The Jungle Book
By Rudyard Kipling

Adapted by Dan Ciba & Emily Mattina

Study Guide written and revised by
Shakesperience Productions, Inc., 2010
All rights reserved.

Please feel free to contact us:
Emily Mattina, Artistic Director
Jeffrey Lapham, Executive Director
Phone: 203-754-2531
shakesperience.org

Shakesperience Productions, Inc.
117 Bank Street
Waterbury, CT 06702
# TABLE OF CONTENTS

**Introduction** ............................................................................................................................ 2
   - Letter of Introduction
   - What is Shakesperience Productions, Inc.?
   - The Purpose of this Guide
   - After the Production

**Preparatory Information for Teachers** ................................................................................ 5
   - Rudyard Kipling
   - History

**Preparatory Lessons for Students** ......................................................................................... 7
   - What is a Play?
   - Performance Etiquette
   - Producing a Play
   - *The Jungle Book* Synopsis
   - Scenes from the Play
   - Glossary
   - Discussion Questions

**Suggested Curriculum-Based Lessons** ................................................................................. 13
   - English/Language Arts Lessons
   - Math Lessons
   - Science Lessons
   - Health and Safety Lessons
   - Theatre Lessons
   - Visual Art Lessons – A School-Wide Collaboration
   - World Languages Lessons

**Connecticut Mastery Sample Test, Reading and Writing Activities: Grade Five** ........... 22
   - Reading Comprehension - Vocabulary
   - Reading Comprehension - Passage/Scene from the Play
   - Reading Comprehension - Forming a General Understanding
   - Reading Comprehension - Making Reader/Text Connections
   - Reading Comprehension– Examining the Content and Structure

**Bibliography** ............................................................................................................................ 29

**Answer Key: Connecticut Mastery Sample Test Activities** .............................................. 30

**Teacher’s Evaluation Form** ..................................................................................................... 31

*Cover art: Romeo Cover of the 1894 first edition of *The Jungle Book* illustrated by Lockwood Kipling*
Dear Educator:

Shakesperience Productions, Inc. is pleased to have the opportunity to bring our performance of *The Jungle Book* to your school. Scenes from our adaptation are included for your perusal along with lessons to use with your students. With this study guide, we hope you find months of enjoyment -- several academic areas are covered to make the performance experience deeper, longer and therefore more meaningful. We aim to give you ways to bring *The Jungle Book* into the classroom before and after the performance and make it a part of your classroom goals.

Enclosed are information and academic lessons that meet *The Connecticut Framework: K-12 Curricular Goals and Standards*. From science and math to world language lessons, the core of the lesson is designed for collaboration and time constraints. Most importantly, use our performance of *The Jungle Book* as a jump start on CMT practice – we provide writing and reading comprehension sections that include questions similar to those that appear on the *Connecticut Mastery Tests (CMTs)*.

This study guide is designed for you. We welcome your suggestions of what you enjoyed and of what you would like to see more. Please inform us of any activity that you think other teachers would enjoy, and we may use it in future versions of this guide. Additionally, Shakesperience will offer a 5% discount off of the program list prices for the return of evaluations and rebooking for next year.

We thank you for the opportunity to work with you and your students and look forward to creating the same depth of relationship that this timeless literary classic creates for all children.

Sincerely,

Emily Mattina
Artistic Director

Jeffrey Lapham
Executive Director
What is Shakesperience Productions, Inc.?
Established in 1996, Shakesperience educates and inspires students, families, and theater professionals through the arts in order to explore social constructs and foster mutual respect for all people. Shakesperience creates innovative, interactive, thought-provoking live theatre programs rooted in classical literature by focusing on the dynamic relationship between the artist and the audience.

Whether teaching children, or rehearsing to perform for our diverse audience, the Shakesperience Approach focuses on creating thought provoking, socially aware, and artistically excellent productions celebrating and using language to create action while developing a positive ensemble. Individual performers develop a defined sense of self through the creation of and interaction with a strong ensemble. Both actor and audience utilize their unique relationship to experience a heightened sense of reflection on the performance. Continuously, we strive to work alongside educators to answer the social and academic needs of today's student.

This production focuses specifically on introducing students to a classic piece of children's literature through dramatic performance. It relies heavily on the actors’ physical and vocal portrayal of multiple characters and on the active imagination of the audience. The Shakesperience goals for this adaptation are the following:
- to encourage reading
- to encourage imagination through a creative style of production
- to share the excitement of the story and the craft of dramatic storytelling
- to encourage appreciation for live theatre and the role of the actor
- to entertain students with the performance

This guide outlines activities that meet many of the K-12 Curricular Goals and Standards for the Arts and Language Arts.

