

# The Jungle Book



By Greg Banks  
Based on the story by Rudyard Kipling  
Best for Ages 4+  
April 22 - May 28, 2017

## Curricular Connections

### Science

- Seek information through reading, observation, exploration, and investigations.
- Support investigative findings with data found in books, articles, and databases, and identify the sources used and expect others to do the same.
- Recognize and describe that the activities of individuals or groups of individuals can affect the environment.
- Use whole numbers and simple, everyday fractions in ordering, counting, identifying, measuring, and describing things and experiences.

### Mathematics

- Identify whether the number of objects in one group is greater than, less than, or equal to the number of objects in another group, e.g., by using matching and counting strategies.
- Represent and interpret data.
- Draw a picture graph and a bar graph (with single-unit scale) to represent a data set with up to four categories. Solve simple put together, take-apart, and compare problems using information presented in a bar graph.

### English Language Arts

- Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.
- Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
- Use concrete words and phrases and sensory details to convey experiences and events precisely.

### Social Studies

- Identify the importance of rules and reasons for classroom and school rules, such as maintaining order and keeping the community safe.
- Explain the role of individuals and groups in creating rules and laws to maintain order, protect citizens, and provide services.
- Explain the rights and responsibilities of being a member of the school and the community.

**(Continued on next page)**

## Curricular Connections

### **Health**

- Identify the characteristics of a bully.

### **Physical Education**

- Show proficiency in all locomotor skills.
- Perform a variety of movements using the body to interpret a poem, story, or song.

### **Theatre Arts**

- Participate and contribute to physical and vocal exploration in an improvised or scripted drama/theatre work.
- Use body, face, gestures, and voice to communicate character traits and emotions in a guided drama experience (e.g., process drama, story drama, creative drama).

### **Visual Arts**

- Create personally satisfying artwork using a variety of artistic processes and materials.

# Science

## Our Changing Climate

2.W.1; 2.6.B.1; 4.6.B.1.b

Toward the end of the play, Mowgli tries to fetch water from the river and discovers that it has almost all dried up. The rains don't come that summer, so the animals have no clean water to drink. Ask your students how much do they think it rains in the jungle? Explain that the climate in the jungle is very wet. Continue the introduction by asking, what is climate? What is weather? Do they know the difference between weather and climate?

Ask students if they have any ideas about why the rain doesn't come in the play. If needed, explain to students that if the play took place today, one possible reason is that our climate is changing. Among other changes, some places on Earth are becoming wetter and others drier.

To build on this discussion, if time allows, watch the following EPA video for children that will introduce your class to climate change:

<https://www.youtube.com/watch?v=ScX29WBJI3w>

Afterwards, ask students what human activities could be causing changes in our global climate? What can we do to help?

Have students think back to the characters in *The Jungle Book*. Challenge them to look at things from the animals' perspective. How do they feel about the impact climate change is having on their habitat? What would they ask the humans in the village to do to help?

Finally, have your students imagine that that they are Mowgli, writing a letter to the humans on behalf of himself and the animals in the jungle. In their letters have students include at least three facts they learned about how our planet is changing. In the body of their letter, they should also include ways Mowgli may encourage the humans to take care of the jungle and our planet and support it with at least one fact. Once students complete their letters, have a couple of students do a dramatic reading of their letters to the class.

### Materials:

- projector
- computer with internet
- lined paper
- pencils

**Weather:** The state of the atmosphere at any given moment, including wet or dry, hot or cold, calm or stormy etc. This refers to events that are temporary and local.

**Climate:** The weather conditions over a long period of time and across a whole region.



# Math

## Picture This!

K.CC.6; 1.MD.4; 2.MD.4; 3.MD.3

As a class, choose five different animals that live in the jungle. They could be animals that appeared in *The Jungle Book*, or others that interest your students. Next, have each student silently decide on their favorite animal. Take a survey of the students to find out which animal each of them prefers and record the results on the board. Now, have the students work individually to make a pictograph of the results. Students should draw the animal to represent each vote. Remind them to include a key. There is a blank pictograph template on page 16, if you would like to have your class use that.

### Materials:

- whiteboard or chart paper
- unlined white paper OR pictograph worksheet (see page 16)
- pencils
- markers, crayons, or colored pencils



## A “Set” of Fractions

Science: K- 2.1.A.1.g

Ask your class to recall what the set of *The Jungle Book* looked like. What was their favorite part? Do they know that it is someone’s job to come up with that? Set designers bring the environment of the play to life! Working with the director’s concept for the show, a set designer takes into consideration the story’s setting such as geography, time period, as well as artistic elements of the script such as theme, genre, and cultural influences. They may begin their process by drawing inspiration from photos and illustrations, and then will make blueprints and to-scale models of their design. Set designers must have vast technical and artistic knowledge!

### Materials:

- A “Set” of Fractions worksheet, one per student (see page 17)
- pencils
- markers, crayons, or colored pencils

Now, it’s your students’ turn to become set designers! Hand out the “Set” of Fractions worksheet (found on page 17) to each student and allows them to explore a theatrical application of their mathematical knowledge about representing fractions.

# Language Arts

## Just So Stories

RL.2.3.2

Explain to, or remind, students that the version of *The Jungle Book* they saw is based on a book written by Rudyard Kipling in 1894. In this activity, students will become creative writers like Kipling while exploring the global tradition of origin myths, or “just so stories”. Students will read a couple examples of these myths and discover the purposes they have served over time, then put their own spin on the genre.

As a class, read the excerpt from the original text of *The Junglebook* by Rudyard Kipling. Then read the Just So Story “How the Camel Got its Hump.” (Both selections are included on, pages 19-22). On the board, draw a Venn diagram to create a framework for a class discussion on similarities and differences between the two stories. Are there any common topics, morals, or language in both stories?

