



Disney
PRESENTS

THE LION KING

BROADWAY'S AWARD-WINNING BEST MUSICAL

©Disney

MUSIC & LYRICS BY ELTON JOHN AND TIM RICE

**ADDITIONAL MUSIC & LYRICS BY LEBO M, MARK MANCINA,
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BOOK BY ROGER ALLERS & IRENE MECCHI

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STUDY GUIDE

PREPARED BY DISNEY THEATRICAL PRODUCTIONS
EDUCATION DEPARTMENT

INTRO

WELCOME!

Everything is connected. Every action we take affects every other living creature. Mufasa, The Lion King, calls this bond the Circle of Life. In THE LION KING, Mufasa, the ruler of all creatures on the African Savanna, tells his son, Simba, that the environment must be valued and that we must treat each other with respect.

The story of THE LION KING is as simple - and as powerful - as a folk tale: a young prince loses and then reclaims his kingdom after learning from his mistakes and regaining his sense of self. THE LION KING took the world by storm as a ground-breaking animated film in 1994. To bring Simba's tale to life on the Broadway stage, Disney Theatrical Productions gathered a team of artistic visionaries to blend Broadway-style songs, African rhythms and voices, extraordinary dances and theatrical techniques from around the world. Most stunningly, this brilliant and life-affirming musical about the animal kingdom remains a very human story through the use of evocative masks, breathtaking costumes that merge the human figure with animal physicality, and larger-than-life puppets that reveal the human performers underneath.

Simba starts his life as many young people do: headstrong and unaware of the consequences of his actions. His journey is not only one of miles, as he is banished from his homeland and must return to take his rightful place, but also one of maturity, of growing up. It's a challenge that many students recognize: we begin to mature when we realize that we are not the center of the universe but rather part of a larger whole. Whether it's through conservation or respect, pollution or intolerance, our actions affect those around us, those we don't see, and even those who have yet to come. What is our place in the circle of life?

With the help of his family, friends and mentors, Simba discovers inner strength and his place in the world. Through this study guide, young people can make connections between Simba's journey of discovery and their own.



Throughout the THE LION KING guide, look for definitions of words you may not know!

**"IT'S THE CIRCLE OF LIFE
AND IT MOVES US ALL
THROUGH DESPAIR AND HOPE
THROUGH FAITH AND LOVE"**

- RAFIKI, "CIRCLE OF LIFE"

Tsidii La Loka, Rafiki, Original Broadway Company
photo by Per Briehegen

INTRO

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Dear Educator,

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LOOK FOR THESE SYMBOLS:



Throughout the guide, find information about African animals you will meet at THE LION KING!

VARIATIONS: LOOK FOR THE LIONESSE MASK FOR SUGGESTED VARIATIONS ON EXERCISES AND ACTIVITIES!



HOT SEAT! WITH THE HOT SEAT, ANY EXERCISE CAN SUDDENLY BECOME A THEATRICAL GAME. CLASSMATES TAKE ON THE ROLES OF CHARACTERS FROM THE LION KING.



photo by T. Thayer

A note on Learning Objectives: Each exercise includes Learning Objectives. These objectives are adapted from National Standards and the New York City Blueprint for the Arts. See the Resources section for web site links.



INFO SHEET

STORY SYNOPSIS

**“WHERE HAS THE STARLIGHT GONE?
DARK IS THE DAY
HOW CAN I FIND MY WAY HOME?”**

-SIMBA, “ENDLESS NIGHT”

ACT ONE

Pride Rock - Sunrise on the Savanna. Rafiki, a wise old baboon, calls the animals to Pride Rock to welcome the newest member of the kingdom's royalty (“Circle of Life”). She lifts the newborn prince, Simba – son to Mufasa, the Lion King, and Sarabi, the queen – for all to see. Meanwhile Scar, Mufasa's brother, resents the young cub who will replace him as heir to the throne.

The Pridelands - As time passes, Simba grows into a young, headstrong cub. Mufasa reveals to his son that one day Simba will rule the Pridelands and advises him to use his power wisely. When Simba inquires about a distant land, Mufasa warns him never to go beyond the Pridelands' boundaries.

Zazu, a **hornbill** bird and Mufasa's **major domo**, arrives to give the king the report on all activities in the Pridelands (“The Morning Report”). Playing on Simba's curiosity, Scar tells his nephew that the forbidden land beyond the border of the Pridelands is an Elephant Graveyard.

Simba invites his best friend Nala, a young lioness, to explore a mysterious new place. On orders of Queen Sarabi, Zazu serves as **chaperone** to the two mischievous friends. As Simba joyfully describes how he will someday rule the kingdom (“I Just Can't Wait To Be King”), he and Nala are able to slip away from the hornbill.

Elephant Graveyard - Now alone, Simba and Nala explore the creepy Elephant Graveyard. Zazu catches up and begs them to leave. Too late! Three of Scar's hyena followers – Banzai, Shenzi and Ed – surround them and gloat over their prey (“Chow Down”). Suddenly Mufasa appears, beating the hyenas back. The king takes Simba, Nala and Zazu back to the Pridelands.

Under The Stars - Mufasa is very disappointed in Simba; Simba tells his father he was only trying to be brave, like Mufasa. When Simba asks his father if they will always be together, Mufasa looks up at the night sky and tells Simba that the great kings of the past will always be there to guide him (“They Live in You”). Meanwhile, Scar tells Shenzi, Banzai and Ed to be prepared for the death of Mufasa and the coming of a new king – himself (“Be Prepared”).

The Gorge - Scar brings Simba to the **gorge** to meet his father. As Scar leaves, the hyenas start a stampede of wildebeests and Simba runs for his life. Mufasa enters and manages to get Simba to safety, but Scar throws Mufasa beneath the hooves of the stampede. When the dust clears, Simba finds Mufasa's lifeless body. Scar convinces Simba that he is to blame for Mufasa's death, instructing him to leave the Pridelands and never return. Scar climbs to the top of Pride Rock with the hyenas to assume the throne (“Be Prepared” Reprise).

The Desert/The Jungle - While wandering through the Desert, a heartbroken Simba encounters Timon, a wise-cracking **meerkat**, and Pumbaa, a big-hearted **warthog**. The unlikely trio become fast friends and Timon and Pumbaa teach Simba their philosophy of life, “Hakuna Matata.” This simple yet powerful phrase meaning “no worries” guides Simba as he grows from a cub into a young lion (“Hakuna Matata”).



hornbill: a large tropical bird characterized by a very large bill usually topped with a horny knob

major domo: someone in charge of the affairs of a ruler
chaperone: one who supervises a gathering of young people

gorge: a small canyon

meerkat: these small mammals, members of the mongoose family, live in the Kalahari desert of Botswana and South Africa. A group of meerkats is called a “mob” or a “gang”

warthog: wild African pigs, warthogs get their name from the four protective tusks on the head that resemble warts



INFO SHEET

STORY SYNOPSIS (CONT.)

ACT TWO

The Pridelands - The chorus welcomes the audience back to its seats with a song ("One By One"). But as the song ends, the beautiful birds are replaced by buzzards and the skeletons of gazelles. Under Scar's rule, the Pridelands has become dry and lifeless. He has ignored the Circle of Life. Scar is haunted by the memory of Mufasa, and decides to secure his immortality by having children. Having matured, Nala enters to protest his rule, but Scar only notices her beauty. Rather than submit to Scar, Nala leaves - vowing never to forget her family or her pride ("Shadowlands").

The Jungle - Simba begins to feel the restlessness of adolescence and roughhouses with his new friends. When Timon needs the young lion to rescue him from a dangerous waterfall, Simba fails to act, paralyzed by the memory of his father's death. That evening, still troubled, Simba looks up to the night sky, remembering Mufasa's promise to always be there for him ("Endless Night").

As a lioness chases Pumbaa for lunch, Simba intervenes to protect him and defends against the new predator. Simba struggles with the agile foe only to recognize the lioness as Nala, his childhood friend. Nala is shocked to find him alive and tells Timon and Pumbaa that Simba is the true king. Once alone, Nala and Simba realize the depth of their feelings for each other much to the **chagrin** of Timon and Pumbaa ("Can You Feel The Love Tonight?"). Nala asks Simba to return to the devastated Pridelands and reclaim his throne. Simba refuses and stalks away.

Simba meets Rafiki in the jungle. The old baboon tells Simba his father is still alive ("He Lives in You"). As Simba protests, the stars come together to form the image of Mufasa's face. Mufasa's spirit tells his son to take his place in the Circle of Life. Simba realizes that he must learn from his mistakes and return to the Pridelands.

Pride Rock - Simba returns to Pride Rock. While Timon and Pumbaa distract the hyenas, Simba confronts Scar, who cannot believe the young lion lives. Before the other lions, Scar forces Simba to admit his "guilt" for Mufasa's death. Scar, however, reveals to Simba that he himself is Mufasa's murderer. Simba overpowers Scar and makes him announce the truth to the pride. Simba banishes Scar from the Pridelands and orders him never to return. In a final moment of treachery, Scar attacks Simba. Simba avoids his uncle's blow as Scar falls off Pride Rock, landing at the feet of the hungry hyenas.

As the dawn breaks, Simba's animal friends come forward, acknowledging him as the new king. He climbs to the top of Pride Rock, and gives a mighty roar. Herds of animals answer his call and rejoice in his victory ("King of Pride Rock"). Nala joins him. Rafiki holds up their newborn cub for all to see as they celebrate the completion of the Circle of Life ("The Circle of Life" Reprise).



Roger Wright, Paulette Ivory
Simba & Nala, London Company
photo by Catherine Ashmore



WILDEBEEST: Also called a gnu, this hooved mammal is native to Africa. Although they move in herds, wildebeests will defend a territory alone in order to attract a mate.



chagrin: embarrassment



INFO SHEET

MEET SOME OF THE CHARACTERS

RAFIKI: The baboon Rafiki is a **shaman**, guide, teacher and narrator. Using her mystical powers and her common sense, she guides Simba on the right path.

SIMBA: The lion prince of the **savanna**, Simba starts his journey as an arrogant youth; through his trials, he learns to accept and embrace his role in the Circle of Life.

MUFASA: A great warrior and leader, Mufasa, the Lion King, is the ruler of the Pridelands. He is also Simba's father and passes on his wisdom and experiences to his son, his heir.

ZAZU: The king's "majordomo," or his most trusted advisor, Zazu the hornbill is full of himself, but Mufasa couldn't run the kingdom without him.

