



ATMOSPHERE
RITUAL
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OBJECTIVE
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VISION
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SOUND
STORY
ENSEMBLE
PRIDE

Disney
THE

LION KING

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EXPERIENCE

Mini ShowKit®



EDITION

Welcome to *The Lion King* Experience

Welcome to the theater!

We'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 JR. 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 JR.*

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

Table of Contents

| | |
|---------------------------|---|
| INTRODUCTION | 1 |
|---------------------------|---|

EXPLORE

| | |
|----------------------|----|
| Getting Started..... | 3 |
| Session 1 | 5 |
| Session 2 | 23 |

CREATE

| | |
|--------------------------|----|
| Getting Started..... | 31 |
| Rehearsal Overview | 32 |
| Rehearsal 1..... | 36 |
| Rehearsal 2..... | 40 |
| Script..... | 44 |

SHARE

| | |
|-------------------------------------|----|
| Dress Rehearsal & Performance | 60 |
|-------------------------------------|----|

Introduction

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.

Lesson Plans

Included are two lesson plans from *The Lion King* Experience: JR. Edition. Each session includes step-by-step instructions for facilitating the day's learning. We have selected Session 1 and Session 13 from the Experience curriculum (listed in the Mini ShowKit® as Session 1 and 2).

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 JR.*

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 JR.* 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 JR.* 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.

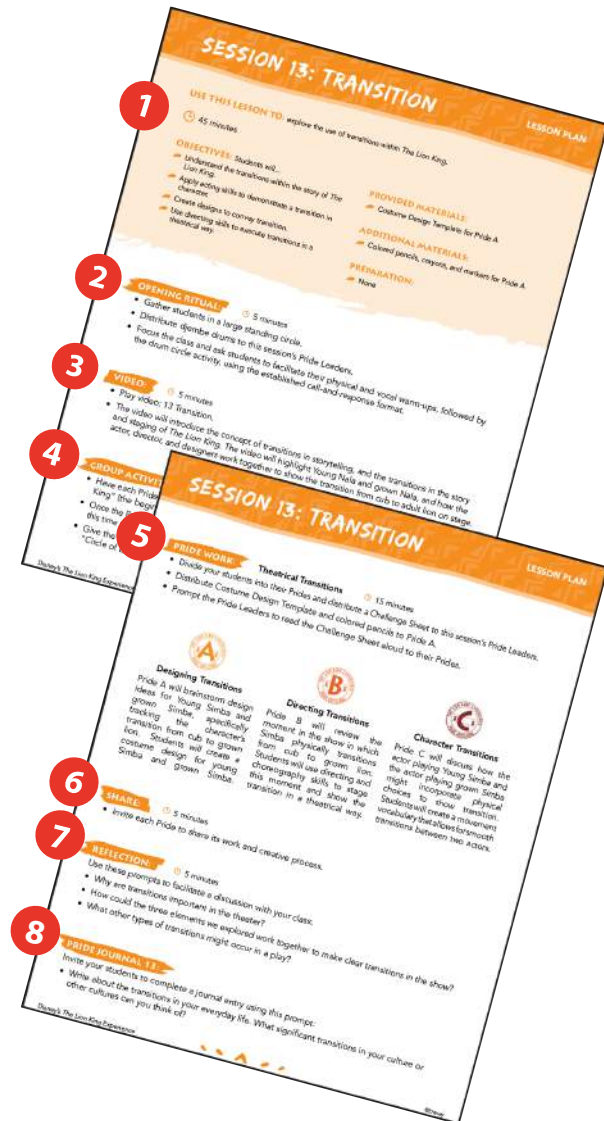
In this section, you will find tips on how to run a dress rehearsal and ideas for preparing students for performance. Also included is a sample schedule for the day.

Getting Started

Structure

Each session of *The Lion King* Experience follows the same structure. The sessions are organized by themes, which are broad theatrical concepts that can be explored through many angles. For example, in Atmosphere, students learn to create theatrical atmosphere using sound, lighting, and movement.

- 1 The sessions span 45 minutes.
- 2 Early in the Experience, students create an Opening Ritual composed of student-devised drumming, physical, and vocal warm-ups. NOTE: For the purposes of Mini ShowKit® we have removed the opening ritual.
- 3 Each session is launched by a video introduction, which introduces the theme and key concepts for the session.
- 4 Following the video, students participate in a teacher-facilitated group activity outlined in the Lesson Plan.
- 5 Next, the class divides into three small groups called Prides to work on different projects related to the session's theme. Each Pride receives a Challenge Sheet outlining their task for the day.
- 6 7 At the conclusion of the activities, the Prides share their work with the class before participating in a culminating group reflection.
- 8 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 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: introduce your students to the story and characters of *The Lion King JR.*

 45 minutes

OBJECTIVES: Students will...

- 🔥 Explore the format of *The Lion King Experience*.
- 🔥 Learn about various jobs in the theater.
- 🔥 Become familiar with scripts.
- 🔥 Explore story structure.
- 🔥 Work in groups to read and perform scenes from *The Lion King JR.*

PROVIDED MATERIALS:

- 🔥 Plot Cards
- 🔥 Script Excerpt – Scene 2: Scar’s Cave (for Pride A)
- 🔥 Script Excerpt – Scene 8: The Gorge (for Pride B)
- 🔥 Script Excerpt – Scene 13: Pride Rock (for Pride C)

PREPARATION:

- 🔥 Pre-assign students into one of three groups: Pride A, Pride B, or Pride C. Note that the Prides will work together for the duration of *The Lion King Experience* during the Pride Work section of each session.
- 🔥 Print and cut out the Plot Cards.
- 🔥 Copy or print Script Excerpt – Scene 2: Scar’s Cave (one for each student in Pride A).
- 🔥 Copy or print Script Excerpt – Scene 8: The Gorge (one for each student in Pride B).
- 🔥 Copy or print Script Excerpt – Scene 13: Pride Rock (one for each student in Pride C).

