



SPECTACLE

REFLECTION

STAGE

MOVEMENT

PLOT

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**THE**

**LION KING**

**EXPERIENCE**

PRIDE

CHARACTER

MUSIC

DIRECTION

Mini ShowKit®

**KIDS** EDITION



# Welcome to *The Lion King* Experience

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## Welcome to the theater!

**W**e've created this Mini ShowKit® to give educators like you a chance to sample *The Lion King* Experience, an innovative and rigorous theater curriculum coupled with a stage musical designed to help schools and community groups bolster their arts-education offerings. Through *The Lion King* Experience KIDS Edition, the African savanna comes to life on your stage in our 30-minute musical for elementary school students. This easy-to-use program combines a curriculum with a show to give you all the tools you need to **EXPLORE**, **CREATE**, and **SHARE** the arts with your students.

### **EXPLORE** theater through educational sessions!

A complete curriculum, including detailed lesson plans and corresponding student materials, allows you and your students to explore the varied aspects of theater.

### **CREATE** theater through rehearsing a musical!

Apply what you've learned! Use the foundations of theater-making explored in the curriculum to rehearse and build your own production of *The Lion King KIDS*.

### **SHARE** theater through a performance!

See your hard work come to life on stage when your students put on the show!

In this Mini ShowKit® of *The Lion King* Experience, you will have the opportunity to **EXPLORE** (through two lesson plans), **CREATE** (through two rehearsals), and **SHARE** (through a performance of a scene and song) the arts with your students! You don't need to have a theater background to do *The Lion King* Experience with your students – all you need is time, space, and a few eager collaborators. Even with this brief exploration and rehearsal process, you will be surprised by what your students can do! And then you will discover that building a theater program in your school is within reach.

# Mini ShowKit® Contents

# Introduction

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## How to use the Mini ShowKit®

**EXPLORE**

Over two 45-minute sessions, your students will **EXPLORE** the world of *The Lion King* through project-based learning.

In this section, you will find step-by-step instructions for how to facilitate the two sessions using provided lesson plans.

## Challenge Sheets

In each session, students are divided into three groups, called Prides, to work on a project related to the session’s theme. Each Pride receives a Challenge Sheet outlining their task for the day.

## Provided Materials

Each session includes additional provided materials, such as script excerpts. (Please note: materials that you will need to provide, like writing utensils, are listed as additional materials at the top of each Lesson Plan.)

## Mini ShowKit® Materials Disc

Each session launches with a video introduction to set the tone for the day’s learning. These videos can be found on the Mini ShowKit® Materials Disc. Also included on the disc are electronic copies of Lesson Plans and Challenge Sheets, in addition to optional Character Signs that you can choose to use in Session 1 or hang around the room as visual aids.

**CREATE**

In two 45-minute rehearsals, your students will **CREATE** the world of *The Lion King* by staging a scene and a song from the musical *The Lion King KIDS*.

In this section, you will find ideas and tools for facilitating rehearsals and sample outlines for the two rehearsals that you will complete.



## Director's Guide

Within this Mini ShowKit®, you will find one scene and one song from *The Lion King KIDS*. The scene and song in the Mini ShowKit® are excerpts from the Director's Guide. In the full Experience, this guide contains an interpolated Actor's Script and provides you with all the information you will need to prepare, cast, rehearse, design, direct, and produce the musical, along with ideas for connecting your production to school curriculum and involving your community. Think of the Director's Guide as a mentor or friend who is there to share the best practices from the field and offer a few tips just when you need them.

## Actor Scripts

Your young performers will be provided with their own copies of the script to keep! In the Mini ShowKit®, each Actor's Script includes an overview of the show's plot and characters and the libretto (script) with interpolated sheet music.

## Mini ShowKit® Materials Disc

On your Mini ShowKit® Disc, you will find two tracks of the song "Hakuna Matata," which is the excerpt from *The Lion King KIDS* included in this Mini ShowKit®. The Rehearsal Track features students singing along. Use this track while your students are first learning the song and their choreography. The Accompaniment Track is an instrumental background track with no vocals. Use this track once your students feel comfortable with the song and for your final performance.

## SHARE

In one 45-minute session, your students will complete a final rehearsal and then **SHARE** the results of their hard work through a performance of the scene and song.

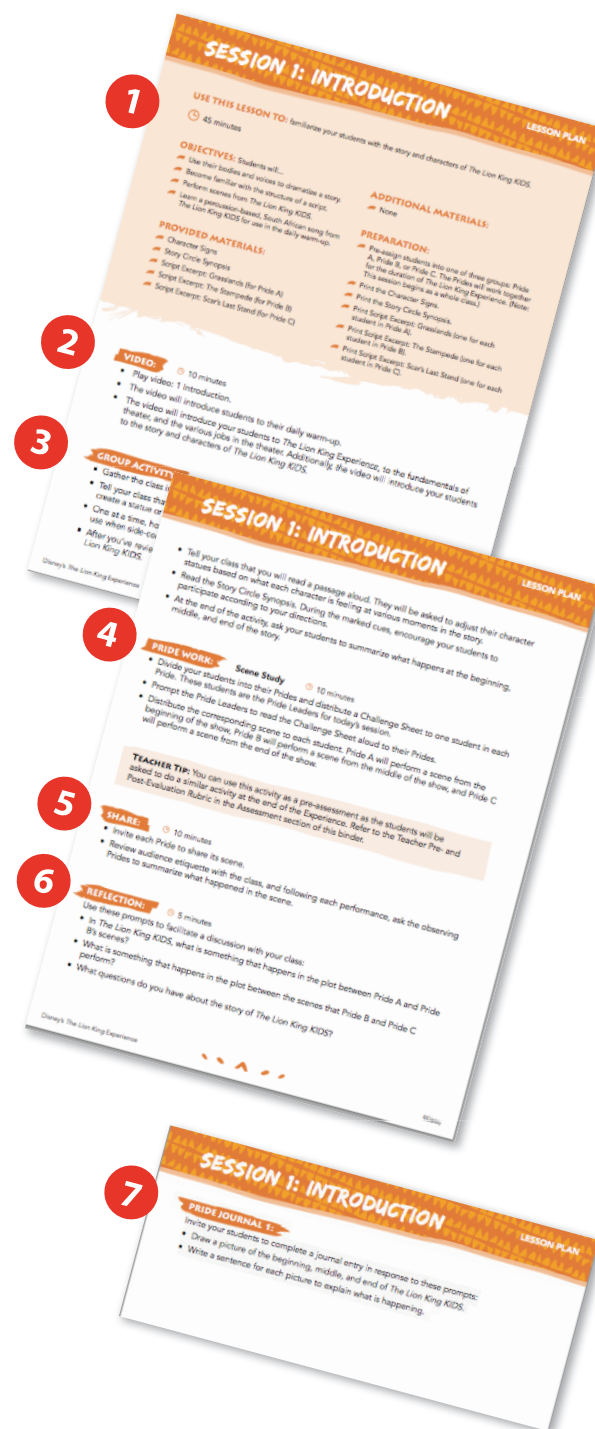
In this section, you will find tips on how to run a dress rehearsal and ideas for preparing students for performance. Also included is a sample schedule for the day.