SARABI: As queen of the savanna, Sarabi, Simba's mother, leads the lionesses in the hunt.

NALA: Nala a young lioness, has known Simba since they were both cubs. Her childlike **bravado** grows into true courage.

SCAR: Mufasa's brother, Scar is a lean and cunning lion compared to the powerful and heroic Mufasa. Madly jealous of Simba, Scar is obsessed with the need to possess the throne.

TIMON: The self-proclaimed "brains of the outfit," this spunky little meerkat with a motor mouth thinks he has all the answers.

PUMBAA: Pumbaa the warthog may have more **brawn** than brains, but his size includes a big heart. Despite their carefree ways, Timon and Pumbaa are true friends to Simba and help him on his journey.

"THIS IS THE MORNING REPORT GIVES YOU THE LONG AND THE SHORT EVERY GRUNT, ROAR AND SNORT NOT A TALE I DISTORT ON THE MORNING REPORT."

**- ZAZU,
"THE MORNING
REPORT"**

BANZAI: One of Scar's henchmen, this conniving male hyena is intimidated by Mufasa.

SHENZI: A female hyena, Shenzi loves jokes even more than fresh meat.

ED: Ed is a dopey hyena with a crazy laugh.



ELEPHANT: Like the lions, elephants roam in social groups, led by a female leader, or matriarch. Older males, or bulls, form groups of males and then wander away from the females. Elephants can communicate over miles using ultrasound.



shaman: someone who uses magic to heal or read the future
savanna: a plain characterized by coarse grasses and scattered tree growth
bravado: a swaggering display of courage
brawn: muscular strength and power

Geoff Hoyle, Zazu, Original Broadway Company
photo by Per Briehagen



INFO SHEET

SCREEN TO THE STAGE

**"I'M GONNA BE THE MANE EVENT
LIKE NO KING WAS BEFORE
I'M BRUSHING UP ON LOOKING DOWN
I'M WORKING ON MY ROAR"**

- SIMBA, "I JUST CAN'T WAIT TO BE KING"

How could this animated animal story be brought to life by human performers on stage? Along with his co-producer Peter Schneider, Thomas Schumacher, president of Disney Theatrical Productions, knew that the only way to make **THE LION KING** work on stage was to re-imagine the story in a completely theatrical way. After all, the 1994 animated film, which had gone on to become one of Disney's most popular movies and a worldwide phenomenon, featured lions and dozens of other African animals as its characters.

Who could take on the seemingly impossible task of bringing **THE LION KING** to life on stage? During the 1980s, Schumacher had come into contact with Julie Taymor, an avant-garde director whose use of innovative, sometimes larger-than-life puppetry and breathtaking staging had taken the theatrical world by storm. Once Taymor agreed to direct the project, the artistic vision fell into place.

Once Simba's story was adapted for the stage, Taymor worked with the film's co-director Roger Allers and screenwriter Irene Mecchi to tackle the problem of creating animal characters from human performers. "Julie's idea was very different," said Schumacher, "because she said that although this is a story told with animals, it's a human tale. And so to do that she wanted humans revealed at all times. Whether you play a principal character, whether you play an ensemble person who is an animal or a plant, you always see the person factor!" (from **THE LION KING** DVD)

Taymor was determined to emphasize the 'theatrical' in the stage version of **THE LION KING**. In a film, special effects are like secret magic tricks; audiences gasp and say, "How did they DO that?" In **THE LION KING**, Taymor wanted to reveal the HOW, and show the human being behind every character and effect. The ropes, pulleys and wires that create the magic in **THE LION KING** are seen by the audience; the human beings that portray the animal characters are clearly seen beneath the costumes and masks. When special effects are hidden, the audience is passive, but by revealing the inner workings of its magic, **THE LION KING** asks audience members to actively use their imaginations to "fill in the blanks."



LIONS: Lions are social animals; unlike other "big cats," they move in groups called prides. The females, or the lionesses, hunt for food, but the males eat first.

THE LION KING COMES HOME

Ten years after **THE LION KING** opened on Broadway, the production returned "home" when it opened in Johannesburg, South Africa, at the Montecasino Teatro, a theatre built specifically to house the new production. The Lion King's story, music, even the language in many of the songs comes from South African lore. Just as Simba returns to claim his kingdom, the theme of "returning home" has great meaning for the South African people. In the 1950s, the South African government imposed apartheid, a cruel system of racial segregation. Apartheid was abolished in the early 1990s and the first multi-racial elections were held in 1994. For more information on South Africa's rich culture as well as its history of apartheid, check out the Johannesburg's Apartheid Museum at www.apartheidmuseum.org, or the the South African Tourism Board at www.southafrica.net/South.



Montecasino Teatro, Fourways, near Johannesburg, South Africa
Photo by Peter Avery



INFO SHEET

BRINGING THE MUSIC TO LIFE

THE LION KING's musical score reflects the influence of both western popular music and African rhythms. Merging the two musical worlds of Broadway and South Africa, the composers take us from the playful upbeat melodies of "Hakuna Matata" to the somber and mournful "Shadowlands" to the tribal celebration of "One by One."

THE LION KING film featured five songs by Sir Elton John and Sir Tim Rice: "Circle of Life," "I Just Can't Wait to Be King," "Be Prepared," "Hakuna Matata," and "Can You Feel the Love Tonight." Before THE LION KING, both John and Rice had enjoyed rewarding solo careers: Rice in partnership with Andrew Lloyd Webber on such shows as *Jesus Christ Superstar* and *Evita*, John with such pop music hits as "Bennie and the Jets" and "Philadelphia Freedom." Their reputations as celebrated icons in the music industry were once again rewarded when the duo won the Grammy® in 1998 for Best Show Album for THE LION KING.

In films, music can be pivotal or simply complement the action, but in musical theatre, songs are used to give insights into the characters and move the story forward. When work began on bringing THE LION KING to the stage, the creative team felt that a full musical would need additional songs and more music to tell Simba's story.

After the film debuted, Disney released RHYTHM OF THE PRIDELANDS, a concept album by Hans Zimmer, Mark Mancina, Jay Rifkin and South African musician Lebo M, which combined the film's themes with African rhythms and music. Many of the songs and choruses from this evocative album were adapted into new songs for the stage version of THE LION KING. Along with their original songs from the film, Rice and John wrote three new songs for the stage play that contributed to the storytelling: "The Morning Report," "Chow Down," and "The Madness of King Scar."

For Lebo M, THE LION KING's story had a personal resonance. During the 1990s, South Africa destroyed its inhumane apartheid practice of racial segregation and witnessed a new dawning of equality. He said, "most of the music I wrote, and the lyrics and arrangements, are very much inspired by my life story and my background as a South African artist." (from *The Lion King: Pride Rock on Broadway*)

THE LION KING's score is a unique blending of music from many different sources. As Mark Mancina says, "There are no boundaries...The music for THE LION KING is diverse. It is African and it is pop and it is incredibly emotional." (from *The Lion King: Pride Rock on Broadway*) Yet it all works together to tell the story and give us insights into the characters' thoughts and emotions.

**"I KNOW THAT THE NIGHT MUST END
I KNOW THAT THE SUN WILL RISE
AND I'LL HEAR YOUR VOICE
DEEP INSIDE"**

- SIMBA, "ENDLESS NIGHT"



evocative: bringing to mind memories, feelings and senses

Roger Wright, London Company
photo by Catherine Ashmore



INFO SHEET

AFRICAN MUSIC

In many African cultures, music often has a function beyond entertainment – to teach, to encourage, to mourn, to heal, or to celebrate. Music serves a social function, helping to strengthen the circle of society.

Although Africa south of the Sahara desert is comprised of more than 50 nations and hundreds of separate cultures, African music has some common traits. Try to hear how these characteristics are used in THE LION KING:

repetition – repeated pattern of sound and rhythm.

improvisation – because music is an integral part of African life, it is often spontaneous, made up on the spot. Improvisation – the spontaneous creation of music and words – is considered a highly regarded skill.

polyphony – two or more melody lines played simultaneously, working together to form a greater whole.

polyrhythms – two or more rhythm patterns playing at the same time.

cross-rhythm – the accents of a song coming just after the accents of an accompanying rhythmic instrument or other rhythmic device, such as hand-clapping or foot-stamping. Also called syncopation, in a simplified form.

call and response – a choral form in which a leader sings/speaks a line, it is then echoed (and perhaps expanded upon), by a larger group. “Call and Response” can also work with two groups.



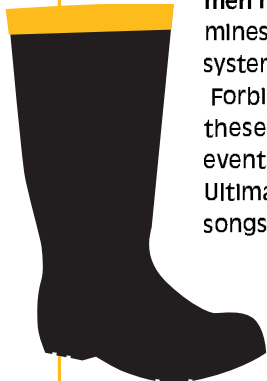
Bongi Duma, Ron Kunene, Broadway Company
Photo by: Joan Marcus

GUMBOOT DANCING

During the wretched years of apartheid in South Africa, thousands of young black men had to work in gold mines under unsanitary and dangerous conditions. The mines were constantly flooding as the owners refused to pay for proper drainage systems. Instead, workers were issued rubber gumboots to protect from disease.

Forbidden to speak while working, the miners communicated in code by slapping these boots, stomping their feet and rattling their ankle chains. The workers eventually transformed these intricate rhythms and steps into informal dances. Ultimately, these dances became a more structured social activity incorporating songs about issues such as working conditions, family life and even love.

Although the harsh mining conditions and rules for workers have improved, the tradition of gumboot dancing has survived and flourished.



VARIATIONS:

CREATE YOUR OWN PERCUSSION INSTRUMENT BY PLACING DRIED SEEDS OR BEANS IN A SEALED BOX, OR BY STRETCHING A BALLOON OVER THE OPEN END OF A SEALED CARDBOARD TUBE. USE YOUR NEW INSTRUMENT TO EXPERIMENT WITH RHYTHM TECHNIQUES.



INFO SHEET

THEMES: THE ANIMAL STORY

**"IF THIS IS WHERE THE MONARCHY IS HEADED,
COUNT ME OUT!
OUT OF SERVICE, OUT OF AFRICA
I WOULDN'T HANG ABOUT!
THIS CHILD IS GETTING WILDLY OUT OF WING"**

- ZAZU, "I JUST CAN'T WAIT TO BE KING"

All of the animal characters in THE LION KING have very human hearts; as Julie Taymor writes in *The Lion King: Pride Rock on Broadway*, one of the most powerful elements of the story is "the rich humanity of the animal characters."