The Purpose of this Guide
Our adaptation is designed for students with varying degrees of exposure to The Jungle Book. The production is accompanied by a pre-show discussion with the audience on the style of the play. This study guide contains additional suggested activities that will help students to participate actively in the production. The Shakesperience goals for these pre-performance activities include the following:
- Stimulate interest and enhance comprehension
- Imagine how the play will be performed by the actors
- Familiarize students with the style of theatre used in this production and the importance of the collaboration between the two actors on stage
- Identify the physical and personal attributes of the characters in the book

Please see the “Preparatory Lessons for Students” section for a synopsis of the story, definitions of unfamiliar words in the script, and a biography of Rudyard Kipling.
After the Production

Shakesperience encourages students to read the full, translated text by Rudyard Kipling. The actors from Shakesperience welcome questions and comments from students after the show. We also encourage students to write to us. In addition, this study guide contains discussion topics and lessons that bring *The Jungle Book* into a variety of subject areas. The Shakesperience goals for the post-performance activities include the following:

- encourage students to use what they have learned from watching the performance
- discuss the students’ expectations of the production and talk about the ways in which the show was presented
- explore how using the voice and body differently can produce a different character
- explore creative ways to tell a story
- discuss how the six pillars of character education such as respect, trustworthiness and fairness are important in the production and our lives today
Preparatory Information for Teachers

Rudyard Kipling

Joseph Rudyard Kipling was born on December 30, 1865 in Bombay (now Mumbai) India, son of Alice née MacDonald (1837-1910) and John Lockwood Kipling (1837-1911). Rudyard’s father was the Head of the Department of Architectural Sculpture at the Jejeebhoy School of Art and Industry in Bombay. Kipling enjoyed his childhood in India where he and his sister Alice were cared for by their ayah or nanny.

Rudyard and his sister left India in 1871 when Rudyard was only six years old. They were sent to school in England. Though Rudyard was bullied in school, he soon learned to read and found solace in literature and poetry.

In 1881 Kipling traveled back to Lahore, India to live with his parents. He became the assistant editor for the Anglo-Indian Civil and Military Gazette and later The Pioneer. Kipling began his career as a reporter, traveling to various parts of India and the United States. He wrote dozens of essays, reviews and short stories.

Kipling married the sister of his American publisher, Caroline ‘Carrie’ Balestier, on January 18, 1892. The Kiplings traveled around the world making their home in many different countries such as Canada, Japan, the U.S. (where Rudyard wrote The Jungle Book in Brattleboro, Vermont) and finally in England. The couple had three children: Josephine, Elsie, and John. Both Josephine and John died tragically in youth. Josephine died from pneumonia at age seven, and John was killed in battle at age 18.

Kipling gained success in India and America. The Jungle Book (1894) established him as a popular writer in England. He published many other stories around this time including The Naulahka: A story of West and East (1892), The Second Jungle Book (1895) and Captains Courageous (1896). In 1907 Kipling was awarded the Nobel Prize for literature making him the first English language writer to receive the prestigious award as well as the youngest recipient.

**History**

Rudyard Kipling, having spent his youth surrounded by the Indian Jungle, had no trouble imagining the world in which *The Jungle Book* takes place. He also had no trouble imbuing the main character, Mowgli, with his sense of curiosity and enchantment. As a young boy Kipling was very adventurous and curious about his surroundings in India. Although Kipling traveled all over the world and later settled in the United States, he never lost his connection to India.

The Jungle Book was originally published in magazines in 1893 and 1894. These magazine publications contained illustrations, some of which were created by Rudyard’s father, John Lockwood Kipling. The stories of The Jungle Book have been thought of as fables which use the animals of the jungle to teach moral lessons. The Law of the Jungle can be seen as a guide for personal safety and responsibility. In fact this guide was adopted by the Cub Scouts of America and has become part of the Cub Scout promise which states:

I, (name), promise to do my best

To do my duty to God and my country,

To help other people, and

To obey the Law of the Pack.

The name Akela (the leader of the wolf pack) refers to the leader of each Cub Scout pack and is included in the Law of the Pack which states:

The Cub Scout follows Akela.

The Cub Scout helps the pack go.

The pack helps the Cub Scout grow.

The Cub Scout gives goodwill.