VIDEO:  10 minutes

- Play video: 1 Introduction.
- The video will introduce and welcome students to *The Lion King Experience*. The video will also introduce students to the craft of musical theater, the process of creating and producing a musical, and some of the various jobs in the theater. Additionally, the video will introduce the characters and plot of *The Lion King JR.*

GROUP ACTIVITY: **Unscramble the Plot**  12 minutes

- Divide your class into nine groups.
- Distribute a Plot Card to each group. (If necessary, you can distribute more than one card to each group.)
- Tell the groups that they have each been given a moment from *The Lion King JR.*
- From the list on their Plot Cards, have the groups choose a creative way to bring their plot moment to life.

- Give the groups several minutes to experiment and rehearse their work. After some time for discussion, encourage the groups to get the work up on its feet.
- Pause the activity. Challenge the class to clearly communicate which characters are in their moment and what is happening in the story. Give the groups time for a final “dress rehearsal.”
- Invite each group to share its work, beginning with the Plot Card labeled “A” and continuing alphabetically. (NOTE: The Plot Cards are intentionally labeled out of order. Later in the activity, the class will be challenged to determine the correct order.)
- After each performance, ask students in the audience what they think is happening in the plot. Allow the performing group to respond.
- After all groups have performed, challenge the class to determine the correct plot sequence. Assemble the groups in the order they have determined before revealing the correct order: C, F, A, D, H, B, E, I, G. Adjust the groups as necessary.
- With the groups lined up in sequential order, perform each moment one last time.
- After the activity, facilitate a class discussion using these prompts:
 - Whose journey does the story follow?
 - How would you describe Scar? Pumbaa? Nala?
 - What happens at the beginning of the story? The middle? The end?

PRIDE WORK:

Exploring the Story

🕒 13 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.
- Distribute the scenes to the corresponding Prides.
- Prompt the Pride Leaders to read the challenge aloud to their Prides.



Scene Study

Pride A will receive a scene from the beginning of *The Lion King JR.* By following the directions on the Challenge Sheet, students will work as a group to stage the scene and present their work to their peers.



Scene Study

Pride B will receive a scene from the middle of *The Lion King JR.* By following the directions on the Challenge Sheet, students will work as a group to stage the scene and present their work to their peers.



Scene Study

Pride C will receive a scene from the end of *The Lion King JR.* By following the directions on the Challenge Sheet, students will work as a group to stage the scene and present their work to their peers.

TEACHER TIP: Encourage the Prides to get the work up on its feet after they have read through the scene.

SHARE:

🕒 5 minutes

- Invite each Pride to perform their scenes for the class, beginning with Pride A and ending with Pride C.
- Establish a clear playing space, and have the remaining students sit as an audience. Review good audience behavior with the class, and ask the group to give a cue like “3, 2, 1, scene!” for the performing Pride.

TEACHER TIP: This activity can be used to determine your students’ prior knowledge and is repeated in the final session of the full Experience.

REFLECTION:

🕒 5 minutes

Use these prompts to facilitate a discussion with your class:

- What is the conflict in *The Lion King JR.*?
- What is Scar’s goal in the story?
- What is Simba’s struggle?

PRIDE JOURNAL 1:

Invite your students to complete a journal entry using these prompts:

- Pick an animal from *The Lion King JR.* with whom you share character traits. Create a piece of art with symbols and images representing the qualities you have in common.

SESSION 1: INTRODUCTION

CHALLENGE SHEET

DIRECTIONS:

You have been given a scene from the beginning of *The Lion King JR.* and must work as a Pride to perform the scene for your class.



SCENE STUDY

1. Select one student from your Pride to play each character in the scene.
2. If you have more Pride members than parts, you must brainstorm creative ways to involve all members of your Pride in your scene.
3. Determine how to communicate the setting and mood of your scene.
4. Work with your group to stage the scene. Think about where your audience will be and how your characters might move.

DIRECTIONS:

You have been given a scene from the middle of *The Lion King JR.* and must work as a Pride to perform the scene for your class.



SCENE STUDY

1. Select one student from your Pride to play each character in the scene.
2. If you have more Pride members than parts, you must brainstorm creative ways to involve all members of your Pride in your scene.
3. Determine how to communicate the setting and mood of your scene.
4. Work with your group to stage the scene. Think about where your audience will be and how your characters might move.

DIRECTIONS:

You have been given a scene from the end of *The Lion King JR.* and must work as a Pride to perform the scene for your class.



SCENE STUDY

1. Select one student from your Pride to play each character in the scene.
2. If you have more Pride members than parts, you must brainstorm creative ways to involve all members of your Pride in your scene.
3. Determine how to communicate the setting and mood of your scene.
4. Work with your group to stage the scene. Think about where your audience will be and how your characters might move.

SESSION 1: INTRODUCTION

GROUP ACTIVITY

PLOT CARDS

C

Rafiki gathers all the animals of the Pridelands to Pride Rock to welcome the newborn cub of Mufasa and Sarabi.

CHALLENGE:

Present this moment using one of the following methods:

- Using only movement, no words
- Using only gibberish, made-up words and sounds, no real words
- As an opera

Be sure that the key points of this moment are clear.

F

Simba shares the news of his royal destiny with Scar, who tricks his nephew into visiting the forbidden elephant graveyard. Simba finds his best friend Nala hunting with the lionesses and invites her on his adventure.

CHALLENGE:

Present this moment using one of the following methods:

- Using only movement, no words
- Using only gibberish, made-up words and sounds, no real words
- As an opera

Be sure that the key points of this moment are clear.

A

Simba and Nala sneak into the forbidden elephant graveyard, where the cubs encounter the ravenous hyenas Shenzi, Banzai, and Ed. They are cornered, but Mufasa arrives and saves the frightened cubs.

CHALLENGE:

Present this moment using one of the following methods:

- Using only movement, no words
- Using only gibberish, made-up words and sounds, no real words
- As an opera

Be sure that the key points of this moment are clear.