We have been telling "animal stories" - using animals as metaphors to tell human stories and express human emotions - since the dawn of time. This is called *anthropomorphism*, or the attribution of human qualities to nonhumans. This process seems to be a natural one in human beings. Many psychologists believe that babies are born with the tendency to pay more attention to objects or creatures that have a face or seem to have facial features. As we grow older, we attach human traits to behaviors we see in animals (for example, prides of lions are often compared to human family units).

Aesop, a storyteller who lived in ancient Greece, used this natural quality in human beings to his advantage. We seem to have an innate need to hear stories, and Aesop discovered that his audiences would pay more attention to his tales, and better absorb their lessons, if he used animals as his characters rather than human beings. Many Disney movies like THE LION KING are direct descendents of stories told by ancient writers such as Aesop.

THINK ABOUT IT:

As a class, create a list of all the animal stories you know in one minute; these can be from fables, books, movies, cartoons or television.

- Discuss some of the titles you have written.
- Who are the main characters?
- How might these animal stories relate to humans?

CHEETAH: Since the cheetah can run up to 65 miles per hour, it needs a great deal of open land in which to hunt. Unlike lions, cheetahs mainly roam alone, although females stay with their young.



innate: existing in one from birth
absorb: to involve the full attention

James Simmons, scar, London Company
photo by Catherine Ashmore



INFO SHEET

THEMES: THE CIRCLE OF LIFE

"...YOU SEE, SIMBA, EVERYTHING EXISTS IN A DELICATE BALANCE. AS KING, YOU NEED TO UNDERSTAND THAT BALANCE AND RESPECT ALL THE CREATURES – FROM THE CRAWLING ANT TO THE LEAPING ANTELOPE."

- MUFASA

What is the Circle of Life? It's every living thing connected to another. It's how we treat our environment. It's how we respect each other. Mufasa tells Simba that all creatures depend on each other – we all have our place in the Circle of Life.

Throw a pebble into a still pond and what happens? The pebble creates a rippling effect on the entire body of water, with each ripple impacting the next. We all live in many circles, each one important to us, each one connected to the others. Just as we can continue to see the remnants of the previous ripples on the pond even as new ripples appear, so our actions are informed by all that came before.



Nathaniel Stampley (Mufasa), Ishid Manye (Rafiki), and Jean Michelle Greier (Sarabi), Broadway Company
Photo by: Joan Marcus

YOU: Just as Simba needs to find out who he is, you must find your own place in the Circle of Life. Who and what helps you become you?

US: As the circles begin to widen, your family, your friends, your teachers and teammates are all in your circle. How do you help each other? How are you connected?

THE WORLD: The circles grow wider still. Beyond thinking about how we're connected to family and friends, how are we connected to every living creature? How do our actions affect the world? What can we do to strengthen the Circle of Life?



CLASS PROJECT

BRING THE LION KING TO LIFE

"CAN YOU FEEL THE LOVE TONIGHT?
THE PEACE THE EVENING BRINGS
THE WORLD FOR ONCE
IN PERFECT HARMONY
WITH ALL ITS LIVING THINGS"

- THE ENSEMBLE, "CAN YOU FEEL THE LOVE TONIGHT"

NOTE TO TEACHERS: In the following pages, you'll find interactive exercises designed to help your students think about THE LION KING using Theatre, Language Arts, Visual Arts, and Music skills. Use these activities to bring the show to life in your classroom!

A good way to assess any story is with the 5 W's:

WHO (CHARACTER)

WHO ARE THE DIFFERENT CHARACTERS?



Cheetah, London Company
photo by Catherine Ashmore

WHAT (PLOT)

WHAT HAPPENS TO THE CHARACTERS DURING THE STORY?

WHERE (SETTING)

WHERE DOES THE STORY TAKE PLACE?

WHEN (TIME PERIOD)

WHEN IN HISTORY DOES THE STORY TAKE PLACE?

WHEN DURING THE DAY OR THE YEAR?

WHY (THEME, MOTIVATION)

WHY DO THE CHARACTERS ACT AS THEY DO?



Giraffes, London Company
photo by Catherine Ashmore



WHO? WHO ARE YOU?

SIMBA: "WHO ARE YOU?"

RAFIKI: "THE QUESTION IS: WHO ARE YOU?"

SIMBA: "I THOUGHT I KNEW. NOW, I'M NOT SO SURE."

Who are you? In **THE LION KING**, Simba must discover who he is before he can take his place in the Circle of Life.

- Write a one-page personal essay with the title "Who Am I?"
- Select several influential moments from the journey of your life and imagine what changes you might see for yourself in the future.
- Here are some suggestions for starting points:

Describe
your family
and friends.

Describe
your
school.

What
makes you
happy?

What
inspires you?
What do you
do to
challenge
yourself?

What do
you do for
fun?

What do you
do to cheer
yourself up?

What past
events
were
turning
points in
your life?

Do you have
career goals?

Do you have
life goals?

VARIATIONS:

- **CREATE A WORD OR PICTURE COLLAGE ANSWERING THE QUESTION, "WHO AM I?"**
- **READ YOUR ESSAY, OR PRESENT YOUR COLLAGE IN FRONT OF YOUR CLASS OR GROUP (SEE PAGE 17 FOR STORYTELLING TIPS).**



GIRAFFE: Known for their great height, giraffes have special valves in their necks to prevent too much blood from rushing to their heads when stooping to drink!

LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will connect knowledge from text with personal knowledge
- **THEATRE:** Students will understand the emotional and social impact of dramatic performances in their own life, in the community, and in other cultures

WHO?

ROOTS: WHO'S GOT YOUR BACK?

"THEY LIVE IN YOU
THEY LIVE IN ME
THEY'RE WATCHING OVER
EVERYTHING WE SEE"

- MUFASA, "THEY LIVE IN YOU"

Mufasa tells Simba that "the great kings of the past look down on us...so whenever you feel alone, just remember that those kings will always be there to guide you. And so will I."

Who are your "great kings and queens" of the past? Although each family has a unique structure and history, it can offer insights and connection to the past and those who have come before us. Simba grows up when he honors the past and respects those who preceded him.

THERE ARE MANY WAYS TO LINK TO YOUR PAST:

FAMILY INTERVIEWS: Using a tape recorder or by taking notes, interview members of your immediate family (parents, grandparents, aunts and uncles, etc.). Encourage them to recount stories about their lives and your family history. In addition, be sure to ask informational questions such as birth date, place of birth or how many family members they can name!

RESOURCES: A good resource for family trees is the **Ellis Island Genealogy Learning Center** (www.ellisland.org/genealogy/genealogy_getting_started.asp). Ellis Island is the island in New York Harbor where millions of immigrants came to the United States. Today it serves as an Immigration museum and a hub for genealogy data from around the world.



Josette Bushell Mingo, Raiki,
London Company
photo by Catherine Ashmore



genealogy: the study
of family ancestries
and histories.



WHO?

ROOTS: WHO'S GOT YOUR BACK? (CONT.)

SHADOW COLLAGE:

Who supports you? Who has helped or continues to help you to become you? Now that you've gathered information about your family going back several generations, create a "shadow collage" to show "who's got your back."

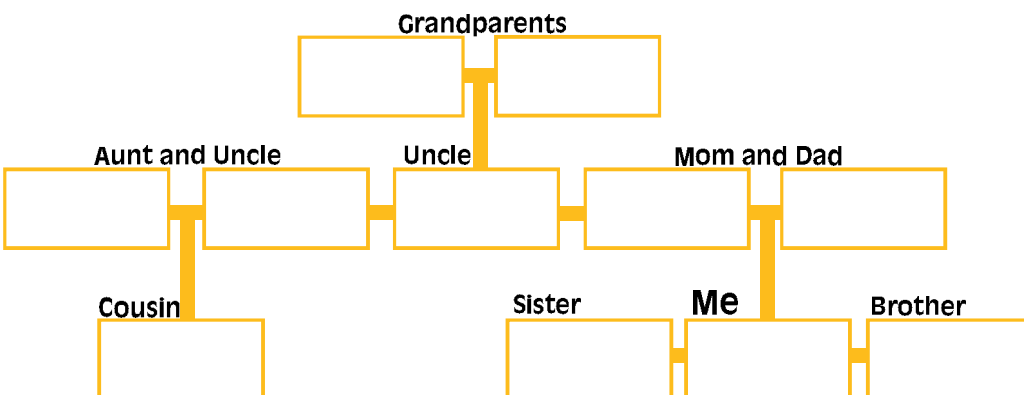
STEP ONE! Gather photos of your family members (see how far back you can go). Include a photo of yourself. If photos aren't available, you can draw pictures of your family members.

STEP TWO! Sometimes friends can be so close, they are like members of your family. Feel free to gather pictures of your close friends and add them to your collage.

STEP THREE! Next, gather photos of mentors, teachers or others who have had a great influence on you.

STEP FOUR! Arrange the images so that your photo appears in front with the images of your family and friends behind you like shadows.

FAMILY TREE: Using the sample template below, develop your own family tree based on the information you gathered.



VARIATIONS:

- **DISCUSS HOW THE THEME OF PARENTS AND CHILDREN CONNECT WITH THE CIRCLE OF LIFE? HOW IS A FAMILY LIKE A CIRCLE? HOW IS THE CIRCLE OF THE FAMILY BROKEN AND RECREATED IN THE LION KING?**
- **COMPARE YOUR FAMILY TREE AND SHADOW COLLAGE WITH OTHERS IN YOUR CLASS OR GROUP. ARE THERE ANY PARTS OF YOUR "CIRCLES" THAT YOU HAVE IN COMMON?**



THEATRE:

Theatre can be a way to honor and explore the past. By recreating past events, we can bring history, and our own stories, to life.

- **If you could speak to a famous historical figure or role model who is no longer alive, who would it be? Improvise a scene in which you speak to someone you've always admired. What would you ask him or her? What do you think they would say?**
- **If you could speak to someone in your family who has passed away, what would you talk about? What would you ask him or her? What do you think they would say?**

LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will play a variety of roles in group discussions (e.g., active listener, discussion leader, facilitator)
- **HISTORY:** Students will understand patterns of change and continuity in the historical succession of related events
- **HISTORY:** Students will know the contributions of historical figures of the community

WHO?