# Getting Started

## Structure

Each session of *The Lion King Experience* follows the same structure and begins with an introductory video, which includes a drumming and vocal warm-up. The sessions are organized by themes that are based on Aristotle's poetics and other elements of drama.

- 1 The sessions span 45 minutes.
- 2 3 After the video introduces the warm-up, theme, and key concepts for the session, the students participate in a teacher-facilitated group activity outlined in the lesson plan.
- 4 Following the group activity, the class divides into three small groups, called Prides, to work on a project related to the session's theme.
- 5 Each Pride receives a Challenge Sheet outlining their task for the day. While the Challenge Sheets will sometimes feature different characters or scenes, the activity is the same for each Pride.
- 6 At the conclusion of the activity, the Prides share their work with the broader class before participating in a culminating group reflection.
- 7 Each session includes optional journal prompts that students can complete as homework. The Pride Journal assignments encourage students to draw connections between their work in *The Lion King Experience* and their own lives.





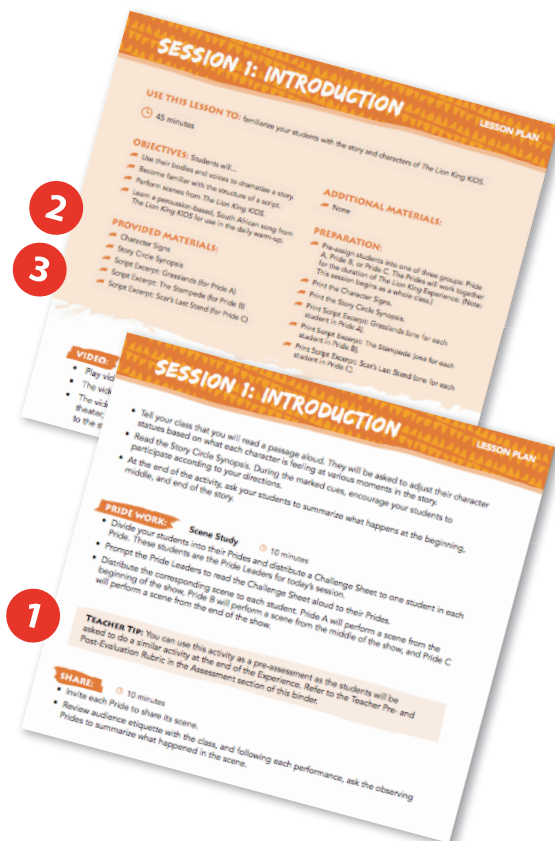
## Using the Materials

1 Your Lesson Plans are your map to *The Lion King Experience*. As you would with any lesson, devote some time to reading the plan in advance of the session so that you can prepare your space, gather any additional materials, or make necessary modifications to best serve your students. Each session includes step-by-step instructions for facilitating the day's learning, and many include Teacher Tips that suggest modifications, facilitation notes, or enrichments you may wish to include.

For each session, have your video cued up and ready to play before your students arrive. You'll also want to ensure you have the three Challenge Sheets ready for the Pride Work.

2 Many sessions require the use of specific materials. Materials we have included are listed as Provided Materials at the top of each Lesson Plan.

3 In the top right-hand corner of a provided material, you will find a key for where in the lesson the provided material it is used.



## Before you Begin

### Prepare Your Space

- An open space – like a stage – is the perfect environment for *The Lion King Experience*, though a classroom can work just as well.
- For all sessions, you will want an open playing space for warm-ups, viewing the introductory video, the group activity, sharing, and reflection.
- Preset any additional materials before your students arrive.

### Select Prides

- Before the first session, divide your class into three Prides.
- For each session, select a new Pride Leader for each Pride.
- The Pride Leader's job is to read the Challenge Sheet aloud to the Pride, keep the group on task, and assist with preparation and clean up.

### Manage Expectations

- Because it is a creative outlet, theater work can seem frenetic and even loud.
- In *The Lion King Experience*, students work as a whole class and in smaller groups to act, sing, dance, design, and write.
- Much of the growth is what happens en route to the learning – students negotiate, collaborate, and experiment to complete the various activities.
- In addition to building theater skills, the Experience is an immersion in many 21st Century Skills. It is your job, as the facilitator, to make sure everyone is on task and safe during the sessions.
- Be sure to prepare visitors so that they know what they are observing – this kind of work can be foreign to those accustomed to a traditional classroom environment.

# SESSION 1: INTRODUCTION

## LESSON PLAN

**USE THIS LESSON TO:** familiarize your students with the story and characters of *The Lion King KIDS*.

⌚ 45 minutes

**OBJECTIVES:** Students will...

- Use their bodies and voices to dramatize a story.
- Become familiar with the structure of a script.
- Perform scenes from *The Lion King KIDS*.
- Learn a percussion-based, South African song from *The Lion King KIDS* for use in the daily warm-up.

**PROVIDED MATERIALS:**

- Story Circle Synopsis
- Script Excerpt: Grasslands (for Pride A)
- Script Excerpt: The Stampede (for Pride B)
- Script Excerpt: Scar's Last Stand (for Pride C)

**PREPARATION:**

- Pre-assign students into one of three groups: Pride A, Pride B, or Pride C. The Prides will work together for the duration of *The Lion King Experience*. (Note: This session begins as a whole class.)
- Copy or print Challenge Sheet A, B, and C (one for each Pride).
- Copy or print Script Excerpt: Grasslands (one for each student in Pride A).
- Copy or print Script Excerpt: The Stampede (one for each student in Pride B).
- Copy or print Script Excerpt: Scar's Last Stand (one for each student in Pride C).

**VIDEO:** ⌚ 10 minutes

- Play video: 1 Introduction.
- The video will introduce students to their daily warm-up.
- The video will introduce your students to *The Lion King Experience*, to the fundamentals of theater, and the various jobs in the theater. Additionally, the video will introduce your students to the story and characters of *The Lion King KIDS*.

**GROUP ACTIVITY:** **Story Circle** ⌚ 10 minutes

- Gather the class in a standing circle.
- Tell the class that you will now explore the story of *The Lion King KIDS*.
- Tell your class that you will read a passage aloud. They will be asked to help tell the story by becoming the characters from *The Lion King KIDS*.
- Read the Story Circle Synopsis. During the marked cues, encourage your students to participate according to your directions.
- At the end of the activity, ask your students to summarize what happens at the beginning, middle, and end of the story.