Ask your class why they think a story like “How the Camel Got its Hump” might be written. What is the moral of the story? What does the story try to explain? Origin myths use stories with morals to explain things that happen in nature- although the explanation may not always be scientifically accurate! To help further place origin myths into a cultural context, there is another origin myth included in the on page 23. Many more can be found online!

Now that students have understanding of origin legends, it’s time to write their own! Write a few prompts on the board. Some examples could include:

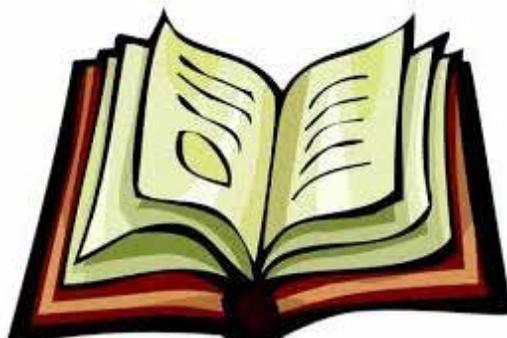
- How did the bunny get its tail?
- Why does the kangaroo jump?
- Why is the sun so hot?

Each student should pick the prompt that is most interesting to them and begin the process of writing their Just So Story on the provided Story Organizer (found on page 24). Each story should have a moral as well as an explanation for the question in the prompt.

After students have completed this, they should share their ideas with a partner who chose a different prompt. If time, the next step would be to write their Just So Story out using complete sentences while adding at least three new details (adjectives, adverbs, or dialogue) to their narrative.

### Materials:

- *The Jungle Book* excerpt (found on page 19-20)
- “How the Camel got its Hump” (found on page 21-22)
- “How the Rainbow was Made” (found on page 23)
- Story organizer worksheet (found on page 24)



## Optional Theatre Extension:

### Super Soundscapes!

TH:Pr5.1.3.b

Sound designers are responsible for any sound that you hear during a play as well as any music that you hear before, during, or after a show. To do this, they create a soundscape, which refers to all of the audio effects in the entire show. As a class, choose a favorite Just So Story from the selections provided to bring to life with sound! The class will work together to become sound designers to create the setting of the tale using the theatrical technique of soundscape. Ask students to list some sounds they might hear if they were in the location where the story is set. For example, in a jungle setting, sounds might include wind in the trees, water rushing in a river, birds cawing, or panthers roaring. Once you have a list, assign small groups and have each group responsible for making one of the sounds. Take on the role of “conductor” for the soundscape, and bring each sound (group) in gradually, indicating with raised and lowered arms when groups should be louder or softer, adjusting until your class is transported to the environment of the story! After rehearsing the soundscape once, record the sound digitally and play it back for the students. If time, ask the class what adjustments they would like to make to their soundscape. Record one more time and listen again. Soundscapes can be used as background sound to a reading of the Just So Stories that students wrote, if desired.



# Social Studies

## Vote for Mowgli!

K-2.1.A.1.a; 3.1.C.1.a



### Materials:

- whiteboard or chart paper and marker
- blank paper or small poster pieces, one per student
- markers, crayons, or colored pencils

At the beginning of the play, the wolf family adopts Mowgli. However, once he reaches a certain age, he must be accepted by the pack in order to continue running with them. Discuss the following questions with your class:

- What must occur before the pack accepts him?
- How does the wolf pack make decisions?
- Do they have a leader?
- Do the wolves have rules that they follow?
- Why might rules be important?

Then, ask students about the monkey band:

- What do the monkeys like to do?
- Do they have a leader?
- Do the monkeys have rules?
- What happens when Mowgli tries to become their leader?
- Why don't they listen to him?

Take a class vote: would students rather be part of the monkey group or the wolf pack? Why?

After discussing the different group dynamics of the monkeys and wolves, ask students about your school community or general community as whole. How do we choose leaders? Who is the leader? How are decisions made? What kinds of rules does the school have? Why do they think those rules exist?

As a class, brainstorm some of the qualities that make someone a good leader. Announce to the students that in today's activity they are all running for president of their class (or school). Have them brainstorm why they would be a good leader, and create a campaign statement that explains who they are and why other students should vote for them. Students should write "(Name) for Student President!" and their campaign statement on a piece of paper or poster board. Have them decorate their papers to make them visually appealing to potential "voters." Then, allow volunteers to present to the class. Ask students to reflect on the process. Were there any similarities in your classmates' statements? Was there any statement in particular that stood out to you?

# Theatre Arts

## From Page to Stage

PE: 1.1.B.1.a; TH:Cr3.1.3.b

While movement is an important part of physicality, the shapes that we make with our bodies when we are still also allow us to communicate onstage. Explain to your class that they will work together to create a frozen picture, or tableau. Calling students up one by one, create a frozen stage picture depicting a familiar environment (such as the beach, a cafeteria, or a baseball game). Use your directorial skills to adjust students into the most aesthetically pleasing positions for the audience, varying levels, and making sure every student actor can be seen. They should be encouraged to portray not only animals and humans, but also objects and natural elements of the environment. Then, try a location from the play, such as the wolf cave or Mowgli at the bottom of the well.

Tableaux can also be used to bring a piece of text, such as the beginning lines of *The Jungle Book*, to life. Ask students if they remember what the actors were doing during this part of the script. How were they using their bodies? What did it sound like onstage? Then, divide your class into four groups of even size, and give each group one of the following short stanzas of text, taken from the opening of the play:

1. If you have ever stood in the pouring rain, with your head held high, arms open wide and big fat drops of cooling rain streaming down your face.

2. If you've ever smelt the night air, wanted to race out into the darkness to stand under the stars, dance in the shadows and howl at the moon.