THE LISTENING CIRCLE

"NIGHT
AND THE SPIRIT OF LIFE
CALLING (OH OH IYO)
MAMELA"

- MUFASA, "THEY LIVE IN YOU"

By listening to each other we strengthen the circle of life.

In **THE LION KING**, Mufasa tells Simba "mamela," which means "listen" in the African language Xhosa. Perhaps the most important skill we can learn as we grow up is how to listen. When people really listen to one another and respect what the other person has to say, the connections between them are strengthened.

Create a listening circle in your classroom. A listening circle can be made in many different ways: a circle of chairs, a chalk circle drawn on the floor, or a circle of thread indicating where everyone is to sit.

LISTENING CIRCLE ACTIVITIES:

1. Gather in the listening circle. Discuss the importance of listening in your life. Do you listen to others? Do others, perhaps your elders, listen to you?
2. Sit quietly and listen to the room around you for one minute. Discuss what you heard. Make a list of the noises you expected to hear around you; make another list of the sounds you didn't expect to hear. Are there any sounds you could not identify?
3. Create a story together, one word at a time. One student is chosen to begin and says one word. Going around the circle, each student continues the story by saying only one word (for example, "Once," "upon," "a," "time"). Try to avoid hesitation; listen to what the other students are adding to keep the story going. Now try one sentence at a time and see where the story takes you!
4. Select a classical painting, a photo from a newspaper or magazine or the image on a CD cover as the inspiration for a story.
5. Select a genre of story before you begin and try to keep it to that style (for example, love story, ghost story, adventure story, pirate story).

VARIATIONS:

IN LIVE THEATRE, THE AUDIENCE IS AN IMPORTANT PART OF THE THEATRICAL PROCESS. THE WORD "AUDIENCE" COMES FROM THE SAME ROOT WORD AS "AUDIBLE" OR "AUDITORY." WHAT ROLE DO AUDIENCES PLAY AS LISTENERS? HOW DO THEY CONTRIBUTE TO THE STORYTELLING PROCESS?

IN THE LION KING, RAFIKI REPRESENTS THE STORYTELLER, TELLING THE ORAL HISTORY OF HER COMMUNITY. WHO IS THE STORYTELLER IN YOUR FAMILY? COMMUNITY?



LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will make oral presentations to the class
- **ENGLISH/LANGUAGE ARTS:** Students will play a variety of roles in group discussions (e.g., active listener, discussion leader, facilitator)
- **ENGLISH/LANGUAGE ARTS:** Students will use a variety of strategies to enhance listening comprehension



WHO?

THE LISTENING CIRCLE (CONT.)

TIPS FOR GOOD LISTENING:

1. Give 100% of your attention to the speaker.
2. Respond to what you're hearing through nonverbal cues such as nodding or expressing interest on your face.
3. Give respect to the storyteller. It takes a lot of courage to speak in front of people; even if you don't agree with what you're hearing, show the storyteller that you take what he or she says seriously.

TIPS FOR GOOD STORYTELLING:

1. Look for a story that you would like to share; your enthusiasm for the story will be communicated to your audience.
2. Know your story: be very familiar with the plot and the characters. Rehearse your story several times perhaps in front of a mirror before "going public."
3. Be sure your voice is loud and clear.
4. Experiment with gestures, but keep them simple and relaxed.
5. Practice, practice, practice!



IMPALA: These medium sized African antelope can be found in savannas in many African countries. Impala herds can have as many as 100 members. Impalas are prey to both lions and hyenas. When alarmed, the herd scatters in all directions in leaps that can reach up to 10 feet high and 36 feet long.



Alexia Khadine,
London Company
photo by Catherine
Ashmore



WHO?

WHO ARE WE?

"JUST AS THE SUN RISES FROM THE NIGHT, AND WINTER BECOMES SPRING, SO LIFE ARISES FROM DEATH. EVERYTHING IS CONNECTED IN THE GREAT CIRCLE OF LIFE."

- MUFASA

It all starts with you. When you toss a pebble into the still water of a pond it makes an impact in all directions. In addition to the expanding circles we see on the surface, the fish, water insects and vegetation below sense the motion. Beyond the water, the sight can be pleasing to those who witness it. You shape the world around **you** with each action you take. Whether through a friendly gesture to a stranger or by working to preserve the environment, you can make a positive impact.

When Simba is still a cub, Mufasa explains to him his responsibilities to his pride and to the larger animal kingdom. Every member of the Circle of Life is interdependent, which means that each member relies on the others for aid, support and survival. When Scar breaks the Circle of Life by allowing the hyenas to **overhunt**, the Pridelands fall into ruin. As the water sources **evaporate**, many of the animals, including those the lions eat, leave the area.

THE LION KING illustrates how communities are responsible for their surroundings. When we fail to treat our environment and those around us with respect, our world is at risk. When we work together to be caretakers of our world, the connections between all living things grow stronger.

Scar believes that, as king, he can do **whatever he wants**; he forgets about his responsibilities. Responsibilities are what we need to do to fulfill our obligations. Like Simba, we need to recognize our obligations to our community and the wider world. Use the following points to explore the importance of responsibility to the different "circles" in your own lives.



Kevin Cahoon, Tracy Nicole Chapman & Stanley Wayne Mathis, Ed, Shenzi, Banzai, Original Broadway Company
Photo by: Per Breienhagen



overhunt: when one species hunts another at such a rapid pace that the preyed-upon species cannot replenish itself

evaporate: to change from a liquid to a gas as a result of being heated



WHO?

WHO ARE WE? (CONT.)

- Work together in the community of your class to brainstorm a list of your responsibilities to the different "circles" in your lives. For example, start with your class, then perhaps widen the "circle" to list your responsibilities to your block, town, city, etc.
- As a group, consider ways you can strengthen the "circles" of your community.
 1. Start with the smaller "circle" of your school. Identify a problem in your school (for example, messy hallways, "cliques," recycling in school, etc.)
 2. Widen your gaze by identifying problems in your larger "circles" like your town, state, country or world (for example, pollution, intolerance, recycling, etc.)
- Brainstorm solutions to the problems you've identified. A good way to start brainstorming is through improvisation. Create a scene in which the problem is illustrated, then improvise a possible solution. Ground your improvisation in the situation, but no idea is too wild or impossible. Share what immediately comes to mind.



Hugo Cortez, Gazelles, London Company
photo by Catherine Ashmore



RHINOCEROS: The White Rhino has a square lip, perfect for grazing the grasses of the savanna. The rhino baby, called a "calf," always walks in front of the mother.

VARIATIONS:



DID YOU KNOW THE SYMBOL FOR RECYCLING IS A NEVER-ENDING CIRCLE OF ARROWS? WHY DO YOU THINK THIS SYMBOL WAS CHOSEN? WHY IS RECYCLING IMPORTANT? IT'S THE CIRCLE OF LIFE!

WHAT GIFTS DO WE RECEIVE FROM THE EARTH? WHAT GIFTS CAN WE GIVE BACK TO THE EARTH? IN POEM, STORY, PICTURE OR COLLAGE FORM, WRITE A "THANK YOU" LETTER TO THE EARTH FOR THE GIFTS YOU HAVE RECEIVED.



LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will play the role of both active listener and facilitator in group discussions
- **ENGLISH/LANGUAGE ARTS:** Students will write in response to literature
- **CIVICS:** Students will know why political and social ideals are important, even if they cannot be fully achieved



WHO?

CHARACTERS REVEAL WHO THEY ARE BY HOW THEY ACT!

"ONE OF THE THINGS THAT INTRIGUED ME MOST WHEN I SAW A PRIDE OF LIONS IN KENYA WAS A LION'S HUGE, POWERFUL SHOULDERS, WHICH COME AT YOU WHEN THEY MOVE. THAT'S AN IMPORTANT IMAGE I WANT TO CAPTURE AND MAINTAIN."

– GARTH FAGAN, CHOREOGRAPHER (THE LION KING: PRIDE ROCK ON BROADWAY)

Disney films have long been known for their fully realized animal characters. Using animation, filmmakers have been able to draw beautiful animals and give them human voices, emotions and expressions. The creators of THE LION KING musical had a challenge: how to bring the story's animal characters to life on stage. How would YOU meet the challenge?

1. Before seeing THE LION KING musical, if possible, see the animated film. Choose one of the animals in the story. How did the filmmakers portray the animal you chose?
2. How do you think an actor could portray your animal on stage? Think about how performers can use their acting abilities to portray animals. How might they use their facial expressions, body language, gestures and voices to represent animals?
3. Create a brief improvisation or scene portraying the animal you have chosen. Perform your scene in front of your class. Constructive criticism can be given. What suggestions do your classmates have to make your performance more powerful? More realistic?
4. Beyond the actions of the performers, how do you think the costumes will help to portray your animal on stage? How do you think the actors will look? Draw a picture of what you imagine the actors will look like as the animal you chose. Remember, you're not simply drawing a picture of your animal. You're drawing a picture of a performer wearing a costume PORTRAYING your animal.
5. AFTER seeing THE LION KING, compare your ideas to what you saw on stage. How did the actors portray the animals? What did their costumes look like? How did they compare with your expectations? How were they similar or different?



Samuel E. Wright, Mufasa,
Original Broadway Company
photo by Per Briehegen

LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will write in response to literature
- **ENGLISH/LANGUAGE ARTS:** Students will use literary devices to enhance style and tone
- **ENGLISH/LANGUAGE ARTS:** Students will understand a variety of messages conveyed by visual media (e.g., main concept, details, themes or lessons, viewpoints)
- **THEATRE:** Students will apply research from print and non-print sources to their theater work



WHO?

BECOME THE CHARACTERS IN THE LION KING

Now that you've written about the characters and described their connections, it's your turn to become the characters by expressing their viewpoints in words and styles that you help to create!



HOT SEAT

STEP ONE: Set up the "hot seat": a single chair, or several chairs, in front of your classroom.

STEP TWO: Students or participants should – individually or in groups – take a turn in the "hot seat." When it's your turn, choose an animal from *THE LION KING* (for a full list of characters, see page 6). Introduce yourself, and answer questions from the class, in the voice and manner of the character you have chosen.

STEP THREE: Now that you've interviewed the characters, create a conversation between them. Add another chair next to the "hot seat." Using the characters you chose in Step Two, create a conversation between two characters. The conversation can be about the characters' opinions concerning events from *The Lion King's* story, or their ideas on life. What do they think of the Circle of Life? The philosophy of "Hakuna Matata?" What do they think about current events happening in our world? Can one character change the other character's mind?