## PRIDE WORK: Scene Study ⌚ 10 minutes

- Divide your students into their Prides and distribute a Challenge Sheet to one student in each Pride. These students are the Pride Leaders for today's session.
- Prompt the Pride Leaders to read the Challenge Sheet aloud to their Prides.
- Distribute the corresponding scene to each student. Pride A will perform a scene from the beginning of the show, Pride B will perform a scene from the middle of the show, and Pride C will perform a scene from the end of the show.

## SHARE: ⌚ 10 minutes

- Invite each Pride to share its scene.
- Review audience etiquette with the class, and following each performance, ask the observing Prides to summarize what happened in the scene.

## REFLECTION: ⌚ 5 minutes

Use these prompts to facilitate a discussion with your class:

- In *The Lion King KIDS*, what is something that happens in the plot between Pride A and Pride B's scenes?
- What is something that happens in the plot between the scenes that Pride B and Pride C perform?
- What questions do you have about the story of *The Lion King KIDS*?

## PRIDE JOURNAL 1:

Invite your students to complete a journal entry in response to these prompts:

- Draw a picture of the beginning, middle, and end of *The Lion King KIDS*.
- Write a sentence for each picture to explain what is happening.

## STORY CIRCLE SYNOPSIS

In the great African savanna, Rafiki, the wise old mandrill, calls together the animals of the Pridelands to welcome the king Mufasa's newborn cub, Simba. **Show me how Rafiki feels.** Under the rule of Mufasa, the Pridelands were a happy and prosperous place. However, there was one who was discontent. The king's brother had darkness in his soul, and the news of the lion cub's birth made him terribly jealous. **Show me how Scar feels.**

Time passes, and Simba tells his uncle Scar that he will one day be king. **Show me how Scar feels. Show me how Simba feels.** The cunning Scar encourages the young cub to disobey his father, and so, Simba and his friend Nala sneak into the dark Elephant Graveyard, where they encounter three hungry hyenas that want to eat the cubs for lunch. **Show me how Nala feels.** Luckily, Mufasa arrives just in time to save them, scaring the cackling hyenas away. **Show me how Mufasa feels. Show me how the hyenas feel.**

Later, Scar leaves Simba alone in the gorge and signals the hyenas to start a stampede. Hundreds of wildebeest head right toward Simba! **Show me how Simba feels.** Scar tells Mufasa that Simba is in danger. **Show me how Mufasa feels.** Mufasa saves his son, but is trampled to death by wildebeests when Scar pushes him from a ledge. **Show me how Scar feels.** Distraught by his father's death, Simba is convinced by Scar that he is guilty and must leave the Pridelands forever. **Show me how Simba feels.** This is the saddest day the Pridelands has ever seen. The deceitful Scar is now king. **Show me how Scar feels.**

Timon and Pumbaa discover Simba in the desert and, offering him their friendship, help Simba to leave his troubled past behind him. **Show me how Timon and Pumbaa feel. Show me how Simba feels.**

As Simba grows up happily in the jungle with Timon and Pumbaa, the Pridelands fall into decay. The lionesses are forced to overhunt, while the hyenas eat more than their fair share. **Show me how the hyenas feel. Show me how the lionesses feel.**

When Nala leaves the Pridelands to find help, she discovers Simba in the jungle, and the two are joyously reunited. **Show me how Nala feels.** Nala urges Simba to take his rightful place as king of the Pridelands. Rafiki then appears, helping Simba to see his father inside of himself. With newfound courage, Simba agrees to return home. **Show me how Simba feels.**

When they arrive in the Pridelands, Timon and Pumbaa distract the hyenas while Simba confronts Scar, forcing Scar to admit to everyone that he was responsible for Mufasa's death. **Show me how Simba feels.** Simba banishes Scar from the Pridelands for good. **Show me how Scar feels.** With peace restored, the Pridelands return to their original state of beauty and prosperity. Simba takes his rightful place as king with Nala, and their newborn cub, by his side. **Show me how Simba feels. THE END.**

**PRIDE NAME:** \_\_\_\_\_

**DIRECTIONS:** Work with your Pride to perform a scene from the beginning of *The Lion King KIDS*.



1. As a group, read the scene aloud once.
2. Select one member of your Pride to play each character in the scene.
3. Brainstorm the other types of animals that would be in this scene: \_\_\_\_\_  
\_\_\_\_\_
4. Determine the setting of the scene: \_\_\_\_\_  
\_\_\_\_\_
5. Anyone not reading a part should act as one of the other animals or create the setting using his or her body and voice.
6. Work with your group to act this scene out. Stand up and move around the space as you practice.

### SCRIPT EXCERPT: GRASSLANDS



**RAFIKI 1**

Simba grew quickly into an eager young cub . . .

*(MUFASA marches through the grass, followed by YOUNG SIMBA.)*

**YOUNG SIMBA**

Hey, Dad – wait up!

**RAFIKI 2**

...with boundless energy...

**YOUNG SIMBA**

Where're we going?

**RAFIKI 3**

...who adored his father...

**YOUNG SIMBA**

Why'd we get up so early?

**RAFIKI 4**

...followed him everywhere...

**YOUNG SIMBA**

When do we eat?

**RAFIKI 5**

...and wanted to know everything about everything!

**YOUNG SIMBA**

Are we there yet?!?

*(MUFASA climbs Pride Rock.)*

**MUFASA**

*(chuckling)*

Yes, we are. Come sit by me.

*(looks out over the Pridelands)*

Look, Simba: Everything the light touches is our kingdom.



YOUNG SIMBA

Wow...

MUFASA

A king's time as ruler rises and falls like the sun. One day, Simba, the sun will set on my time here and will rise with you as the new king.

YOUNG SIMBA

And this'll all be mine?

MUFASA

Everything.

PRIDE NAME: \_\_\_\_\_

**DIRECTIONS:** Work with your Pride to perform a scene from the middle of *The Lion King KIDS*.



1. As a group, read the scene aloud once.
2. Select one member of your Pride to play each character in the scene.
3. Brainstorm the other types of animals that would be in this scene: \_\_\_\_\_  
\_\_\_\_\_
4. Determine the setting of the scene: \_\_\_\_\_  
\_\_\_\_\_
5. Anyone not reading a part should act as one of the other animals or create the setting using his or her body and voice.
6. Work with your group to act this scene out. Stand up and move around the space as you practice.





## SCRIPT EXCERPT: THE STAMPEDE

**RAFIKI 4**

Mufasa dashed into the stampede and got his son to safety.

**RAFIKI 5**

However, the wildebeest carried the king deeper into the gorge...

**RAFIKI 1**

...until he saw his brother and leaped to grab a rocky ledge.

**MUFASA**

Scar! Brother – help me!

**RAFIKI 2**

Scar dug his claws into Mufasa’s great mane and whispered:

**SCAR**

Long live the king.

**RAFIKI 3**

And then...he let go!

*(MUFASA falls, disappearing beneath the river of wildebeest.)*

**MUFASA**

Aaaaaaah!