Others have found the book to be allegorical in nature, believing it to be a commentary on the socio-political issues of India and Great Britain. Kipling wrote the book for his youngest daughter, Josephine, who died at the age of six. He published the sequel, *The Second Jungle Book*, a year later in 1895. While the stories of Mowgli remain the most popular of those in both the first and second book there are many other stories involving other characters.
Preparatory Lessons for Students

Discuss the following information with the class as appropriate to ability. (*Language Arts, Content Standard 1: Reading and Responding* and the category of *Theatre, Content Standard 6: Connections.*)

**What is a Play?**
Ask the students what is a play, and relate any previous plays that they have seen at school.

- How is a play like make-believe?
- How do students use their imaginations when they play make-believe?
- How is a play different from a story in a book or movie? How are they alike?
- What is the job of the actor? Of the audience?

(*Theatre, Content Standard 6: Connections.*)

**Performance Etiquette**
Speak to the students about the etiquette of attending a live theatrical performance.

- Why doesn’t the audience talk to the actors on stage?
- Why is it best for the audience to be as quiet as possible?
- Can the audience laugh if they think things are funny?

**Producing a Play**
Ask the students what is needed to present a theatrical production. Responses may include lighting, costumes, sets, props, make-up, actors, etc. Then tell them that, in this *adaptation*, the actors will have a few props and some costume pieces to create characters and tell the story. Ask them how they think the show will be performed with just these items. Have the students write down their predictions, or write them collectively on poster board to reference after seeing the play. (*Theatre, Content Standard 3: Technical Production.*)
The Jungle Book Synopsis

A human child, is discovered by a pack of Wolves in the Indian jungle and accepted into the pack. Shere Kahn the tiger wants the child but Mother Wolf refuses to let the tiger take the boy. They go to Akela, leader of the wolf pack to help them settle the issue. He decides that the wolves should keep the boy.

The boy is raised by Mother and Father Wolf as part of the pack. They name him Mowgli the Frog. He is taught the “Law of the Jungle” by Bagheera the panther and Baloo the bear. They teach him about all the different animals of the jungle except for the Bandar-log who are a group of monkeys. Because he doesn’t know any better Mowgli plays with the Bandar-log and is kidnapped by them.

Baloo and Bagheera ask Kaa the snake for help because he is the only one that the Bandar-log fear. Rann the Kite tells Baloo, Bagheera, and Kaa where the monkeys have taken Mowgli and they set out to retrieve him. They fight the monkeys and are successful in saving Mowgli.

Bagheera tells Mowgli he must go back to the world of men because soon the pack will turn against him and Shere Kahn will be after him again. He tells Mowgli to get the “red flower” (fire) to protect himself. Mowgli gets the fire from the village but struggles with his identity as a man and as a member of the wolf pack and the jungle kingdom.

Meanwhile, back in the jungle, Shere Kahn tries to turn the pack against Mowgli and Akela. The tiger and the wolves discuss whether Mowgli should be allowed to stay with the pack. Mowgli overhears all this and finally accepts his identity as a man and runs Shere Kahn out of the jungle with the fire he retrieved from the village. He declares he will leave the jungle and never return but he is very sad about leaving his jungle family and friends. He cries for the first time in his life.
Scenes from the Play

From Scene 1: The Wolves

FATHER WOLF

Shere Khan does us great honor. What is it he seeks?

SHERE KHAN

My quarry. A man’s cub went this way. Its parents have run off. Give it to me.

FATHER WOLF

The Wolves are a free people. They take orders from the Head of the Pack, not from any tiger. The man’s cub is ours–to do with as we choose.

SHERE KHAN

Ye choose! What talk is this of choosing? It is I, Shere Khan, who speaks!

(The tiger roars.)

MOTHER WOLF

And it is I, Mother Wolf, who answers. The man’s cub is mine. He shall live to hunt with the Pack; and in the end, look you, hunter of little cubs–frog-eater–catcher of cattle–he shall hunt thee! Back thou goest to thy mother, burned beast of the jungle! Go!

SHERE KHAN

The Council of wolves is tonight. We will see what the pack will say to this fostering of man-cubs. The cub is mine, O bush-tailed thieves!

FATHER WOLF

Shere Khan speaks this much truth. The cub must be shown to the Pack. Wilt thou still keep him, Mother?