PLOT SEQUENCE ANSWER KEY: C, F, A, D, H, B, E, I, G

PLOT CARDS (CONTINUED)

D

Scar hatches an evil plan to take over the throne and become King. He leaves Simba alone in the gorge and signals the hyenas to trigger a wildebeest stampede. Scar alerts Mufasa, who leaps into the stampede to save his son. Mufasa rescues Simba, but Scar pushes his brother back into the gorge, where he is trampled. Scar blames Simba for the king's death and tells him to run away and never return.

CHALLENGE:

Present this moment using one of the following methods:

- Using only dance
- Using only a series of frozen poses
- In slow motion

Be sure that the key points of this moment are clear.

H

As Sarabi, Nala, Rafiki and the lionesses mourn the loss of Mufasa and Simba, Scar assumes the throne, uniting lions and hyenas under his dark reign. Under Scar's rule the Pridelands are nearly destroyed.

CHALLENGE:

Present this moment using one of the following methods:

- Using only dance
- Using only a series of frozen poses
- In slow motion

Be sure that the key points of this moment are clear.

B

Lost in the desert, Simba meets Timon and Pumba, who take him to their worry-free jungle home where he grows up.

CHALLENGE:

Present this moment using one of the following methods:

- Using only dance
- Using only a series of frozen poses
- In slow motion

Be sure that the key points of this moment are clear.

PLOT SEQUENCE ANSWER KEY: C, F, A, D, H, B, E, I, G

SESSION 1: INTRODUCTION

GROUP ACTIVITY

PLOT CARDS (CONTINUED)

E

With the Pridelands nearly destroyed Nala decides to leave and seek help. To her delight, she finds Simba alive in the jungle.

CHALLENGE:

Present this moment using one of the following methods:

- As an original song
- As a news segment
- As an original poem

Be sure that the key points of this moment are clear.

I

Nala urges Simba to take his rightful place as king, but Simba refuses. Rafiki appears and helps Simba remember his father. With newfound courage, Simba returns to the Pridelands.

CHALLENGE:

Present this moment using one of the following methods:

- As an original song
- As a news segment
- As an original poem

Be sure that the key points of this moment are clear.

G

Simba confronts Scar who admits to Mufasa's murder. Scar is banished and pursued by angry hyenas. With peace restored in the Pridelands, Simba takes his place as king and the circle of life continues.

CHALLENGE:

Present this moment using one of the following methods:

- As an original song
- As a news segment
- As an original poem

Be sure that the key points of this moment are clear.

PLOT SEQUENCE ANSWER KEY: C, F, A, D, H, B, E, I, G

SCRIPT EXCERPT - SCENE 2: SCAR'S CAVE



SCAR

(holding a mouse by the tail)

Life's not fair, is it? You see, I shall never be king. And you...*(laughs)*
You shall never see another day. *Adieu.*

(SCAR is about to dine when ZAZU enters.)

ZAZU

Didn't your mother ever tell you not to play with your food?

(The mouse scampers offstage to see another day!)

SCAR

(mock sad)

Now look, Zazu—you've made me lose my lunch.

ZAZU

You'll lose more than that when the king gets through with you!

(SCAR, licking his chops, advances on ZAZU, who backs away. MUFASA enters.)

MUFASA

Scar!

ZAZU

Impeccable timing, Your Majesty.

MUFASA

Sarabi and I didn't see you at the presentation of Simba.

SCAR

(Insincere)

That was today? Oh, I feel simply awful. Must have slipped my mind.

ZAZU

As the king's brother, you should have been the first in line.

SCAR

I was first in line...until the little hairball was born.

MUFASA

That hairball is my son and your future king.

SCAR

Oh, I shall practice my curtsy.

(SCAR turns to walk away.)

MUFASA

Don't turn your back on me, Scar!

SCAR

Oh, no, Mufasa. Perhaps you shouldn't turn your back on me!

MUFASA

Is that a challenge?

SCAR

(backing off)

Temper, temper. I wouldn't dream of challenging you.

ZAZU

Pity. Why not?

SCAR

Well, I got the lion's share of brains...but when it comes to brute strength, I'm afraid I'm in the shallow end of the gene pool...

(SCAR slinks away and exits. MUFASA paces.)

MUFASA

What am I going to do with him?

ZAZU

Well, sire...

(gestures to the ground)

...he'd make a very handsome throw rug.

MUFASA

ZaZu!

ZAZU

And just think. Whenever he gets dirty, you can take him out and beat him!

(MUFASA laughs as he exits with ZAZU.)

SCRIPT EXCERPT - SCENE 8: THE GORGE



YOUNG SIMBA

Dad!

(Dust clears, revealing the form of MUFASA)

Dad.

(rushes to MUFASA and tries to be playful)

Dad...? Come on. Dad.

(panic at no response)

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

(YOUNG SIMBA starts to sob and lies down beside MUFASA. SCAR enters.)

SCAR

Simba. What have you done?

YOUNG SIMBA

There were wildebeest...And he tried to save me...It was an accident. I didn't mean for—

SCAR

Of course. Of course you didn't. No one ever means for these things to happen. 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.

(YOUNG SIMBA gives his father a final hug, then runs off. SHENZI, BANZAI, and ED enter)

SCAR

Kill him.

(SCAR exits. The HYENAS look out in the distance toward YOUNG SIMBA.)

SHENZI

Hey! There he goes!

BANZAI

So go get him.

SHENZI

I ain't going out there. You go out there!

BANZAI

I ain't going out there! Ed?

ED

Hah!

BANZAI

Yeah...he's as good as dead out there, anyway.

SHENZI

And if he comes back, we'll kill him.

BANZAI

Right...

(yelling to YOUNG SIMBA in distance)

You hear that? If you ever come back—she'll kill you!

SHENZI

What Scar don't know won't hurt him.

SCRIPT EXCERPT - SCENE 13: PRIDE ROCK



SCAR

Sarabi!!!

(SARABI enters with head held high and walks the gauntlet of hostile HYENAS.)

Where is your hunting party? They're not doing their job.

SARABI

Scar, there is no food. The herds have moved on. We must leave Pride Rock.