John Vickery, Scar
Original Broadway Company
photo by Per Briehegen

VARIATIONS:

- **DESCRIBE EACH CHARACTER IN THE LION KING: WRITE DOWN 10 ADJECTIVES DESCRIBING SIMBA, MUFASA AND THE OTHER CHARACTERS, THEN USE YOUR ADJECTIVES TO WRITE A PARAGRAPH DESCRIPTION OF EACH CHARACTER. HOW CAN YOUR DESCRIPTIONS HELP INFORM YOUR IMPROVISATIONS?**
- **WRITE LETTERS FROM ONE CHARACTER TO ANOTHER. COMPARE YOUR LETTERS: HOW ARE THE CHARACTERS' PERSPECTIVES AND/OR EXPERIENCES UNIQUE?**



LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will write in response to literature
- **ENGLISH/LANGUAGE ARTS:** Students will use literary devices to enhance style and tone
- **THEATRE:** Students will recognize and create a variety of vivid characters in improvisation, scenework and plays



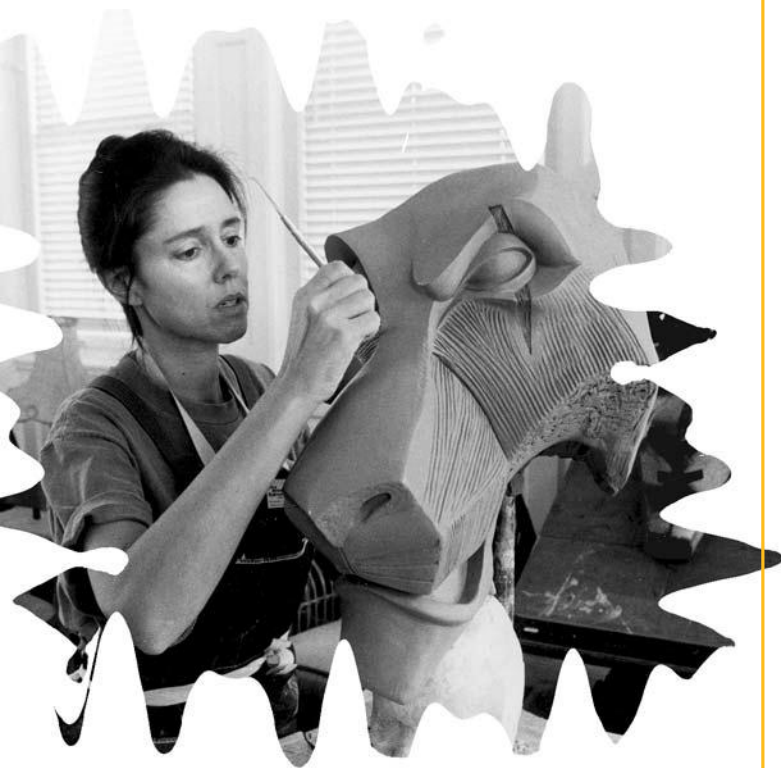
WHO?

CONNECTING THE HUMAN AND THE ANIMAL IN THE LION KING

"I TRIED TO SCULPT THE ESSENCE OF EACH CHARACTER, TO SCULPT THE EXPRESSION THAT WOULD REPRESENT THE CHARACTER'S DOMINANT TRAIT."

- JULIE TAYMOR (FROM THE LION KING: PRIDE ROCK ON BROADWAY)

As THE LION KING opens we see lions, baboons, elephants, rhinos, zebras, giraffes, wildebeests, cheetahs, birds, all coming to honor the new prince and celebrate the unending Circle of Life. As we look at the animals, we can't help but see – humans? Yes, look closer – you can easily see the human performer under every animal costume and mask. The costumes are designed to reveal the actors' humanity within the animal portrayal.



Julie Taymor
photo by Kenneth Van Sickle

THE "DOUBLE EVENT"

One of the ways Julie Taymor and THE LION KING'S creative team met the challenge of bringing the animal characters to life on stage was through masks. She was very inspired by African masks, which are, "more abstract, much more stylized, much more essential" (Julie Taymor, from THE LION KING DVD) than the characters' faces from the animated film.

Why do we wear masks? In Africa, masks are functional works of art. They are meant to be used and serve many ceremonial purposes: telling stories, accepting a boy into manhood, exorcising evil spirits, capturing the invisible supernatural forces surrounding us. Seen on a wall or a table, a mask may seem static, but when used in storytelling or a ceremony, the mask comes to life.

Working with puppet expert Michael Curry, Taymor created masks and costumes that would not hide the human being. For instance, the masks for the lion characters sit on top of the head like a headdress and so reveal the human face underneath. With every mask, the audience sees both the mask's fixed expression and the actor's changing face. Taymor called this mixture of the human performer's face with the fixed animal mask a "double event."



WHO?

CONNECTING THE HUMAN AND THE ANIMAL IN THE LION KING

Now it's your turn! Design a mask for one of the characters in **THE LION KING** (for full list of characters, see page 6).

1. CHECK YOUR EXPRESSIONS! Once you've chosen a character from **THE LION KING**, think about the emotions he or she expresses throughout the story. Split your group up into pairs. The teacher will read a list of emotions out loud (happy, angry, confused, hungry, etc). Ask students to notice how the face moves or what it does to show each emotion, and how these things could be replicated on a mask, as students portray that emotion on their faces, others record those expressions through making notes, drawing pictures, or taking photos.

2. CONTROL YOUR EMOTIONS! Of the emotions and expressions you've recorded, which is the one that best fits your character? Remember, your mask needs to reveal its emotion to an audience right away, without words. The audience member must "get" the emotion as soon as it looks at the mask.

3. OTHER FACTORS? Now that you've chosen your character's primary emotion, think about other factors that may affect your character's mask, such as:

- **REAL LIFE:** What kind of animal is your character? Study your animal's appearance through images, video or live at a zoo. What "real life" elements of your animal's face can you use in your mask?
- **PATTERNS AND TEXTURES:** When studying your animal, notice any patterns and textures you can use. How can these patterns and textures help to convey your character's main emotion?

4. GET TO WORK! Using a round piece of cardboard approximately the size of your head, create your mask using any materials you see fit to convey your character's primary emotion. Use your notes from observing each other and real animals to give the mask the most realistic expression possible. Important note: remember that your mask will need to be light enough to sit on your head, so be careful not to make it too heavy. Once you're finished with the mask, attach the cardboard circle to a headband or loop of paper fitted to wrap around your head. The mask should be able to sit right above your forehead.

SUGGESTED MATERIALS:

- Cardboard
- Crayons, paint, markers
- Scissors
- Yarn, feathers, straws, toothpicks
- Pieces of luon, or pressed wood
- Stretchable headband
- Materials for paper mache

VARIATIONS:

BRAINSTORM TEN DIFFERENT KINDS OF MASKS (FOR EXAMPLE, SURGICAL MASKS OR HALLOWEEN MASKS). DESCRIBE THE PURPOSE OF EACH: RITUAL, DISGUISE, DECEPTION, STORYTELLING, PROTECTION?

USE THE TECHNIQUES TO CREATE MASKS OF CHARACTERS FROM OTHER STORIES, MYTHS OR FABLES. CAN YOU CREATE MASKS OF REAL-LIFE FIGURES?

ALONG WITH AFRICAN MASKS, JULIE TAYMOR AND MICHAEL CURRY WERE INSPIRED BY THEATRICAL TECHNIQUES FROM AROUND THE WORLD. BREAK YOUR CLASS INTO SMALLER GROUPS AND TOGETHER USE LIBRARY OR INTERNET RESOURCES TO RESEARCH OTHER FORMS OF PUPPETRY AND MASK.



LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will write in response to literature
- **THEATRE:** Students will understand how the wants and needs of characters are similar and different from one's own wants & needs
- **THEATRE:** Students will select and create specific elements of costumes to suggest character
- **THEATRE:** Students will create appropriate physical gestures and facial expressions that serve a character
- **VISUAL ARTS:** Students will know how the qualities and characteristics of art media can be used to enhance communication of experiences & ideas

WHO?

CONNECTING THE HUMAN AND THE ANIMAL IN THE LION KING

"THE CUT OF THE FABRICS, THEIR DECORATIONS, TONES AND PATTERNS, WOULD EVOKE ANIMAL CONTOURS AND SURFACES WITHOUT SACRIFICING THE CHARACTER'S HUMAN QUALITIES."

- JULIE TAYMOR (FROM THE LION KING: PRIDE ROCK ON BROADWAY)

Sometimes bigger is better! Along with the individual actors playing single characters, THE LION KING features huge creatures – elephants, hippos and rhinos – that are brought to life by several actors working together in one large costume: a breathtaking collective living work of art! Large scale puppets and costumes have been a part of theatrical events and celebrations for centuries. Now it's your turn to create huge animal puppet/costumes!

STEP ONE! Split your class into groups of 3 or 4. Each group will choose one of the animals from THE LION KING or another large African animal.

STEP TWO! Hit the books (or the Internet, the video store, or the zoo)! Research your animal. How does it move? How do its different body parts work together? What does it look like? What are the colors and patterns on its skin or fur?

STEP THREE! With your group, brainstorm how you can work together as a team to ACT OUT your animal. How will you work together to move your creature's face and all the parts of its body? Will your animal show facial expressions? If so, how will you portray this?

STEP FOUR! Now that you've decided how your animal will move, think about what it will look like. Here are some suggestions on materials to use:

- Paper mache
- Chicken wire
- Cloth/bed sheets
- Brooms
- Tree branches
- Paint
- Your choice! How could you use everyday items you might find in your classroom or home? Be creative!

HOT SEAT:

IN THE LION KING, THE LARGE CHARACTERS LIKE THE ELEPHANT OR THE RHINO ARE SILENT. GIVE YOUR LARGE CREATURE A VOICE AND AN ATTITUDE. WHAT DOES YOUR CREATURE SOUND LIKE? WHAT DOES YOUR CREATURE THINK OF THE TURNING POINTS IN THE LION KING? DEVELOP A WALK, A TEMPO AND AN ATTITUDE FOR YOUR ANIMAL. THE OTHER STUDENTS MAY OFFER CONSTRUCTIVE CRITICISM. HOW REALISTIC IS YOUR CREATURE? HOW REALISTIC DOES IT NEED TO BE?



photo by T. Thayer



Geoff Hoyle, Zazu,
Original Broadway Company
photo by Per Briehagen

NOW THAT YOU'VE LEARNED WHO'S WHO IN THE PRIDELANDS, LET ME TELL YOU WHAT'S WHAT!

