



THE LION KING EXPERIENCE: AT HOME

Welcome to *The Lion King* Experience! This innovative and comprehensive theater curriculum was originally created to help schools and community groups bolster their arts education offerings. These instructions for *The Lion King* Experience: At Home will guide you to explore theater at home on your own (or teachers might facilitate it remotely)! Check out the instructions below and have fun diving into the world of theater!

STRUCTURE

The Lion King Experience JR. curriculum is divided into 18 sessions designed for ages 12-15. Each session should take approximately 45 minutes and is divided into the following sections:

- **WATCH** the provided video using the link in the lesson plan  or finding the video on our website: <https://www.lionkingexperience.com/sessions/junior>
- **EXPLORE** the session topic through an at-home activity.
- **CREATE** a theatrical project related to the session topic. In most sessions, you'll have the opportunity to choose from three options. Occasionally, we'll provide links to additional materials. Look for this icon: . If you aren't able to access the links, visit our webpage and navigate to the corresponding session: <https://www.lionkingexperience.com/sessions/junior>
- **SHARE** your work with the people in your home or by documenting the process in your journal.
- **REFLECT** on what you've learned using a journal you will create in the first session.

TEACHER TIP:

These instructions have been developed for students to learn on their own at home. If you are facilitating these sessions for your students remotely, however, we suggest the following approach:

- Connect digitally with your students at the start of each session and WATCH the video together if everyone has the technology to do so.
- Facilitate the EXPLORE section of the session as a full group over video chat.
- Instruct students to complete the CREATE section independently at home.
- Identify your preferred way for them to SHARE their work (e.g., online with the class, in their journals, etc.)
- At the end of all the sessions, collect the REFLECTIONS digitally, ask students to send in photos of their work.

The complete *Lion King* Experience, which is now unlocked, also includes a variety of tools to support your teaching. Head to [LionKingExperience.com](https://www.lionkingexperience.com) to explore the full version of the curriculum, including assessment tools, facilitation tips, a theater glossary, and skills tracking, and to learn how *The Lion King* Experience aligns with many national standards.

SESSION 1: INTRODUCTION

USE THIS LESSON TO:

Introduce your students to the story and characters of *The Lion King*.

MATERIALS NEEDED:

- Paper
- Pencil or pen
- Materials to create a journal, which can be physical (notebook or fastened stack of paper) or digital (document or email)

WATCH: ⌚ 10 minutes

Play the video for *The Lion King*: Experience: Session 1. 

EXPLORE: ⌚ 15 minutes

Read the following plot points and put them in the correct order:

- A:** Simba and Nala sneak into the elephant graveyard and are cornered by the ravenous hyenas Shenzi, Banzai, and Ed. They are saved when Mufasa arrives and frightens the hyenas.
- B:** Lost in the desert, Simba meets Timon and Pumbaa, who take him to their “worry-free” jungle home.
- C:** Rafiki gathers all the animals of the Pridelands to Pride Rock to welcome the newborn cub of King Mufasa and Queen Sarabi.
- D:** Scar leaves Simba alone in the gorge and the hyenas start a wildebeest stampede. Mufasa is alerted and leaps into the stampede, saving Simba, but Scar pushes Mufasa 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.
- E:** With the Pridelands nearly destroyed, a grown-up Nala decides to leave and seek help. To her delight, she finds Simba alive in the jungle.
- F:** Simba shares the news of his royal destiny with Scar, who tricks him into visiting the forbidden elephant graveyard. Simba invites his best friend Nala on his adventure.
- G:** Simba confronts his uncle, and the truth of Mufasa’s murder is revealed. Simba banishes Scar from the Pridelands and he runs away, pursued by angry hyenas. With peace restored, Simba takes his place as king and the circle of life continues.
- H:** As Sarabi, Nala, Rafiki, and the lionesses mourn the loss of Mufasa and Simba, Scar assumes the throne, forcefully uniting lions and hyenas under his dark reign.
- 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 agrees to return to the Pridelands.

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

Now, draw a six-frame comic of each plot point in the correct order!

CREATE: ⌚ 10 minutes

For the next activity, choose one of the following scenes from *The Lion King JR.*:

- **Option A: Scene 2, Scar's Cave** 🔗
- **Option B: Scene 8, The Gorge** 🔗
- **Option C: Scene 13, Pride Rock** 🔗

Now, bring this scene to life using one of the following ideas:

- Act it out
- Make a series of tableaux, or frozen pictures, using other people in your home, toys, or found objects
- Make a short live-action or stop-motion movie

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

Create your own unique *Lion King* Experience journal that you can use each session! Whether you choose to embellish a notebook you already have at home, make one from scratch using loose pieces of paper, or keep a digital journal throughout your process, the important thing is that you find a way to collect the information you learn and make it uniquely yours.

- Using collage and original artwork, decorate the front cover of your journal in a way that tells the story of *The Lion King*.

SESSION 2: PRIDE

USE THIS LESSON TO:

Reflect on what pride means to you.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Art supplies (markers, colored pencils, etc.)

WATCH: ⌚ 0 minutes

For this at-home adaptation of *The Lion King Experience*, the Session 2 video does not apply. Skip this one!

