



# RUNNING WILD TEACHERS RESOURCE PACK

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Commissioned by Mousetrap Theatre Company  
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**Mousetrap**  
theatreprojects  
inspiring young people

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In the new adaptation by Samuel Adamson, Michael Morpurgo's novel *Running Wild*, is brought to life at Regent's Park Open Air Theatre.

*For Will, going to Indonesia isn't just another holiday with mum. It's a new start, and the chance to ride an elephant called Oona. But then the tsunami hit.*

Using puppetry and an ensemble cast, the world of the Indonesian jungle is brought to life in this story exploring love, loss, loyalty and living for the moment.

Using this resource pack designed for the production, you can bring the story of *Running Wild* directly into your classroom.

These resources enable teachers and students to further explore the world of the production with imaginative exercises and activities.

This resource pack allows students to connect the world they saw presented onstage with parts of the curriculum.

It also allows students to ask questions about the world around them, the environment and the role we all play in protecting it.

Look out for **Think About** activities listed on the bottom of pages. **Classroom Activities** and **Lesson plans** are contained at the back of the pack.

Activities and exercises cover various aspects of the KS3 curriculum including:

**Drama and Performance**

**English**

**Art and Design**

**PSHE**

**Geography**



# Synopsis

*Running Wild* is a novel written by the author Michael Morpurgo. The novel has been adapted for the stage for this production by Samuel Adamson.

The story follows the journey of a young boy\* called Will and his life changing experience in Indonesia.

We meet Will just after his father, a soldier, has died whilst fighting in the Iraq war. His mother decides to take Will to Indonesia for a holiday to help them cope with their loss. Will leaves the comfort of his home in Devon and sets off on the holiday of a lifetime. Will has never been to Indonesia and he is fascinated by the idea of riding an elephant.

On Boxing Day, Will's mother treats him to an elephant ride on the beach, Will is overjoyed. But tragically their holiday coincides with the terrible tsunami of Boxing Day 2004. The tsunami, a giant wave, hits the beach just as Will begins his elephant ride. Oona, the elephant he is riding when the tsunami strikes, senses the danger approaching from the sea and runs to safety on high land, taking Will with her high into the Indonesian jungle. Will's mother is swept away.

Will finds himself alone in the jungle with only Oona. He then has to begin the slow process of accepting that his mother could not have survived, and starts his own journey of survival.

Will must learn how to survive in the jungle, but luckily Oona is an extraordinary elephant and she helps Will to find everything he needs, food, shelter and water. Will forms an unbelievable bond with Oona, and together they face the challenges of the jungle together, including wild fires and meeting a tiger. Will grows in strength every day.

Oona and Will encounter a huge colony of orangutans, at first they are wary of the pair but soon they learn to trust each other, just as Will and Oona had. Through his time in the jungle Will develops a huge respect for



wildlife.

Will begins to adapt to his new life but this is suddenly threatened when a party of animal poachers arrive. The poachers attack and kill many of the adult orangutans. They then kidnap Will and the baby orangutans. The hunters take them away into a village in the mountains. The hunters pass their catch to the evil Mister Anthony, their leader. Mr Anthony owns much of the jungle and thinks nothing of killing people and animals, and destroying the environment to make money. Mister Anthony, fearing that Will has seen too much decides to kill him. Luckily Will manages to escape with the baby orangutans.

However, he has lost Oona and spends his days sleeping in the trees with the orang-utans. He looks everywhere for Oona, eventually he becomes reunited with her and is delighted. Shortly after they are reunited Will becomes very ill. He lapses in and out of consciousness. Has his luck finally run out?

Fortunately, he reaches an animal sanctuary on the edge of the jungle just in time. The sanctuary is a special place where orphaned and injured orangutans are cared for. Just as his illness takes a turn for the worst, the owner of the sanctuary, the kind and caring Dr Geraldine, takes Will in and slowly nurses him back to health. She slowly learns his story of survival.

Will learns that his grandparents have been searching for him and by some miracle they have tracked him down, they once visited Dr Geraldine whilst searching for Will. They showed her a picture, which she remembered. Will learns that Dr Geraldine has called his grandparents and they are en route to collect him.

When they arrive in Indonesia, Will is overwhelmed. They want to take him home to England with them. Will now feels that his true life is in the jungle with Oona and the orangutans. He has already lost so much in his short life, he does not want to lose his new family.

He decides not to return to England and to remain in the jungle. To his delight, his grandparents decide to move to Indonesia and help at the sanctuary too. They all begin a new life in the jungle of Indonesia, working to protect animals. They find a new happiness, one they could never have expected.

\*In the Regent's Park Open Air Theatre production Will will be played by both a boy and a girl, who will play Lilly. See Page 5 for more details.

# Indonesia

*Running Wild* is set in the country of Indonesia.

Indonesia is a Southeast Asian nation made up of thousands of volcanic islands.

It is known for its beaches, volcanoes and jungles sheltering elephants, tigers and komodo dragons.