3. If you have then this is the story for you.  
It starts deep in the middle of a jungle on one of those dark nights.  
The moon has not yet risen.  
There are no stars to brighten the sky.

4. It is so dark that you cannot see your own hand.  
But if you listen carefully, very carefully.  
Amongst all the other sounds of the night.  
You might hear footsteps.



Have each group work together to create a visual version of the text using their bodies. Encourage students to break down the text by line and to think about what image they could create to show each line. Each group will need to think about how many people they will have create the image for each line, so that they can show the whole stanza at one time making sure that each group member is in at least one tableau (or one line). Have each group perform their stanza as you (or a student volunteer) read the lines. Then combine all the groups to perform the entire opening of the play. If possible, take pictures of each tableau so that students will be able to see how their picture looks. After seeing the picture, allow students to revise any images that they think were unclear and create a final class tableau.

# Health

## The Power of Words

1.5.C.1.b

At the beginning of the play, Bagheera decides to speak for Mowgli at the wolves' gathering because she wants, "To spite Shere Kahn. I hate bullies. If you let Shere Kahn kill this man cub it will bring shame on you, shame on all of you."

### Materials:

- blank paper one per student
- masking tape
- markers or pencils
- music and speaker



Have your class read the attached scene, from *The Jungle Book*, on page 25-26 aloud. This is when we first meet Shere Khan. After the reading, have your students use evidence from that scene to support the fact that Shere Kahn is a bully. Do they remember any other examples from the performance of how Shere Kahn acts like a bully? What are some other traits of a bully?

Ask your students, if they have ever felt hurt by words. What could someone have said to make you feel better? Is there any way the scene they read could be changed to make Shere Kahn less of a bully to Mowgli and the wolves? As a class, just make the changes and read the scene again.

How, as a class and school community, can we take care of each other?

Now, give students the chance to share something positive with their classmates. Use masking tape to attach a piece of paper to each student's back. Have students walk around the classroom while you play music. When the music stops, each student must find another student and write something kind on his or her back. Encourage students to write something more than "I like your (shoes, hat, etc.)." Explain that all students must finish with five kind words or phrases on their backs, and once someone's paper has five words or phrases, students must choose a different friend to compliment. Continue with starting and stopping the music until everyone has received five compliments. Allow students to read the paper. Ask them: Did anything surprise them about this activity? How does it feel to learn the nice things people think about you?

# Visual Arts

## Creative Kolam

VA:Pr6.1.2a; VA:Cn11.1.2a

*The Jungle Book* takes place in India, and the colors seen in the set and costumes were influenced by the culture and styles of India. One colorful Indian tradition is the art of painting designs on the ground using colored or white rice flour, chalk, sand, or flower petals. Women in India create these designs, known as rangoli or kolam, on their doorsteps to invite prosperity into the home. They draw simpler ones every morning after sweeping the floor, and far more elaborate and colorful ones for various Hindu holidays. There are several traditional patterns that are passed from mother to daughter, but the art form can also be used to create new designs. Show your students the examples of rangoli and kolam (on page 27).

### Materials:

- sample designs for inspiration (page 27)
- dot grid (optional), one per student (page 28)
- black construction paper, one per student
- colored sand, assorted colors (optional)
- glue (only if using sand)
- pastels (if not using sand), various colors

If your students would like to try drawing traditional designs, a step-by-step illustration of several designs can be found at: [http://www.saigan.com/heritage/alangaram/ihkolm/ih\\_howto.html](http://www.saigan.com/heritage/alangaram/ihkolm/ih_howto.html). For students to follow these designs, it would be helpful to have paper with a dotted grid on it (see page 28 for a sample 4 by 4 grid), as seen in the illustrations. Or, allow students to get creative and come up with their own unique pattern. For older students, have them draw a design, then trace the lines and/or fill in the shapes with glue, applying colored sand as they go. Younger students can achieve the same vibrant colors by using oil pastel on black construction paper to create their designs.



## Family Discussion

At the beginning of the play, Mowgli is wandering alone in the jungle and finds his way to the wolves' home. They don't know where he came from or why he is alone in the jungle, but decide to take him in and raise him alongside their own cubs anyway. Ask your child: why do you think the wolves decided to raise Mowgli as their own? What would you do if you were one of the wolves?

Talk with your child about the scene where the wolves have to vote on whether or not Mowgli can continue to be part of the pack. Why do you think some of the wolves were reluctant to help out? What made Bagheera and Baloo decide to stand up for Mowgli?

What would they do if there were one of the wolves? Share what you would do if you were one of the wolves. What are some reasons that they might want to welcome Mowgli or not welcome him into the pack? Encourage your child to think about how this applies in our world today. What does it feel like to welcome someone who is new?

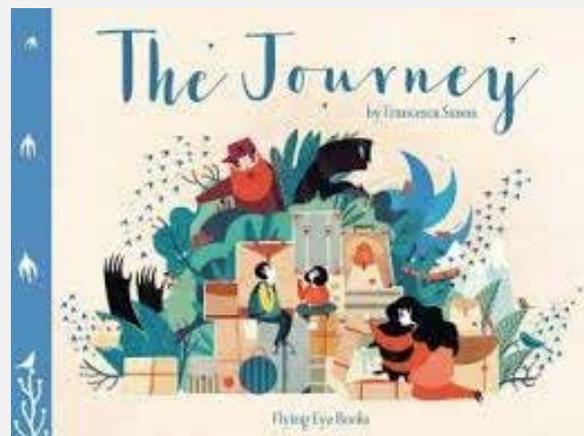
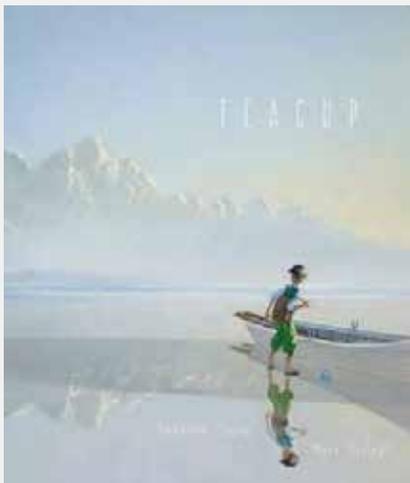
To continue this conversation, you may choose one of the following books about migration and read it with your child.