LEARNING OBJECTIVES:

- 24**
- **THEATRE:** Students will know how culture affects the content of dramatic performances
 - **VISUAL ARTS:** Students will understand what makes various organizational structures effective in the communication of ideas
 - **VISUAL ARTS:** Students will know ways in which different art forms evoke emotional responses

WHAT?

WHAT HAPPENS IN THE LION KING?

"MOVIES, ALTHOUGH THEY ARE FULL OF FANTASY, HAVE A CONCRETE REALITY TO THEM; YOU MAY BE EXPERIENCING SOMETHING THAT'S FANTASTIC, BUT THE MOVIES MAKE IT SEEM ABSOLUTELY CONCRETE. THE STAGE AND THE MUSICAL FORMAT ASK THE AUDIENCE TO PARTICIPATE IN FANTASY ALL THE WAY. THEY ASK YOU TO PRETEND ALONG WITH US."

- ROGER ALLERS, CO-BOOKWRITER FOR THE STAGEPLAY (FROM THE LION KING: PRIDE ROCK ON BROADWAY)

Get up on your feet and jump into THE LION KING story!

Break your class or group into smaller groups of 2 or 3 people. Each group will be assigned, or choose on their own, one of the events in THE LION KING (to refresh your memory, check out the plot summary on pages 4 and 5)

CREATE AN EMOTIONAL PORTRAIT: Using gestures, facial expressions, body language, and sounds – but no words – express the emotions of your event from THE LION KING. Can the audience guess what event you are portraying?

HIRE A PLAYWRIGHT: Assign one student to be the playwright. It's her or his job to write out the lines after the improvisations in proper dramatic format, complete with character names and stage directions.

CREATE A TABLEAU: Create a tableau, or frozen moment in time, from your event – with no words. Can the audience guess what event you are portraying?

HIRE A DIRECTOR: After the initial round of improvisations, another student can be assigned to each scene as a director. It will be his or her job to lead the scene, advising the actors on the best way to make the story clear for the audience.

Create an improvisation: Each group will have two minutes to improvise their events from THE LION KING with full use of language, facial expression, gesture and body language. Don't worry about recreating lines from the musical – the idea is to reveal the emotions behind that moment in the story to your audience.



ZEBRA: A member of the horse family, the zebra is native to central, eastern and southern Africa. The zebra's distinctive black and white stripes are used to confuse predators.

VARIATIONS:

USE THE MASKS YOU CREATED ON PAGE 23 IN YOUR IMPROVISATIONS. ASK THE AUDIENCE – HOW DOES THE USE OF MASKS AFFECT THE PERFORMANCE? ARE YOU ABLE TO SEE TAYMOR'S "DOUBLE EVENT"?



LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will narrate a sequence of events
- **ENGLISH/LANGUAGE ARTS:** Students will write in response to literature
- **THEATRE:** Students will recognize and create a variety of vivid characters in improvisation, scenework and plays
- **THEATRE:** Students will create appropriate physical gestures and facial expressions that serve a character

WHAT?

WHAT ELSE MIGHT HAVE HAPPENED

ZAZU: "OH, SIRE, I REMEMBER A CUB, A CERTAIN HEADSTRONG CUB...WHO WAS ALWAYS GETTING INTO SCRAPES. AND HE ACHIEVED SOME PROMINENCE DID HE NOT, SIRE?"

MUFASA: "ZAZU, YOU'VE KNOWN ME TOO LONG."

In most stories, we are introduced to the characters for a certain amount of time in their lives, but not their entire lives. As audience members or readers, it's up to us to use our imaginations to fill in the "missing scenes" in the characters' lives.

Use your imagination to write short, one page stories describing these "missing scenes" from THE LION KING:

A scene between Rafiki and Sarabi after Mufasa's death

How did Scar get his scar?

A scene when Scar and Mufasa are young. How did their feud begin?

A scene between Simba and his new cub

VARIATIONS:

- IMPROVISE A SCENE BASED ON ONE OF YOUR STORIES. BE SURE TO WEAR THE MASKS YOU CREATED ON PAGE 23.
- IN ANY STORY, OR ANY LIFE, A TURNING POINT IS A MOMENT WHEN A SIGNIFICANT CHANGE OCCURS, WHEN A DECISION IS MADE THAT CHANGES THE COURSE OF EVENTS. WHAT ARE SOME TURNING POINTS IN THE LION KING? WRITE ONE SENTENCE RECOUNTING WHAT HAPPENED, THEN ONE SENTENCE DESCRIBING WHAT MIGHT HAVE HAPPENED IF DIFFERENT DECISIONS HAD BEEN MADE. HOW WOULD THE STORY HAVE TURNED OUT DIFFERENTLY? EXPAND YOUR SENTENCES INTO ONE PAGE STORIES.

NEVER FORGET WHO YOU ARE OR FROM WHERE YOU CAME!



Aki Mitchell, Mufasa, London Company
photo by Catherine Ashmore

LEARNING OBJECTIVES:

- ENGLISH/LANGUAGE ARTS: Students will write narrative accounts, such as short stories
- ENGLISH/LANGUAGE ARTS: Students will create an organizational structure that balances the narrative aspects of a story
- ENGLISH/LANGUAGE ARTS: Students will understand the effects of an author's style on the reader (e.g. word choice, imagery)
- THEATRE: Students will recognize and create a variety of vivid characters in improvisation, scenework and plays

WHERE?

CREATE THE WORLD OF THE STORY ON STAGE

"ONE OF THE MOST REMARKABLE THINGS ABOUT THE LION KING IS THAT IT IS NOT SET IN ANY SPECIFIC TIME.... THE DESIGN POSSIBILITIES WERE ENDLESS, SO LONG AS THE SCENERY EVOKED AFRICA, AND SO LONG AS IT HELPED TO TELL THE STORY."

- RICHARD HUDSON, SCENIC DESIGNER (FROM THE LION KING: PRIDE ROCK ON BROADWAY)

IMAGINE THAT...YOU'RE A SET DESIGNER!

It's your job to create the physical world of the play or musical – to show the audience WHERE the story takes place.

Assignment: Create a set for one of the following environments in **THE LION KING**:

- Pride Rock
- The Elephant Graveyard
- The Jungle

Where do you begin?

1. ORIGINAL SOURCES:

THE DISNEY FILM: Watch the 1994 Disney film, **THE LION KING**. Take notes as you watch. How do the filmmakers portray Pride Rock? The Elephant Graveyard? The Jungle where Simba lives with Timon and Pumbaa?

Use your notes to write a paragraph description of how these places appear in the movie.



Ensemble, Broadway Company
Photo by: Joan Marcus



WHERE?

CREATE THE WORLD OF THE STORY ON STAGE (CONT.)

2. RESEARCH: Using library and Internet resources, research real-life versions of these locations. Gather at least five photos (at least one in color) to help in your work.

For information on these special places, visit:

THE AFRICAN SAVANNA

<http://www.blueplanetbiomes.org/savanna.htm>

This site describes “biomes” or major climate regions throughout the world. Its section on the African savanna offers descriptions of plants, animals and climate.

The official site for the SHELDRIK WILDLIFE TRUST:
www.sheldrickwildlifetrust.org/index.asp

An elephants' graveyard is a mythical spot where elephants go to die when they reach a certain age. Although no elephant graveyard has ever been found, this myth continues to be told. The Sheldrick Wildlife Trust is an organization dedicated to the preservation of Africa's wilderness and its animals. This site offers many images of live elephants and information on how to help them:

THE WORLD RAIN FOREST INFORMATION PORTAL

www.rainforestweb.org

This site offers information on rain forests all over the world. The African Rain Forests section has dozens of links with detailed information about Africa's rain forests.

3. EMOTIONS: Along with creating the physical world of the show, a set must evoke emotions as well. Each of the major physical areas in THE LION KING are associated with different songs:

THE PRIDELANDS: “The Circle of Life” or “Shadowlands”

THE ELEPHANT GRAVEYARD: “Be Prepared” or “Chow Down”

THE JUNGLE: “Hakuna Matata” or “Can You Feel the Love Tonight?”

Listen to the songs associated with the environment you've chosen. What emotions do the songs evoke? What colors do you see? Patterns? What do you hear? Smell? List ten descriptive words that these songs evoke (be sure to address all five senses).

Gregory Gudgeon, Zazu,
from the London Company
photo by Catherine Ashmore



WHERE?

CREATE THE WORLD OF THE STORY ON STAGE (CONT.)

Now get to work!

Divide your class or group into smaller groups of three to five students. Each team should get a cardboard box or shoebox to house their diorama/model. Other materials can include:

- Crayons, markers, and colored pencils
- Glue or tape
- Scissors
- Scrap pieces of fabric
- Modeling clay
- Real plants
- Color photos of plants and trees
- Popsicle sticks
- Your choice...be creative!

Combine your descriptive words and your research, and with your team, create a three-dimensional model of what your set might look like.

Questions to consider:

- What is taking place in this scene?
- What does your setting reveal about the scene? What does your setting add to the scene?
- Who are the characters in the scene and what are they doing?

Once all the teams are finished, each group should present its model to the class or group. Constructive criticism can be given: how might the team change its set design to better tell the story of THE LION KING?



diorama: a scene, often in miniature, reproduced in three dimensions by placing objects and figures in front of a painted background.



"I Just Can't Wait to be King" Sketch by Julie Taymor

VARIATIONS:

- **WRITE A ONE-PAGE STORY ABOUT WHAT'S HAPPENING IN ANOTHER GROUP'S DIORAMA.**
- **CREATE A SOUNDTRACK FOR YOUR ENVIRONMENT. CHOOSE A SONG, NOT FROM THE LION KING, THAT CONVEYS THE MOOD OF THE SCENE YOU'VE CREATED. PLAY IT FOR YOUR CLASS WHILE SHOWING THEM YOUR DIORAMA.**

LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will organize ideas for oral presentation
- **THEATRE:** Students will investigate and analyze theatre design components
- **THEATRE:** Students will demonstrate an understanding of the skills required to work as a set designer
- **THEATRE:** Students will understand the function of scenery in creating an environment appropriate for drama



WHERE?



WHERE?

MAPPING OUT THE LION KING'S WORLD

Why do we need maps?