SCAR

We're not going anywhere.

SARABI

Then you are sentencing us to death.

SCAR

So be it.

SARABI

If you were half the king Mufasa was—

SCAR

I am ten times the king Mufasa was!

(SHENZI, BANZAI, and ED return as SIMBA emerges.)

SIMBA

No, Scar!

SARABI

Mufasa?

SCAR

Mufasa...? No! It can't be. You're dead!

SIMBA

No. It's me, Mom.

SARABI

Simba...? You're alive! How can that be?

SIMBA

(helping SARABI up)

It doesn't matter. I'm home.

SCAR

(nervous laugh)

Simba! I'm a little surprised to see you...

(glares at HYENAS)

...alive.

(SHENZI, BANZAI, and ED skulk away.)

SIMBA

(approaches SCAR)

Give me one good reason why I shouldn't rip you apart.

SCAR

Simba, Simba, Simba, you must understand. The pressures of ruling a kingdom—


SIMBA

Are no longer yours. Step down, Scar.





SESSION 2: TRANSITION

LESSON PLAN

USE THIS LESSON TO: explore the use of transitions within *The Lion King*.

 45 minutes


OBJECTIVES: Students will...

-  Understand the transitions within the story of *The Lion King*.
-  Apply acting skills to demonstrate a transition in character.
-  Create designs to convey transition.
-  Use directing skills to execute transitions in a theatrical way.


PROVIDED MATERIALS:

-  Costume Design Template (for Pride A)

ADDITIONAL MATERIALS:

-  Colored pencils, crayons, and markers (for Pride A)

PREPARATION:

-  Copy or print Costume Design Template (for Pride A)

VIDEO:

 10 minutes

- Play video: 2 Transition.
- The video will introduce the concept of transitions in storytelling, and the transitions in the story and staging of *The Lion King*. The video will highlight Young Nala and grown Nala, and how the actor, director, and designers work together to show the transition from cub to adult lion on stage.
- Note: In the full Experience, students will create an opening ritual they will use to warm-up prior to the session's video.

GROUP ACTIVITY:

Transitions in Tableaus

 10 minutes

- Have each Pride create a tableau showing Simba's experience during "I Just Can't Wait to Be King" (the beginning of the show).
- Once the Prides are frozen in their tableaus, give them five counts to transition into another tableau, this time representing Simba's experience during "The Stampede" (the middle of the show).
- Give the groups another five counts to transition into their final tableau, "Finale" (a reprise of "Circle of Life" reprise at the end of the show).
- Repeat the activity. This time, during each tableau, tap a few students in their frozen images to speak an "inner thought." For example: during "The Stampede," Simba might say, "I'm scared," or a Wildebeest might say, "Run!"

PRIDE WORK: Theatrical Transitions ⌚ 15 minutes

- Divide your students into their Prides and distribute a Challenge Sheet to this session's Pride Leaders.
- Distribute Costume Design Template and colored pencils to Pride A.
- Prompt the Pride Leaders to read the Challenge Sheet aloud to their Prides.



Designing Transitions

Pride A will brainstorm design ideas for Young Simba and grown Simba, specifically tracking the character's transition from cub to grown lion. Students will create a costume design for Young Simba and grown Simba.



Directing Transitions

Pride B will review the moment in the show in which Simba physically transitions from cub to grown lion. Students will use directing and choreography skills to stage this moment and show the transition in a theatrical way.



Character Transitions

Pride C will discuss how the actor playing Young Simba and the actor playing grown Simba might incorporate physical choices to show transition. Students will create a movement vocabulary that allows for smooth transitions between two actors.

SHARE: ⌚ 5 minutes

- Invite each Pride to share its work and creative process.

REFLECTION: ⌚ 5 minutes

Use these prompts to facilitate a discussion with your class:

- Why are transitions important in the theater?
- How could the three elements we explored work together to make clear transitions in the show?
- What other types of transitions might occur in a play?

PRIDE JOURNAL 2:

Invite your students to complete a journal entry using this prompt:

- Write about the transitions in your everyday life. What significant transitions in your culture or other cultures can you think of?

PRIDE NAME: _____

DIRECTIONS:

Work with your Pride to create two costume designs showing the transition between Young Simba and grown Simba.



DESIGNING TRANSITIONS

1. List a few aspects that would remain the same in Young Simba and grown Simba's costumes:

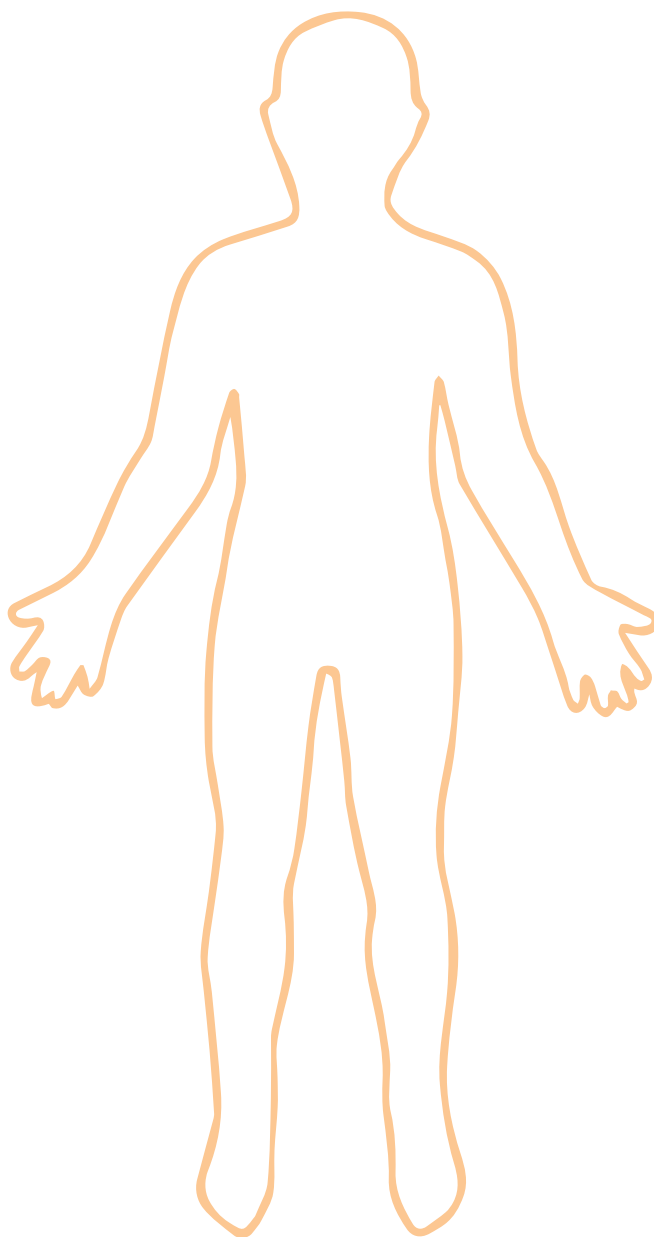
2. List some things that might be different between Young Simba and grown Simba's costumes:

3. Split into two groups. One group will sketch a design for Young Simba's costume, while the other sketches a design for grown Simba's costume.
4. Use the provided templates to create your sketches. Check in with each other to ensure a cohesive design.

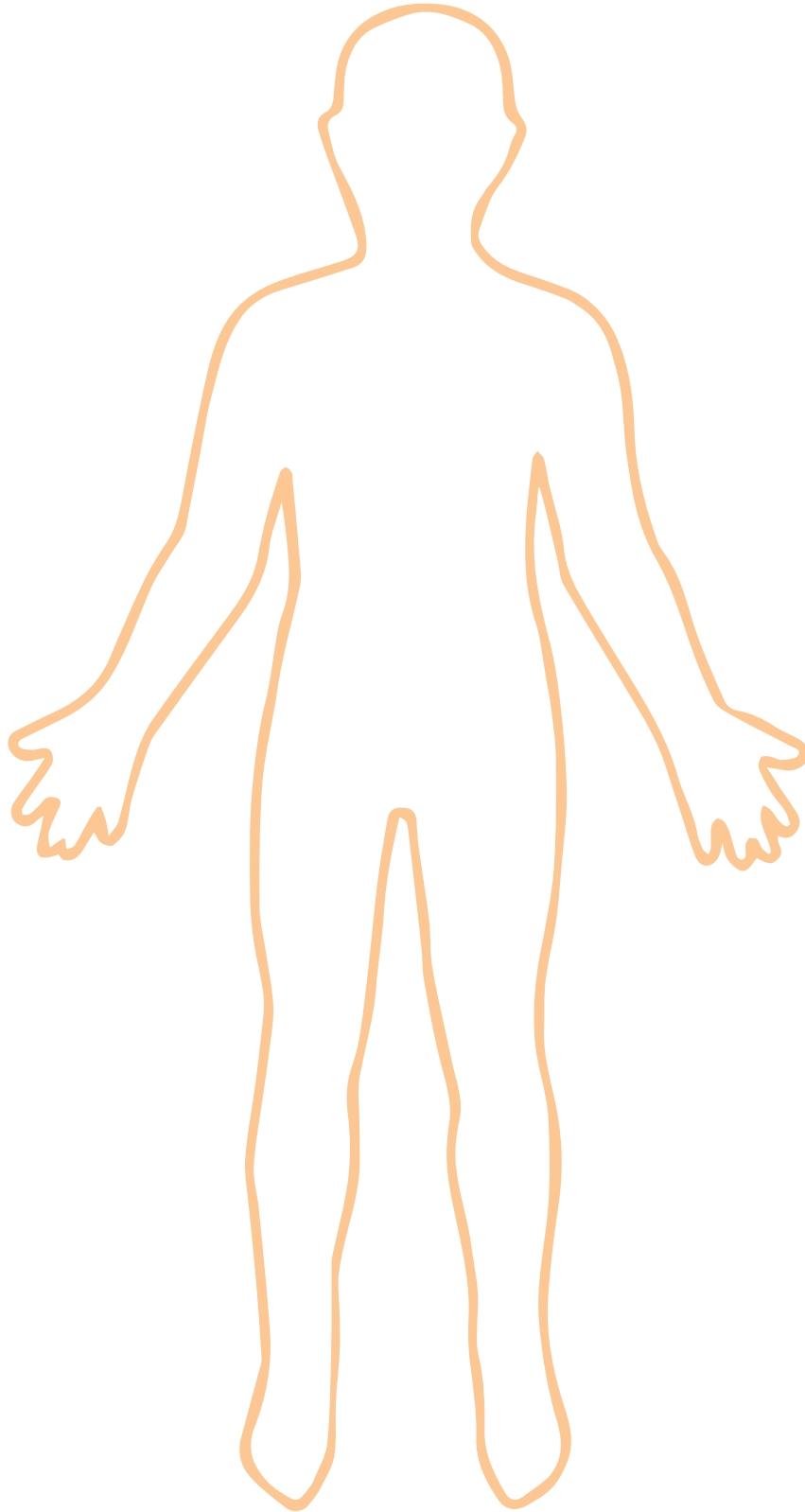
SESSION 2: TRANSITION

PRIDE A

YOUNG SIMBA COSTUME DESIGN TEMPLATE



SIMBA COSTUME DESIGN TEMPLATE (CONTINUED)



SESSION 2: TRANSITION

CHALLENGE SHEET

PRIDE NAME: _____

DIRECTIONS:

Work with your Pride to direct the moment in which Simba transitions from a cub to a grown lion.



STAGING TRANSITIONS

1. Review the following description of the moment in which Simba transitions from the actor playing Young Simba to a second actor playing grown Simba.

During the song "Hakuna Matata," the ensemble, Timon, and Pumbaa chant "Hakuna Matata" seven times. During this time, Young Simba exits and grown Simba enters, taking his place.

