Disney presents

THE LION KING

EDUCATION PROGRAMME

TEACHING RESOURCE PACK

Primary School Edition

Supports Curriculum Key Stages 1/2 (Pupils aged 5-11)
CONTENTS

5 INTRODUCTION

BEFORE SEEING THE SHOW

6 ACTIVITY SHEET 1: Animal Antics
7 ACTIVITY SHEET 2: The Circle of Life

AFTER SEEING THE SHOW

8 DISCUSSION TOPICS
9 FASCINATING FACTS
10 ACTIVITY SHEET 3: Recycling for Fun
11 ACTIVITY SHEET 4: The Circle of Friendship
12 ACTIVITY SHEET 5: My Circle of Life
13 ACTIVITY SHEET 6: Puppet Making
14 ACTIVITY SHEET 7: Mask Making
16 ACTIVITY SHEET 8: Making Music
18 THE STORY
20 CAST OF CHARACTERS
22 CURRICULUM LINKS

Copyright of this resource belongs to Disney. However, clearance is granted to UK schools to copy the materials for educational use. Please note that material from the National Curricula for England, Wales, Northern Ireland and Scotland is Crown copyright and is reproduced by permission of the Stationery Office.
Dear Teacher,

Welcome to the Primary School Teaching Resource Pack for Disney’s ‘The Lion King’.

This resource is designed for pupils aged 5–11. There are eight activities based on the characters, themes, music and story of Disney’s ‘The Lion King’. Combined with a visit to the show, which will captivate children, the lessons will provide a unique and inspiring learning experience for all pupils.

Our educational programme aims to help pupils learn about, and gain an appreciation of, the wonderful world of live theatre.

Created by teachers, for teachers, the classroom activities are linked to curriculum requirements for England, Wales, Scotland and Northern Ireland. Lessons will meet learning objectives for English, PSHE, Art and Music.

These supportive teacher notes are accompanied by photocopiable activity sheets that will support the learning experience.

Structured in two sections, the first part of this booklet outlines the lessons and includes details on preparation, learning objectives, lesson outlines and plenary concepts, with suggestions for extending or adapting the activities for pupils of different ages and abilities. Each lesson also includes a brief summary of curriculum links, which are then detailed further on pages 20 and 21. Two lessons are proposed for use before your class goes to see ‘The Lion King’, to help prepare them for the experience, and six activities are for use following your class visit. The second part provides you with supporting information about the story and the characters of ‘The Lion King’ that will help you and your class get the most from the project activities.

For further details of the show, please visit our website at www.TheLionKing.co.uk

Disney’s award-winning musical ‘The Lion King’ will engage pupils and act as a splendid catalyst to learning. Introducing spectacular music and lyrics by Elton John, Tim Rice, Lebo M and others, the show features wonderful characters – from the proud Mufasa to the wicked Scar – with stunning costumes and breathtaking set designs.

We hope you and your class enjoy the lessons and activity ideas that support the show and that your visit to ‘The Lion King’ is an unforgettable experience.

Curtain up!

This Teaching Resource Pack has now been updated to include links to the exclusive new Educational Resource, ‘THE LION KING’ – BEHIND THE SCENES. This complimentary DVD, created exclusively for schools, includes 10 episodes each focusing on a different element of the show, all designed to give your pupils a “Virtual Backstage Tour” of THE LION KING. Accompanying this DVD are curriculum links for Primary and Secondary and comprehension questionnaires, all available to download at www.lionkingeducation.co.uk

For your copy of the DVD please speak to your group booking agent.
This fun activity will switch on children’s imaginations and stimulate their curiosity about theatre in general, and Disney’s ‘The Lion King’ in particular.

**LEARNING OBJECTIVES**

- Identify the characteristics of fictional characters
- Identify the characteristics of real animals and consider how they can be used to create a fictional counterpart

**PREPARATION**

Photocopy the activity sheet (Primary 1) for each child. You may also find it useful to enlarge pictures of each animal individually to use as a visual stimulus.

**LESSON OUTLINE**

Begin by asking children to take it in turns to act like different animals, from the familiar (cats, dogs, foxes, cows) to the more exotic species featured in the play, such as lions, baboons, elephants, giraffes and warthogs (pigs). Ask pupils to discuss how they think these animals act and how they could translate this into human characteristics.

Next encourage children to think of differences between how animals really are and how they are depicted in stories. Start by asking for the names of some famous stories or films about animals (‘Finding Nemo’, ‘Mickey Mouse’, ‘Stuart Little’, ‘Tom and Jerry’, ‘Chicken Run’ etc). Now ask pupils to suggest words that describe the leading animal characters. Encourage them to consider whether that’s what those animals are like in real life. For example, do fish speak English? Can chickens knit?