MOTHER WOLF

Keep him! Assuredly I will keep him. Lie still, little frog. O thou Mowgli –for Mowgli the Frog I will call thee–the time will come when thou wilt hunt Shere Khan as he has hunted thee.
From Scene 3: The Law of the Jungle

MOWGLI

I have been with the Bandar-log. I can swing through the trees. Yes, and throw branches and dirt at old Baloo. They have promised me this. Ah!

BALOO

Mowgli, thou hast been talking with the Bandar-log—the Monkey People?

BAGHEERA

The gray apes—the people without a law—the eaters of everything. That is great shame.

MOWGLI

But why, Bagheera? They seem harmless enough. They gave me nuts and pleasant things to eat, and they—they carried me in their arms up to the top of the trees and said I was their brother except that I had no tail, and should be their leader some day.

BAGHEERA

They have no leader. They lie. They have always lied.

MOWGLI

They were very kind and bade me come again. Why have I never been taken among the Monkey People? They stand on their feet as I do. They play all day.

BALOO

Listen, man-cub, I have taught thee all the Law of the Jungle for all the peoples of the jungle—except the Monkey-Folk who live in the trees. They have no law. They are outcasts. Their way is not our way. Hast thou ever heard me speak of the Bandar-log?

MOWGLI

No.

BALOO

We of the jungle have no dealings with them. The Monkey-People are forbidden, forbidden to the Jungle-People.
Glossary

**Ally** (n.)- a person, group, or nation that is associated with another or others for some common cause or purpose

**Cunning** (adj.)- artfully subtle or shrewd; crafty; sly.

**Envy** (n.)- a feeling of discontent or covetousness with regard to another's advantages, success, possessions, etc.

**Fawn** (v.)- to seek notice or favor by servile demeanor

**Gorge** (n.)- a gluttonous meal

**Kite** (n.)- any of several small birds of the hawk family Accipitridae that have long, pointed wings, feed on insects, carrion, reptiles, rodents, and birds, and are noted for their graceful, gliding flight. Kites are found in warmer portions of all continents and on many tropical islands.

**Maim** (v.)- to deprive of the use of some part of the body by wounding or the like; cripple:

**Marrow** (n.)- 1. a soft, fatty, vascular tissue in the interior cavities of bones that is a major site of blood cell production.
2. the inmost or essential part

**Merciful** (adj.)- full of mercy; characterized by, expressing, or showing mercy or compassion; compassionate

**Quarry** (n.)- an animal or bird hunted or pursued.

**Quarters** (n.)- housing accommodations, as a place of residence; lodgings.

**Scholar** (n.)- one who has profound knowledge of a particular subject; student or pupil

**Shame** (n.)- the painful feeling arising from the consciousness of something dishonorable, improper, ridiculous, etc., done by oneself or another:

**Swift** (adj.)- moving or capable of moving with great speed or velocity

**Tribe** (n.)- a group of people united by ties of descent from a common ancestor, community of customs and traditions, adherence to the same leaders, etc

**Vain** (adj.)- excessively proud of or concerned about one's own appearance, qualities, achievements, etc.
Post-Performance Discussion Questions

1. Do you think it was kind of Mother Wolf and Father Wolf to adopt Mowgli and raise him as their cub or should they have brought him back to the village? What would you do if you found a lost animal?

2. Why do you think Shere Kahn wanted to take Mowgli?

3. In what ways did the actors use their voices and bodies to tell the story? What were some physical and vocal changes they made for each character?

4. Why do you think Bagheera and Baloo wanted to teach Mowgli the laws of the jungle?

5. Why do you think Mowgli wanted to be like the Bandar-log? Have you ever envied someone or wanted to be like them?

6. If you were Mowgli, what would you have done to escape from the Bandar-log? Or would you have tried to escape at all? [Have the students discuss or map out their plan for escape or write why they would/ wouldn’t try to escape.]

7. What do you think happened to Mowgli after he left his wolf family and returned to the village? [Have your students write an expanded ending that includes Mowgli’s return to the village.]

8. What was one of the lessons Mowgli learned in the story? What did you learn from watching the play?

9. Why do you think Shakesperience Productions chose to use puppets to help tell the story? Did you find yourself using your imagination in a way you never have before?

10. What did you enjoy most about the performance? How would you have staged the show? Would you include more actors or would you make it a one person show? Discuss the ways you could create your own version of the play.
Suggested Curriculum-Based Lessons
(The Connecticut Framework: K-12 Curricular Goals and Standards are listed in parentheses at the top of each lesson section. You will notice that the lessons are cross-curricular – often filling more than one discipline. Suggested grade appropriateness is in parentheses before each lesson.)