*(The RAFIKIS part to reveal MUFASA’s body, represented by his crown. YOUNG SIMBA runs in.)*

**YOUNG SIMBA**

Dad! Dad?

*(rushes to MUFASA’s side and tries to be playful)*

Dad...? Come on. Dad.

*(starts to panic when MUFASA doesn’t respond)*

Come on, Dad. You gotta get up. Please. Help! Somebody! Anybody? Please! Help me!

*(SCAR enters)*

**SCAR**

Simba. What have you done?

**YOUNG SIMBA**

There were wildebeest...It was an accident. I didn’t mean for—

**SCAR**

Of course you didn’t. But the king is dead. And if it weren’t for you, he’d still be alive. Oh, what will your mother think?

**YOUNG SIMBA**

*(guilty panic)*

What am I gonna do?

**SCAR**

Run! Run away, Simba. Run away and never return.



**PRIDE NAME:** \_\_\_\_\_

**DIRECTIONS:** Work with your Pride to perform a scene from the end of *The Lion King KIDS*.



1. As a group, read the scene aloud once.
2. Select one member of your Pride to play each character in the scene.
3. Brainstorm the other types of animals that would be in this scene: \_\_\_\_\_  
\_\_\_\_\_
4. Determine the setting of the scene: \_\_\_\_\_  
\_\_\_\_\_
5. Anyone not reading a part should act as one of the other animals or create the setting using his or her body and voice.
6. Work with your group to act this scene out. Stand up and move around the space as you practice.

### SCRIPT EXCERPT: SCAR'S LAST STAND



**SIMBA**  
Tell them the truth.

**SCAR**  
I killed Mufasa!

**SIMBA**  
You don't deserve to live.

**SCAR**  
But, Simba – I am family. The hyenas are the real enemy. It was their idea. You wouldn't kill your old uncle, would you?

**SIMBA**  
No, Scar. I'm not like you.

**SCAR**  
Oh, Simba, thank you. How can I make it up to you?

**SIMBA**  
Run. Run away, Scar. Run away and never return.

**SCAR**  
Yes. Of course. As you wish...Your Majesty.

*(As he exits, limping, he is surrounded by SHENZI, BANZAI, and ED.)*

Ah, my friends, help me...

**SHENZI**  
Friends? Friends?!?

**BANZAI**  
I thought he said we were the enemy.



**SHENZI, BANZAI**


Ed?

(ED laughs manically. Gnashing their teeth, the HYENAS chase SCAR away.)




**SCAR**

No! Let me explain! Noooooooooooo!!!


**USE THIS LESSON TO:** explore the tools actors use to create strong characters.

 45 minutes


**OBJECTIVES:** Students will...

-  Describe the traits of characters from *The Lion King KIDS*.
-  Work in groups to complete a character analysis.
-  Use their bodies, voices, and imaginations to bring characters from *The Lion King KIDS* to life.



**PROVIDED MATERIALS:**

-  none

**ADDITIONAL MATERIALS:**

-  Smartboard or blackboard

**PREPARATION:**

-  Copy or print Challenge Sheet A, B, and C (one for each Pride).
-  Print Pride Journal 2: Character Crest (one for each student).

**VIDEO:**  5 minutes

- Play video: 2 Character.
- The video will lead students through their warm-up.
- The video will then introduce the three tools an actor uses to create a character: voice, body, and imagination. The video will also introduce the character development process and the concepts of given circumstances and actor choice.

**GROUP ACTIVITY:** **Voice, Body, and Imagination**  15 minutes

- Write the names "Pumbaa," "Simba," and "Timon" along the top of your smartboard or blackboard.
- Solicit three traits for each character from the students (examples: mean, scary, funny, proud). Write these words under the appropriate character header.
- Place your students in a horizontal line on one side of the space. (If you are working in a small space, you can make two lines facing each other.)
- Tell your students to imagine the space in front of them is the vast African savanna.
- Ask your students to silently walk across the savanna as if they are each of the following characters, encouraging them to use their bodies to make strong physical choices:
  - Pumbaa
  - Simba
  - Timon

- Next, using the same characters from the list above, encourage your students to create strong vocalizations. Have your students cross the savanna, this time stopping center stage and saying, "Remember your Pride." Encourage your class to consider how each of the three characters might say the line.
- Repeat the activity one final time using the same three characters - this time with both the physical movement and the vocalization. Use the following prompts to add a magic "if":
  - Cross the savanna as if you are Pumbaa running from a hungry predator. Remember to say the line!
  - Cross the savanna as if you are Timon trying to distract the hyenas. Remember to say the line!
  - Cross the savanna as if you are Simba and you've just reunited with Nala. Remember to say the line!
- After the activity, take a moment to reflect on the work with your students. What character choices did they make? How did one line mean something totally different each time?

## PRIDE WORK: Developing Characters ⌚ 10 minutes

- Divide your students into their Prides and distribute a Challenge Sheet to this session's Pride Leaders.
- Prompt the Pride Leaders to read the challenge aloud to their Prides.
- The Challenge Sheet will ask the Prides to create an online profile page for an assigned character in *The Lion King KIDS*. (Note: Each Pride receives a different character.)

## SHARE: ⌚ 10 minutes

- Invite each Pride to share its work in a creative way. You will go into role as a talk show host, and each Pride member should assume his or her character's role (example: all students in Pride A talk as if they are Simba).
- Remind your students to use their bodies, voices, and imaginations to bring their characters to life.

**TEACHER TIP:** This exercise requires all the members of a group to work together on one item. Side-coach your students and encourage them to generate systems and solutions for working as a team. If your students need more guidance, assign someone to be a timekeeper and someone to be a peacekeeper.

- Act as if you are a talk show host and interview your students. Have fun! Use an everyday object as a microphone, and use the following prompts to engage the class:
  - Welcome to the Savanna Show! Today we are joined by many animals from the Pridelands.
  - Could you tell me your name? And how do you feel about Scar?
  - What is your biggest challenge?
  - What is your goal in life?
  - Who are some of your friends?
- If time allows, add your own questions of these characters.

**TEACHER TIP:** Seeing their teacher in a role as a character can be an engaging and rewarding experience for students. If this is outside your comfort zone, start small. A simple way to go into role is to add a prop or costume piece. Tell your students that when you are wearing a scarf or holding a microphone, you are the talk show host. When you remove those items, you return to being their teacher.

## REFLECTION: ⌚ 5 minutes

Use these prompts to facilitate a discussion with your class:

- What information about your character came from the story itself?
- What information did you invent within your Pride?
- How did you use your voice, body, and imagination to perform as your character?

## PRIDE JOURNAL 2:

Invite your students to complete an entry in their journal in response to this prompt:

- Complete the Character Crest template with a character of your choosing from *The Lion King KIDS* and with information about yourself. Use words and drawings to complete the Crest. Use your own imagination to complete anything you don't know.