## Indonesia Facts and Figures

- Indonesia is officially called the Republic of Indonesia.
- The country of Indonesia is ethnically diverse and over 740 different languages and dialects are spoken in the country.
- Indonesia is part of the Pacific Rim "Ring of Fire". The country has some 400 volcanoes, about 150 of these are active which is around 75% of all currently active volcanoes on Earth.
- There are approximately 250 million people living in Indonesia.
- The capital and largest city of Indonesia is Jakarta, on the island of Java. Jakarta has a population of almost 14 million making it the world's ninth largest city.
- Indonesia shares land borders with Malaysia, Papua New Guinea and East Timor.
- The highest point in Indonesia is the peak of Puncak Jaya on the island of Papua sitting at 4,884 metres (16,024 ft) above sea level.
- Indonesia's tropical wilderness supports some of the highest level of biodiversity in the world. The giant komodo dragon, Javan rhinoceros, tigers, orangutans, elephants, and leopards are all found in the jungle forests.

### Think About:

How do you think that living in Indonesia as a young person would differ from living in the United Kingdom? With a partner, write a list of the big differences someone your age would be affected by.

# Key Characters

The role of Will in *Running Wild* is multi cast. It is shared by three young actors. In the novel the lead character is Will, a boy aged 10. In this adaptation the role is split across gender. The lead characters name is dependant upon which actor is playing the role, either Will or Lilly.



**Will**, Joshua Fernandes



**Lilly**, Ava Potter



**Will**, Tyler Osbourne

There is lots of multi casting in the play, this is when one actor plays more then one role.



**Mum/Geraldine** – played by Hattie Ladbury



**Red Bandana/ Mahout** – Played by Okorie Chukwu





Actors, Fred Davis, Ira Mandela Siobhan and Romina Hytten with **The Tiger**.

**Oona The Elephant**- played by Ben Thompson, Laura Cubitt, John Leader and Michael Taibi.



**Young People's Ensemble**

**Think About:**

How might an actor approach playing two roles in one play? What do you think the challenges of playing two roles may be? Discuss as a class.

# The Company

**Will**

Joshua Fernandes

**Dad / Hunter****Mum****Granny****Grandad****Oona, an elephant****Mahout****Mani, an orang-utan****Charlie, an orangutan****Tonk, an orangutan****Red Bandana****Mr Anthony****Hunter****Kaya****Dr Geraldine****Will**

Tyler Osborne

Ira Mandela Siobhan

Hattie Ladbury

Joyce Henderson

Eric Mallett

Laura Cubitt (Trunk)

Ben Thompson (Head)

Michael Taibi (Heart)

John Leader (Hind)

Okorie Chukwu

Sarah Mardel (Head)

Stuart Angell (Body)

Romina Hytten

Fred Davis

Okorie Chukwu

Stephen Ventura

Ira Mandela Siobhan

Eric Mallett

Hattie Ladbury

**Lilly**

Ava Potter

Other characters and animals played by members of the Company



# Endangered Species

Whilst living in the Indonesian jungle Will meets many new animals. He discovers how the jungle ecology is under threat from human beings, and how the rainforest is being changed and damaged by humans as they hunt wildlife, and cut down the rainforest for financial gain.

As Will begins a new life in the jungle, he meets a wild tiger and a family of orangutans. Will and the baby orangutans are captured by animal poachers in the jungle. They are lucky to escape but many species of animals have become endangered due to animal hunting and deforestation, leading to the destruction of natural habitats.

Indonesia leads the world in the number of threatened mammals at 135 species, which is nearly a third of all of its native mammals. Many of Indonesia's most iconic, and well known species are also its most endangered.

## The Sumatran Tiger



With the extinctions of the Balinese and Javan tigers, the Sumatran tiger is the only surviving species of Indonesian tiger. Its wild population is believed to total less than 500 animals, with an estimated 150 breeding pairs. One of the most immediate threats to their survival comes from the destruction of critical habitat by the pulp and paper industry as it converts high value rainforests into pulp plantations. Tiger scientists say that existing protected forest areas in Sumatra are not sufficient to maintain viable tiger populations. Each breeding pair of tigers requires a large home range, so it is essential that remaining areas of natural rainforest outside of protected areas be conserved if these majestic animals are to survive.

## The Orangutan

The Red Ape, the orangutan (literally 'people of the forest') continues to suffer a decline in numbers as a result of deforestation. Sumatran orangutans are designated as critically endangered with a population of just a few thousand. The UN calls the current status of the remaining orangutans "a conservation emergency." Habitat destruction caused by the massive expansion of palm oil plantations is a primary reason why orangutans are facing the threat of extinction.



## Sumatran Elephants

The Sumatran elephant is listed as endangered, it is pre-eminently threatened by habitat loss.



### Think About:

Why do humans hunt animals? As a class, make a list of reasons that you think humans hunt animals?

## ECO GLOSSARY

**HABITAT** - Habitat is the area where an individual, population or species lives. For example, a tree, a riverbed or whole grasslands can be classed as habitats.

**POACHING** - Poaching has traditionally been defined as the illegal hunting, killing, or capturing of wild animals, usually associated with land use rights.

**RAINFORESTS** - Rainforests are defined by high levels of rainfall, receiving between 250 and 450 centimetres of rain per year. Most of the world's rainforests are found in the tropics, and tropical rainforests are thought to contain more than 50 per cent of the world's biodiversity.