### The Journey

Written and illustrated by Francesca Sanna; ages 4+

### Teacup

By Rebecca Young. Illustrated by Matt Ottley; ages 3+

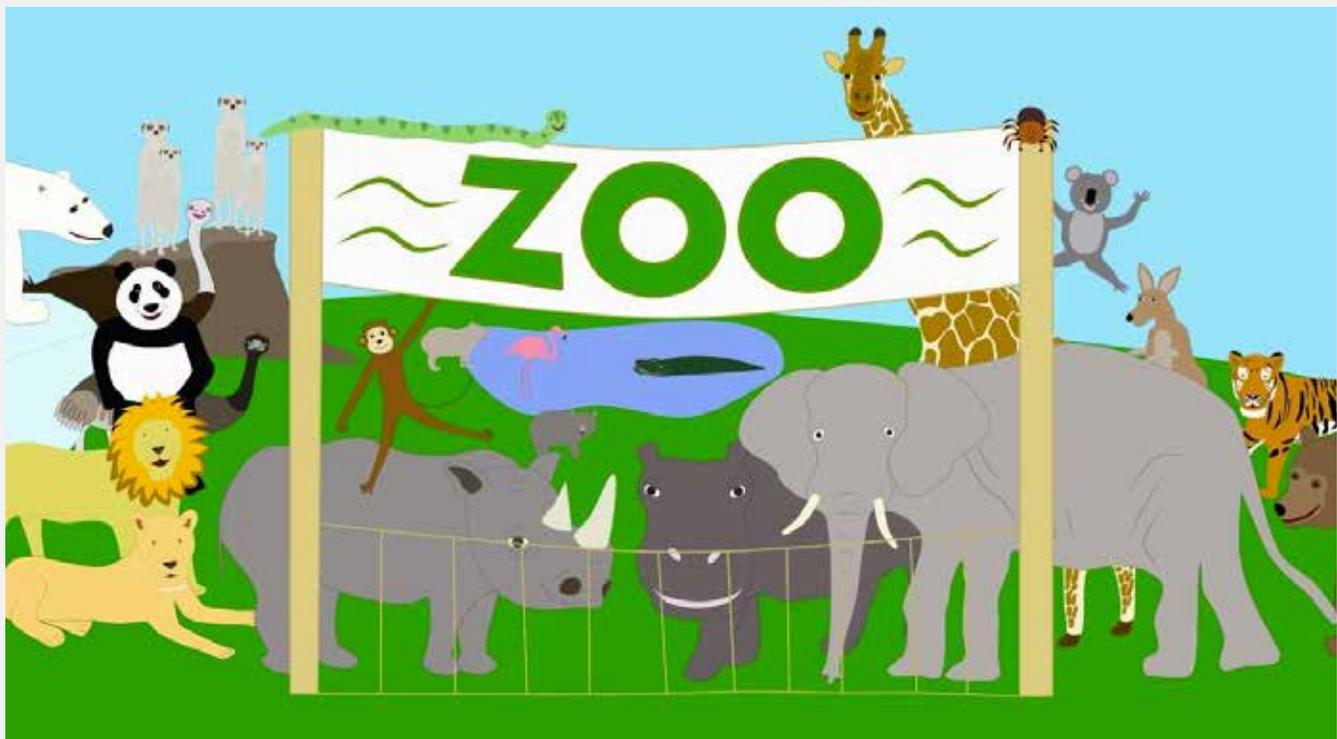


After exploring one of these books have a discussion with your child, do we have a responsibility to help and welcome new people into our community? If so, what does that look like? How would you welcome a new family into your community?

## Rumble in the Jungle

Take your family on a trip to the zoo to do some observations. Be sure to visit the tiger, the bear, and the snakes to see how some of the different animals in the show move in real life. How closely were the actors able to match their movements to those of their wild counterparts? What would you have done differently if you were playing one of the animals in the show?

At the beginning of their rehearsal process, the cast of Imagination Stage's production of *The Jungle Book* went on a field trip to the zoo! Why do you think they did that? The job of an actor is more than just memorizing lines and standing in the right places on the stage. An actor's job is to use his/her body, voice, mind, and imagination to become a character and tell a story. Because many of our actors in *The Jungle Book* are playing animal characters, a visit to the zoo was an important part of their preparation process. Actors used their observation and inquiry skills to learn how the animals moved, sounded, and behaved. This research inspired how they portrayed the animals in the show. Now as a family, use your Actor's Tools to become some of the characters from *The Jungle Book*, you can even use improvisation to recreate a scene you remember.



## Flavors of India

Work with your child to cook an Indian meal for the family. Find recipes of your own, or use the ones included below. Or, if you'd rather not cook, but still want to sample delicious Indian food, take a family field trip to a local Indian restaurant. Some Indian restaurants offer a lunch buffet, which is a great way to try many different Indian specialties at once!

