



## **WELCOME**

We really hope this pack of information will complement both the workshop and the production of

### **Just So**

We've included a variety of stuff, focused on this particular production, as well as on animals and the world.

Don't forget, we can also arrange a pre or post-show talk at on the day of your visit to the show, which might be really useful too!

Tell me and I will forget.  
Show me and I will remember.  
Involve me and I will understand.

Aristotle



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## **TO TEACHERS**

This pack has been designed to complement your class's outreach workshop and visit to see Metta Theatre's 2009 production of Just So

Most of the pack is aimed at Primary level children though we have a separate workpack for Secondary Schools that you can download from our website – [www.mettatheatre.co.uk](http://www.mettatheatre.co.uk).

While there are some images, the pack has been deliberately kept simple from a graphic point of view so that most pages can easily be photocopied for use in the classroom. Your feedback is most welcome. You can email any comments to me at: [info@mettatheatre.co.uk](mailto:info@mettatheatre.co.uk)

Workshops to accompany the production are also available.

Call me on 07817 763511 or email me on the above address. I hope you find the pack useful.

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Why not visit the Metta theatre website?

[www.mettatheatre.co.uk](http://www.mettatheatre.co.uk)



## **JUST SO – THE STORIES**

Rudyard Kipling wrote lots of different Just So Stories. In our production we focus on just five (the more animal based ones)

**The Beginning of the Armadillos** - how a tortoise and hedgehog outwit a jaguar to become the first two armadillos.

**The Elephant's Child** - how the curious elephant gets a new trunk with the aid of the hungry crocodile.

**How the Rhinoceros got his Skin** - how the rhino gets its skin by stealing cake.

**The Sing-Song of Old Man Kangaroo** - how the proud kangaroo gets his long legs being chased by the yellow dingo.

**How the Whale got his Throat** - how the whale gets his throat by swallowing a man who danced in his belly.

## **PUPPETRY**

The use of puppetry in this production stems from a desire for accessibility and playful-ness. As well as clarity the puppets inject some simple joy and fun into the production, which we hope will increase the accessibility of the piece by bringing in alternative audiences to the traditional opera crowd and creating a magical story-telling arena.

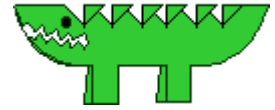


The type of puppetry we use in the production is called object manipulation and involves taking random every day objects and bringing them to life. Here are the seven principles of puppetry that we work by – you can apply these principles to all forms of puppetry – try them out with the sock puppets that you can make from one of the exercises.



1. Hold/cover as little of your puppet as you can.
2. Don't block (get in the way) your puppet – the audience want to see the puppet not the puppeteer.
3. Give more personal space to your puppet than you would if you were just talking to another person.
4. Tocks (tiny movements in the opposite direction to that which you want to move in) can help to make puppets seem more alive.
5. Stillness is good – puppets don't have to be kept constantly moving to be alive.
6. Change the rhythms and movement styles of your puppet.
7. Most importantly of all – always look at your puppet and not the audience or the other performers. If there are several puppeteers in a scene look at your puppet or each-others' puppets but never at each-other.

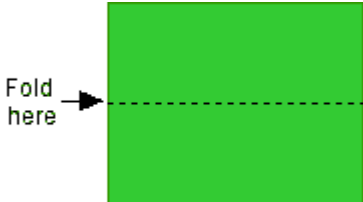
## HOW TO MAKE A CROCODILE CARD

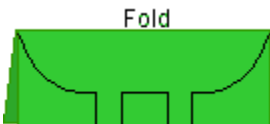



This simple-to-make crocodile is a cute craft that can also be used as a card. It is made from a single piece of green construction paper (or white paper that you decorate).



### Supplies needed:


- A piece of green (or white) paper
- Pencil
- Scissors
- Crayons (optional)

	<p>Fold a piece of green paper the long way.</p>
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	<p>Draw an crocodile shape on one side of the paper. Draw a long snout, two legs, and a long tail; the fold line will be the crocodile's back.</p>
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	<p>Cut about 6 small diagonal slits along the back of the crocodile (along the fold line).</p>
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	<p>Unfold the paper. Fold over each of the slits you cut, forming little triangles.</p>	
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	<p>Draw a big, toothy mouth and an eye on the crocodile. Cut out the teeth if you like. Decorate the crocodile. If this is going to be a card, write your message on and in the crocodile.</p>
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## HOW TO MAKE A SNAKE SOCK PUPPET

Making a snake sock puppet is really quite fun. If you make several of them, you can hold a puppet show. Just be sure to make them unique and individual so that they each have special characters. They don't have to be snakes – other animals and aliens are great possibilities too!



