Caroline Balestier, an American, and they moved to Brattleboro, Vermont, where they lived for several years. It was during those years as the Kiplings raised their family that he wrote one of his best loved stories, *The Jungle Book*. The story of Mowgli, who is raised by wolves in India's Seonee Hills region, has been praised by critics for its colorful language and entertaining and rich narrative. This fable is joined in a collection with other classics, *Rikki-Tikki-Tavi* and *The White Seal*.

In 1899, the Kipling family became sick with pneumonia and one of his daughters, Josephine, died from the illness. Kipling, reeling from grief, poured himself into his writing. From this tragic period, he managed to pen what some critics call his finest work, the novel *Kim*. The book is a coming of age adventure story about an Irish boy left orphaned in Lahore who is groomed and educated to be a British spy agent in the "Great Game," the struggle for dominance between Great Britain and Russia over huge swaths of territory in Afghanistan and Central and Southern Asia in the late 19th century. The book is notable for its colorful cast of characters, from a Tibetan monk to a sorceress, and its detailed rendering of India's landscape and people at the time.

Kipling would go on to write more classic children's books such as the *Just So Stories*. This collection included the tales "How the Camel Got His Hump," "The Elephant's Child," "The Sing-Song of Old Man Kangaroo" and "The Cat that Walked by Himself."

He also wrote controversial poems such as *The White Man's Burden: The United States and the Philippine Islands*, which urged Americans to colonize the Philippines in 1899. With that poem and some other writings (including opinions on how the Irish should be ruled by the British) which favored imperialism and supported the British Empire, Kipling then and now attracted critics who criticized him for being "a right-wing imperialist warmonger," according to an article in *The New Yorker*. He was, though, widely read during his lifetime and won the Nobel Prize in Literature in 1907.

Kipling died in 1936, lauded for his gifts to children's literature and writing in general. His books and stories remain in print, have been widely adapted for the stage and screen, and remain cultural touchstones for many readers.

Connecting to the Great Outdoors

The team behind the staged production of *Jungle Book* have used the show to spark conversations on ecological issues and outdoor play. As an example, they partnered up in 2018 with Earth Day Canada, a non-profit that aims to connect people with nature and raise awareness on environmental issues.

These initiatives are part of a growing worldwide movement to address two related concerns: our increasingly digital world and how it is disconnecting us with nature, and the danger posed to our environment from pollution, increasing energy use and other stressors.

Kids today are increasingly relying on screens for entertainment. According to CBS News, children ages eight to eighteen spend an average of more than seven hours a day glued to their TVs, computers, laptops, smart phones and digital tablets. The American Heart Association advocates that kids should be limited to just two hours per day on screens, with children age two to five only one hour per day.

“Research has linked screen time with an increased amount of sedentary behavior in children and teens. While there is no long-term evidence yet to link screen time to an increased risk of health conditions like cardiovascular disease and high cholesterol, there is mounting evidence that it is associated with obesity,” according to the news report.

Health experts say children and adults alike have the tendency of mindlessly eating without paying attention to whether they are satiated or not when they are on screens. The blue light from the screens of electronic devices also interferes with people’s circadian rhythms and may induce sleeplessness.

So what to do? Health advocates urge parents to take the initiative, cut screen time and get their kids outdoors. There have been specific programs and ideas that have risen up to address our screen addiction.

One example is “forest schools,” an idea borrowed from some European countries which has recently infiltrated the United States. In forest schools, caretakers let children play and explore in the woods in child-directed sessions. They sing songs, tell stories, collect twigs and leaves in the ground, or make objects from natural materials around them. Local forest school chapters have popped up all over America, giving kids opportunities to make new friends and commune with nature.

Another example is a drastic rethink of what playgrounds look like. Traditional playgrounds these days, while

safer than yesteryear, emphasize gross motor activity and manufactured equipment, such as swing sets and jungle gyms. But psychologists and designers have published studies that point out children most benefit from playgrounds that mimic nature. Child advocates suggest that outdoor play areas should have loose sand, rocks, hills, water elements and plants. These types of naturalized outdoor playgrounds have been called “discovery play gardens” by child development experts. They provide a richer environment for learning and exploration, and they also promote emotional health.

“The natural world is essential to the emotional health of children. Just as children need positive adult contact and a sense of connection to the wider human community, they also need positive contact with nature and the chance for solitude and the sense of wonder that nature offers,” reads an article from *Early Childhood News*.

Street Play is an initiative introduced by Earth Day Canada. For kids who may not have ready access to a natural setting, this may serve as a viable alternative. In Street Play, town residents are encouraged to apply for a permit and shut down their neighborhood street periodically and open it to allow for outdoor play. Earth Day Canada says this initiative harkens back to days when kids would play stick ball on the streets or any available surface in an urban environment. This is an effort to make cities child friendly and accessible, an idea pushed by UNICEF. Cities such as Toronto and Edmonton, Canada and London, England have enacted the Street Play program in certain neighborhoods.