### **CHOLAY (Curried Chickpeas)**

Prep: 20 minutes; Cook: 25 minutes; Ready in: 45 minutes

Recipe By: SHAMMI EDWARDS

#### Ingredients:

- 2 cups water
- 1 tea bag
- 1 bay leaf
- 2 (15.5 ounce) cans garbanzo beans, drained
- 2 tablespoons vegetable oil, divided
- 1 onion, sliced
- 3 tomatoes, chopped
- 1/4 cup fresh cilantro leaves
- 1 teaspoon ground coriander
- 1 teaspoon cumin seeds
- 1 teaspoon grated fresh ginger root
- 1 teaspoon grated garlic
- 1 teaspoon ground turmeric (optional)
- 1 onion, finely chopped
- ground cayenne pepper to taste
- 1 pinch garam masala (optional)



#### Directions:

1. Place the 2 cups water, tea bag, and bay leaf into a pot, and bring water to a boil. (Together)
2. Reserving about 1/2 cup garbanzo beans, stir the beans into the boiling water. When beans are heated through, discard the tea bag and bay leaf. Remove from heat. (Adult)
3. Drain the beans, reserving water, and set aside. (Together)
4. Heat 2 teaspoons oil in a skillet over medium heat, and sauté the sliced onion until tender. Remove from heat, cool, and mix in the reserved garbanzo beans, 1 tomato, and 1/2 the cilantro leaves. Set aside. (Together)
5. Heat the remaining oil in a skillet over medium heat. Blend in the coriander, cumin seeds, ginger, and garlic. (Adult)
6. Cook and stir for 15 to 20 seconds, until lightly browned. Mix in the turmeric. Stir the chopped onion into the skillet, and cook until tender. Mix in the remaining tomatoes. Season with salt, cayenne pepper, and garam masala. (Together)
7. Bring the tomato liquid to a boil, and cook about 5 minutes. (Adult)
8. Stir in the boiled garbanzo beans, sliced onion mixture, and enough of the reserved water to attain a thick, gravy-like consistency. (Adult)
9. Continue to cook and stir 5 minutes. (Together)
10. Garnish with the remaining cilantro leaves to serve. (Together)

## Flavors of India (Continued)

### PARATHA RECIPE

How to make plain paratha (Indian flat breads made with whole wheat flour)

These are served with chutney, pickle, curry or yogurt.

Author: Swasthi

Ingredients (240 ml cup used)

- 2 cups wheat flour
- 2 tsps oil (optional)
- $\frac{3}{4}$  to 1 cup water ( or lukewarm water)
- $\frac{1}{4}$  tsp salt
- ghee as needed

Directions:

1. Mix together flour, salt, oil and water to make a tight dough. (Together)
2. Knead well to make the dough soft and pliable. If necessary knead with moist fingers. (Together)
3. Wrap it in a moist cloth and set aside for 30 mins. (Together)
4. Divide the dough to 8 parts. Knead and then roll them to balls. Keep them covered. (Together)
5. Flour the rolling area. Begin to roll each ball to a layer. (Child)
6. Apply ghee all over and fold 1/2 part of it and then apply the ghee to the folded part as well. Repeat folding the other 1/2 part and then further to get a square. (Together)
7. Heat a tawa (a flat skillet) until hot on a medium high flame. Transfer paratha. When you see bubbles flip it. (Adult)
8. Fry on a medium high flame on the other side as well until brown spots appear. (Adult)
9. Drizzle ghee on both sides. (Together)
10. Stack them one over the other and keep them covered in a kitchen tissue or a cloth. (Together)



For step by step instructions with pictures see: <http://indianhealthyrecipes.com/paratha-recipe-plain-paratha/>

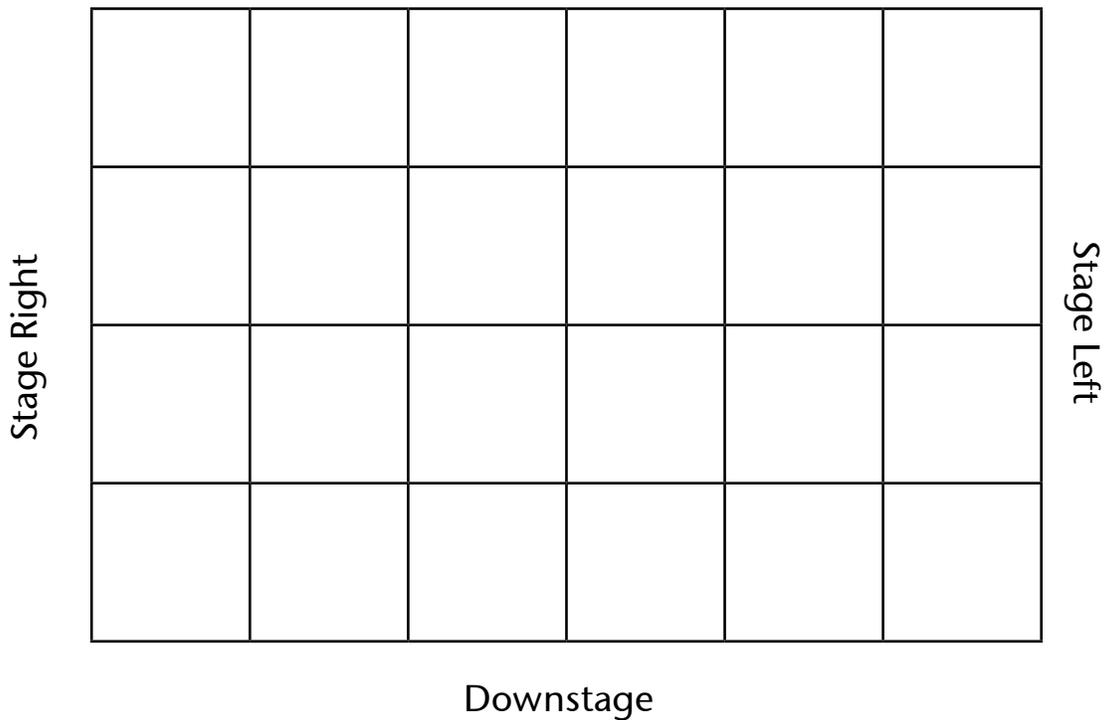
Our Favorite Jungle Animals

Type of Animal					

Number of Votes

Name: \_\_\_\_\_

A Set of Fractions  
Upstage



Imagine you are the set designer for *The Jungle Book*! Above is the drawing of the stage where the show will be performed. It has dimensions of 4 units by 6 units. As you get started, the director has a few questions you must answer about your design. How are you going to place all of the parts of your design into the space? Remember, as long as you meet the director's requirements, there is no one right way to design the set!