English/Language Arts Lessons
(English/Language Arts Content 1: Reading and Responding; Content 2: Producing Texts; Content 3: Applying English Language Conventions; Content 4: Exploring and Responding to Texts. Theatre Content Standard 1: Creating; Content 3: Technical Production; Content Standard 6: Connections; Content 7: Analysis, Criticism and Meaning. World Languages Content 9: Communities.)

How did you enjoy the play? Give us your best response.
(K-1st) After watching the play, draw a picture of your favorite characters from the play. Then explain aloud to the class why the character is your favorite.

(2nd-3rd) Write a short letter telling us about your entire experience of the performance. Did you enjoy watching a play? Why or why not? Write full sentences using as many of the following words as possible: play, theatre, actor, character, adaptation, scene, plot, conflict, costumes, and script.

(4th-5th) Write a formal letter to the playwright or the actors complete with to/from addresses, opening, body, closing, salutation, signature. Use as many of the following words as possible: play, theatre, actor, character, adaptation, scene, plot, conflict, costumes, script, blocking, motivation, and props.

Send your drawings and letters to:

Shakesperience Productions
117 Bank Street
Waterbury, CT 06770

We promise to write back!
Math Lessons
(Mathematics Curriculum Standard 1.1 Understand and Describe Patterns and Functional Relationships, 1.2 Represent and Analyze Quantitative Relationships in a Variety of Ways)

Monkey Business
If there are 20 monkeys and there are 4 monkeys in each tree...how many trees have monkeys in them?

(K-1st) Find the answer by drawing trees with 4 monkeys each in them until you have 20 monkeys altogether. Then count the number of trees.

(2nd-3rd) Find the answer by counting groups of 4 until you reach 20.

(4th-5th) Find the answer by dividing 20 by 4.
Science Lessons
(Core Science, Content Standard 1.2: Structure and Function, Content Standard 3.2 Heredity and Evolution, Content Standard 5.4: Science and Technology in Society)

(K-2nd) **Animals and their parents**: Have students draw pictures of animals from the jungle or other environments. Then have each student pick an animal and draw the baby animal that corresponds to it and write its name (i.e. Wolf-cub, Sheep-lamb, Cat-kitten, etc.).

(3rd-4th) **Life in the Jungle**: The Jungle Book is about a boy who lives with animals in the Indian Jungle. What kind of animals and plants live in the jungle? Have each student imagine they are like Mowgli living in the jungle. Write a paragraph or two about the jungle based on facts they know or find out about the climate and the creatures that can survive there. How would they survive there if they were in Mowgli’s position? How do the animals that live there survive (i.e. Wolves traveling in packs, etc)? How do they grow and change or adapt to their environment (i.e. Kaa the snake shedding his skin)?

(5th) **Research**: Have you ever heard of a palm plant? Turn your class into a team of scientists who have just been given the important task of researching this plant. Assign each student a partner and give each pair a specific job. For example, one pair is in charge of drawing a diagram of the plant and its parts. Another is in charge of finding out its origin and so on. Combine their information on a bulletin board or large poster board and display the team’s work. Feel free to choose a different plant, of which the class has never heard, as well.
Health and Safety Lessons
(Content Standard 2: Accessing Health Information and Resources, Content Standard 3: Self-management of Healthy Behaviors)

The story takes place in the jungle with many different plants and creatures around. Though most of the animals in the story were friendly towards Mowgli many of them would be very dangerous if encountered in real life. Explore health and safety through life in the jungle.

(K-1st) Mowgli scares Shere Kahn away with fire. If there were a fire in your home what would you do? What steps would you take to keep you and your family safe?

(2nd-3rd) Make a fire safety chart. Include all the steps you should take if there is a fire and the tools used to put out a fire.

(4th-5th) Make a jungle survival kit. What things would you need to survive in the jungle? Where would you live? What would you eat? Get a small box (i.e. a shoe box or Kleenex box) and fill it with things you would need to survive. You can draw pictures of the things you cannot find or cannot fit inside the box.
Theatre Lessons
(English/Language Arts, Content Standard 1: Reading and Responding, Content Standard 2: Exploring and Responding to Literature; Theatre, Content Standard 1: Creating, Content 2: Acting, Content 3: Technical Production, Content 4: Directing, Content Standard 6: Connections, Content Standard 7: Analysis, Criticism, and Meaning)

See the Preparation Lessons for Students section for additional lessons and information.