Even if parents or caretakers do not have access to these kinds of programs, child experts advise that simply taking children for a day of unstructured play outside in a patch of green space is enough. Such outings can be beneficial for adults as well as children. This type of activity has been called “shinrin-yoku” or “forest bathing,” a Japanese concept that says spending time in nature is good preventative medicine. Forest bathing, experts say, reduces stress, increases energy levels, and improves sleep hygiene, among other positives.

With all these ideas and initiatives to increase our connection with the outdoors and nature, child and environmental advocates hope these activities in turn encourage biophilia, a love for nature and a sense of responsibility to take care of it.

“There is considerable evidence that concern for the environment is based on affection for nature that only develops with autonomous, unmediated contact with it.



In early developmental years, children’s tendency towards empathy with the natural world needs to be supported with free access to an area of limited size over an extended period of time,” writes Randy White, a designer for naturalized playgrounds, and Vicki Stoecklin, an educational expert.

In *Jungle Book*, the tropical forests in India team with wild animals and exotic trees and plants. A jungle, like the one in the story, may seem scary at first to children and adults, but they are important parts of our planet’s ecosystem because they clean the air and provide habitats for animals. Jungles are also important sources

for chemical compounds used in medicine and materials for shelter. Jungles are also beautiful wonders that are places for learning and play. For Mowgli, he comes into his own as a little boy in the jungle.

“And he grew and grew strong as a boy must grow who does not know that he is learning any lessons, and who has nothing in the world to think of except things to eat.”

— Rudyard Kipling, *The Jungle Book*

vocabulary

Protagonist

The leading or main character in a story, the protagonist drives the story’s plot forward. The antagonist is the opposite. This is a character that sets obstacles to impede the progress of the protagonist. The protagonist’s strengths and weaknesses are tested by the antagonist in a story.

Architect

A person whose job is to design buildings.

India

A country that occupies the largest swath of South Asia, also known as the Indian subcontinent. Its capital is New Delhi. It has a population of 1.339 billion, according to the World Bank, and is considered the most populous democracy on the planet. The country is known for its great diversity of ethnic groups, languages, culture, religions and cuisine.

Jungle

A large and overgrown patch of tropical vegetation, composed of exotic trees, plants, flowers, wild animals, insects and birds. Jungles are known for their biodiversity, which means jungles have many different types of flora and fauna.

Puppets

A handmade doll or figure that is used to tell stories or amuse people; String, sticks or hands inserted in the puppet body are used to move and animate the puppet. Puppetry is an old art form, first recorded in Ancient Greece, and is found all over the world, from Africa to the Americas. Besides entertainment, people have used puppets for religious rituals and as symbolic figures in parades or carnivals.

Colonialism and Imperialism

Colonialism means that an entity, such as a country, has invaded and controls another region or people in the world. The term imperialism is used interchangeably with colonialism.

British Crown

Term for the British monarchy.

British Empire

Colonies and territories across the world that are under the rule of the British Crown. The growth of the British Empire happened over three centuries, starting in the 17th century and reaching its zenith in the 19th century. Great Britain had so many colonies and territories across the world that it was said the sun never set on the British Empire. However, in the 20th century, the empire shrank through rebellion and the push for independence in the colonies.

British Raj

The British Raj was the rule by the British Crown on the Indian subcontinent from 1858 to 1947.

East India Company

An English company that was chartered in 1600 for trade and exploration in Southeast and East Asia and the Indian subcontinent. It later evolved into an agent for British imperialism. It controlled India until the British Crown took over.

Fable

Fictional stories that feature talking and sentient animals, magical beings or other elements of fantasy. Fables are often used to teach morals lessons.

resources

Websites

Jungle Book

junglebook.ca

Kidoons

kidoons.com

RUDYARD KIPLING society

kiplingsociety.co.uk/kip_fra.htm

Rudyard Kipling bio

poetryfoundation.org/poets/rudyard-kipling

Rudyard Kipling in America

newyorker.com/magazine/2019/07/08/rudyard-kipling-in-america

Forest Schools

freeforestschool.org

Earth Day Canada

earthday.ca

Wild India: step into the real-life Jungle Book

lonelyplanet.com/india/travel-tips-and-articles/wild-india-step-into-the-real-life-jungle-book/

Health experts say parents need to drastically cut kids’ screen time

cbsnews.com/news/parents-need-to-drastically-cut-kids-screen-time-devices-american-heart-association/