2. Brainstorm ideas for how you might stage this moment with your Pride.
 - How could you use movement and blocking to create this transition?
 - What role might the ensemble play in the transition?
3. Work as a Pride to stage this moment. Assign some Pride members to be actors, while the others experiment with direction.

PRIDE NAME: _____

DIRECTIONS:

Work with your Pride to create character movements and vocalizations that the actors playing Young Simba and grown Simba can use to create a seamless transition.



CHARACTER TRANSITIONS

1. List a few things that would remain the same in Young Simba and grown Simba's movements and vocalizations: _____

2. List a few things that might be different between Young Simba and grown Simba's movements and vocalizations: _____

3. Work as a Pride to create the following movements and vocalizations for Simba:
 - A walk
 - A roar
 - A salutation gesture
4. Split into two groups. One group should modify the walk, roar, and salutation for the actor playing Young Simba. The other group should modify the walk, roar, and salutation for the actor playing grown Simba.

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 JR.*, 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:

- **Rehearsal 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 JR.* from page to stage will lead you and your students from a first read-through of the scene and song to a final presentation 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 nor 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. 35.

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 36-43).

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 today?

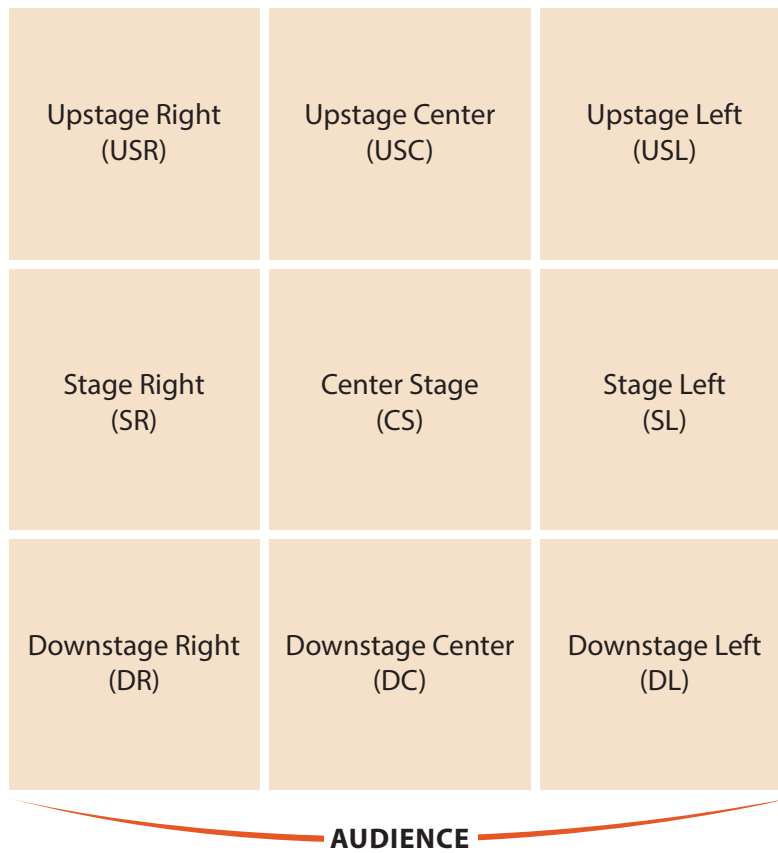
Gaining Focus & Transitions

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

Prep: Before you start rehearsal, determine who will sing which vocal line in sections of two-part harmony.

| Tasks/Goals | Tips/Your Notes | Suggested Time |
|--|--|----------------|
| Physical and vocal warm-ups | Warm-up ideas: <hr/> <hr/> <hr/> <hr/> <hr/> | 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. <hr/> <hr/> <hr/> <hr/> <hr/> | 7 minutes |
| Place cast in opening positions. | Set up ensemble in poses and groups to represent the jungle. <hr/> <hr/> <hr/> <hr/> <hr/> | 2 minutes |

| Tasks/Goals | Tips/Your Notes | Suggested Time |
|--|---|----------------|
| <p>While standing in opening positions, teach m. 1-17 vocally using call and response.</p> <p>Sing along with Rehearsal track.</p> | <p>Ensemble can sing along as Timon and Pumbaa are learning this section. Use this section to have the ensemble practice singing in harmony.</p> <hr/> <hr/> <hr/> <hr/> <hr/> | 5 minutes |
| <p>Block/choreograph m. 1-17.</p> | <p>Consider establishing a unique movement that everyone will perform, whenever they sing the words "Hakuna Matata." This will save time in future sections.</p> <p>Include ensemble by having them react to the main action.</p> <hr/> <hr/> <hr/> <hr/> <hr/> | 4 minutes |
| <p>Block Simba, Pumbaa, Timon dialogue on Actor's Script pg. 7.</p> | <p>To include the ensemble, direct these characters to walk through the jungle.</p> <hr/> <hr/> <hr/> <hr/> <hr/> | 3 minutes |

| Tasks/Goals | Tips/Your Notes | Suggested Time |
|---|--|----------------|
| <p>Teach m. 28-45 vocally using call and response.</p> <p>Sing along with the rehearsal track.</p> | <p>To make the actor more comfortable, all students can sing Young Simba's solo as he is learning it.</p> <p>Let the ensemble finish the phrase. Timon, Pumbaa, and Young Simba will add their part starting at the end of m. 44 next rehearsal.</p> <hr/> <hr/> <hr/> <hr/> | 4 minutes |
| <p>Teach choreography for m. 28-45.</p> | <p>Remember to use the unique "Hakuna Matata" movement that you established earlier.</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | 5 minutes |
| <p>Review:</p> <p>Run the number from the top (multiple times), reviewing everything learned today.</p> | <p>Give helpful, encouraging notes to the cast to help them improve.</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | 7 minutes |

| Tasks/Goals | Tips/Your Notes | Suggested Time |
|-------------|--|----------------|
| 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!).