PRIDE NAME: \_\_\_\_\_

**DIRECTIONS:** Work with your Pride to create an online profile for Simba.



1. Complete this online profile using what you know about the story. Use your imagination to complete anything you don't know. Write and draw!

<b>Profile Picture:</b>	<b>Current Status:</b> Determine a moment in the story and update the character's status. <i>Example: If you pick a moment toward the beginning of the story, Simba's status might be: "Nala and I found the coooooolest hiding spot, bet ya can't find us!"</i>	<b># of Friends:</b>
<b>About Me:</b>		<b>Names of Friends:</b>
Birthday:		<b>Favorites:</b>
Family Members:		Places:
Birthplace:	<b>Messages from friends:</b> Create messages from friends to match the moment in the story you selected. <i>Example: Mufasa: "Proud of the lion you are becoming, my son."</i>	Animals:
Biggest Fear:		Activities:
Greatest Wish:		Foods:
		Interests:

PRIDE NAME: \_\_\_\_\_

**DIRECTIONS:** Work with your Pride to create an online profile for Timon.



1. Complete this online profile using what you know about the story. Use your imagination to complete anything you don't know.

<b>Profile Picture:</b>	<b>Current Status:</b> Determine a moment in the story and update the character's status. <i>Example: If you pick the middle of the story, Timon's status might be: "Looks like a great day to go bowling for buzzards!"</i>	<b># of Friends:</b>
<b>About Me:</b>		<b>Names of Friends:</b>
Birthday:		<b>Favorites:</b>
Family Members:		Places:
Birthplace:	<b>Messages from friends:</b> Create messages from friends to match the moment in the story you selected. <i>Example: Pumbaa: "I'm starving, want to head to the watering hole later?"</i>	Animals:
Biggest Fear:		Activities:
Greatest Wish:		Foods:
		Interests:



PRIDE NAME: \_\_\_\_\_

**DIRECTIONS:** Work with your Pride to create an online profile for Pumbaa.



1. Complete this online profile using what you know about the story. Use your imagination to complete anything you don't know.

<p><b>Profile Picture:</b></p>	<p><b>Current Status:</b> Determine a moment in the story and update the character's status. <i>Example: If you pick middle of the story, Pumbaa's status might be: "So happy to have a new friend to scrounge up grub with!"</i></p>	<p><b># of Friends:</b></p> <p><b>Names of Friends:</b></p>
<p><b>About Me:</b></p> <p>Birthday:</p> <p>Family Members:</p> <p>Birthplace:</p> <p>Biggest Fear:</p> <p>Greatest Wish:</p>	<p><b>Messages from friends:</b> Create messages from friends to match the moment in the story you selected. <i>Example: Simba: "Thanks for the grub, buddy!"</i></p>	<p><b>Favorites:</b></p> <p>Places:</p> <p>Animals:</p> <p>Activities:</p> <p>Foods:</p> <p>Interests:</p>

# Getting Started

## Overview

In theater, the process – which employs skills such as public speaking, collaboration, and creativity – is just as important as the product. This Create section of the Mini ShowKit® will introduce your students not only to Disney's *The Lion King KIDS*, but also to the world of musical theater. These rehearsals will allow you and your students to work together in new ways and make exciting connections to what was learned in the Explore sessions.

Staging musical theater often requires multiple key artistic roles:

- **Director:** The team leader who has an artistic vision for how the story will take place onstage. She coordinates all of the creative elements and tells the actors where to go and when.
- **Music Director:** The person in charge of teaching the score (the songs together with underscoring and transition music) to the performers.
- **Choreographer:** The individual who creates and teaches the dance numbers and other movement that accompanies the score.

This Mini ShowKit®, however, is designed to work with only one teacher if necessary. To help you effectively and comfortably lead rehearsals with your students, use the following tools in this section:

- **Rehearsals Overview:** Including tips, best practices, and ideas to employ during your rehearsals, this section covers the basics of directing, choreographing, music directing, reflection, and classroom management.
- **Rehearsal Schedule:** This guide to taking the enclosed excerpts of Disney's *The Lion King KIDS* from page to stage will lead you and your students from a first read-through of the scene and song to a final presentation of for family, teachers, or other students. Within this flexible structure, you can rehearse content in your own style – just make sure to manage your time effectively to teach the complete content in the way that works best for you and your cast.

## Before You Begin

Before you start the Create section, make sure to:

- Find an open space to use for rehearsal. If neither the auditorium or gym is available, push desks to the perimeter of your classroom. Be sure to define the stage (acting area) and the house (where the audience sits).
- Prepare the CD player, scripts, and space before students arrive.
- Give yourself time to review the rehearsal schedule and tips.
- Select students to play Timon, Pumbaa, Young Simba, and older Simba. The rest of the class will form the ensemble which helps create the world of the play.
- Using the tips found in the next section of this Mini ShowKit®, prepare choreography and blocking for the entire song. It is important to have all movement planned in advance to ensure an efficient rehearsal process.

# Rehearsal Overview

## Warming Up

Regardless of your rehearsal schedule, always begin in a circle and lead your cast through physical and vocal warm-ups. This establishes focus, encourages discipline, and builds ensemble. Below are some ideas for warm-ups.

### Physical Warm-Ups

- **Reach:** Reach up to the sky with your right hand, then your left. Reach up diagonally with your right hand, then your left. Reach down to the ground, keeping your legs straight. Reach your right hand to your left foot, then your left hand to your right foot.
- **Yes, No, Maybe:** Shake your head “yes” for eight counts. Shake your head “no” for eight counts. Shrug your shoulders “maybe” for eight counts.
- **Shake it Out:** Shake out each arm for eight counts. Shake out each leg for eight counts.

### Vocal Warm-Ups

- **Ssss:** Breathe in, then exhale with four short breaths, followed by one long “sss” sound. Repeat this pattern four times.
- **Siren:** On an “eee” sound, sing from your lowest note up to your highest, and back down to your lowest. Experiment with using your finger to track the pitch.
- **Lip Trills:** Putting your lips together, blow air out and feel the sound (“brr”), allowing your lips to freely vibrate. On a lip trill, move up and down the scale. Then move up one half step and sing through your range.



*The Lion King JR.*, Harlem School of the Arts, Harlem, NY

## Teaching Content

### Directing

- First, have the actors read the scene aloud. The teacher can read the stage directions if desired.
- Inquire about character intentions. For example, “What do you think your character is feeling, wanting, or thinking right now?”
- Make sure the performers understand the scene, the action, and why the scene is in the musical. (Note: Go through this same process with lyrics – in both music and staging rehearsals. Your cast needs to act during songs as well as scenes!)
- Provide the actors with – and encourage them to write in their scripts – their entrance and exit locations, which will be based on your notes.
- Next, have them perform the scene without interruption using their entrances and exits, but improvising the rest of their blocking.
- Encourage them to utilize ideas, such as character backgrounds, from the Experience sessions.
- Each rehearsal should culminate with a brief company meeting during which you as director can give further performance notes and reminders. As you share your constructive feedback, remember to praise the hard work of the cast, give equal attention to all performers, trumpet little triumphs, and always end on a positive note. Like any good team, your company needs you as their head cheerleader!
- For more information about blocking and an optional activity to teach your students about stage directions and parts of the stage, see pg. 27.