1. You have decided that  $\frac{1}{4}$  of the stage will be jungle.
  - a. How many units of the stage will be jungle?
  - b. What are two other ways you could write this as a fraction?
  - c. Choose which section of the stage will be your jungle and color it in green.

**(Continued on next page)**

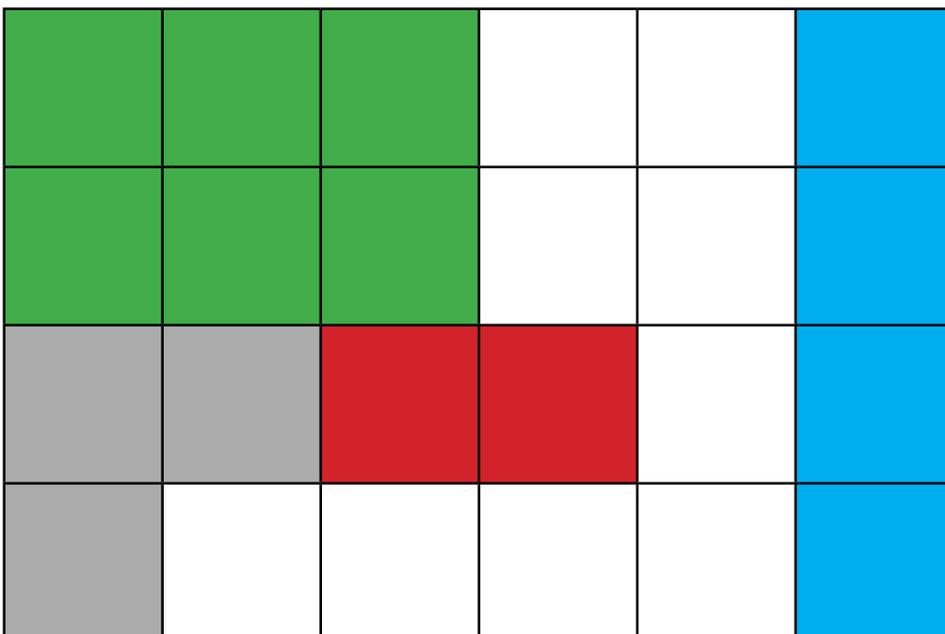
2. The director would like you to include a fire pit in the center area of the stage. This will take up two units of stage space. Write the fraction in two different ways. Then, color the fire pit in with red.

3. You are also planning to add Baloo's bear cave in the downstage right corner of the stage. You would like it to be  $\frac{3}{24}$  of the stage. The director claims that this is equal to  $\frac{1}{6}$  of the stage. Is the director correct? Show why or why not. Then, shade your bear cave in grey.

4. At the last minute, the director has asked you to add a stream to the stage left side of the stage. It should take up 4 units of the stage. What fraction of the stage will be water? Color this section in.

5. Your set is complete! There's just one last thing to figure out. The actor's would like to know how much open stage space will be left. What fraction of the stage remains open?

Sample Shading:



Please note: This is not designed to be an answer key, but instead to show how one solution could look.

## *The Jungle* by Rudyard Kipling

Context: Mowgli has been with Father and Mother Wolf for a year or so, and now the pack Council must decide whether or not he can stay. Several cuts have been made to this excerpt.

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 gray 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 color. The Lone Wolf had led them for a year now. There was very little talking at the Rock. The cubs tumbled over each other in the center of the circle where their mothers and fathers sat. Akela from his rock would cry: “Ye know the Law—ye know the Law. Look well, O Wolves!” And the anxious mothers would take up the call: “Look—look well, O Wolves!”

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 center, where he sat laughing and playing with some pebbles that glistened in the moonlight.

A muffled roar came up from behind the rocks—the voice of Shere Khan 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!”

There was a chorus of deep growls, and a young wolf in his fourth year flung back Shere Khan’s question to Akela: “What have the Free People to do with a man’s cub?” 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.

“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. 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 upon his hind quarters and grunted. “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.”

“We need yet another,” said Akela. “Baloo has spoken, and he is our teacher for the young cubs. Who speaks besides Baloo?”

A black shadow dropped down into the circle. It was Bagheera the Black Panther, inky black all over, but with the panther markings showing up in certain lights like the pattern of watered silk. Everybody knew Bagheera, and nobody cared to cross his path; for he was as cunning as Tabaqui, as bold as the wild buffalo, and as reckless as the wounded elephant. But he had a voice as soft as wild honey dripping from a tree, and a skin softer than down.

“O Akela, and ye the Free People,” he purred, “I have no right in your assembly, but the Law of the Jungle says that if there is a doubt which is not a killing matter in regard to a new cub, the life of that cub may be bought at a price. And the Law does not say who may or may not pay that price. Am I right?”

“Good! Good!” said the young wolves, who are always hungry. “Listen to Bagheera. The cub can be bought for a price. It is the Law.”

**(Continued on next page)**

“Knowing that I have no right to speak here, I ask your leave.”

“Speak then,” cried twenty voices.

“To kill a naked cub is shame. Baloo has spoken in his behalf. Now to Baloo’s word I will add one bull, and a fat one, newly killed, not half a mile from here, if ye will accept the man’s cub according to the Law. Is it difficult?”