Ask the class to write a description of one of the characters they have just discussed. They should then write descriptions of the real animals underneath their fictional counterparts and compare the similarities and differences between the real animals and their fictional characters.

Now ask pupils to think about the animals in ‘The Lion King’. Can they name any of the characters?

Hand out the activity sheet. It shows the animals that appear in the show: lion, warthog (wild pig), hornbill (parrot), mandrill (baboon), meerkat, hyena, elephant and giraffe. Children should write a word to describe each animal, even if they haven’t heard of them before.

**PLENARY**

After completing the activity sheet, the pupils’ next task is to decide which characteristics are ‘real’ and which they have learned from stories. Discuss why they have chosen these characteristics. Did they come from some factual knowledge they have from reading books or watching a programme? Did they choose that characteristic because of something a character did in a fictional story or a film they have seen? Sort the characteristics into two sets – ‘real’ and ‘from stories’. Keep these lists safe so that you can refer back to them and add any new characteristics after your visit to ‘The Lion King’.

**EXTENSION ACTIVITY**

After seeing ‘The Lion King’, pupils can revisit their list of characteristics. Did the creators of the musical use some of these characteristics in developing the characters? Ask them to add another descriptive word for each character and explain how their view of that animal has changed, perhaps, since seeing the show. They can then write a description of a character from ‘The Lion King’ and another of the real animal underneath, and compare the descriptions.
This activity shows children that we are all part of a Circle of Life, encouraging pupils to think about how we can protect our circle and make our world a better place.

THE CIRCLE OF LIFE

LEARNING OBJECTIVES

• Understand the concept of a life cycle
• Introduce the importance of recycling

PREPARATION

Photocopy the activity sheet (Primary 2) for each child.

LESSON OUTLINE

‘The Lion King’ starts and ends with a circle, the Circle of Life. To introduce this concept to the class, draw a circle on the board and ask what it means to them. It might remind them of the sun, a wheel, a face or a ring. Look around the classroom for examples of circles and list them.

Explain that there are other types of circles, or cycles. The life of a plant, for example, comes full circle when, having grown from a seed, it in turn drops seeds to the ground to grow into new plants, thus renewing the cycle. Older pupils might understand that we breathe in oxygen and breathe out carbon dioxide and that plants breathe in carbon dioxide and exhale oxygen, completing a harmonious circle beneficial to all. Ask if they can describe some other circles/cycles, e.g. the seasons, day and night, even birth and death.

If something breaks the circle, everything is thrown into chaos.

The earth gives us food, air and light in the endless Circle of Life. Ask children what we can give in return. For a start, we can give respect: for each other, for animals and for the environment. Point out that, in nature, there is no such thing as rubbish. Dead leaves give nutrition back to the earth; a tree that has fallen down provides a habitat for insects and lichen. Only humans create rubbish that scars the landscape and pollutes the waterways.

What should we do with unwanted items? Are the children aware that the symbol for recycling is a circle? Ask them why they think that is and why it is good to recycle. What will happen if we are wasteful with resources? You could also discuss other ways of showing respect for the environment, such as not dropping litter, wrapping used chewing gum and placing it in a bin, respecting the home environment by helping to keep it clean, tidy and pleasant for the others living there, cleaning up after pets, and so on.

The Circle of Life is not just about looking after the earth, we also need to look after each other. Discuss ways we can do this. Respect for each other is a key issue and children should discuss ways in which they can show respect for each other.

Show pupils the activity sheet, and ask them to name some of the things the earth gives them, and to describe ways in which they can give back to the earth and give to other people.

PLENARY

With children sitting in a circle, take it in turns to talk about the issue they thought was the most important when giving things back. Identify the most common issues and discuss the reasons for this.

EXTENSION ACTIVITY

Ask the children to design their own posters encouraging everyone in school/at home to recycle and look after the earth.
Before launching into the remaining lesson plans, start by returning to the first activity, Animal Antics. Discuss the different animals the children have seen in ‘The Lion King’ and identify the different characteristics that were displayed and observed.

AFTER SEEING THE SHOW

DISCUSSION TOPICS

You will also want to give your pupils an opportunity to talk about their theatrical experience. A few discussion points are suggested here...