Zazu and his animal friends may use their internal compasses as guides, but human beings need more than their instincts to get around. Maps were created to:

1. Find the easiest path from one point to another.
2. Make us aware of the geographical landmarks and obstacles around us.
3. Shrink down the vastness of the world's space into a two-dimensional and easily understood format.
4. Give us an idea of our place in the larger world.

Using the map of the Pridelands, consider these questions:

- Which animals might survive in the various labeled areas? Consider temperature, climate, plant life and annual rainfall.
- Create an actual map of South Africa, including geography and a key. For information on all of South Africa's national parks, check out this web site: www.sanparks.org.
- Create a geographic study center by gathering travel books, magazines and brochures. Find photos of areas throughout the world similar to each area on this map. Cut out the photos and attach them to the appropriate spot on the map.
- Using clay, make this two-dimensional map into a three-dimensional relief map. How will you show the hills around the Elephant Graveyard? How will you represent Pride Rock?

VARIATIONS:

CONSIDER YOUR OWN ENVIRONMENT, WHETHER IT'S A TOWN, A CITY, OR A NEIGHBORHOOD. DEVELOP A MAP OF YOUR OWN "LAND." WHAT ARE THE IMPORTANT LANDMARKS AND GEOGRAPHICAL LOCATIONS YOU COULD IDENTIFY (I.E. YOUR HOUSE, YOUR FRIENDS' HOMES, SCHOOL, FIREHOUSE, RESERVOIR, ETC.).



Max Casella, Timon
& Tom Robbins, Pumbaa,
Original Broadway Company
photo by Per Briehegen

NOW THAT YOU'VE
LEARNED ABOUT THE
WHERE, LET ME AND
MY BUDDY PUMBAA
SHOW YOU THE
WHEN!

LEARNING OBJECTIVES:

- **GEOGRAPHY:** Students will understand the characteristics and uses of maps, globes, and other geographic tools and technologies
- **GEOGRAPHY:** Students will understand the characteristics and uses of spatial organization of Earth's surface

WHEN?

WHEN DO WE SING?

THE EMOTIONS BEHIND WORDS

MAHDYOHA

LEKA SEBETE CHIYAHO WELESEBATH(A)
MO LEKA QEMEO TSABA HO WA
LEBO HALENG HAO BUE KALEHA
LEBO HALENG HAO BUE KALEHA

- RAFIKI, "EULOGY"

THE ROYAL BLOOD HAS BEEN SPILLED

THE COURAGEOUS SUBJECTS WILL AVENGE THE KING'S DEATH
THE KING'S SPIRIT IS INVINCIBLE AND IMMORTAL

IN SPITE OF ANGER, PEACE, AND PROSPERITY ARE STILL CHERISHED.
IN SPITE OF ANGER, PEACE, AND PROSPERITY ARE STILL CHERISHED.



eulogy: an expression of praise that pays tribute to the life of one who has died.

Zama Magudulela, Rafiki, Paris Company
photography by Brinkhoff/Mogenburg



WHEN?

WHEN DO WE SING?

THE EMOTIONS BEHIND WORDS

Actors are the ultimate communicators. Even when audiences may not understand the language, actors can convey their intentions through facial expressions, movements, gestures, and vocal inflections.

Speaking about the African songs in THE LION KING,

Julie Taymor said, "I was keen to keep these songs in Zulu because nothing can replace the poetry and mystery of that language's sound." (from *The Lion King: Pride Rock on Broadway*) Even if the audience does not understand the literal words, the mystery and emotion behind the songs are communicated.

Before seeing THE LION KING, listen to "Rafiki Mourns" from THE LION KING cast album (if the cast recording is not available, this can be done with any recording of a song in a language unknown to the students). Even though you may not understand the Zulu lyrics, how does the music make you feel – do the melody and the singers' intonation and inflections tell you what the song is about?

While listening, make a list of thoughts, images or feelings created by the music – write them down. Look at your list. How does the music evoke those feelings, thoughts or images? Be specific.

VARIATIONS:

- **USE GIBBERISH TO MAKE THINGS CLEAR: ACTORS SOMETIMES USE "GIBBERISH," OR NONSENSICAL NON-SPECIFIC LANGUAGE TO HELP CONVEY MEANING AND COMMUNICATE WITHOUT USING WORDS.**
- **CHOOSE ONE OF THE PHRASES FROM THE LION KING FOUND ON PAGE 35. SPEAK IT IN FRONT OF THE AUDIENCE USING ONLY YOUR VOICE, BODY LANGUAGE AND GIBBERISH. CAN YOU CONVEY THE SAME MEANING TO YOUR AUDIENCE? AS YOU BECOME MORE PROFICIENT WITH GIBBERISH, YOU CAN IMPROVISE WHOLE SCENES. START THE SCENE IN ENGLISH, THEN AT A SIGNAL FROM YOUR TEACHER, SWITCH TO GIBBERISH. CAN YOUR AUDIENCE FOLLOW THE STORY?**



DID YOU KNOW? SOUTH AFRICA HAS 11 OFFICIAL LANGUAGES, INCLUDING ENGLISH, ZULU, XHOSA, AFRIKAANS, SWAZI AND SETHO.



inflection: changes in the tone of voice



Scott Irby-Ranniar, Simba, original Broadway company photo by Per Briehegen

I'VE SPENT MY JOURNEY LEARNING THE WHO, WHAT, WHERE AND WHEN, BUT I STILL NEED TO LEARN THE WHY

LEARNING OBJECTIVES:

- **MUSIC:** Students will know sources of American music genres and musicians associated with them
- **MUSIC:** Students will understand diverse cultural contributions to American art forms (e.g., sources of American music genres including blues, swing, gospel; the influence of other cultures on American visual artists)
- **THEATRE:** Students will understand how dialogue is used to discover, articulate, and justify character motivation
- **LANGUAGE ARTS:** Students will use strategies to enhance listening comprehension (e.g., takes notes, organizes, summarizes, and paraphrases spoken ideas and detail)

WHY?

WHAT CAN MUSIC TELL US?

Even with its widely diverse musical influences, **THE LION KING** is an example of musical theatre. The essence of musical theatre is the merging of song and story, where songs help to move the story forward and let us know more about the characters. Using the noted songs, identify three unique traits that the song evokes for each character below:



ZAZU "THE MORNING REPORT"

TRAITS

Geoff Hoyle, Zazu,
Original Broadway Company
photo by Per Briehegen

YOUNG SIMBA "I JUST CAN'T WAIT TO BE KING"

TRAITS



Scott Irby-Ranniar, Simba,
Original Broadway Company
photo by Per Briehegen

MUFASA "THEY LIVE IN YOU"

TRAITS

Samuel E. Wright, Mufasa,
Original Broadway Company
photo by Per Briehegen



SCAR "BE PREPARED"

TRAITS

John Vickery, Scar,
Original Broadway Company
photo by Per Briehegen



TIMON, PUMBAA

"HAKUNA MATATA"

TRAITS

Max Casella, Timon
& Tom Robbins, Pumbaa,
Original Broadway Company
photo by Per Briehegen



NALA "SHADOWLANDS"

TRAITS

Alexia Khadine, Nala
London Company
photo by Catherine Ashmore



Hyenas, like lions, are social creatures, moving in packs and headed by a female leader, or matriarch. Known as scavengers, hyenas are nocturnal creatures (again, like lions), which mean they are awake and hunt at night.

LEARNING OBJECTIVES:

- **MUSIC:** Students will understand how expressive devices are used in music from diverse genres
- **THEATRE:** Students will understand how dialogue is used to discover, articulate, and justify character motivation
- **LANGUAGE ARTS:** Students will use strategies to enhance listening comprehension (e.g., takes notes; organizes, summarizes, and paraphrases spoken ideas and details)

WHY?

A CHARACTER'S MOVEMENTS CAN TELL US ABOUT HIS OR HER FEELINGS

"I'M TRYING TO COME UP WITH A MOVEMENT LANGUAGE...WHERE EVERYONE MOVES IN A CERTAIN WAY. AND THEN I HAVE HUMANS PLAYING ANIMALS OR PLANTS THROUGH THE USE OF JULIE TAYMOR'S FABULOUS PUPPETS AND COSTUMES SO THAT IT MAKES IT A LITTLE BIT MORE TRICKY, BUT MUCH MORE FUN."

- GARTH FAGAN (FROM THE LION KING DVD)

For this very physical show, THE LION KING choreographer, Garth Fagan, wanted to create a "movement language." Through hunt and fight sequences, funeral processions, and celebratory dances, movement tells the story as much as words and music.

IMAGINE THAT...YOU'RE THE CHOREOGRAPHER!

It's your job to create a movement language for different scenes in the show.

Choose one of the phrases from THE LION KING below and use the "word bank" to inspire a brief dance movement, or movement phrase, which evokes the feelings and ideas behind that quote. The other members of your class or group should guess which quote you are trying to portray, and then offer you constructive criticism on how you can better improve your movements.

THE LION KING PHRASES

"Where the journey may lead me
Let your prayers be my guide"

"It means no worries
For the rest of your days!"

"You have forgotten me."

"Shadowland
The leaves have fallen
This shadowed land
This was our home"

"I laugh in the face of danger"

"I just can't wait to be king!"

"I was just trying to be brave, like you"

"It is time"

WORD BANK

HOPE	DIRECTION
CHILL OUT	RELAX
SHAME	GUILT
SADNESS	SORROW
DESPAIR	LONGING
BOLDNESS	COURAGE
IMPATIENT	JOY
NAIVETE	DESIRE
ADMINATION	DEFERENCE
SECURE	CONFIDENCE
ASSURED	URGENT
EXCITED	PROUD

IMPORTANT! Remember, you are creating a dance movement, not playing charades! Rather than spelling out the literal meaning with your hands, create gestures and body movements that convey the emotions and meaning of what you're trying to get across to the audience.

LEARNING OBJECTIVES:

- **THEATRE:** Students will recognize and create a variety of vivid characters in improvisation, scenework and plays
- **THEATRE:** Students will create appropriate physical gestures and facial expressions that serve a character
- **DANCE:** Students will understand dance as a way to create and communicate meaning
- **DANCE:** Students will know how improvisation is used to generate movement for choreography



WHY?

IDEAS HELPS US TO DECIDE THE BEST WAY TO LIVE

**"IT MEANS NO WORRIES
FOR THE REST OF YOUR DAYS
IT'S OUR PROBLEM-FREE PHILOSOPHY
HAKUNA MATATA!"**

- TIMON AND PUMBAA, "HAKUNA MATATA"

DEBATE: Which is the best path for Simba?