EXPLORE: ⌚ 10 minutes

A group of lions is called a pride. In a pride, the lions value and care for one another, working together to survive in the wild. In your journal, answer the following questions:

- If you were a lion, who would be in your pride?
- What function do you serve in your pride (e.g., protector, nurturer, problem solver, etc.)?
- What function do the other members of your pride serve?
- What are your pride's common values?

CREATE: ⌚ 20 minutes

Now, create a name and logo for your pride. In your journal, answer the following questions:

- What is the most important character trait your pride shares?
- Do some research. Which African animal also shares this trait?

Combine your character trait with your animal to determine your pride name (e.g., the Brave Lions, the Athletic Cheetahs). On the back cover of your journal, design a logo to represent your pride. Include in your design colors and images that symbolize the people in your pride as well as your shared values.

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

In your journal, answer the following questions:

- What is something in your life that brings you pride (e.g., a trait you possess, a connection with a loved one, etc.)?
- How does that affect the decisions you make day to day?

SESSION 3: RHYTHM

USE THIS LESSON TO:

Explore drumming foundations.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Household percussion objects (see CREATE activity)

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 3. 

Note: The full version of *The Lion King* Experience includes three djembe drums, which are not required to complete this at-home session.

EXPLORE: ⌚ 15 minutes

Rhythm is a piece of music's pattern in time. Create your own rhythmic pattern using:

- **Pitch:** In music, pitch refers to how high or low a sound is. Try adding different pitches by using parts of the body. Stomp your feet for a low pitch, snap your fingers for a high pitch, and explore other pitches you can make with your body.
- **Tempo:** Tempo refers to how fast or slow a piece of music is. Explore how fast or slow you can perform your rhythm.
- **Style:** Now, make each sound or movement your own by incorporating traveling, using different body levels or angles, varying your energy, etc.!

CREATE: ⌚ 10 minutes

Using the basics of percussion above, transform home objects into percussion instruments:

- Use an upside-down canister as a drum, a container filled with uncooked rice as a shaker, or your own unique instrument using what you have at home!
- Once you have your instrument(s) ready, create a 30-second percussion solo using different rhythms, pitches, tempos, and styles.

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

In your journal, answer the following questions:

- Think about your favorite music. What rhythms are you drawn to? What does that music and rhythm say about your identity?

SESSION 4: RITUAL

USE THIS LESSON TO:

Explore rituals that occur in the theater.

MATERIALS NEEDED:

- Journal
- Pencil or pen

WATCH: ⌚ 15 minutes

Play the video for *The Lion King*: Experience: Session 4. 

EXPLORE: ⌚ 10 minutes

Review the warm-up document  and make note of your favorite warm-up in each section.

CREATE: ⌚ 10 minutes

Make your own opening ritual that prepares your mind, voice, and body for rehearsal. Include these steps:

- Ensure your space is set up properly and that you can move safely and freely.
- Gather all of the materials you will need.
- Prepare mentally for the work by thinking through the tasks ahead of you.
- Warm up vocally using the warm-ups you noted in the above activity.
- Warm up physically using the warm-ups you noted in the above activity.
- Consider setting the warm-up to your favorite song!

Record your opening ritual in your journal. If you'd like, start each day with it or revisit it as you work your way through these sessions.

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 5 minutes

In your journal, answer the following questions:

- Why is an opening ritual and warm-up important?
- What other rituals exist in your life? What purpose do they serve?

SESSION 5: STORY

USE THIS LESSON TO:

Explore storytelling onstage.

MATERIALS NEEDED:

- Journal
- Pencil or pen

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 5. 


EXPLORE: ⌚ 5 minutes

In your journal or out loud to yourself, tell the story of when Timon and Pumbaa first meet. As you do, be sure to include a beginning, middle, and end.


CREATE: ⌚ 20 minutes

For the next activity, choose from the following options:

Option A: Dramatic Structure

- Read the provided story synopsis. 
- In your journal, write down the five points of dramatic structure for *The Lion King*:
 - Exposition:
 - Rising Action:
 - Climax:
 - Falling Action:
 - Resolution:
- Create a tableau, or frozen picture, for each of these moments using other people or objects in your home to play the additional characters.

Option B: Adaptation

- Consider what things you can do in an animated film that you can't do onstage. Jot down your thoughts in your journal.
- Watch the provided clip from the animated film *The Lion King*. 
- Make a list of what you can't replicate onstage.
- Pick a few challenges from this list and think of solutions from the inspiration bank below. Write or sketch your ideas in your journal.

◦ lights	◦ masks
◦ sound	◦ projections
◦ costumes	◦ narration
◦ set	◦ monologue
◦ shadow puppets	◦ dialogue

Option C: Character Voice

- A monologue is a speech that is always written in first person in the character's voice. Sometimes monologues are delivered to other characters onstage and sometimes they are delivered directly to the audience as a way of sharing a character's inner thoughts or feelings.
- Write two monologues, paying close attention to how each character would speak:
 - Mufasa speaking to the animals of the Pridelands during the presentation of Simba
 - Rafiki speaking her thoughts out loud just before the presentation of Simba

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 5 minutes

In your journal, answer the following questions:

- Whose story do we follow in *The Lion King*?
- Pick a moment in your life that would make a good play. Outline the dramatic structure for that play (exposition, rising action, climax, falling action, resolution). How would you bring it to life onstage?