**SUSTAINABLE** - Being sustainable means using natural resources in a way in which they can continue to survive and be used in the future, rather than becoming depleted. Sustainable methods also less damaging to the environment.

**PALM OIL** - Although native to West Africa the oil palm is now farmed for the production of palm oil across the world. The oil is used in many household foods and products and is currently a threat to forests with trees being cut down and replaced by oil palm plantations.

**ECO-SYSTEM** - An ecosystem is a community of all living organisms within a particular area, their interactions with each other and with their physical environment. Some of the most biodiverse ecosystems include coral reefs and tropical rainforests.

**CONSERVATION** - Conservation is the preservation of threatened wildlife habitats, often by charitable organisations and governments.

**DEFORESTATION** - Deforestation is the process of clearing naturally occurring forests by logging or burning for purposes such as agriculture, fuel or urban development. Deforestation also occurs naturally or unintentionally through wildfires and overgrazing. This results in loss of habitat and biodiversity and is a significant contributor to soil erosion.

### Think About:

The production of palm oil is one of the key reasons that many habitats and species have become endangered. Research the uses of palm oil and list these.

# Tsunamis

In *Running Wild*, Will's life is changed forever when a tsunami hits Indonesia.

The tsunami which hit on Boxing Day in 2004 killed a quarter of a million people in Indonesia, Thailand, Sri Lanka and the surrounding areas. It was a disaster that affected people from all over the world. For many people it was the first time that they had heard of a tsunami.

## What is a tsunami?

A tsunami is a huge wave, usually caused by volcanic or earthquake activity under the ocean, which can eventually crash onto the shoreline.

## What causes a tsunami?

When an earthquake, volcano or landslide happens on the ocean floor, water is displaced. This water forms the start of the tsunami.

When the waves reach shallower water their height can increase by several metres the shallow water slows the wave and the waves get closer together.

## What effects does a tsunami have?

The first impact of a tsunami is flooding.

The waters are also able to erode the foundations of coastal structures.

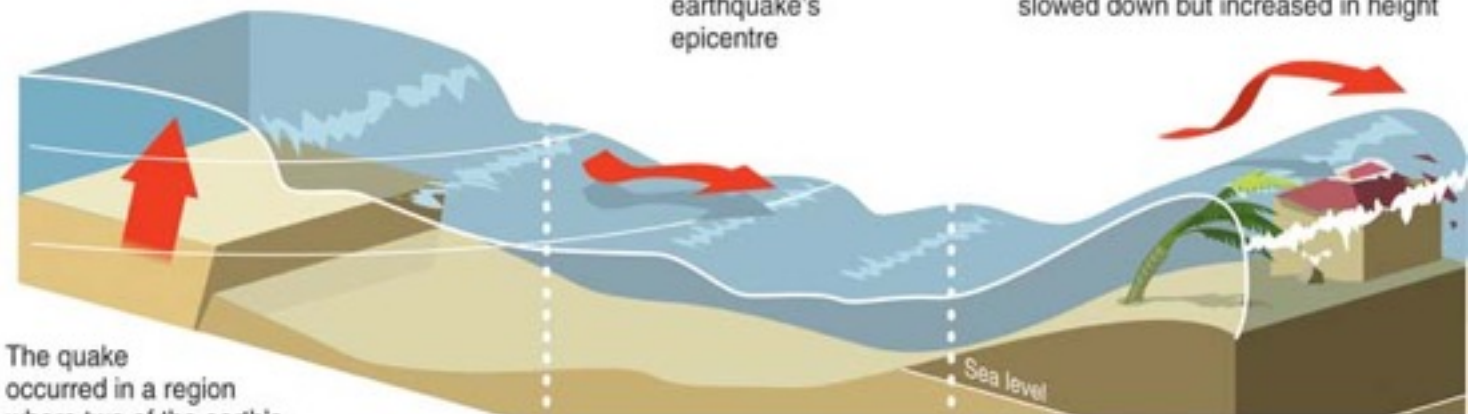
The impact can be devastating.

### ANATOMY OF A TSUNAMI

**1** The tsunami formed when an earthquake vertically shifted the seabed by several metres, displacing hundreds of kilometres of sea water