### Steps

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1. Find an old sock. It can be any colour, and it should be long enough for you to stick your arm in. it should go almost to your elbow.
2. Glue two googly eyes to the bottom of the sock, where your toes would be.
3. Once the glue is dry, stick your hand in with the top of your hand where the bottom of your foot would be, and make your hand in a shape of a mouth. Your arm should look like a snake.
4. Decorate your sock puppet with fabric paint and/or a felt tongue cut with a "v" at the end like a snake's tongue.

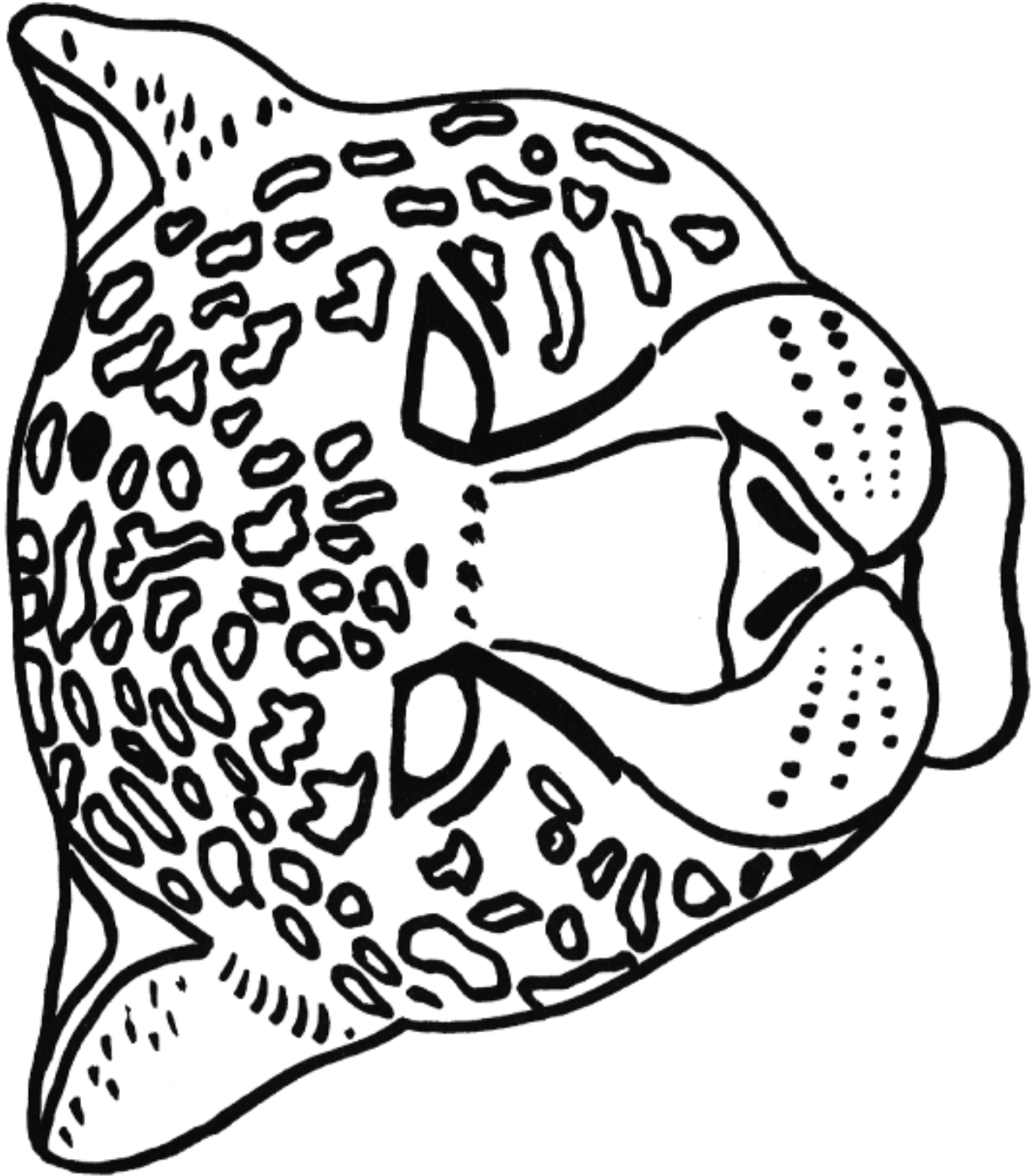
### Things You'll Need

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- A long sock
- fabric paint(optional)
- Googly eyes
- Felt(optional)