SESSION 6: FOUNDATIONS

USE THIS LESSON TO:

Explore the foundations of acting, singing, and dancing.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Index cards or small pieces of paper

WATCH: ⌚ 10 minutes

Play the video for *The Lion King: Experience: Session 6*. 

EXPLORE: ⌚ 5 minutes

Imagine the room you are in is now a stage! Using a pen and index cards, create labels for the parts of the stage and place them in the appropriate spots in the room to match the diagram below:

AUDIENCE		
DSL (downstage left)	DSC (downstage center)	DSR (downstage right)
SL (stage left)	CS (center stage)	SR (stage right)
USL (upstage left)	USC (upstage center)	USR (upstage right)


Now, move to the different parts of the stage, using the following prompts. For an added level of difficulty, try it without the labels!

- Dance on a low level to UPSTAGE RIGHT.
- Move DOWN STAGE RIGHT as though you are walking through an extremely hot jungle.
- Hum quietly, or piano, as you move to DOWN STAGE LEFT.
- Move to UPSTAGE LEFT and strike a regal lion pose.
- Move CENTER STAGE and loudly sing "Hakuna Matata, what a wonderful phrase!"
- Move like Scar UPSTAGE CENTER.
- Dance with fluid movements to STAGE LEFT.
- Move STAGE RIGHT as if you are an excited young lion cub.
- Move DOWN STAGE CENTER as though you are caught in a stampede.

CREATE: ⌚ 15 minutes

For the next activity, choose from the following options:

Option A: Music

- Using the provided song excerpt, sing through the song taught in the video. 
- Make note of the composer's musical markings written into the music.
- In your journal, jot down answers to these questions:
 - What is the mood of this song?
 - Consider the characters who are singing. How might they each sing it?
 - Review the "Foundations of Music" box below. Which of these apply to this song? Sing through the song again, incorporating character voice, mood, and appropriate musical markings:

FOUNDATIONS OF MUSIC

dynamics: The volume of a note.

piano: Soft. *p*

mezzo: Medium. *m*

forte: Loud. *f*

crescendo: From soft to loud. $<$

decrescendo: From loud to soft. $>$

tempo: The speed of a piece of music.

presto: very fast

allegro: brisk

adagio: slow

articulation: The transition between notes.


staccato: Choppy, detached notes. •

legato: Fluid, smooth notes. —

pitch: The tone of a note.

breath: An intake of air to sing a note or phrase.

Option B: Dance

- Using the provided song excerpt, sing through the song taught in the video. 
- In your journal, jot down answers to these questions:
 - What is happening at this moment in the musical?
 - What is the mood of this song?
 - Who are the characters in this song? How might they each move?
- Choose concepts from the "Foundations of Dance" box that best match the action and mood of "Hakuna Matata" to create choreography. Dance (and sing!) through the song several times to try out your ideas.

FOUNDATIONS OF DANCE

levels: high, medium, low

direction: left, right, up, down, sideways


size: big, small

speed: fast, slow

shape: angular, round

quality: fluid, sharp, bouncy, grounded, heavy, light

Option C: Directing

- Using the provided script excerpt, read through the scene that comes before “Hakuna Matata” 
- In your journal, answer these questions:
 - What is happening at this moment in the musical?
 - What is the mood of the scene?
 - Referencing the “Foundations of Directing” box below, imagine how you would direct this scene. Describe your vision for blocking and character expression in your journal, act it out by yourself, stage it using objects in your home, or ask people in your home to play the characters while you direct them.

FOUNDATIONS OF DIRECTING

diction: Clear pronunciation of spoken dialogue.

projection: Throwing your voice to the back of the theater so that everyone can hear you.

cheating out: Angling your body so that the audience can always see your face.

blocking: The movement a director assigns to an actor. Use the parts of the stage when creating blocking (examples: cross USL, stand DSR).

objective: What a character wants in a scene or play.

focus: Where you want the audience to be looking.

SHARE: ⌚ 5 minutes

Share what you’ve created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

In your journal, answer the following questions:

- How did understanding foundations help you create your work?
- How might the skills you used today apply to careers you are interested in? What careers outside of the theater share these skills?

SESSION 7: PROCESS

USE THIS LESSON TO:

Explore the audition, rehearsal, and performance processes in the theater.

MATERIALS NEEDED:

- Journal
- Pencil or pen

WATCH: ⌚ 10 minutes

Play the video for *The Lion King*: Experience: Session 7. 


EXPLORE: ⌚ 5 minutes

In your journal, reflect on which part of the theatrical process you would be most excited to participate in? Most nervous?