‘Forest Bathing’ Is Great for Your Health. Here’s How to Do It

time.com/5259602/japanese-forest-bathing/

Children’s Outdoor Play & Learning Environments: Returning to Nature

whitehutchinson.com/children/articles/outdoor.shtml

Videos

Jungle Book / Kidoons

youtu.be/81rSB5acxJ4

The Jungle Book by Rudyard Kipling - FULL AudioBook

youtu.be/L-mB7F4B1Hw

Rudyard Kipling | Life of Journalist

youtu.be/wmhTzYrvLu4

Rudyard Kipling speaking on writing and truth

youtu.be/Dlo5BQSLyXo

IF, Rudyard Kipling’s poem, recited by Sir Michael Caine

youtu.be/EEFMVlfi2UY

One School’s Experiment with Outdoor Play

youtu.be/GN5Gd_YRWnE

Sir David Attenborough *Secrets of Wild India - Tiger Jungle*

youtu.be/kJMaXgezYo8

Books

The Long Recessional: The Imperial Life of Rudyard Kipling by David Gilmour

Farrar, Straus and Giroux; 1st edition (May 1, 2002)

The Collected Works of Rudyard Kipling

by Rudyard Kipling

Independently published (April 27, 2019)

The Collected Poems of Rudyard Kipling

(Wordsworth Poetry Library)

by Rudyard Kipling

Wordsworth Editions Ltd; Revised ed. edition (December 1, 1999)

Jungle at the Door: A Glimpse of Wild India

by Joan Myers

George F Thompson Publishing; 1 edition

(September 1, 2012)

Nature Play at Home: Creating Outdoor Spaces that Connect Children with the Natural World

by Nancy Striniste

Timber Press (April 2, 2019)

njpac staff

(partial listing)

Steven M. Goldman, Esq. & Barry H. Ostrowsky, Co-Chairs, NJPAC Board of Directors

John Schreiber, *President & CEO*

Alison Scott-Williams, *Vice President, Arts Education*

Jennifer Tsukayama, *Assistant Vice President, Arts Education*

Betsy True, *Senior Director, Artistic Faculty & Curriculum Development*

Cathleen Plazas, *Senior Director, Curriculum and Program Evaluation*

Mark Gross, *Director, Jazz Instruction*

Jamie M. Mayer, *Director, Curriculum & Professional Development*

Rosa Hyde, *Senior Manager, SchoolTime & Assemblies*

Timothy Maynes, *Senior Manager, Business Operations*

Victoria Revesz, *Senior Manager, School and Community Programs*

Roneasha Bell, *Manager, On-site and Community Programs*

Kyle Conner, *Manager, Sales & Partnerships*

Ashley Mandaglio, *Manager, Professional Development*

Danielle Vauters, *Manager, School and Summer Programs*

Becca Grek, *Coordinator, Program Registration & Operations*

Kristine Mathieson, *Coordinator, School and Summer Programs*

Daniel Silverstein, *Coordinator, On-site and Community Programs*

Patricia Sweeting, *Coordinator, Performances & Engagement*

Kendra Williams, *Coordinator, Faculty Evaluation & Training*

Tara Baker, *Administrative Assistant/Office Manager, Arts Education*

Denise Jackson, *Administrative Assistant to the VP and AVP, Arts Education*

Christy-Leigh Grosman, *Graphic Designer*

Teacher Resource Guide Committee

Diana Crum, Erika Hicks, Megan Namnama, Susan Pope, Nadiyah Smith-McCoy, Andrea Seigel

Sharon Adarlo, *Teacher Resource Guide Writer*

the arts in your school

In-School Residencies: Drama + Social Studies. Dance + Math. It all adds up in NJPAC's In-School Residencies in which professional teaching artists partner with educators to bring the arts into the classroom. Each 7- to 10-week program culminates in a student performance or an interactive family workshop. All programs address state and national standards. NJPAC is the regional provider in New Jersey for international arts programs like the NJ Wolf Trap Program and Dancing Classrooms Global.

Assemblies: NJPAC presents engaging school assembly programs that are presented by professional artists that invite students into the enchanting world of live performance. NJPAC's assembly series promotes cultural awareness and invigorates learning by presenting works that are connected to your school's curriculum.

Professional Development: NJPAC Professional Development engages classroom teachers, arts specialists and teaching artists as integrated teams that combine arts pedagogy, content, classroom management and social behavioral strategies to ignite and inspire arts-rich classrooms. Working as a team empowers teachers to share practice and strategy. Our goal is to inspire artistic and intellectual capacities in students, building competence and confidence in both students and teachers.

study the arts at njpac

Saturday Programs: NJPAC's Saturday programs are geared towards students at every level—from those who dream of starring on Broadway to those who are still learning their scales. Students work with professional artists to build technique and develop their own creative style in film, contemporary modern dance, hip hop, jazz, musical theater and symphonic band.

Summer Programs: Want to begin to explore the arts? Or immerse yourself in the study of one genre? Then join us at NJPAC next summer in one of seven programs that spark the creativity in every child through the study of music, dance and theater.