There was a clamor of scores of voices, saying: “ Let him run with the Pack. Where is the bull, Bagheera? Let him be accepted.” And then came Akela’s deep bay, crying: “Look well—look well, O Wolves!”

Mowgli was still deeply interested in the pebbles, and he did not notice when the wolves came and looked at him one by one. At last they all went down the hill for the dead bull, and only Akela, Bagheera, Baloo, and Mowgli’s own wolves were left. Shere Khan roared still in the night, for he was very angry that Mowgli had not been handed over to him.

And that is how Mowgli was entered into the Seeonee Wolf Pack for the price of a bull and on Baloo’s good word.

## “How the Camel Got its Hump” by Rudyard Kipling

This is the next tale, and it tells how the Camel got his big hump.

In the beginning of years, when the world was so new and all, and the Animals were just beginning to work for Man, there was a Camel, and he lived in the middle of a Howling Desert because he did not want to work; and besides, he was a Howler himself. So he ate sticks and thorns and tamarisks and milkweed and prickles, most ‘scruciating idle; and when anybody spoke to him he said ‘Humph!’ Just ‘Humph!’ and no more.

Presently the Horse came to him on Monday morning, with a saddle on his back and a bit in his mouth, and said, ‘Camel, O Camel, come out and trot like the rest of us.’

‘Humph!’ said the Camel; and the Horse went away and told the Man.

Presently the Dog came to him, with a stick in his mouth, and said, ‘Camel, O Camel, come and fetch and carry like the rest of us.’

‘Humph!’ said the Camel; and the Dog went away and told the Man.

Presently the Ox came to him, with the yoke on his neck and said, ‘Camel, O Camel, come and plough like the rest of us.’

‘Humph!’ said the Camel; and the Ox went away and told the Man.

At the end of the day the Man called the Horse and the Dog and the Ox together, and said, ‘Three, O Three, I’m very sorry for you (with the world so new-and-all); but that Humph-thing in the Desert can’t work, or he would have been here by now, so I am going to leave him alone, and you must work double-time to make up for it.’

That made the Three very angry (with the world so new-and-all), and they held a palaver, and an indaba, and a punchayet, and a pow-wow on the edge of the Desert; and the Camel came chewing on milkweed most ‘scruciating idle, and laughed at them. Then he said ‘Humph!’ and went away again.

Presently there came along the Djinn in charge of All Deserts, rolling in a cloud of dust (Djinns always travel that way because it is Magic), and he stopped to palaver and pow-pow with the Three.

‘Djinn of All Deserts,’ said the Horse, ‘is it right for any one to be idle, with the world so new-and-all?’

‘Certainly not,’ said the Djinn.

‘Well,’ said the Horse, ‘there’s a thing in the middle of your Howling Desert (and he’s a Howler himself) with a long neck and long legs, and he hasn’t done a stroke of work since Monday morning. He won’t trot.’

‘Whew!’ said the Djinn, whistling, ‘that’s my Camel, for all the gold in Arabia! What does he say about it?’

‘He says “Humph!”’ said the Dog; ‘and he won’t fetch and carry.’

‘Does he say anything else?’

‘Only “Humph!”; and he won’t plough,’ said the Ox.

‘Very good,’ said the Djinn. ‘I’ll humph him if you will kindly wait a minute.’

The Djinn rolled himself up in his dust-cloak, and took a bearing across the desert, and found the Camel most ‘scruciatingly idle, looking at his own reflection in a pool of water.

‘My long and bubbling friend,’ said the Djinn, ‘what’s this I hear of your doing no work, with the world so new-and-all?’

**(Continued on next page)**

'Humph!' said the Camel.

The Djinn sat down, with his chin in his hand, and began to think a Great Magic, while the Camel looked at his own reflection in the pool of water.

'You've given the Three extra work ever since Monday morning, all on account of your 'scruciating idleness,' said the Djinn; and he went on thinking Magics, with his chin in his hand.

'Humph!' said the Camel.

'I shouldn't say that again if I were you,' said the Djinn; 'you might say it once too often. Bubbles, I want you to work.'

And the Camel said 'Humph!' again; but no sooner had he said it than he saw his back, that he was so proud of, puffing up and puffing up into a great big lolloping humph.

'Do you see that?' said the Djinn. 'That's your very own humph that you've brought upon your very own self by not working. Today is Thursday, and you've done no work since Monday, when the work began. Now you are going to work.'

'How can I,' said the Camel, 'with this humph on my back?'

'That's made a-purpose,' said the Djinn, 'all because you missed those three days. You will be able to work now for three days without eating, because you can live on your humph; and don't you ever say I never did anything for you. Come out of the Desert and go to the Three, and behave. Humph yourself!'

And the Camel humphed himself, humph and all, and went away to join the Three. And from that day to this the Camel always wears a humph (we call it 'hump' now, not to hurt his feelings); but he has never yet caught up with the three days that he missed at the beginning of the world, and he has never yet learned how to behave.

## How the Rainbow was Made A Creation Tale from the Ojibwe Nation Retold by S.E. Schosser

One day when the earth was new, Nanabozho looked out the window of his house beside the wide waterfall and realized that all of the flowers in his meadow were exactly the same off-white color. How boring! He decided to make a change, so he gathered up his paints and his paintbrushes and went out to the meadow.

Nanabozho sat down in the tall grass and arranged his red and orange and yellow and green and blue and violet paint pots next to him. Then he began to paint the flowers in his meadow in many different colors. He painted the violets dark blue and the tiger lilies orange with brown dots. He made the roses red and pink and purple. He painted the pansies in every color combination he could think of. Then he painted every single daffodil bright yellow. Nanabozho hummed happily to himself as he worked in the brilliant daylight provided by Brother Sun.