## HOW TO MAKE A JAGUAR MASK

Simply photocopy this page, stick it to a piece of stiff card, colour in with colours of your choosing and cut out around the outline. Then make a small hole on either side and put elastic through the holes.

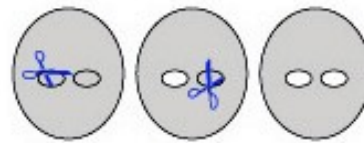


## HOW TO MAKE AN ELEPHANT MASK

Colour card  
Scissors

Glue  
2 split pins

Cut out the shape of the mask marking in the eye holes.  
Cut out each eye hole carefully.

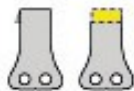
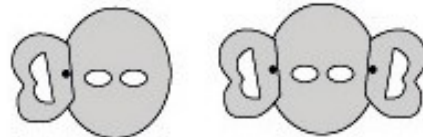


Cut out two ears and a trunk.

The dotted line at the base of the trunk is the portion that is folded back and glued to the mask.

Place one ear onto the side of the mask and hold in place with a split pin.

Position the other ear in the same way..

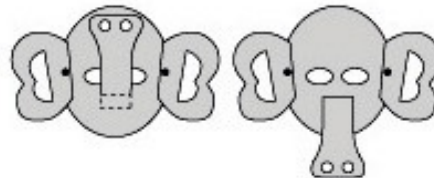


Fold the top portion of the trunk over and put some glue on it.

Position the trunk onto the mask.

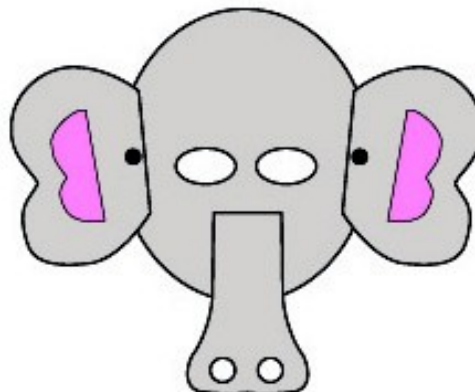
Press in place and leave to dry.

Fold the trunk back down into place.