CREATE: ⌚ 20 minutes


For the next activity, choose from the following options:

Option A: Auditions


- In your journal, rewrite this list in the correct order for the audition process:
 - One at a time, actors present their monologues and songs for the creative team.
 - Actors see a notice that includes the date, time, and location of the audition. The notice tells the actors to prepare a monologue and eight bars of a song.
 - The actors are notified of their parts.
 - The director invites finalists to callbacks.
 - The director casts the show.
 - Actors practice their material for the audition.
 - The creative team discusses the various roles in the play and decides how many and what type of actors to cast.
 - Actors are asked to give a cold reading and a dance audition at callbacks.
 - Actors arrive at the audition early and warm up.
- If you want to check your work, reference the answer key! 
- Next, write or act out a brief scene about the audition process.

Option B: Rehearsals

- In your journal, organize this list into two columns of DOs and DON'Ts during the rehearsal process:
 - Show up to rehearsal late
 - Write your blocking in your script
 - Be off-book when your director asks
 - Give feedback to other actors
 - Warm up before rehearsal begins
 - Ignore your cues

- o Arrive at rehearsal on time
 - o Write in your script in pen
 - o Write in your script in pencil
 - o Move other actors' props
 - o Write notes from your director in your script at the end of each rehearsal
 - o Argue with your director about notes on your performance
 - o Make up new choreography
 - o Distract the crew
- If you want to check your work, reference the answer key! 
 - Next, write or act out a brief scene about the dos and don'ts of the rehearsal process.

Option C: Performance

- In your journal, rewrite this list in the correct order for the process of performing a show:
 - o Get into makeup and costume
 - o Check that props are in their correct places
 - o Warm up
 - o Arrive half an hour before the show
 - o Take places for the top of the show
 - o Sign in at the callboard
 - o Stay in character if something goes wrong onstage
 - o Listen for first cue
 - o Participate in the curtain call
- If you want to check your work, reference the answer key! 
- Next, write or act out a brief scene about the performance process.

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

In your journal, answer the following questions:

- How might these processes differ for a director, music director, or choreographer?
- In the theater, a cast does not simply jump from auditions to opening night – the art of theater is a process. What other things in your life are always in process?

SESSION 8: OBJECTIVE

USE THIS LESSON TO:

Explore character objectives.

MATERIALS NEEDED:

- Journal
- Pencil or pen

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 8. 


EXPLORE: ⌚ 5 minutes

- Pick one of the following scenarios:
 - Scar wants Simba to go to the elephant graveyard.
 - Nala wants Simba to return to Pride Rock.
 - Timon wants Simba to stay in the jungle.
- In your journal, make a list of all the tactics, or strategies, the character might try in order to get what they want. Consider what the character might do, how they'd move, and how they'd use their voice to be convincing.


CREATE: ⌚ 15 minutes

For the next activity, choose from the following options:

Option A: Raising the Stakes


- Using the provided script excerpt, read through the scene between Young Simba and Scar. 
- In your journal, jot down answers to these questions:
 - What is Simba's objective in this scene?
 - What is Scar's objective in this scene?
- As actors, how can you "raise the stakes" to make the objective even more important for each character? (e.g., instead of a character just needing to "study", you can raise the stakes by making the objective "to study right now so that I can ace a test tomorrow.")
 - What does Simba need? What does he think will happen if he doesn't get it?
 - What does Scar need? What does he think will happen if he doesn't get it?
- Read the scene again, this time using your body, voice, and imagination to make each character's objectives and needs clear. You can act out both parts yourself, use objects in your home, or ask someone in your home to read with you.

Option B: Objectives

- Read through the provided neutral scene. 
- You might notice that the dialogue alone tells you nothing about the characters and their objectives.
- Pick two characters from *The Lion King* to be in this scene and answer the following questions in your journal:
 - What is happening in the scene?

- o What are each of the characters' objectives?
- Read the scene again, this time using your body, voice, and imagination to make each character's objectives and needs clear. You can act out both parts yourself, use objects in your home, or ask someone in your home to read with you.

Option C: Physicality

- Using the provided script excerpt, read through the scene between Young Simba and Scar. 
- In your journal, answer these questions:
- What is Simba's objective in this scene?
- What is Scar's objective in this scene?
- As an actor, sometimes you will have a strong objective but no dialogue, so you must rely on your body to communicate objective.
- Act out the scene again, this time without reading the lines aloud. Use blocking, character, and movement to make your objectives clear. You can act out both parts yourself, use objects in your home, or ask someone in your home to read with you.

SHARE:  5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT:  10 minutes

In your journal, answer the following questions:

- What tools did you use to communicate objective?
- Write about a time in your life when you had a strong objective. What did you do to achieve that objective?

SESSION 9: CHARACTER

USE THIS LESSON TO:

Develop specific characters and hone acting skills.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Slips of paper
- Bowl or container

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 9. 


EXPLORE: ⌚ 10 minutes

- Write the name "Scar" on a slip of paper and place it in the center of the room.
- Next, write the names Simba, Nala, Zazu, Timon, and Shenzi (hyena) on separate slips of paper, and place them in a bowl. Select one slip from the bowl.
- Think about how your selected character feels about Scar at the beginning of the play. If your character and Scar have a close relationship, stand near the Scar sign; if you have a challenging relationship, stand farther away from it.
- Repeat this exercise using a moment from the middle of the play, after Scar has taken over the Pridelands.
- Repeat again with a moment from the end of the play, when Simba has claimed the throne.
- Experiment with other characters in the middle. Which relationships remain the same over the course of the story? Which change the most? Return all slips to the bowl when you are done.