In **THE LION KING**, Simba is confronted with two different philosophies, or ideas on how to live life. Today this debate between philosophies might be phrased as "Out of Many, One" (the original motto of the United States, found on the dollar bill) vs. "Go with the Flow."

**PARENTS -
"THE CIRCLE OF LIFE":
EVERY LIVING CREATURE HAS
ITS PLACE IN THE "PATH
UNWINDING." EACH HAS ITS
OBLIGATIONS TO FULFILL, OR
THE CIRCLE WILL BE BROKEN
AND LIFE WILL COME TO RUIN.**



Samuel E. Wright, Mufasa,
Gina Breedlove, Sarabi,
Original Broadway Company
photo by Per Briehegen



Tom Robbins, Pumbaa,
& Max Casella, Timon
Original Broadway Company
photo by Per Briehegen

**NEW FRIENDS -
"HAKUNA MATATA":
OR "NO WORRIES" WHY
WORRY ABOUT YOUR
"PLACE" IN LIFE? JUST
RELAX AND HAVE FUN,
AND EVERYTHING WILL
BE PROVIDED FOR YOU!**

Scott Irby-Ranniar, Simba,
Original Broadway Company
photo by Per Briehegen



WHY?

IDEAS HELPS US TO DECIDE THE BEST WAY TO LIVE (CONT.)

STEP ONE! Split your class or group into 3 sections. One section will represent Sarabi and Mufasa, one section will represent Timon and Pumbaa, and the last section, which can be represented by one person or several, will be Simba. "Simba" should sit between the two groups.

STEP TWO! The teacher can, one by one, read aloud the following words. After she or he has read a word, each group will have the chance to discuss amongst themselves what that word means to them and to their characters.

- family
- friendship
- love
- enjoyment
- Independence



Alexa Khadine,
London Company
photo by Catherine Ashmore

STEP THREE! After the students on each side have had his/her chance to describe his/her feelings, both sides will have one more chance to speak with Simba. Each is trying to convince Simba that his/her philosophy is the best way to live.

STEP FOUR! After hearing both sides, the Simba group must decide which path Simba should take. They may select elements from each argument if they so choose. After choosing, "Simba" should justify why "he" made that choice. While the Simba group is deciding, the other groups should discuss the opposing arguments and reflect on their positions. After the Simba group makes its choice, each opposing group can have one rebuttal, or answer to "Simba's" final decision.

STEP FIVE! After the debate, compare the two approaches. Are there positive and negative aspects to both philosophies? Most important: can the two sides be balanced? Are there ways we can keep "Hakuna Matata" in our hearts but still pursue our destinies? Was Simba's decision cut and dry – is there only one alternative? Or did he perhaps combine elements of both?

VARIATIONS:

LOOK THROUGH NEWSPAPERS, INTERNET WEB SITES AND TELEVISION NEWS. FIND THREE REAL LIFE EXAMPLES OF "THE CIRCLE OF LIFE" PHILOSOPHY AND THE "HAKUNA MATATA" PHILOSOPHY.



LEARNING OBJECTIVES:

- **ENGLISH/LANGUAGE ARTS:** Students will organize ideas for oral presentations
- **ENGLISH/LANGUAGE ARTS:** Students will listen to and understand persuasive messages
- **HISTORY:** Students will analyze the influences specific ideas and beliefs had on a period of history and specify how events might have been different in the absence of those ideas and beliefs
- **THEATRE:** Students will recognize and create a variety of vivid characters in improvisation, scenework and plays

COMMUNITY CONNECTIONS

How does THE LION KING connect with your world?

"BECAUSE THEATRE IS ABOUT CONNECTIONS, IT'S ABOUT THE AUDIENCE CONNECTING WITH WHAT IS HAPPENING ON STAGE. IF YOU CAN'T CLOSE THAT LINK IN THE CHAIN, YOU DON'T HAVE A PIECE OF THEATRE."

- THOMAS SCHUMACHER (FROM THE LION KING: PRIDE ROCK ON BROADWAY)

- Attend a performance by a local African Dance troupe.
- Volunteer to clean up your local park.
- Visit a zoo and create puppets or act out the animals you see.
- Invite someone from South Africa, another African nation, or someone who has been to Africa to address your class.
- The sometimes rocky relationship between siblings is something that runs through literature and history. Compare the relationship between Mufasa and Scar with other warring siblings, from the Bible to Shakespeare to modern day.
- Even if we live in a city, we're still faced with the natural world every day. Make a list of all the animals you observe during a single day. How are animals a part of your "Circle of Life"?

Ensemble, London Company
photo by Catherine Ashmore



RESOURCES

TEXTS

The Lion King: Pride Rock on Broadway by Julie Taymor with Alexis Greene (Hyperion, 1997)

A Day at the New Amsterdam Theatre by Dana Amendola (Disney Editions, 2004) Although THE LION KING has moved from The New Amsterdam Theatre, this book still gives a fascinating look backstage at the daily running of this massive show.

Julie Taymor: Playing with Fire by Eileen Blumenthal, Julie Taymor and Antonio Monda (Harry N. Abrams, Inc, 2007)

Puppetry: A World History by Eileen Blumenthal (Harry N. Abrams, 2005)

Strings, Hands, Shadows: A Modern Puppet History by John Bell (Detroit Institute of Arts, 2000)

Rehearsing With Gods: Photographs and Essays on the Bread & Puppet Theater by Ronald T. Simon, Marc Estrin, and the Bread and Puppet Theater (Chelsea Greene, 2004)

50 Simple Things Kids Can Do to Save the Earth by Andrews McNeel Publishing and the Earthworks Group (Andrews McMeel, 1990)

365 Ways to Save the Earth by Philippe Bourseller (Harry N. Abrams, 2005)

Where Is the Way: Song and Struggle in South Africa by Helen Q. Kivnick (Penguin Books, 1990)

Aesop: The Complete Fables, edited by Robert and Olivia Temple (Penguin Classics, 1998)

The Annotated Brothers Grimm, edited with a preface and notes by Marla Tatar (W.W. Norton, 2004)

RECORDINGS

The Lion King, Original Motion Picture Soundtrack (Disney, 1994)

Rhythm of the Pride Lands: Music Inspired by Disney's The Lion King (Disney, 1995)

THE LION KING, 1997 Original Broadway Cast (Disney, 1997)

DVD

THE LION KING, Disney Special Platinum Edition (Disney Video, 2003) This special edition DVD of the original animated movie includes informative features on the stage production

Lion King 2: Simba's Pride (Disney, 2004) The animated sequel to THE LION KING

INTERNET

www.disneyonbroadway.com

Visit the official web site to Disney Theatrical Productions

animals.nationalgeographic.com/animals/mammals/african-lion.html

The National Geographic Society is known throughout the world for its expeditions, educational initiatives and promotion of natural and cultural conservation

www.lionresearch.org/

The Lion Research Center is a group of scientists whose mission is to promote into the basic biology and conservation of African lions, and to make that research available to the public. This web site is an informative hub of the latest information on African lions.

www.lionconservationfund.org/

The Lion Conservation Fund (LCF) supports projects that help to determine the distribution and abundance of African lions in areas of great global conservation importance.

www.aza.org/FindZooAquarium/

Find a zoo in your area by visiting the Association of Zoos and Aquariums web site

www.yale.edu/ynhti/curriculum/units/1985/6/85.06.06.x.html

A wonderful site on African masks from the Yale-New Haven Teachers Institute

www.hvpuppets.org/

The web site for the Hudson Vagabond Puppets, a troupe that specializes in large scale puppetry

National Standards

Mid-continent Research for Education and Learning (McREL) offers a compendium of K-12 standards and benchmarks adapted from the standards texts of professional subject-area organizations and the standards of selected states.

www.mcrel.org/compendium/browse.asp

The New York City Department of Education's Blueprint for Teaching and Learning in the Arts: Theater

The Blueprint establishes a framework for theater arts education for every child in New York City and acknowledges the collaboration between schools and the New York theater community to forge this plan. schools.nyc.gov/offices/teachlearn/arts/oasplimages/theaterbpfull.pdf



Music Credits:

p. 4, p. 8 "Endless Night" Music by Lebo M., Hans Zimmer and Jay Rifkin. Lyrics by Julie Taymor. © 1997 Walt Disney Music Company (ASCAP)/Wonderland Music Company, Inc. (BMI). All Rights Reserved. Lyrics reprinted by permission.

p. 6, p. 10 "I Just Can't Wait to be King", p. 12 "Can You Feel the Love Tonight", p. 36 "Hakuna Matata" Music by Elton John. Lyrics by Tim Rice. © 1994 Wonderland Music Company, Inc. (BMI). All Rights Reserved. Lyrics reprinted by permission.

p. 14, p. 16 "They Live in You" Music and lyrics by Mark Mancina, Jay Rifkin, and Lebo M. © 1997 Walt Disney Music Company (ASCAP)/Wonderland Music Company, Inc. (BMI). All Rights Reserved. Lyrics reprinted by permission.

p. 6 "Morning Report" Music by Elton John. Lyrics by Tim Rice. © 1997 Wonderland Music Company, Inc. (BMI) All rights reserved. International © secured. Lyrics reprinted by permission.

About Disney Theatrical Productions:

DISNEY THEATRICAL PRODUCTIONS (DTP), a division of Disney Theatrical Group, operates under the direction of Thomas Schumacher and is among the world's most successful commercial theatre enterprises. Reaching a global annual audience of more than 20 million people in over 40 countries, DTP produces and licenses Broadway musicals around the world including *Beauty and the Beast*, *The Lion King*, Elton John and Tim Rice's *Aida*, *TARZAN*[®] and *Mary Poppins*, a co-production by Disney and Cameron Mackintosh. Its most recent Broadway production, *The Little Mermaid*, debuted in 2007. Also that year, DTP launched the professional touring stage version of Disney's *High School Musical*. In addition, DTP licenses musical titles for local schools and community productions through Musical Theatre International. Disney Theatrical Group also delivers live entertainment around the world through its partnership with Feld Entertainment, producer of *Disney on Ice* and *Disney Live!*, including *High School Musical: the Ice Tour* and *Playhouse Disney Live!*

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Additional information about Disney Theatrical Productions can be found at www.disneyonbroadway.com

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Jeff Binder, Zazu, Broadway Company
photo by Joan Marcus