Characters—Bodies
(K-1st) Become all of the characters. Have the students walk around the room as they would normally walk everyday. Then call out the characters in the play. When you call out the character they have to change the way they walk into how they think the character would walk or move. Have them think of gestures that the characters might make or how they would react to other people or animals around them. After they have experienced each character, discuss what they thought about each one. Was it easier to change into one character than another? Did they enjoy pretending to be other people? Why did they enjoy it? Have each student share their experience.

(2nd-5th) Divide the students into small groups and assign each group a character from the story. Refer to the scenes in the section, Preparatory Lessons for Students. Have each group create a list of physical and personality traits for the character. Then have each group practice becoming the character – each student taking a trait listed. Then have each student in the group take on as many traits as possible to become a fully-developed character (the character walk, how they use their hands, their mood, etc.) Nominate one student from each group to share the characters with the rest of the class. Have that student stand, walk and sit. Challenge level: have two students as different characters interact with one another using one of the scenes included in this guide.

Characters — Voices
(1st-5th) Our adaptation of The Jungle Book is a three-person show. How can only three people play so many different characters? Using the synopsis or the scenes from the play, have the students write down each character from the story. Next, have everyone choose a partner with whom they will perform. Give the pairs time to read through the scene and choose how they want to change their voices to become the characters. Have each pair perform one of the selected scenes from the play.

Story Telling – Showing and Telling
(K-1st) Discuss the differences between showing and telling. Select a student to tell a story (perhaps something that happened that day) or to summarize a well-known folk tale or fable. Pick a second student to show, or act out, the story as it is being told. A simple scenario, such as the following, might be a good choice: One day last autumn, when it was raining, I was standing on my porch, and I saw a little girl skipping down the sidewalk. But she didn’t see the giant puddle that was right in front of her. She skipped right into the puddle and muddy water splashed all over her.
(K-5th) Make puppets. The play uses puppets to make certain characters come alive. Pick your favorite character from the play and create a puppet to represent that character. Choose the kind of puppet you want to make (paper bag puppet, sock puppet, shadow puppet, or string puppet). Be very detailed about how your puppet looks and moves.

(4th-5th) Puppet theatre. Build a miniature stage for your puppets out of cardboard. Decorate your stage. Put on a play using the puppets you created. You can reenact the story of *The Jungle Book* or create a new story using the characters.
The Law of the Jungle
a coloring exercise

www.coloring-pages-kids.com
World Languages
(World Languages Content Standard 7: Comparisons Among Languages)

Although Rudyard Kipling’s The Jungle Book is about a boy in India, the story was written in the United States of America. Rudyard Kipling traveled all over the world and his stories were translated into many different languages. Below are a few translations of the The Jungle Book title.

German – Deutsch

Das Dschungelbuch

French – Francais

LE LIVRE DE LA JUNGLE

Italian – Italiano

I Libri della Giungla, La Storia di Mowgli

Spanish - Espanol

El Libro de la Selva

Danish – Dansk

JUNGLEBOGEN

Dutch – Nederlands

HET DJUNGEL BOEK

All translations were taken from the website http://www.junglebook-collection.nl/
Reading Comprehension - Vocabulary

Define these words from *The Jungle Book* by giving the best definition for each word.

1. Ally
   a. A type of metal
   b. A friend, helper, or partner
   c. An enemy
   d. A type of wood

2. Cunning
   a. Tricky, sly
   b. Beautiful
   c. Kind
   d. Tasty

3. Envy
   a. A feeling of happiness
   b. Feeling confident
   c. Wanting what belongs to others; jealousy
   d. Generosity

4. Fawn
   a. Serving someone for attention
   b. To be mean
   c. To touch gently
   d. To dislike someone

5. Quarry
   a. A delicate flower
   b. A large coin
   c. A small rock
   d. A hunted animal or bird; prey

6. Scholar
   a. A shy person
   b. A student, an educated person
   c. A large cat
   d. A small bird

7. Swift
   a. Slow; sluggish
   b. Clumsy
   c. Quick
   d. Long-lasting
Reading Comprehension Passage

The following *The Jungle Book* excerpt contains writing styles in narrative and dialogue. Read the excerpt carefully and refer to the numbered sentences to answer the multiple-choice and long-answer questions in the next three Reading Comprehension sections. The vocabulary words are in boldface.

1. Father Wolf waited till his cubs could run a little, and then on the night of the Pack meeting took them and Mowgli, and Mother Wolf to the Council Rock—a hilltop covered with stones and boulders where a hundred wolves could hide. Akela the great grey Lone Wolf who led all the Pack by strength and cunning, lay out at full-length on his rock, and below him sat forty or more wolves of every size and colour, from badger-coloured veterans who could handle a buck alone, to young black three-year-olds who thought they could.