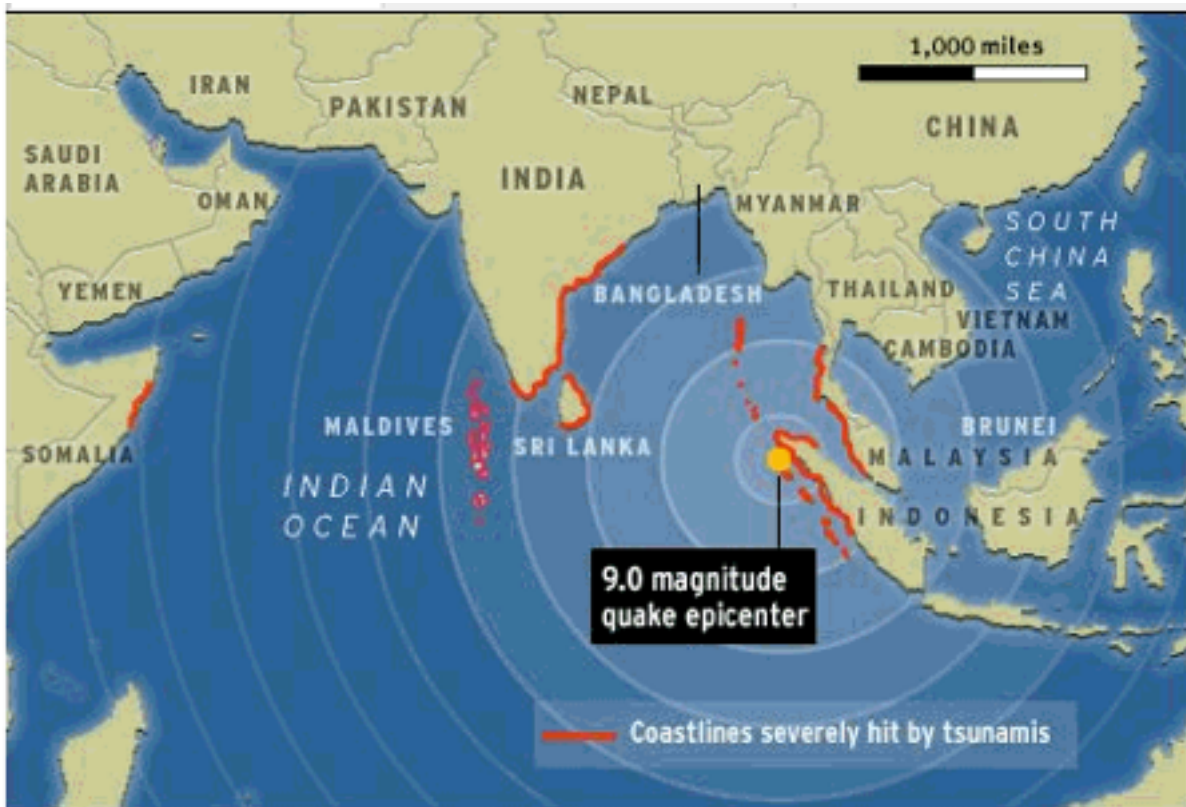
**2** Large waves began rippling across the ocean, away from the earthquake's epicentre

**3** In deep water, the tsunami moved at speeds of up to 800 km/h. When it approached shallower coastal areas, it slowed down but increased in height



The quake occurred in a region where two of the earth's tectonic plates push together, forcing one underneath the other

## The Boxing Day Tsunami of 2004,



On 26 December 2004 a tsunami occurred in the Indian Ocean. It was caused by an earthquake measuring more than magnitude 9. The earthquake caused the seafloor to uplift, displacing the seawater above.

- The tsunami travelled at speeds up to 800km per hour.
- When the tsunami reached the shores, the height of the wave increased to 15 meters.
- A quarter of a million people died.
- Two million people were made homeless.
- People were swept away in the waters, which arrived rapidly and with little warning.
- Thirteen countries were affected, the worst being Indonesia which the tsunami hit first.
- Forty-five minutes later the tsunami reached Thailand.
- Mangrove swamps helped to act as a barrier to reduce the energy of the water in some areas.
- Short-term aid, such as water purification tablets, temporary housing and medical supplies were given from international countries.
- An early warning system between countries surrounding the Indian Ocean has been set up.



# Meet Michael Morpurgo

*Running Wild* started life as a novel written by Michael Morpurgo.

## What inspired you to write the novel, *Running Wild* ?

It was hearing about, and reading about the dreadful tragedy of the tsunami in 2004 that killed over three hundred thousand people. I read a story in a newspaper about an English girl on holiday in Sri Lanka who went on an elephant ride



down the beach. The tsunami came in, the elephant sensed it, and charged up the beach and into the forest taking the girl with her, thereby saving his life.

## What excites you most about seeing *Running Wild* onstage at Regent's Park Open Air Theatre?

It's wonderful to have it out in the open, with trees all around like the rainforest, and with the sounds of the animals in the zoo all around us. And with every play made from one of my stories, I find the story grows and lives again anew, for me. And I love to be there watching audiences watching the play. I love the rapt attention.

## How do you feel the outdoor setting will add to the production?

Since the story is really all about the saving of the rainforest, and the creatures that live there, I feel this is the perfect place for the play to be.

## Will is a such a strong young man, did you base him on anyone?

Probably on lots of people. I have been a teacher a long time, and a parent, and a grandparent and now a great grandparent, and I see great strength in children, a determination to be themselves. And I love that in Will too.

## What research did you do prior to writing the novel?

I read a lot about the tsunami, and about elephants, and tigers and orangutans. I read lots of poetry which enabled me always to find some kind of vision of my own.

### **How did you work with the playwright to adapt the novel for the stage?**

Sam Adamson wrote the stage play himself, but we consulted on it before he wrote it, and during rehearsals. I've worked with him before on War Horse and trusted him to do a fine job, which indeed he has.