CREATE: ⌚ 15 minutes

For the next activity, choose from the following options:

Option A: Character Movement

- Observe the provided animal images. 
- What do you notice about the way the animals move? Write your observations in your journal.
- Select a character slip from your bowl. Imagine that a space in your home is the savanna. Experiment with the movement of the character you selected by following these instructions:
 - Cross the savanna as if your character is 100% human.
 - Cross the savanna as if your character is 50% human and 50% animal.
 - Cross the savanna as if your character is 100% animal.
 - Cross the savanna with your own blend of human and animal movement.
- Try this activity with other characters drawn from your bowl.
- Which blend of human and animal movements felt most appropriate?

Option B: Character Improvisation

- Brainstorm questions a talk show host might ask a guest and write them down. Create open-ended questions focusing on the guest's thoughts and feelings.

- Select a character name slip from your bowl.
- As your selected character, answer the questions aloud (if you live with someone who is also participating, you can interview each other). Experiment with vocal, physical, and creative choices.
- Repeat the activity, drawing a new character from the bowl.

Option C: Character Perceptions

- In your journal, draw a circle. Be sure there is enough room both inside and outside of the circle to write.
- Select a character name from your bowl.
- On the inside of the circle, write your character's inner traits (e.g., Zazu is responsible and a little nervous).
- On the outside of the circle, write what others think of your character (e.g., Scar thinks Zazu is a nuisance).
- How does your character's inner traits differ from their outer perceptions? How might an actor use these perceptions in performance?

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 5 minutes

In your journal, answer the following questions:

- What is something you learned about a character that you didn't know before?
- Which character is most like you? Write about your similarities and differences.

SESSION 10: ENSEMBLE

USE THIS LESSON TO:

Explore the importance and function of a theatrical ensemble.

MATERIALS NEEDED:

- Journal
- Pencil or pen

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 10. 

EXPLORE: ⌚ 5 minutes

- In your journal, jot down a list of ensemble characters in *The Lion King*.
- Circle the character that is the most interesting to you. You'll use this character for the remainder of the session.

CREATE: ⌚ 20 minutes

For the next activity, choose from the following options:

Option A: Character Backgrounds

- Using the character you circled in your journal, answer the following questions:
 - Name:
 - Age:
 - Home:
 - Family members:
 - Personality:
 - Biggest fear:
 - Biggest wish:
 - Best friend:
 - Worst enemy:
- Next, write a short scene featuring this character just before baby Simba is presented to the Pridelands.

Option B: Character Movement

- Using your selected character, create a frozen pose of when they saw baby Simba for the first time.
- After creating your pose, determine how your character got into that position. Create an individual entrance movement that takes you to your final frozen pose.
- Consider how your character moves. Are they heavy, graceful, fast, or slow? How does your character feel? Are they excited, nervous, tired, or hungry?

Option C: Active Listening

- Ask someone you live with to improvise a monologue in which Mufasa welcomes the kingdom to the presentation of baby Simba. Alternatively, you could record yourself making this short speech. Use these prompts:
 - Welcome the kingdom to the ceremony.
 - Share Simba's name with the crowd.
 - Announce that Simba is next in line for the throne.

- o Share what kind of leader you hope Simba will be.
- Using the character you circled in your journal, practice reacting to Mufasa's speech. Challenge yourself to stay in character and listen, without pulling focus.

SHARE: 🕒 5 minutes

Share your designs with the people in your home, or by documenting the process in your journal.

REFLECT: 🕒 10 minutes

In your journal, answer the following questions:

- How does the ensemble help an audience to follow the story?
- Who is the ensemble in your own life? How do you support your ensemble? How does your ensemble support you?

SESSION 11: VISION

USE THIS LESSON TO:

Introduce the concept of a directorial vision and experiment with creative processes.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Art supplies (construction paper, colored pencils, markers, or crayons)
- Collage materials (magazines, construction paper, glue, scissors)

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 11. 

EXPLORE: ⌚ 10 minutes

Using the video observations you wrote in your journal, brainstorm a directorial vision for your production of *The Lion King*. Answer these questions in your journal:

- In one word, how should *The Lion King* make the audience feel?
- Whose story are we following?
- What adjectives would you use to describe the show?
- Where does this show take place?
- What images come to mind when you think of this location?
- What is the main idea of the show?
- What do you think the message, or moral, of the story is?
- What central image would you use to best describe the look and feel you want this show to have? (e.g., Julie Taymor's central image was a circle, which is represented throughout her production of *The Lion King*.)


CREATE: ⌚ 15 minutes

For the next activity, choose from the following options:


Option A: Word Cloud

- From the list you brainstormed in your journal, circle ten words that are the most important for your directorial vision.
- Using paper and art supplies, design a word cloud that features your selections. Make the most important words stand out using size, shape, color, or texture.

Option B: Collage

- Review the provided images. 
- Select the ten images that best match your vision for the show.
- Create a collage using your selected images and art supplies.

