

For the next two weeks, we will be studying
the work of **Rudyard Kipling**.





He wrote
The Jungle Book

Monday 11th April 2020

LO: Language choices

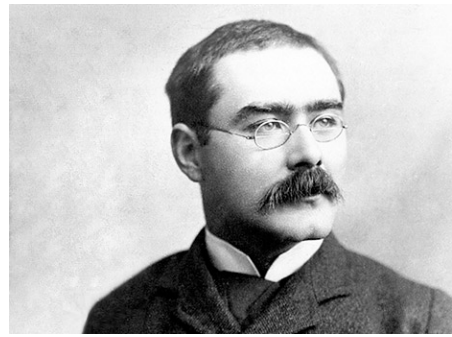
Today we will explore Kipling's **vocabulary** choices.

We will try to identify **formal** language features, including the **passive** voice.

We will also try to highlight **figurative** language and its effect on the reader.

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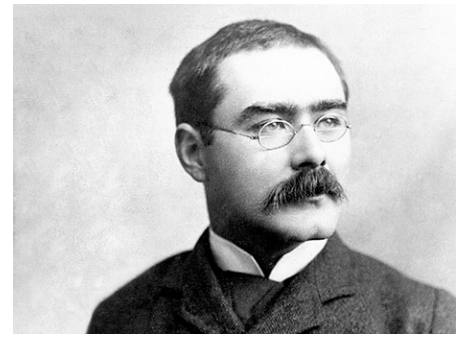


Before we start, let's find out a bit more about Rudyard Kipling:

- He was an **English** writer best known for his stories and poems set in **India** during the **British Empire** at the end of the **Victorian age**.
- Kipling turned down many **honours** in his lifetime: a knighthood, poet laureateship and more.
- In 1907, he accepted the **Nobel Prize** for Literature: the first English author to receive this.

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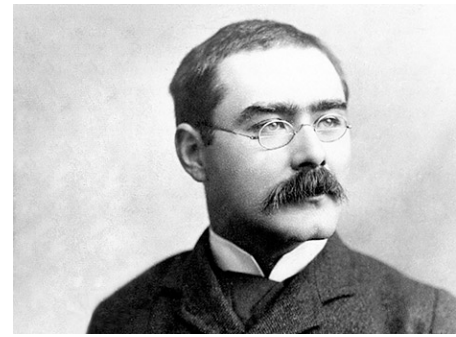


Key dates in Kipling's life:

- Born in Mumbai (India) on 30 December **1865**.
- Sent to boarding school in England in **1870**.
- Returned to India in **1882**
- He worked as a journalist, writing poetry and fiction in his spare time.
- Came back to England in **1889**.
- Died on 18 January **1936**.
- He is buried at Westminster Abbey.

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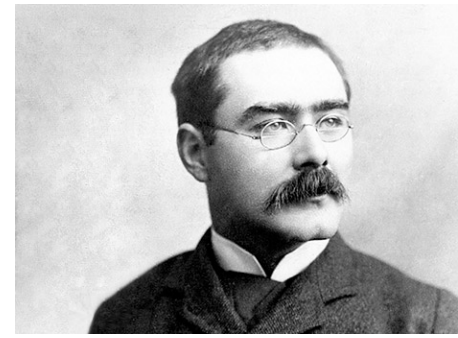


Listen to the **Preface** to The Jungle Book.

- In it, Kipling **pretends** that he has collected stories from animal witnesses.
- He uses very **formal language**, which is meant to be funny.
- These stories have been popular with children for over a century. We are going to be thinking about **why** that is.

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An extract from the Preface:

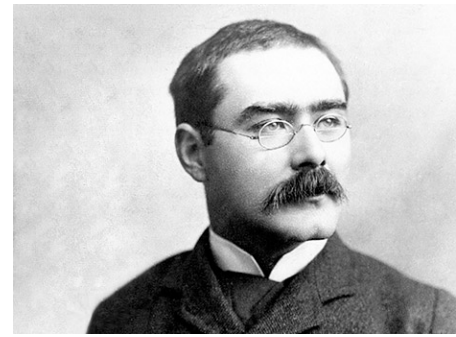
The demands made by a work of this nature upon the generosity of specialists are very numerous, and the Editor would be wanting in all title to the generous treatment he has received were he not willing to the fullest possible acknowledgement of his indebtedness.

This formal, old-fashioned style of writing is difficult for us to understand.

But don't worry, it simply means...

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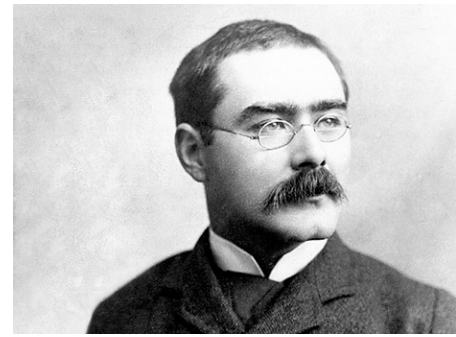
The demands made by a work of this nature upon the generosity of specialists are very numerous, and the Editor would be wanting in all title to the generous treatment he has received were he not willing to the fullest possible acknowledgement of his indebtedness.

Translation into plain English:

I relied on the help of many experts when writing this book. I would like to thank them all.

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Listen to **Mowgli's Brothers**.

While I am reading, think about:

- The **vocabulary** used
- Any **formal** language (e.g. the **passive** voice)
- Any **figurative** language (simile, metaphor, personification, alliteration, onomatopoeia)
- How the language used **makes you feel** about the characters.

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Extract from Mowgli's Brothers

(Where the wolf cubs are judged by the pack)

Father Wolf waited till his cubs could run a little, and then on the night of the Pack Meeting took them and Mowgli and Mother Wolf to the Council Rock – a hilltop covered with stones and boulders where a hundred wolves could hide.

Akela, the great grey Lone Wolf, who led all the Pack by strength and cunning, lay out at full length on his rock, and below him sat forty or more wolves of every size and colour, from badger-coloured veterans who could handle a buck alone, to young black three-year-olds who thought they could. The Lone Wolf had led them for a year now. He had fallen twice into a wolf trap in his youth, and once he had been beaten and left for dead; so he knew the manners and customs of men. There was very little talking at the Rock. The cubs tumbled over each other in the centre of the circle where their mothers and fathers sat, and now and again a senior wolf would go quietly up to a cub, look at him carefully, and return to his place on noiseless feet. Sometimes a mother would push her cub far out into the moonlight to be sure that he had not been overlooked. 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 centre, where he sat laughing and playing with some pebbles that glistened in the moonlight.

Your task is to answer the questions.

1. Look at the description of each character – what does it tell you about their personality?



2. How is the narrator's language different to the dialogue? What effect does this have?

3. How does Kipling build suspense?

Extension: How does Kipling stop his stories of talking animals sounding childish?