### **What would you like the audience to take away from the production?**

When you close a book at the end I think the best feeling you can have is that you go on thinking about it, and dreaming about it and wondering about it afterwards. The same for me happens when I've been to a great play. I don't want it to end when the applause finishes. I want the dreaming to go on.

### **Talking about grief and losing a parent can be very difficult for young people, why do you think this is important?**

Because we all, young or old, lose people and know about grieving whether it be for a hamster or a dear relative or a friend, loss is something we all have to get know and deal with, and a book is a wonderful way to find out more about ourselves and the joys and sorrows in the world about us.

# Meet The Actors

Ben Thompson plays Oona in *Running Wild*, here he tells us more about the production and preparing for the role.

## What is your role in *Running Wild* ?

I play Oona who is a life size Indian Elephant puppet controlled by myself and 3 other puppeteers. I operate the head which is attached to a harness that I wear over my shoulders and strapped to my waist. There is someone who operates the trunk and two others who are inside the body who operate the legs and tail.

## How do you prepare to play the role and what research have you done ?

I watched a lot of videos online of elephants going about their business as well as reading up on how they interact with other animals including humans. As I'm puppeteering the head I need to be aware of things like how good their eye sight is, what sounds they can hear and what noises they make and how they communicate.

## The design of the show is something very special, what can you tell us about it?

Being in the Open Air Theatre means we already have a back drop of trees and vegetation so the design is quite open and simple to make the most of that. The whole stage is made up of three revolves, one inside the other, which can go in different directions and at different speeds all at the same time! There are also a lot of very tall bamboo poles stuck into the floor that create screens and barriers which mean we can change the location of a scene very easily.

## What is your favourite part of the rehearsal process?

We've been very lucky to get to work on the stage during rehearsals. Usually when working on a play the cast won't see the actual set and work on it until a few days



before the show opens. This way it means we can sort out a lot of the complicated movement work ahead of time. Just being outside makes a lot of difference too; especially when you get snowed on while working on a scene!

### **Why do you think this production will be special ?**

It's one of the biggest productions the theatre has produced. It has a lot of beautifully made puppets. A great cast that includes around 50 young actors aged 10-18 who are helping to create a lot of the big action scenes in the play. There are great songs and percussive music, and a story that at its heart has an important message that really needs to be got out there.

### **What is it like to work with an ensemble cast ?**

It's great because everyone is on an equal plane. A very important part of creating theatre is collaboration, where every person involved feels that they are contributing to how the piece develops. It means you have a greater sense of ownership of the production and I think this really shows. I know that when I watch a play that has an ensemble cast I feel like everyone is working at the top of their game because they don't want to let everyone else down.

### **Do you have any advice for anyone wanting to be an actor ?**

Go and see things; plays, concerts, films, comedy, art galleries and many other things. Find out what sort of work you really enjoy, but also go and see things you wouldn't normally; you never know, you might just find your new favourite thing. I did drama at school and was also part of a local youth theatre. I was lucky enough to get to work on a few professional productions when I was younger, much like the young ensemble in this play, and from working with the actors in those casts it really cemented for me that I wanted to be an actor. It's hard work though. I went to drama school and had an amazing time, but the acting world is very full with not enough jobs to go around. But keep going if it's something that gives you pleasure.

### **Tell us about puppetry in performance, what are the challenges. How is it worked into the performance of *Running Wild*?**

I've been doing puppetry for nearly 10 years. I've been in '*War Horse*' in the West End playing Joey, I was his back legs, as well as various other productions where puppetry has been a very important element. I trained as an actor and it's easy to translate a lot of that training into puppetry; you are still acting when you work with

a puppet it's just not you that's doing the acting, it's the puppet at the end of your hand. I believe an audience connects a lot more with a puppet on stage than perhaps with a human actor because a big part of it is imagination. Theatre is all about pretending, that's why they're called plays, because we are, all of us, the performers and audience, playing at make believe. With a puppet the audience has to work that little bit harder to make it come to life in their minds and therefore they will have a deeper connection to the character and the story.

One of the challenges is that quite often a puppet will need more than one puppeteer. This means you have to work very closely with 1, 2 maybe 10 other people in order to bring this one character to life. Sometimes there are just too many brains (and bodies in the way!), but most often it's great because you don't have to take all the responsibility on yourself and you can play off what the other performers offer.

In *Running Wild* Will meets a lot of animals as he journeys through the rainforest, all of which are puppets. Not only is there Oona, there is a whole family of orangutans, a tiger, butterflies and a crocodile. There are also other elements like the tsunami, and the forest itself, which are puppeteered, in that, you can see actors manipulating material or props to give them movement and life. The whole stage comes alive!

**Think About:**

*Running Wild* is a novel that has been adapted for the stage. What novels have you read that have been adapted, this could include stage and screen.

# Puppetry In Performance

The world of the Indonesian jungle is brought to life by puppets.

Read this interview with Toby Olie & Finn Caldwell who are responsible for puppetry design and direction and find out more about how puppets are used in *Running Wild*.

**You have been working with puppetry for a number of years now. Tell us a little about the shows you have worked on, and what attracts you to this artform?**

**Finn:** We met on *War Horse*, we were both in the original cast and we were both in different horse teams, but we saw a similarity in the product we wanted from the puppetry – so that made a bond between us. After a while we were asked to step outside the show and start directing the puppetry on it.