Overhead, two little bluebirds were playing games with each other. The first little bluebird would chase his friend across the meadow one way. Then they would turn around and the second bluebird would chase him back the other way. Zippity-zip went the first bluebird as he raced across the sky. Zappity-zing went the second bluebird as he chased him in the brilliant sunshine. Occasionally, Nanabozho would shade his eyes and look up...up into the endless blue sky to watch the two little birds playing. Then he went back to work, painting yellow centers in the white daisies. Above him, the two birds decided to see how fast they could dive down to the green fields below them. The first bluebird sailed down and down, and then pulled himself up sharply just before he touched the ground. As he soared passed Nanabozho, his right wing dipped into the red paint pot. When the second bluebird dove toward the grass, his left wing grazed the orange paint pot.

Nanabozho scolded the two birds, but they kept up their game, diving down toward the grass where he sat painting and then flying back up into the sky. Soon their feet and feathers were covered with paint of all colors. Finally Nanabozho stood up and waved his arms to shoo the birds away.

Reluctantly, the bluebirds flew away from Nanabozho and his paint pots, looking for another game to play. They started chasing each other again, sailing this way and that over top of the giant waterfall that stood next to Nanabozho's house. Zippity-zip, the first bluebird flew through the misty spray of the waterfall. The first bluebird left a long red paint streak against the sky. Zappity-zing, the second bluebird chased his friend through the mist, leaving an orange paint streak. Then the birds turned to go back the other way. This time, the first bluebird left a yellow paint streak and the second left a pretty blue-violet paint streak. As they raced back and forth, the colors grew more vivid. When Brother Sun shone on the colors, they sparkled radiantly through the mist of the waterfall.

Below them, Nanabozho looked up in delight when the brilliant colors spilled over his meadow. A gorgeous arch of red and orange and yellow and green and blue and violet shimmered in the sky above the waterfall. Nanabozho smiled at the funny little bluebirds and said: "You have made a rainbow!"

Nanabozho was so pleased that he left the rainbow permanently floating above his waterfall, its colors shimmering in the sunshine and the misting water. From that day to this, whenever Brother Sun shines his light on the rain or the mist, a beautiful rainbow forms. It is a reflection of the mighty rainbow that still stands over the waterfall at Nanabozho's house.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Just So Story Organizer

Prompt:

\_\_\_\_\_

\_\_\_\_\_

Main Character: \_\_\_\_\_

Setting: \_\_\_\_\_

Before (put prompt here) \_\_\_\_\_

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\_\_\_\_\_

One day: \_\_\_\_\_

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Next: \_\_\_\_\_

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\_\_\_\_\_

And because of that: \_\_\_\_\_

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And ever since then: \_\_\_\_\_

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\_\_\_\_\_

The moral of my story is: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

An Excerpt from *The Jungle Book*  
Adapted by Greg Banks  
Original by Rudyard Kipling

**Shere Kahn** Ehhh... Where's the man cub? (M/Wolf puts herself between the man cub and the tiger)

**M/Wolf** The what?

**Shere Kahn** The man cub. I was stalking him. He's mine. Hand him over.

**F/Wolf** We'd better do as he says.

**M/Wolf** Yours?

**Shere Kahn** Yes mine.

**F/Wolf** We don't want any trouble.

**M/Wolf** How is he yours? He stumbled into our home.

**Shere Kahn** You call this pokey little cave a home.

**F/Wolf** Pokey. Its not pokey. Its perfect.

**Shere Kahn** I can barely fit through the door.

**M/Wolf** That's the idea.

**Shere Kahn** (Shere kahn squeezes into the cave) Enough. Give me the man cub.

**M/Wolf** Why should we take orders from you.

**Shere Kahn** Because, little Miss Wolf, I am Shere Kahn.

**M/Wolf** Why should we take orders from you.

**Shere Kahn** Because, little Miss Wolf, I am Shere Kahn.

**M/Wolf** And we are wolves and we have our own ways. We don't take orders from some flea bitten tiger.

**Shere Kahn** I'll pretend you didn't say that. But I am not prepared to stand here all day, nosing into your dog's den to get what already belongs...(sees Mowgli) belongs to me.

**(Continued on next page)**

**M/Wolf** Belongs to you.

**Shere Kahn** I'm losing my patience.

**M/Wolf** In what way does he belong to you.

**Shere Kahn** Just give him to me.

**M/Wolf** No. I won't. Look at him. He's making himself at home here, and here, in our home, we decide what happens, who stays, who goes.

**F/Wolf** She's right about that.

**Shere Kahn** You be quiet. I'll deal with you in a minute.

**M/Wolf** And here is where he shall stay, until he chooses to leave.

**Shere Kahn** Chooses! He's a child. How's he going to choose? Eeeny meeny miny mo?  
I want him.

**M/Wolf** It's not your decision. It's ours and his. And I say that for now, he can live with us, as part of our family, he can learn to run with us, to hunt with us.

**Shere Kahn** He'll never keep up on those chubby little legs. Why don't you just let me eat them?

**F/Wolf** Eat them!

**M/Wolf** If you're hungry go and find some worthy prey, not this young man cub. He is staying with us.

**F/Wolf** He is? (M/Wolf growls at him) Yes he is. He's staying with us.

**Shere Kahn** We'll see what the rest of the wolves think about you bringing up a man cub.

**M/Wolf** One day, hunter of little children. You too will be hunted. Your turn will come. Maybe this man cub will hunt you down, maybe he will kill you.

**Shere Kahn** Kill me. How? Tickle me to death with his little fingers.

**M/Wolf** Get out.

**Shere Kahn** I'll go away, but I won't go far, I'll be watching and waiting. Let him out of your sight and he's mine. Your cute little man cub won't last long in the jungle.  
(roars and leaves)

# Sand Painting

## Example Kolam and Rangoli Design