### Choreographing

- Choreography doesn’t require elaborate dance moves to be compelling. Even the simplest head nod, step, or gesture is effective when large groups perform with precision.
- You can also use different positions or stage pictures to add texture and variety to your choreography.
- Assign your stronger dancers as dance captains to help teach, review, and polish your choreography with fellow cast members.
- Remind students that in musical theater, the music and movement help tell the story. It is important everyone stays in character and acts during the song.
- Teach the choreography in small chunks, alternating with learning the sections vocally (see Rehearsal Schedules on pages 28-33).



### Music Directing

- You do not need to play the piano to successfully teach this music! Use the rehearsal and accompaniment tracks, included in the Materials Disc, to teach the song.
- Whether singing *a cappella*, playing a keyboard, or using the music tracks, teach the song one section at a time through call and response.
- Encourage students to use the music to tell the story – character and objective are just as important as diction and projection.
- They should make personal connections to the story as actors while learning the song.
- Ask them to consider how certain characters might sound when they sing.
- Once the song is taught, have students sing along with the rehearsal track. This will reinforce pitches and help students memorize the lyrics.
- In sheet music, the abbreviation *m.* is used for “measure number.” A measure is a section of music separated by bars.

### Reflection

Guided reflection is a key component of the rehearsal/educational experience and a key skill for student success. Effective reflection questions include:

- How did you grow as a performer today? What did you learn?
- How does your character feel during this scene/song?
- How does your character get along with the other characters onstage?
- What areas need more practice? How can we improve?
- What are you most proud of from today?

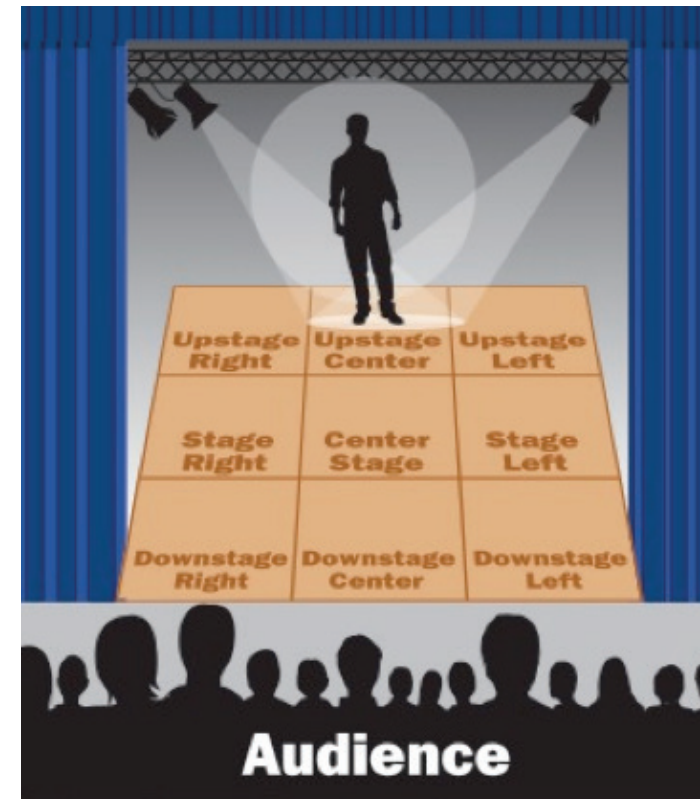
### Gaining Focus & Transitions

Use attention-getting techniques to gain students’ focus during rehearsal and help navigate transitions from one activity to the next. Successful tools include:

- “Put your eyes on the ceiling, put your eyes on the floor, put your eyes on me.”
- Clap a rhythm and have students repeat until all are focused.
- Quietly repeat an instruction for the students to complete if they can hear you until everyone is focused (e.g., “Clap once if you can hear me”).
- Count down to a behavior (e.g., “Please sit in a circle in 10... 9... 8...”).

### Optional Exercise: Parts of the Stage

Blocking – or the process of staging a scene – is when directors tell actors what to do onstage each moment of a play. If you have additional time before your first rehearsal, use the information and exercise below to teach your students about parts of the stage and stage directions.



In the theater, actors, directors and stage crew use specific terminology to talk about various areas of the stage. Many theaters used to be raked, or tilted, toward the audience like a ramp. Because of this, we still call the area farthest away from the audience **upstage** and the area closest to the audience **downstage**. **Stage right** and **stage left** are from the actor’s perspective, facing the audience. The middle of the stage is called center stage. Review these parts of the stage with the class.

### Directions

Make a series of general statements paired with stage directions. If the statement is true for a student, he should follow the direction. Use these prompts, or have fun creating your own:

- Move **downstage** if you like ice cream.
- Cross **stage left** if you’ve seen the movie *The Lion King*.
- Cross **stage right** if you are a dancer.
- Cross **upstage left** if you are wearing blue.
- Stand **center stage** if you’ve acted in a play before.



# Rehearsal Schedule

## REHEARSAL ONE

45 Minutes

Tasks/Goals	Tips/Your Notes	Suggested Time
Physical and vocal warm-ups	Warm-up ideas:     	5 minutes
Read through the scene with the class.  Listen to “Hakuna Matata” rehearsal track and have students follow along in their scripts.  Listen a second time and have students sing along.	Ask students to take mental notes of how the actors on the Rehearsal Track use their voices to communicate character.     	7 minutes
Place cast in opening positions.	Set up ensemble in poses and groups to represent the jungle.     	2 minutes

Tasks/Goals	Tips/Your Notes	Suggested Time
While standing in opening positions, teach m. 1-17 vocally using call and response.  Sing along with Rehearsal track.	Ensemble can sing along as Timon and Pumbaa are learning this section.     	4 minutes
Block/choreograph m. 1-17.	Include ensemble by having them react to the main action.     	4 minutes
Block Simba, Pumbaa, Timon dialogue on Actor’s Script pg. 6.	To include the ensemble, direct these characters to walk through the jungle.     	3 minutes
Teach m. 28-45 vocally using call and response.  Sing along with the rehearsal track.	To make the actor more comfortable, all students can sing Young Simba’s solo as he is learning it.     	4 minutes

Tasks/Goals	Tips/Your Notes	Suggested Time
Teach choreography for m. 28-45.	<div></div> <div></div> <div></div> <div></div> <div></div> <div></div>	6 minutes
Review: Run the number from the top (multiple times), reviewing everything learned today.	Give helpful, encouraging notes to the cast to help them improve. <div></div> <div></div> <div></div> <div></div> <div></div> <div></div>	7 minutes
Reflection	Reflection question ideas: <div></div> <div></div> <div></div> <div></div> <div></div> <div></div>	3 minutes

Homework

Every student should memorize the full scene and song, along with today’s choreography. Ask students to come up with specific ideas about their characters’ backgrounds (especially the ensemble!).