**Toby:** We did that together for a number of years, and then gradually started talking about other projects we wanted to do together. We ended up co-directing an adaptation of a children's book by Ross Collins, and that led us to found our company Gyre & Gimble, with an aim to make more theatre with puppetry at the centre of its storytelling.

**How do the puppets in *Running Wild* compare to others you have created?**

**Toby:** All the puppets in *Running Wild* are life-size, or nearly life-size in some cases. They range from one puppeteer, so all of the baby orangutans have one puppeteer each, or the adult orangutans who have two puppeteers, the tiger has three puppeteers, and Oona the elephant has four – so every single puppet is operated in a different way. We've strived to make them as light-weight as possible, as flexible as possible so that the performers aren't putting any unnecessary strain on their bodies during the performance. I think we always approach any sort of puppet character, especially when it's an animal, by thinking about where its emotional indicators are: ear flicks, tail swishes, its breath, what the elephant does with its trunk. Sort of working out where the articulation points need to be for the emotional expression of the character, and that usually dictates where you position your puppeteers, and where your handles and your rods are.

**Finn:** They are probably the most naturalistic in terms of aesthetics we've made. But that being said they still have an abstract quality, most of them have an element of their body missing; the orangutans don't have legs, we're hoping the audience will fill in that with their imaginations. It's been really exciting to strive towards making things that when sometimes people walk into the room 'oh, that actually is



an elephant' – it really feels like there is a real elephant in the room. That immediate effect has been really exciting.

**Toby:** We're working on the show with quite a few puppeteers that either we've worked with before, or

puppeteers that we know, or have seen their work before. So it's been really exciting to push the personality of each animal; we feel like we've got a really strong hold on technique, walking, running, breath, and really trying to look at the personalities and getting the bond between human and animals at the centre of this story. Making it really clear, and inviting the audience in to learn about Oona's relationship with Will.

### What is your starting point when first designing a puppet?

**Finn:** Finding out what it needs to do in the story; we're very keen on narrative puppets being functions of narrative, just as other elements of theatre are. The first thing we ask ourselves is, what does the puppet have to do in the story, and that might be an emotional quality that it has to convey, it might sometimes be a technical thing like Oona has to have somebody riding on her back, we know that she has to have a trunk to investigate stuff, and that starts to inform about how to start to think about technically making the puppet.

**Toby:** Very often number of hands available to animate the puppet can dictate the design of a puppet. So if you've got a four legged animal, and one puppeteer than you realise that the handle has got to be on the body and the head, and the legs have to be secondary, or poetic, or completely invisible, and you let the audience fill in the gaps. So in our show, when we know we've got three, or four, or two people available it really makes you prioritise which bits of the puppet are fully realised, or where the control points are.

**Finn:** It's exciting that we've actually got a large cast at Regent's Park, so most of our puppets have the amount of people we would like to have on them to be as emotionally expressive and we'd like them to be.

**Toby:** We often start with a concept drawing, and then you can break that down into a blueprint. But I think until you've actually built something, even in a really rough and ready form, cardboard and broom sticks and things we have in our workshop, you sort of have to work it out in 3D.

**Finn:** We design in 3D, but until the thing is built you don't really understand what it's capable of. So we always prototype, and out of that prototype comes a more finished design.

**Toby:** We initially imagined that maybe Oona didn't have legs at all, she sort of was a body, a head and trunk, so we built this structure with a couple of ladders that somebody could sit on when the ladders were on two performer's shoulders. We had a big cardboard head and trunk, we went outside with some shovels and brooms and said to the guys in the body, 'just hold these a sec and as you walk put these down', and straightaway we thought yes the weight of her body means so much more when it's connected to tiny points on the floor. It makes a huge difference, but it's only through that practical exploration. We rough something up in the room and that's a really great starting point.

## MORE PUPPETS MADE BY FINN AND TOBY



The Lorax, designed for The Old Vic



Elephantom, designed for The National Theatre

### Think About:

Why are puppets used onstage? Think of any examples of any puppets you have seen onstage before and share these examples with the class.



# Classroom Activities

## REFLECTING ON THE PRODUCTION

**Time:** 20 minutes

**Materials:** A flip chart paper and pens

**Curriculum Links:** Drama and Performance

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Use this exercise to get your students responding to work that they have seen onstage. When students have attended the production they should use this activity to reflect on the work they have seen onstage.

Organise the class into groups 4/5 and give each group a large sheet of paper and some pens. Write the name of the production you are responding to ***Running Wild*** on the white board, then assign each group an area of the production to respond to, including:

**The Set**

**The Theatre**

**Direction**

**Puppetry**

**Music**

**Costume**

Each group should write their area of the production as a heading on their flip chart paper.

Each group then has five minutes to reflect on the production and brainstorm responses and comments around their assigned area of the production. They should note them on a spider diagram on their flip chart paper.

Once five minutes is up, each group must pass their paper onto the next group and repeat this process until every group has commented on all areas of the production listed by the class.