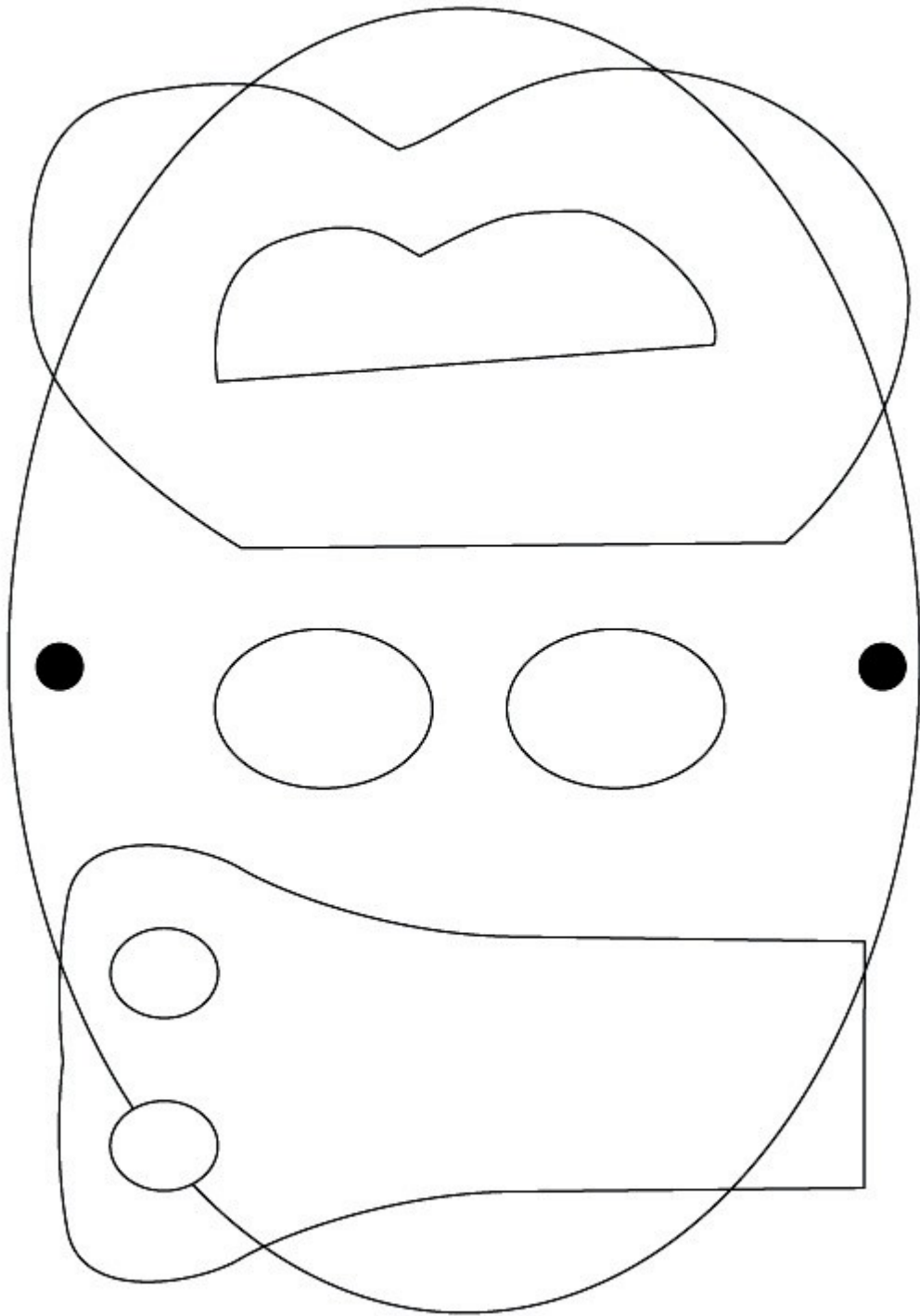


To use as a mask take the elastic or wool and wind it around the split pin on one side and secure.

Now tie the other end around the other split pin in on the other side and secure.



**ELEPHANT MASK**



## COMPOSITION EXERCISE

Rudyard Kipling's Just So Stories are very recognisable – here are some of their main characteristics – now see if you can write a short story in the style of Kipling – here are some examples to help you:

How the eel got its electricity

How the Robin got its red breast

How the Snail got its shell

### EXPLANATION OF SOMETHING IN THE NATURAL WORLD

How the leopard got its spots  
How the elephant got its trunk  
How the camel got its hump

### GETTING WORDS WRONG

(on purpose)  
'satiabile curtiosity' instead of insatiable curiosity

### SLOKAS

'Them that takes cakes  
that the parsee man bakes  
makes dreadful mistakes'  
'By means of a grating  
I've stopped your ating'

### KEY PHRASES

'Oh best beloved'  
'In the high and far off times'

## THE ESSENCE OF A JUST SO STORY

### FUNNY NAMES

'Storcks' (the rhinoceros)  
'Pingle' (the 'stute fish)  
The Kolokolo bird

### ONOMATOPOEIA

*Words whose sounds help  
to suggest the meaning.*  
'schloopy'.

### REPETITION & RHYME

'The place and the dace and the skate and  
his mate and the mackerel and the picker-  
eel and truly twirly whirly eel.'

### HYPHENATION

'Bi-coloured-python-rock-snake'  
'Stickly-prickly hedgehog'

## **THE CAST AND CREW**

### **CAST**

Singer – Rebecca Lea

Actor – Liana Weafer

Dancer – Jason Piper

Puppeteer – Poppy Burton-Morgan

Indian Classical Singer – Rehanna Khashgi

Guitar – Alistair Putt

Tabla and Percussion – Amardeep Singh

Piano – Jessica Dannheisser

### **CREW**

Producer – Will Young

Director – Poppy Burton-Morgan

Composer & Musical Director – Jessica Dannheisser

Set & Lighting Designer – William Reynolds

Costume Designer – Sophie Mosberger