2. At last- and Mother Wolf’s neck-bristles lifted as the time came- Father Wolf pushed ‘Mowgli the Frog,’ as they called him, into the centre, where he sat laughing and playing with some pebbles that glistened in the moonlight.

3. Akela never raised his head from his paws, but went on with monotonous cry: ‘Look well!’ A muffled roar came up from behind the rocks—the voice of Shere Kahn crying: ‘The cub is mine. Give him to me. What have the Free People to do with a man’s cub?’ Akela never even twitched his ears: all he said was: ‘Look well, O Wolves! What have the Free People to do with the orders of any save the Free People? Look well!’

4. Now the Law of the Jungle lays down that if there is any dispute as to the right of a cub to be accepted by the Pack, he must be spoken for by at least two members of the Pack who are not his father and mother.

5. ‘Who speaks for this cub?’ said Akela. ‘Among the Free People who speaks?’ There was no answer, and Mother Wolf got ready for what she knew would be her last fight, if things came to fighting.

6. Then the only other creature who is allowed at the Pack Council – Baloo, the sleepy brown bear who teaches the wolf-cubs the Law of the Jungle: old Baloo, who can come and go where he pleases because he eats only nuts and roots and honey--rose up on his hindquarters and grunted.

7. ‘The man’s cub- the man’s cub?’ he said. ‘I speak for the man’s cub. There is no harm in a man’s cub. I have no gift of words but I speak the truth. Let him run with the Pack, and be entered with the others. I myself will teach him.’
Reading Comprehension –
Forming a General Understanding

The skills addressed in this section include the following:
• determining the main idea or theme
• identifying or inferring important characters, setting, problems, events, relationships, and details
• selecting and using relevant information to summarize
• using information from the text to make a prediction based on what is read
• using context clues to determine the meanings of unknown or multiple meaning words or figurative language

1. Sentence 5 is an example of ________.
   a. narrative
   b. dialogue

2. Sentence 7 is an example of ________.
   a. narrative
   b. dialogue

3. What is the main conflict in this section of text?
   a. Shere Kahn and Mowgli’s wolf family are fighting over Mowgli.
   b. Akela is too tired to lead the Pack.
   c. Mowgli wants to go with Shere Kahn.
   d. Baloo the bear wants to give Mowgli away.

4. Sentence 2 can best be described as _____________.
   a. a description
   b. a suggestion
   c. a decision
   d. an argument

5. The author included sentence 5 to show that ________________________________________.
   a. Akela doesn’t care about Mowgli.
   b. none of the wolves like Mother Wolf.
   c. Mother Wolf is willing to fight for Mowgli at any cost.
   d. Akela is grumpy.

6. You can tell from the story that the Shere Kahn is someone who ________.
   a. is demanding.
   b. is kind.
   c. is generous.
   d. is friends with Akela.

7. Which statement would the author agree with?
   a. Wolves are angry animals.
   b. Shere Kahn loves Mowgli more than anyone else.
   c. Baloo should not have helped Mowgli by speaking for him.
   d. Mother Wolf, Father Wolf, and Baloo all care about Mowgli.
8. Which statement would the author NOT agree with?
   a. Akela was not afraid of Shere Kahn.
   b. Mother Wolf was worried that the Pack would not accept Mowgli.
   c. Father Wolf thought Mowgli should go with Shere Kahn.
   d. Baloo is the only bear allowed at the Council Rock.

9. Why is Sentence 7 important?
   a. to show that Baloo is a bear
   b. to introduce the character of Baloo
   c. to show that Mowgli has no friends
   d. to introduce the character of Mowgli

10. Which of the following could be included in a summary of the excerpt?
    a. Mowgli needed to be accepted by the Pack.
    b. Baloo did not like man cubs.
    c. Mowgli was afraid of the Pack.
    d. Akela did not want Mowgli to be a part of the Pack.
Use information from the excerpt and your own experience to answer the following:

1. Why did Shere Kahn want to take Mowgli?

2. Do you think Akela is a good leader? Why or why not?

3. Why do you think the Free People welcome Baloo at the Council Rock?

4. Do you think Mowgli should be afraid of Shere Kahn? Why or why not?

5. What do you think would have happened to Mowgli if Baloo did not speak for him?
Reading Comprehension – Making Reader/Text Connections

The skills addressed in this section include the following:
- making connections between the text and outside experiences and knowledge
- selecting, synthesizing, and using relevant information within the text to write a personal response to the text

1. What would probably happen if Mother and Father Wolf didn’t adopt Mowgli? (Sentence 7)
   a. Baby Mowgli would have crawled back to his village.
   b. Shere Kahn would have captured Mowgli.
   c. Mowgli would have been adopted by snakes.
   d. Mowgli would have built a house in the jungle and lived by himself.