Option C: Color Palette

- Write a list of three settings in *The Lion King* and three character groups (e.g., lionesses, hyenas, etc.).
- Next, brainstorm the colors and textures you associate with each setting and character group.
- Review the provided images. 
- Select your favorite setting or character group, and create a collage demonstrating its color and texture palette.

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

In your journal, answer the following questions:

- Why is it important for a director to have a strong vision for the production?
- Create a vision board for a play about your life. You can use images, drawings, words, colors, etc. to help communicate your vision. What would your directorial vision be?

SESSION 12: INTRODUCTION

USE THIS LESSON TO:

Explore imagery and its function in the theater.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Craft materials

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 12. 

EXPLORE: ⌚ 5 minutes

- Select a character from *The Lion King* and write it in your journal.
- List the images, words, textures, and colors that might inform the design of their character's mask, puppet, or costume. Challenge yourself to go beyond the literal image. Rather than "lion," you might write "circle," "warm," or "strong."


CREATE: ⌚ 25 minutes

For the next activity, choose from the following options:

Option A: Puppet Design

- Review these different styles of puppetry:
 - **Hand Puppets:** Some of the most common puppets, these can be manipulated with one hand, which typically moves the mouth. Sometimes a rod is added to the puppet's arm, allowing the puppeteer to control the limb with their free hand.
 - **Bunraku Puppets:** A traditional Japanese art form that began in the 1600s, Bunraku involves three actors manipulating a half-size human puppet in full view of the audience. The puppeteers typically dress in black, with one controlling the right side of the puppet, one controlling the left, and one controlling the feet and legs. It takes decades to become a master puppeteer in the Bunraku tradition. In the Broadway production of *The Lion King*, the puppet for Timon is inspired by Bunraku but is manipulated by only one actor.
 - **Shadow Puppets:** Shadow puppets cast a 2D image on a screen by placing the puppeteer in front of a light source. Puppeteers operate dowels that control moveable limbs.
- Sketch a puppet design in the style you think would best represent your selected character. Remember to use your observations to inspire your design.

Option B: Costume Design


- Using the provided templates  sketch a costume design for your selected character. Remember to use your observations to inspire your design.
 - Challenge yourself to go beyond a literal interpretation. How can you use imagery to suggest the animal qualities of your character?
 - What colors and textures best represent your character?

- o Remember that an actor will wear your costume. Ensure the functionality matches the actor's need to move.

Option C: Mask Design

- Review these different mask styles:

- o **Crown Masks** are worn atop the head so that the actor's face is visible.
- o **Staff Masks** are affixed to the top of a pole or staff, which is held in an actor's hand.
- o **Medallion Masks** are worn around the actor's neck like a necklace.

- In all three of these styles, the human qualities of the actor combine with the animal qualities of the mask to create a whole character.
- Using the provided template  sketch a mask design in the style you think would best represent your selected character. Remember to use your observations to inspire your design.

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

In your journal, answer the following questions:

- How did you convey character through design?
- How did you use imagery in your design?

SESSION 13: TRANSITION

USE THIS LESSON TO:

Explore the use of transitions within *The Lion King*.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Art supplies (colored pencils, crayons, or markers)

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 13. 

EXPLORE: ⌚ 10 minutes

- Track Simba's journey in *The Lion King* by creating the following frozen pictures:
 - Simba's experience during "I Just Can't Wait to Be King" (the beginning of the show)
 - Simba's experience during "The Stampede" (the middle of the show)
 - Simba's experience during "Finale" (the end of the show)
- Use any resources you have at home to create this tableau (objects, toys, members of your household, etc.).
- Next, explore how to transition from one tableau to the next. Use one count of eight in between each tableau to make transitions creative and think about what type of movement would work best for each.
- Finally, put it all together. Start with the first tableau, then use the transitions you created to move from one tableau to the next, ending in the final tableau.

CREATE: ⌚ 15 minutes

Bring Simba's transformation from a young cub to an adult lion in "Hakuna Matata" to life! Choose one of the following activities:


Option A: Character

- Create a unique walk and roar, one for Young Simba and one for adult Simba. Think about what things remain the same and what things might be different.

Option B: Direction

- In the middle of "Hakuna Matata," Young Simba exits and adult Simba enters, taking his place. Brainstorm ideas for staging this moment. How could you use movement and blocking to create this transition? What role might the ensemble play? Once you have an idea you like, write down the blocking in your journal.

Option C: Design

- Using the provided templates  or using markers or colored pencils in your journal, create costume designs for Young Simba and adult Simba. Think about what things remain the same in their costumes and what things might be different.

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: 🕒 10 minutes

In your journal, answer the following questions:

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

SESSION 14: SPACE

USE THIS LESSON TO:

Explore how the use of space impacts theatrical storytelling, both through staging and design.


MATERIALS NEEDED:

- Journal
- Pencil or pen

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 14. 

EXPLORE: ⌚ 5 minutes

- Read Scene 12: The Jungle and Scene 13: Pride Rock. 
- Answer the following questions in your journal:
 - What is happening in the first scene? What is the mood?
 - What is happening in the second scene? What is the mood?

CREATE: ⌚ 20 minutes

For the next activity, choose from the following options:

Option A: Scene Changes

- Decide what set pieces you might need for the first and second scenes.
- How would they move into place, and in what order would the pieces move?
- What will the lighting and sound be like during this scene change?
- Sketch your ideas in your journal.