REHEARSAL TWO  
45 Minutes

Tasks/Goals	Tips/Your Notes	Suggested Time
Physical and vocal warm-ups	Warm-up ideas: <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div>	5 minutes
Review content from Rehearsal One: Sing along to the rehearsal track, and then add choreography.	Run through content at least twice. Remember to focus on telling the story. <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div>	5 minutes
Teach m. 47-65 vocally using call and response.  Sing along with the rehearsal track.	Vocal note: Intensity and volume should build toward older Simba’s solo. <div></div> <div></div> <div></div> <div></div> <div></div> <div></div> <div></div>	2 minutes

Tasks/Goals	Tips/Your Notes	Suggested Time
Block/choreograph m. 47-65.	Find a creative way to show time passing during this section. Also, consider using the ensemble to hide Simba's transition from cub to adult.     	5 minutes
Teach m. 66-end vocally using call and response.  Sing along with the rehearsal track.	Split the cast into two evenly-numbered groups (Ensemble 1 and Ensemble 2).     	3 minutes
Block/choreograph m. 66-end.	Create a final pose with various levels, ensuring all students can be seen. Make sure it's a pose that can be held throughout the applause.     	5 minutes
Review: Run the section of the number you learned today multiple times.	Give encouraging notes to the cast to help them improve after each run.     	5 minutes

Tasks/Goals	Tips/Your Notes	Suggested Time
Block opening scene.	Review directing tips on pg. 25.     	5 minutes
Review/polish: <ul style="list-style-type: none"><li>Run from the top and sing along with the Rehearsal Track.</li><li>Run from the top and sing along with the Accompaniment Track.</li></ul>	Give encouraging notes to the cast to help them improve. If time allows, elicit feedback from the students themselves.     	7 minutes
Reflection	Reflection question ideas:     	3 minutes

Homework

Every student should memorize the full scene and song, along with today's choreography. Ask students to come up with specific ideas about their characters' backgrounds (especially the ensemble!).



# Script

On the subsequent pages, you will find a script for a scene and song from Disney's *The Lion King KIDS*. We've also included Production Tips to help you through the process of directing your students.

## Synopsis

**VILLAGERS** enter (*One by One*) to share their favorite story. **RAFIKI** narrators gather all the animals to welcome the newborn cub of the king and queen of the Pridelands, **MUFASA** and **SARABI** (*Circle of Life with Nants' Ingonyama*). Mufasa's jealous brother **SCAR** refuses to attend the ceremony, which angers the king. As time passes, **YOUNG SIMBA** grows into a curious young lion. Mufasa explains the circle of life to his son and how one day he will become king of the Pridelands. Out for revenge, Scar encourages his nephew to visit the forbidden Elephant Graveyard. Young Simba takes his best friend **YOUNG NALA** there after ditching **ZAZU**, Mufasa's loyal advisor (*I Just Can't Wait to Be King*). At the graveyard, three hungry hyenas – **SHENZI**, **BANZAI**, and **ED** – corner the cubs, but Mufasa arrives and takes them home. Scar emerges to recruit the **HYENAS** in his murderous plan to become king himself (*Be Prepared*).

Back in the safety of the Pridelands, Mufasa reprimands Young Simba then tells him to look up at the stars: The great kings of the past will always be there to guide him. The next day, Young Simba gets trapped in a wildebeest stampede started by Scar. Mufasa rescues him but is pushed by Scar into the stampede, where he is trampled to death. Scar blames Young Simba and tells him to run away and never return. Scar then assumes the throne, uniting lions and hyenas under his dark reign. Lost in the desert, Young Simba meets **TIMON** and **PUMBAA**, who take him to their "worry-free" home in the jungle (*Hakuna Matata*).

Under Scar's rule, the Pridelands are nearly destroyed. **NALA**, now grown, leaves to get help and finds **SIMBA** alive in the jungle (*Can You Feel the Love Tonight*). She urges him to come back home to take his rightful place as king, but still ashamed, Simba refuses. Rafiki appears and helps him remember his father (*He Lives in You*). With newfound courage, Simba returns to the Pridelands. Timon and Pumbaa distract the hyenas (*Luau Hawaiian Treat*) while Simba confronts his uncle. The truth of Mufasa's murder is revealed, and Scar runs away, pursued by angry hyenas. With peace restored in the Pridelands, Simba takes his place as king and the circle of life continues (*Finale*).

## Characters

**VILLAGERS** – a company of storytellers who transform into the animals of the Pridelands, as well as the desert, jungle, and tricksters

**RAFIKIS** – five mysterious and wise mandrills; narrators of the story

**MUFASA** – a lion, king of the Pridelands, and Simba's father

**SARABI** – a lioness, queen of the Pridelands, and Simba's mother

**ZAZU** – a hornbill; Mufasa's loyal yet fretful attendant

**SCAR** – a lion; Mufasa's jealous brother

**YOUNG SIMBA / SIMBA** – a curious, eager lion who will one day be king

**YOUNG NALA / NALA** – a spunky, brave lioness and Simba's best friend

**BANZAI** – a scruffy male hyena who serves Scar

**SHENZI** – a tough female hyena who serves Scar

**ED** – a dimwitted male hyena who serves Scar

**HYENAS** – stinking, mangy animals who live outside the Pridelands

**TIMON** – a sarcastic, outgoing meerkat who lives in the jungle

**PUMBAA** – a gentle, kind-hearted warthog and Timon's best friend



## NOTES

**SOUND CUE**

Music Track: "Hakuna Matata"

Cue – PUMBAA: **It means "no worries."**

The cue line is when you press play on the CD.

Use the rehearsal track when your students are still learning the music, and the accompaniment track for the final run-throughs and performance.

**Begin Script Excerpt**

*(YOUNG SIMBA enters and collapses on the ground. PUMBAA and TIMON enter and approach SIMBA.)*

**TIMON**

Yikes, it's a lion! Run, Pumbaa! Move it!

**PUMBAA**

Aw, Timon – look at him. He's so cute and all alone. Can we keep him?

**TIMON**

Pumbaa, are you nuts? You're talking about a lion! Lions eat guys like us!

**PUMBAA**

*(gently pats YOUNG SIMBA)*

You okay, kid?

**YOUNG SIMBA**

*(disoriented, getting up)*

I... guess so.

**TIMON**

*(his fear decreasing)*

So... where ya from?

**YOUNG SIMBA**

Doesn't matter. I can't go back.

**TIMON**

Ah, you're an outcast! That's great! So're we!

**PUMBAA**

Whad'ja do, kid?

**YOUNG SIMBA**

Something terrible. But I don't want to talk about it.

**TIMON**

Okay... then just repeat after me: *Hakuna matata.*

**YOUNG SIMBA**

What?