2. What probably would have happened if Mowgli had not used the Master Word to get help from Rann the kite?
   a. The monkeys would have returned Mowgli eventually.
   b. Bagheera and Baloo would not have been able to find Mowgli.
   c. Rann would have raised Mowgli with his baby birds.
   d. Bagheera and Baloo would have gone to the police and reported Mowgli missing.

Use information from the excerpt and your own experience to answer the following questions.

3. Using information from the excerpt, explain whether you think Mother and Father Wolf would do anything for Mowgli.

4. Think about a time in your life when someone stood up for you or you stood up for someone else. How did it make you feel?
Answer Key – Connecticut Mastery
Test Sample Activities

Reading Comprehension-
Vocabulary (p. 22)
1. b 3. c 5. d 7. c
2. a 4. a 6. b

Reading Comprehension –
Forming a General Understanding (p. 24)
1. a 4. a 7. d 9. b
2. b 5. c 8. c 10. a
3. a 6. a

Reading Comprehension
Making Reader/Text Connections (p. 27)
1. b
2. b

Reading Comprehension –
Content and Structure (p. 29)
2. Adjective
We would appreciate your feedback regarding our program. After these forms are filled out, please return them to:

Emily Mattina, Artistic Director
Shakesperience Productions, Inc.
117 Bank Street
Waterbury, CT 06702

Shakesperience will give a 5% discount for returning evaluations and rebooking for next year. Thank you for your time and input.

Check One: ____Parent    ____Administrator    ____Teacher

If Teacher:  ____Language Arts
            ____Math
            ____Science
            ____Social Studies
            ____Visual and Performing Arts
            ____Other; please specify: ___________

School: ____________________________

Teacher: ____________________________

Grade: _____________________________

SA - Strongly Agree    A - Agree    N - Neutral    D - Disagree    SD - Strongly Disagree

PRE-SHOW WORKSHOP
The pre-show workshop correlated with our curricular goals.

SA A N D SD

Students were given ample background to comprehend and internalize themes and concepts.

SA A N D SD

PERFORMANCE
The performance succeeded in illustrating pre-show material.

SA A N D SD

The performance was both engaging and substantive.

SA A N D SD

STUDY GUIDE
The Study Guide was a valuable resource to prepare my students and/or extend the experience into my classroom.

SA A N D SD Did not receive

The Study Guide successfully incorporated multiple disciplines.

SA A N D SD Did not receive
The Study Guide adequately addressed state curriculum standards for the appropriate grade levels.

SA A N D SD Did not receive

Please list any suggestions which you think would make the performance or study guide more successful.
Reading Comprehension –
Examining the Content and Structure

• analyzing the author’s craft including the use of literary devices
• selecting, synthesizing and/or using relevant information within the text(s) to extend or evaluate the text(s)
• demonstrating awareness of values, customs, ethics, and beliefs included in the text

1. Imagery provides the reader with sensory detail (not just visual) referring more specifically to figures of speech, which produce mental images for the reader. Choose two words or phrases from the excerpt that help you experience feelings.

2. What part of speech is the word “muffled” in the line ‘A muffled roar came up from behind the rocks’?

3. Using support from the text, who do you think has more reason to have Mowgli, Shere Kahn or the Pack? Make a comparison list.
Bibliography


Coloring page 1
http://coloring.bz/fairy-tales.php

Coloring page 2
http://www.wvevans.net/KidsDirectory/ColorMe/ColoringPages.html

Title Translations
http://www.junglebook-collection.nl

http://www.knowledgerush.com/kr/encyclopedia/The_Jungle_Book/

“Rudyard Kipling.” Famous People: March 2010

“Rudyard Kipling.” The Literature Network: February 2010
http://www.online-literature.com/kipling/

“Kipling’s Poignant Jungle Book Inscription Comes to Light.” The Guardian: April 2010

http://www.absoluteastronomy.com/topics/The_Jungle_Book

Presented with support from

Connecticut Commission on Culture & Tourism