Option B: Set Design

- Create a set design for each scene. Sketch them in your journal or create 3D models using items at home (e.g., shoe box, construction paper, tape, etc.).

Option C: Blocking

- Create blocking for this scene and write it in your journal. Be sure to include:
 - Where characters enter and exit
 - During which moments characters move
 - How close or far characters stand from one another.

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

In your journal, answer the following questions:

- How does the use of space help us to tell the story?
- Pick an environment that you encounter often (park, kitchen, classroom, etc.). Sketch a ground plan as if that space was a set for a play.

SESSION 15: SOUND

USE THIS LESSON TO:

Explore the qualities and use of sound in live performance.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Foley supplies (e.g., pot lids, wooden spoons, tin foil, paper towel rolls, spray bottle, etc.)


WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 15. 


EXPLORE: ⌚ 5 minutes

- Sit silently with your eyes closed and observe the subtle sounds you hear (e.g., voices outside, an air conditioner humming, traffic from the street, etc.)
- Then, open your eyes and write down what you observed.
- If you only heard these sounds, would you know where you were? Why or why not?

CREATE: ⌚ 15 minutes

Read Scene 6: Elephant Graveyard.  Next, create some basic blocking by writing it down either on the script page or in your journal. Then, choose an activity from the following options:

Option A: Microphones

- Review the microphone types below, and determine which you would use for this scene. Your budget will allow you to use six microphones.
 - **Lavalier microphones** are worn on actors' bodies to amplify the voice. They send a signal to a receiver connected to the soundboard. This type of microphone is typically wireless and unidirectional, meaning it picks up sound from in front of the microphone only.
 - **Handheld microphones** are held in the actor's hand or placed on a microphone stand, with or without a wire. They send a signal to a receiver connected to the soundboard. This microphone is unidirectional, meaning it picks up sound from in front of the microphone only.
 - **Hanging choral microphones** are hung above the stage on cables. They are connected to the sound board. This microphone is omnidirectional, meaning it picks up sound from all sides.
 - **Floor microphones** are placed on the stage floor. They are connected to the soundboard through cables. This microphone is unidirectional, meaning it picks up sound from in front of the microphone only.
- In your journal or on the provided ground plan, write where you would place them onstage. 

Option B: Foley

- Use household objects to create sound effects for this scene.
 - Think about what sounds might occur in this scene. Are there any moments when sound effects could enhance the scene (e.g., feet stomping, claws slicing through the air, pebbles falling, etc.).
 - Use the Foley supplies you found to create sound effects for this scene. Determine when the sound effects would occur and read through the scene again, making the sound effects as you go.

Option C: Underscoring

- Create underscoring to enhance the mood of this scene. Jot down answers to the following questions about the scene:
 - How would you describe the mood?
 - What type of underscoring would add to the drama?
 - Where would the underscoring build or change?
- Use your voice and body to create underscoring for this scene. If you have any instruments at home, you can use them as well!

SHARE: 🕒 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: 🕒 10 minutes

In your journal, answer the following questions:

- How does sound help tell the story?
- If your life was a play, what music would you use to underscore yourself waking up in the morning? Going to school? Eating dinner?

SESSION 16: ATMOSPHERE

USE THIS LESSON TO:

Explore and evaluate how theatrical atmosphere is created and used.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Lighting supplies (lamps, flashlights, thin fabric or scarves, multi-colored transparent plastic lids, etc.)
- Foley supplies (pot lids, wooden spoons, tin foil, paper towel rolls, spray bottle etc.)

WATCH: ⌚ 5 minutes

Play the video for *The Lion King: Experience: Session 16*. 

EXPLORE: ⌚ 5 minutes

Respond to the following prompts in your journal:

- What four words describe the atmosphere of Pride Rock under Mufasa's reign?
- What four words describe the atmosphere of Pride Rock under Scar's reign?
- What are the differences between the two?

CREATE: ⌚ 20 minutes

Now, bring these two atmospheres to life! Choose from the following options:

Option A: Sound Design

- Create two distinct soundscapes for each environment using the following techniques:
 - Making body percussion, like in Session 3.
 - Making sounds with your mouth.
 - Making sounds using items in your house .

Option B: Lighting Design

- Create two distinct lighting designs for each atmosphere using the following supplies:
 - A light source such as a flashlight, smart phone, or lamp.
 - Colored fabrics, paper, plastic, or other materials to add color.
 - Materials with different textures or shape.

Option C: Movement

- Choreograph two distinct character entrances for each atmosphere:
 - As Mufasa entering Pride Rock under his reign.
 - As Scar entering Pride rock under his reign.

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

In your journal, answer the following questions:

- Who determines the atmosphere – the writer, director, designer, or actor?
- Pick an environment you encounter regularly (e.g., your living room, a classroom, etc.). Describe two moments in your life when the atmosphere was different in this location. How did it look, sound, and feel in each instance?

SESSION 17: CUE

USE THIS LESSON TO:

Explore how many theatrical functions work together to create a whole story.