**PUMBAA**

*Ha-ku-na ma-ta-ta.* It means "no worries."

**(TRACK - HAKUNA MATATA)**

# Hakuna Matata

Slowly

TIMON:

1

Ha - ku - na ma - ta - ta,

3

what a won - der - ful phrase!

5

PUMBAA:

Ha - ku - na ma - ta - ta, ain't no pass - ing

8

A Tempo

TIMON:

It means no wor - ries

11

BOTH:

craze!

14

for the rest of your days. It's our

17

pro - blem free — phi - los - o - phy:

8

Ha - ku - na ma - ta - ta. —

NOTES



SET TIP

Your villagers can transform into the jungle using umbrellas, grass skirts, large leaves, etc. to create different tableaux.



ACTING TIP

The ensemble actors are portraying scenery but can have physical responses to what the characters are saying. For example, they can laugh – or roll their eyes! – at Timon's joke.

(As TIMON and PUMBAA take YOUNG SIMBA for a walk, the VILLAGERS transform the desert into a lush jungle.)

YOUNG SIMBA

Hakuna matata?

PUMBAA

Yeah. It's our motto!

YOUNG SIMBA

What's a motto?

TIMON

Nothin'! What's-a-motto with you?!

PUMBAA

Hakuna matata: These two words will solve all your problems.

28 ALL: Ha - ku - na ma - ta - ta, what a won - der - ful

31 phrase! Ha - ku - na ma -

33 ta - ta, ain't no pass - ing craze.

(YOUNG SIMBA begins to accept this new lifestyle.)

NOTES

36 **YOUNG SIMBA:**  
It means no wor - ries

38  
for the rest— of your days!—

40 **ALL:**  
It's our pro-blem free— phi -

43 **TIMON, PUMBAA,  
YOUNG SIMBA:**  
**ENSEMBLE:**  
Ha -  
los - o - phy:— Ha - ku - na ma -

45  
ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -  
**ENSEMBLE 1:**  
ta - ta!— Ha -



NOTES



COSTUME TIP

To demonstrate this change in actor, consider having Young Simba pass off a costume piece or prop – such as a hat – to an older Simba as a symbol of their transition. Their overall costumes should be similar to preserve the continuity of the characters, but be sure to include indicators that Simba has grown. For example, both can be wearing yellow shirts – Young Simba can wear a t-shirt, while older Simba can wear long sleeve.



ACTING TIP

Older Simba's entrance should be big and full of energy! Try using a cartwheel or summersault so that he enters with a scale that supersedes that of Young Simba.

TIMON,  
PUMBAA:

47

ku - na ma-ta - ta. Ha - ku - na ma-ta - ta. Ha -

ku - na ma-ta - ta. Ha - ku - na ma-ta - ta. Ha -

ENSEMBLE 2:

Ha -

(YOUNG SIMBA exits.)

49

ku - na ma-ta - ta. Ha - ku - na ma-ta - ta. Ha -

ku - na ma-ta - ta. Ha - ku - na ma-ta - ta. Ha -

ku - na ma-ta - ta. Ha - ku - na ma-ta - ta. Ha -

(Time passes. An older SIMBA enters.)

NOTES



**BLOCKING TIP**

Ensure that older Simba is onstage before he needs to sing. He should be in place by m. 51.

51 **SIMBA:**

ku - na ma - ta - ta. Ha - ku - na! It means no

ku - na ma - ta - ta. Ha - ku - na!

ku - na ma - ta - ta. Ha - ku - na!

53 wor-ries— for the rest of your days!—

56 **ALL:**

It's our pro-blem free— phi - los-o-phy:

**TIMON, PUMBAA,  
SIMBA, ENSEMBLE 1:**

60 Ha - ku - na ma - ta - ta!—

**ENSEMBLE 2:**

Ha - ku - na ma - ta - ta. Ha -

NOTES



MUSIC TIP

Think of this moment as well as a call-and-response battle. Have each ensemble group match the intensity of the group before them and then raise it. Work with your cast to ensure this is exciting and fun, but also that it does not result in screaming.

62

(TIMON, PUMBAA, SIMBA, ENSEMBLE 1):

Ha-ku-na ma - ta-ta!

(ENSEMBLE 2):

ku-na ma-ta-ta. Ha - ku-na ma-ta-ta. Ha - ku-na ma-ta-ta.

65

We say ha-ku-na!

Ha -

We say ma-ta - ta!

67

ku - na!

Ha - ku - na!

Ma-ta - ta!

Ma-ta - ta!

69

ALL:

Ha-ku-na ma-ta... ta!

End Script Excerpt

# Dress Rehearsal and Performance

Congratulations! You’ve made it to the final section of the Mini ShowKit® – Share. Here, you will put the final touches on the scene and song in preparation for a performance. Your students will then share the results of their hard work through a performance for family, teachers, or other students.

Use the following tips and sample schedule to help make your dress rehearsal and performance successful:

Tasks	Directions	Suggested Time
Introduction	<ul style="list-style-type: none"><li>Remind students of how much they learned in a short amount of time and congratulate them on their hard work!</li><li>Explain the purpose of a dress rehearsal – the final run-through before an audience sees the work.</li><li>During the dress rehearsal, the cast will practice everything without stopping.</li></ul>	1 minute
Dress Rehearsal	<ul style="list-style-type: none"><li>Start with a quick warm-up.</li><li>Ask your actors to get into positions for the top of the scene. Practice the entire scene, including the music and choreography.</li><li>Resist the urge to stop – if someone forgets a line, or the dance falls apart, allow your cast to work through it.</li><li>After your first run-through, give specific notes to your cast and take it from the top.</li><li>Run through everything two or three times.</li><li>After the final run-through, give your cast a pep talk. Remind them that their job is to tell the story – if someone makes a mistake, the most important thing is to keep going.</li><li>Develop a cue to give the cast to signal when the performance will begin.</li></ul>	20 minutes



Tasks	Directions	Suggested Time
Focus Exercise	<ul style="list-style-type: none"><li>Have students sit quietly in a circle onstage while the audience files in.</li><li>Direct cast to use this time to focus and mentally review the scene and song.</li></ul>	10 minutes
Performance	<ul style="list-style-type: none"><li>Introduce the show: Explain how long you've been rehearsing and what moment of the story they are about to see.</li><li>Once everyone is in place, give your students the cue to begin. Be sure someone is ready to play the Accompaniment Track.</li><li>Make sure your cast takes a bow!</li></ul>	10 minutes
Reflection	<p>Use the following questions, or come up with your own:</p> <ul style="list-style-type: none"><li>What was challenging about this process and how did you overcome these challenges?</li><li>How does this process relate to other aspects of school or life?</li><li>Did you surprise yourself during this process? What are you most proud of?</li><li>Do you like this kind of work? Would you like more opportunities to perform musical theater in school?</li></ul>	4 minutes

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