REHEARSAL TWO

45 Minutes

Prep: Before you start rehearsal, split the ensemble into two evenly-numbered groups (Ensemble 1 and Ensemble 2).

| Tasks/Goals | Tips/Your Notes | Suggested Time |
|---|---|----------------|
| Physical and vocal warm-ups | Warm-up ideas: <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | 4 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. <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | 5 minutes |
| Teach m. 44-61 vocally using call and response. Sing along with the rehearsal track. | Vocal note: Intensity and volume should build toward older Simba's solo. Timon, Pumbaa, and Ensemble 1 finish the phrase. Simba and Ensemble 2 will learn their part starting at m. 60 in the next section. <hr/> <hr/> <hr/> <hr/> | 3 minutes |

| Tasks/Goals | Tips/Your Notes | Suggested Time |
|---|--|------------------|
| <p>Block/choreograph m. 44-61.</p> | <p>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.</p> <p>Remember to use ideas from Experience Session 2: Transition.</p> <hr/> <hr/> <hr/> <hr/> | <p>5 minutes</p> |
| <p>Teach m. 61-end vocally using call and response.</p> <p>Sing along with the rehearsal track.</p> | <p>Split the cast into two evenly-numbered groups (Ensemble 1 and Ensemble 2).</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | <p>3 minutes</p> |
| <p>Block/choreograph m. 61-end.</p> | <p>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.</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | <p>5 minutes</p> |

| Tasks/Goals | Tips/Your Notes | Suggested Time |
|--|---|----------------|
| <p>Review:</p> <p>Run the section of the number you learned today multiple times.</p> | <p>Give encouraging notes to the cast to help them improve after each run.</p> <hr/> <hr/> <hr/> <hr/> <hr/> | 5 minutes |
| <p>Block opening scene.</p> | <p>Review directing tips on pg. 33.</p> <p>Include the ensemble by having them react to the main action.</p> <hr/> <hr/> <hr/> <hr/> <hr/> | 6 minutes |
| <p>Review/polish:</p> <ul style="list-style-type: none"> Run from the top and sing along with the Rehearsal Track. Run from the top and sing along with the Accompaniment Track. | <p>Give encouraging notes to the cast to help them improve. If time allows, elicit feedback from the students themselves.</p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> | 6 minutes |

| Tasks/Goals | Tips/Your Notes | Suggested Time |
|-------------|---|----------------|
| Reflection | Reflection question ideas: <hr/> <hr/> <hr/> <hr/> <hr/> | 3 minutes |

Homework

Students can review everything that they have learned in preparation for the dress rehearsal and performance.



Script

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

Synopsis

RAFIKI gathers the **ANIMALS** of the Pridelands to welcome the newborn cub of King **MUFASA** and Queen **SARABI** (*Circle of Life with Nants' Ingonyama*). The king's jealous brother **SCAR**, no longer heir to the throne, skips the ceremony, upsetting Mufasa. Time passes (*Grasslands Chant*) and **YOUNG SIMBA** grows into a curious young lion. Mufasa explains the circle of life and that Young Simba will one day be king of the Pridelands. Young Simba shares this news with Scar, who encourages his nephew to visit the forbidden Elephant Graveyard. Young Simba finds his best friend **YOUNG NALA** hunting with **SARAFINA** and the **LIONESSES** (*The Lioness Hunt*) and invites her on his adventure. Once they ditch their overbearing babysitter **ZAZU** (*I Just Can't Wait to Be King*), the cubs encounter the ravenous **SHENZI**, **BANZAI**, and **ED** in the graveyard. Mufasa arrives and pummels the hyenas, then takes the cubs home. Scar emerges from the darkness to recruit the **HYENAS** in his murderous plan to become king (*Be Prepared*). Back in the Pridelands, Mufasa reprimands Young Simba then shares the guidance of their ancestors, up among the stars (*They Live in You*).

Enacting his plan, Scar leaves Young Simba alone in the gorge and signals the hyenas to scare a herd of wildebeest (*The Stampede*). Scar alerts Mufasa, who leaps into the stampede to save his son. Mufasa rescues Young Simba, but Scar pushes his brother back into the gorge, where he is trampled. Scar blames Young Simba for the king's death and tells him to run away and never return. As Sarabi, Young Nala, Rafiki, and the lioness mourn the loss of Mufasa and Young Simba (*The Mourning*), Scar 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" jungle home (*Hakuna Matata*).

Under Scar's reign, the Pridelands are nearly destroyed. Now grown, **NALA** decides to leave and seek help (*Shadowland*). To her delight, she finds **SIMBA** alive in the jungle (*Can You Feel the Love Tonight*). Nala urges him to take his rightful place as

king, but still ashamed, Simba refuses. Rafiki appears and helps Simba remember his father (***He lives in You***). With newfound courage, Simba agrees to return to the Pridelands. Timon and Pumbaa distract the hyenas (***Luuu Hawaiian Treat***) while Nala rallies the lionesses. 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

RAFIKI – a mysterious and wise mandrill

ENSEMBLE – the animal inhabitants of the Pridelands, including the wildebeest; also transform into the jungle and desert

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

LIONESSES – the female lions who care for the Pridelands

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

SARAFINA – a lioness; Nala's mother

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

**BLOCKING TIP**

To increase the humor in this moment, have Timon get up close to Young Simba, dramatically jumping backwards when he realizes Young Simba is a lion.

**ACTING TIP**

Carefree Timon and Pumbaa provide comic relief throughout. Show your actor scenes of Laurel and Hardy and Abbot and Costello in order to get a sense of this comedic style.

Begin Script Excerpt

(YOUNG SIMBA enters and collapses on the desert. TIMON and PUMBAA enter.)

TIMON

(seeing YOUNG SIMBA)
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

Maybe he'll be on our side!

(A dejected YOUNG SIMBA gets up and starts to leave.)

TIMON

Hey, where ya goin'?

YOUNG SIMBA

Nowhere.

TIMON

Gee. He looks blue.

PUMBAA

I'd say brownish-gold.

TIMON

No, no, no. I mean he's depressed.

PUMBAA

Oh.