MATERIALS NEEDED:

- Journal
- Pencil or pen

WATCH: ⌚ 5 minutes

Play the video for *The Lion King*: Experience: Session 17. 

EXPLORE: ⌚ 5 minutes

Make a list of all the actions you observed in the video. Jot down one example that directly caused another action to take place. That is called a cue!

CREATE: ⌚ 10 minutes

For the next activity, choose from the following options:

Option A: Actor's Cues:


- In your journal, rewrite these actor cues in order from first to last:
 - o ____ Get into costume and makeup.
 - o ____ Make first entrance onto the stage.
 - o ____ Warm up body and voice.
 - o ____ Receive microphone.
 - o ____ Take places backstage.
 - o ____ Sound check.
 - o ____ Sign in at the callboard.
 - o ____ Confirm that all props are pre-set backstage.

If you want to check your work, reference the answer key. 

Option B: Front of House Cues


- In your journal, rewrite these front of house cues in order from first to last:
 - o ____ Ushers check restrooms and lobby space to make sure everyone is in the house before the show begins.
 - o ____ House manager flashes lights in the house to notify the audience that the show is about to begin.
 - o ____ Ushers tear or scan tickets.
 - o ____ Ushers greet late arrivals and seat them at established late seating moments.
 - o ____ House manager opens the house (typically 30 minutes prior to curtain).
 - o ____ House manager receives a "5 minutes" cue from stage manager.
 - o ____ House manager "gets the house" from stage management, meaning all actors are backstage and the audience can be brought into the house.

- o ____ House manager receives a “places” cue from stage management.
- o ____ House manager opens theater lobbies to the public.
- o ____ House manager lets the stage manager know when all audience members are in the house.

If you want to check your work, reference the answer key. 

Option C: Backstage Cues

- In your journal, rewrite these backstage cues in order from first to last:
 - o ____ Stage manager checks that all actors have arrived.
 - o ____ Stage manager lets house manager know that they can open the house.
 - o ____ Stage manager gives house management “5 minutes” to showtime cue.
 - o ____ Light board operator dims house lights.
 - o ____ Wardrobe department checks that all costumes are preset for the top of the show.
 - o ____ Crew makes sure all set pieces are in working order and set for the top of the show.
 - o ____ Stage manager gives actors “5 minutes” to showtime cue.
 - o ____ Light board operator executes first lighting cue.
 - o ____ Stage management lets house management know actors and crew are in “places.”
 - o ____ Prop department presets props for the top of the show.

If you want to check your work, reference the answer key. 

SHARE: ⌚ 5 minutes

Share what you’ve created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

In your journal, answer the following questions:

- If you were a stage manager, what methods would you use to keep track of all of the cues in a production?
- When in your life do you need to keep track of a lot of information?

SESSION 18: REFLECTION

USE THIS LESSON TO:

Reflect on *The Lion King* Experience, evaluate your strengths, and apply all you have learned.

MATERIALS NEEDED:

- Journal
- Pencil or pen
- Additional materials for EXPLORE section (optional)

WATCH: ⌚ 5 minutes




Play the video for *The Lion King*: Experience: Session 18. 

EXPLORE: ⌚ 5 minutes

- In your journal, make a list of at least five strengths you possess.
- Now, think about all the jobs in the theater you have explored in the previous sessions. Consider the strengths needed for each role (e.g., a stage manager must be very organized, a playwright must be a strong storyteller, etc.).
- In your journal, create a word cloud that includes all the jobs listed below. Make those that most align with your own strengths the most prominent on the page. Get creative with the way you write each word, exploring different directions and designs for each!
 - Choreographer
 - Singer
 - Costume Designer
 - Stage crew
 - Actor
 - Playwright
 - Composer
 - Dancer
 - Set Designer
 - Mask/puppet Designer
 - Director
 - Music director
 - Stage manager
 - Usher
 - Producer
 - Lighting designer
 - Sound designer

CREATE: ⌚ 20 minutes

For the next activity, choose one of the following scenes from *The Lion King JR.* (ideally the same one you chose in Session 1):

- **Option A: Scene 2, Scar's Cave** 
- **Option B: Scene 8. The Gorge** 
- **Option C: Scene 13, Pride Rock** 

Now, bring this scene to life using people or objects in your home or by making a video. Include at least three of the following components based on the interests you identified in the last activity:

- Blocking for the scene
- Choreography or movement for entrances and exits
- Costume designs
- Set design
- Lighting elements
- Masks and/or puppets
- Additional music
- Specific movement vocabulary and character voice for each character

SHARE: ⌚ 5 minutes

Share what you've created with the people in your home or by documenting the process in your journal.

REFLECT: ⌚ 10 minutes

- How was the scene you shared today different from the way you shared it in Session 1?
- What is your proudest accomplishment during *The Lion King* Experience?
- Pick one thing you learned about the theater through *The Lion King* Experience. Describe how you might apply this skill or concept to your life.

Congratulations on completing *The Lion King* Experience: At Home!

We hope you continue to explore the world of the theater, create art, and share it with the world!

If you'd like to create a certificate to celebrate your work, visit
<https://www.lionkingexperience.com/sessions/junior>
and click on "Generate Certificate" at the bottom of the page.