These sheets can then be photocopied and handed out. You could also put the sheets up in the classroom as inspiration when discussing the production.

## THE TYGER

**Time:** 60 Minutes ( 2 activities x 30 minutes each)

**Materials:** The Tyger by William Blake ( below) Art Materials. Paper and Pens

**Curriculum Links:** Art and Design. English language.

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In *Running Wild* Will remembers a poem, *The Tyger* by William Blake.

Read this poem as a class out loud.

You may want to select different members of the class to a verse each.

**TYGER, tyger, burning bright  
In the forests of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?**

**In what distant deeps or skies  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?**

**And what shoulder and what art  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand and what dread feet?**

**What the hammer? what the chain?  
In what furnace was thy brain?  
What the anvil? What dread grasp  
Dare its deadly terrors clasp?**

**When the stars threw down their spears,  
And water'd heaven with their tears,  
Did He smile His work to see?  
Did He who made the lamb make thee?**

**Tyger, tyger, burning bright  
In the forests of the night,  
What immortal hand or eye  
Dare frame thy fearful symmetry?**

### **Exercise One:**

Read the poem for a second time, ask the class to visualise the tiger using the imagery and description used in William Blake's poem.

Ask the class to draw a picture or painting of the tiger described in the poem.

### **Exercise Two:**

Ask students to select another animal from the rainforest that is featured in the story.

Each student should then write a short paragraph describing their chosen animal.

Ask them to think about:

**How does it move?**

**What are its features?**

**What is it scared of?**

**Who does it love?**

**Where is home?**

**What activities does it enjoy?**

As a class discuss the writing style used by William Blake and make a list of features used in the poem on the whiteboard.

Examples include:

**Asking questions**

**Use of rhyming couplets**

**Creating a sense of fear**

**A four line structure**

Using their chosen animal, ask students to write their own Burning Bright poem.

Students should use at least two of the William Blake's features from the list they have created and use the short paragraph and answers to the questions above as inspiration when creating their own 'Burning Bright' inspired poem.

## CHARACTER WORK

**Time:** 60 Minutes

**Materials:** A drama room, hall or open space

**Curriculum Links:** Drama and Performance

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Will goes on a journey in *Running Wild* from an ordinary youngster aged eleven who transforms into a wild jungle adventurer.

Use this activity to get students exploring ensemble work, physicality in performance and character work.

### **Warm Up:**

Ask students to walk around the room, moving in the space at a walking pace. They should be aware of other members of the class and keep in their own space at all times. They should not make contact with other class members, each is on their own journey.

Call this 'a walking pace' and number it number 5. Once this is established introduce different levels of speed into the room.

1 being to slowest you can move without standing still.

10 being the fastest you can move, without running, it is almost a run.

Call out different numbers between 1 and 10 and instruct members of the class to change their speed reacting to your instructions. They should try to move and react as a group/ ensemble.

### **Extension:**

As they group move in the space introduce new instructions.

**Jump**

**Clap**

**Stop**

**Go**

As the group continue to move around the space, shout the new actions to them. Encourage the class to react as a group.

Can they move as an ensemble?

Can they follow instructions?

Can the group retain their focus?

Repeat this activity with instructions until the group move as an ensemble. For an extra layer you could reverse the instructions and make it harder?

### **Character Work:**

In *Running Wild* we see the lead character Will/Lilly transform from an ordinary child to an experienced jungle dweller.

To survive Will/Lilly adapts his mind and his physicality.

Use this exercise to get students to explore physicality and develop character analysis.

Split the class into groups of 5. Ask them to create a list of Will/Lilly at 3 different points in the play. An example would be:

- At home in Devon
- At the hotel in Indonesia with his mum
- In the jungle sleeping in the trees

Each group should create frozen pictures which depict the three moments they have chosen. When creating their frozen pictures they should consider the following:

- What is in Will/Lilly's environment?
- How does he/she stand, walk and move?
- What or who does he/she connect with?
- Where is his/her line of vision?
- Is he/she happy or sad?
- How is his/her environment affecting his/her physicality?

Groups should then share their freeze frames.

Have a group discussion about how environment can affect a person's physicality and discuss an example of this seen in the production.

## CHALLENGING PALM OIL PRODUCTION

**Time:** 60 Minutes

**Materials:** The ZSL programme notes below, access to the internet and research materials.

**Curriculum Links:** Geography, PSHE and English.

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Distribute the following extract from included in the programme notes written for *Running Wild*.

Direct students to use the eco glossary on page 10 to understand more.

### **Palm oil and tiger conservation: The *roar* truth!**

Alexis Hatto and Annabelle Dodson, from ZSL's Business and Biodiversity Conservation Programme, provide an insight into the global palm oil industry, its impact on Indonesia's rich natural habitats and the sustainable solutions that need your support.

Set deep within the jungles of Indonesia, *Running Wild* features many of the animals that ZSL works to protect in our zoos and in the wild. The rainforest of Sumatra, is the last refuge of the rarest of all big cats, the Sumatran tiger.

Tigers are among Asia's top predators, but all populations are endangered, many critically so. Poaching for the illegal wildlife trade threatens both tigers and their prey throughout Asia, but the major problem facing wildlife in Indonesia is that their habitats are being torn apart at an alarming rate by forest fragmentation.