(to YOUNG SIMBA)
So what's eatin' ya?

TIMON

Nothin'! He's at the top of the food chain. Ha-ha-ha...
(no response)

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!

NOTES

**ACTING TIP**

Pumbaa may not always understand Timon or his jokes, but he remains cheery and trusting - rather than discouraged - throughout these misunderstandings.

**ACTING TIP**

Pumbaa should take his time saying *Ha-Ku-na Ma-ta-ta*, emphasizing each syllable as if he was talking to a little kid.

**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.

PUMBAA

Whad'ja do, kid?

YOUNG SIMBA

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

PUMBAA

Ya know, in times like this, my buddy Timon here says: You gotta put your behind in the past.

TIMON

No, no, no! It's: You gotta put your past behind you.

PUMBAA

Oh.

TIMON

Look, kid, bad things happen, and you can't do anything about it. Right?

YOUNG SIMBA

Right.

TIMON

Wrong! When the world turns it's back on you, you turn your back on the world. Repeat after me: *Hakuna matata*.

YOUNG SIMBA

What?

PUMBA

Ha-ku-na ma-ta-ta.
(*explaining*)

It means "no worries."

(TRACK - HAKUNA MATATA)

NOTES

HAKUNA MATATA

Slowly

TIMON:

1 Ha - ku - na ma - ta - ta,

3 what a won - der - ful phrase!

PUMBAA:

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

A Tempo

TIMON:

8 It means no wor-ries

craze!

BOTH:

11 for the rest of your days. It's our

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

TIMON:

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

8

NOTES

**SET TIP**

Here, your ensemble can become the jungle. They might dress in green base costumes or carry on leafy green props (such as green umbrellas) to simulate trees and bushes.

**CHOREOGRAPHY TIP**

The ensemble should react physically - but not verbally - to what the characters are saying.

YOUNG SIMBA

Hakuna matata?

PUMBAA

Yeah. It's our motto!

YOUNG SIMBA

What's a motto?

TIMON

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

(The desert transforms into a verdant, lush jungle.)

PUMBAA


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

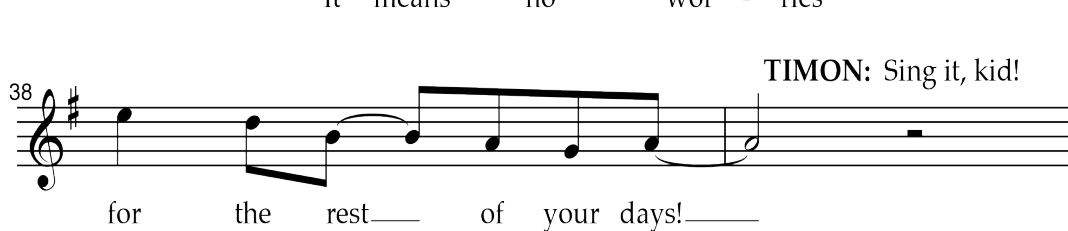
28 ALL: 
Ha - ku - na ma - ta - ta, what a won - der - ful

31 
phrase! Ha - ku - na ma -

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

(More green descends – they are now deep in the jungle. YOUNG SIMBA joins in the song... his first step toward accepting their lifestyle.)

36 YOUNG SIMBA: 
It means no wor - ries

38 TIMON: Sing it, kid!

for the rest — of your days! —

NOTES

**MUSIC TIP**

Start quietly and grow the sound with each new ensemble group. You should end with a bang!

**BLOCKING TIP**

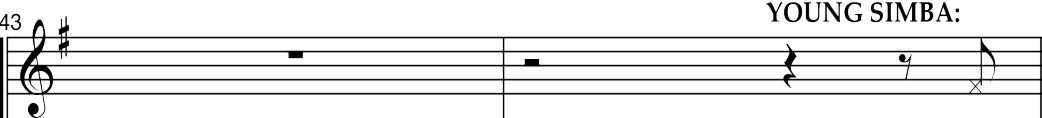
Think of creative ways for Young Simba to exit and older Simba to enter. The ensemble can wrap around the actors to hide the transition, or it can be done in plain sight with the actors exchanging a significant costume piece, such as a mask or hat, to show the hand-off of the role.

40 **ALL:**



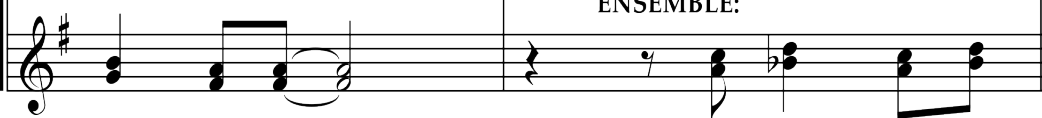
It's our pro-blem free phi -

43 **TIMON, PUMBAA, YOUNG SIMBA:**



Ha -

ENSEMBLE:



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 -


(TIMON, PUMBAA YOUNG SIMBA):

47



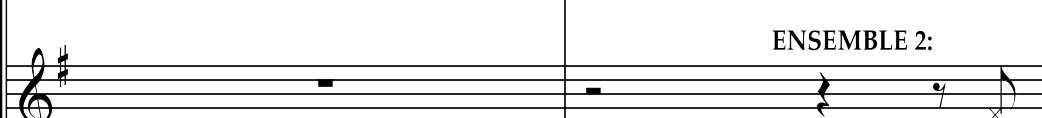
ku - na ma - ta - ta. Ha - ku - na ma - ta - ta. Ha -

(ENSEMBLE 1):



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

ENSEMBLE 2:



Ha -

(YOUNG SIMBA exits.)

NOTES

**BLOCKING TIP**

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

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.)

SIMBA:

51

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!____

ALL:

56

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

NOTES

60 TIMON, PUMBAA,
ENSEMBLE 1:

Ha - ku - na ma ta - ta! —

SIMBA,
ENSEMBLE 2:

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

(TIMON, PUMBAA,
ENSEMBLE 1):

62 Ha - ku - na ma - ta - ta! —

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

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

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