The Boxing Day tsunami of 2004 that features in the story caused massive devastation across much of Sumatra's east coast, but similarly catastrophic has been the increasing loss of rainforest, mangroves, and peatlands due to human activities such as commercial logging, mining and agriculture.

In particular, *Running Wild* highlights one of the fastest-growing issues impacting the habitats of tigers and other wildlife of Sumatra – the unsustainable production of an ingredient found in almost every shopping basket around the world: palm oil.

One of the world's most important agricultural commodities, palm oil is present in more than half of all packaged products in supermarkets – from bread, biscuits and chocolate, to cosmetics and detergents. Around a third of all vegetable oil is palm oil and over 50 million tonnes is produced every year – equivalent to the weight of over 10 million Asian elephants!

Palm oil is extracted from the fruit of the African oil palm, harvested in bunches from trees that grow over 25 metres high. This fruit is pressed at nearby mills and then transported across the world to refineries, where it is processed further into fractions – from clear, flowing oils to white, hard fats – that can be used to fry foods, manufacture consumer goods, or even as a biofuel.

Today, over 85% of palm oil is produced in just two countries: Indonesia and Malaysia. The problem is that these same rainforest-rich places also possess some of the highest levels of biodiversity on Earth. Forests provide essential ecosystem services, such as nutrient cycling, water purification, soil formation and stabilisation. All too frequently, oil palm plantations replace ancient forests with monocultures that cannot support the same levels of biodiversity as forest. Scientific research by ZSL shows that plantations typically contain less than a fifth of the animal species that natural forests do.

Forest clearance and development on peatland are key drivers of biodiversity loss, as well as increasing greenhouse gas emissions from fires started to clear land quickly. The practice of deliberately burning vegetation fertilises the soil for agricultural purposes, but also releases dangerously high levels of carbon into the atmosphere, contributing to global climate change.

Over four million hectares of forest – equivalent to more than five million football pitches – was lost between 1990 and 2005 in Indonesia alone due to palm oil production, and over the last 10 years, the number of plantations has trebled globally to cover over 18 million hectares worldwide. By 2020, it's estimated that oil palm plantations may take up more than this space in Indonesia alone.

Please visit [www.sustainablepalmoil.org](http://www.sustainablepalmoil.org) to find out more.

### **Exercise:**

Ask students to complete a research task exploring the use of palm oil.

Instruct them that they are going to create a class campaign, raising the awareness of the impact of palm oil production.

Using this research they should create and deliver an informative and persuasive presentation.

Pupils should:

- Research sustainable palm oil production.
- Demonstrate where it used everyday.
- Present sustainable palm oil production ideas.

Instruct students to create a campaign and accompanying presentation to deliver to the teacher and the class.

The teacher will take on the role of CEO of a palm oil company.

The group need to persuade the CEO to change their palm oil production process.

The presentation should last for 20 minutes and each member of the group needs to be part of the presentation.



**Mousetrap Theatre Projects offers disadvantaged young people and young people with special needs the opportunity to attend London's top theatre productions. We are an independent charity, working with commercial and subsidised theatres in the West End and across London. Since 1997, we have taken over 100,000 young people to the theatre.**

We currently run 18 innovative and exciting access, creative learning and audience development programmes. Young people participate through their schools, families or youth groups.

### **Mission Statement**

We believe that all young people should have the opportunity to attend outstanding theatre, irrespective of their cultural, social or economic background. Our mission is to increase young people's access to the best of live theatre in London - particularly those young people with limited resources, opportunities or support - and to enable them to engage creatively with that experience.

As an independent charity, Mousetrap Theatre Projects is in a unique position to select the appropriate or relevant theatre productions in and beyond the West End that stimulate and inspire young people. We devise programmes that use theatre as a catalyst to explore ideas, learn new skills, develop creativity and offer new perspectives. At the heart of our education and outreach work is the desire to open doors to young people who might otherwise consider London's rich cultural heritage closed to them.

### **Areas of Endeavour**

**Access:** To provide young people with limited resources, support or a disability, the opportunity to attend London theatre, often as a first-time experience: **TheatreOpeners, Theatre Journeys for Special Schools, StageXchange, Family First Nights, Envision and StageSeen**

**Education:** To enable young people to engage actively with their theatre experience and to use theatre as an educational resource in and out of the classroom to stimulate creative work and to develop theatre-related skills: **ActOut, Explore, Insight Sessions, MysterySolved, Play the Critic, PowerPlay, StageSong, StageBusiness and Telling the Tale**

**Audience Development:** To encourage a legacy of theatre-going among young audiences by reducing barriers and enhancing their knowledge and understanding of theatre: **TheatreLive4£5, WestEnd4£10 and Mousetrap Mondays.**

**Creating Links:** We develop collaborations with young people, schools, teachers, artists, arts organisations, youth groups, community organisations and social service agencies: **Family Forum, Teachers' Advisory Group, and the Youth Forum.** We also offer an ongoing range of training opportunities for young people, teachers and practitioners.

### **For Further Information Contact:**

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