- Who was your favourite character and why?
- Which were your favourite parts of the musical? Why?
- Did you look more at the animals, or at the people controlling them?
- What was it like, being able to see the people who were operating the puppets?
- What were your favourite puppets and why?
- Would you change any of the puppets? How? Why?
- When Scar told Simba about the Elephant Graveyard, what could he have said to Scar rather than deciding to go there?
- How did some of the animals move? Show me!
- What was your favourite song?
- What was Simba’s relationship with his father like?
- Why was what Scar did wrong?
- What could he have done instead?
- What do you think Rafiki would have said to Nala if she had asked her what she should do?
- What lessons does Simba learn?
- What is Rafiki’s role in the community?
FASCINATING FACTS ABOUT ‘THE LION KING’

• There are **106 ants** on the Ant Hill Lady.

• **27kg of grass** were used for the Grasslands headresses.

• There are **27 kite birds**.

• The **longest animal** is the elephant: 4 metres long, 3.5 metres high, 2.75 metres wide. It collapses to 86cm wide.

• It took **37,000 hours** to build the puppets and masks.

• Nearly **700 lighting instruments** were used to create the lighting plot.

• There are more than **232 puppets** in the show, including rod puppets, shadow puppets and full-sized puppets.

• The **tallest animals** are the 5.5 metre giraffes in the song ‘I Just Can’t Wait to be King’. The tiniest animal in the show is the 13cm trick mouse at the end of Scar’s cane.

• The sun in ‘The Lion King’ is constructed from **30 aluminium ribs** attached to each other with silk strips. As the circle is lifted up by the wires, it gives the impression of the sun coming up over the horizon.

• More than **340kg of silicone** were used to make the masks. The Timon puppet weighs 6.8kg.

• There are **25 kinds of animals**, birds, fish and insects represented in the play.

**Use these fascinating facts to impress your pupils as you discuss their theatre experience.**

Alternatively use them as a fun thinking skills activity to develop children’s creative thinking skills, for example:

• Show the children a picture of the Ant Hill Lady and ask them to estimate how many ants there are on her costume.

• If it took 37,000 hours to build the puppets and masks, how many days/weeks/months/years is that?

• There are 25 kinds of animals, birds, fish and insects represented in the play. How many can you name?
ACTIVITY SHEET 3

LEARNING OBJECTIVES

• Understanding why we recycle some of our rubbish
• Finding ways of recycling common household rubbish

PREPARATION

Photocopy the activity sheet (Primary 3) for each pupil. You will need to collect a box filled with ‘useful rubbish’ suitable for use in crafts such as empty washing-up liquid bottles, cardboard tubes, egg cartons, magazines, margarine tubs, yoghurt pots, cereal boxes etc. Paints, non-toxic glue, coloured paper, stencils, glitter, pieces of fabric, string and adhesive tape would also be useful.

LESSON OUTLINE

Remind the children of their work on Activity Sheet 2, about respecting the Circle of Life by helping the environment. Point out that recycling isn’t all about being sensible and responsible, it can be creative and fun, too.

Seat the children in a circle and empty your box of ‘useful rubbish’ on the floor. Ask the children what they think it is and what you could do with it. The objective is to help them realise that what some people consider rubbish can still have many uses. Replace the items in the box and hand out the activity sheets. Pupils write down the names of as many of the items as they can remember. They then select three of these items and describe ways in which they could be re-used.

Next, each child has a ‘lucky dip’ for an item for which they must find a new use.

If you wish, the children could pool their items and work as a group, swap items with each other and ask each other for suggestions. Visit each group in turn, offering suggestions where needed. For example, a margarine container can become a moneybox, cardboard tubes can become penholders, a washing-up liquid bottle can become a space rocket: the possibilities are endless. When their masterpieces are complete, they could be displayed on a table under a sign ‘Putting waste to good use’.

ADAPTING THE ACTIVITY FOR OLDER PUPILS

The activity could be further developed with older pupils by asking them to plan what they will do with their lucky dip items. They could produce a labelled diagram of what they intend to make and list the materials/equipment they will use. Once they have recycled their item into something new they could evaluate their finished product and discuss ways of improving their design.

PLENARY

Ask pupils to show their objects to the rest of the class and discuss which items from the box are easiest to recycle. Which items are more difficult to recycle? Why?

EXTENSION ACTIVITY

For a more adventurous project, children could glue discarded objects together to create a sculpture; perhaps of a lion?
In the course of the play, the actions of everyone affect everyone else: when Scar kills Mufasa, he drives Simba into exile, which affects not only Simba, but his mother and friends, too. Scar’s bad act leads to other bad acts, in particular the devastation of the land. This activity will help to demonstrate how our deeds and words affect far more people than just the person to whom they are directed.

**LEARNING OBJECTIVES**

- Understanding that our actions affect others
- Recognising that friends are important

**PREPARATION**

Photocopy the activity sheet (Primary 4) for each pupil.

**LESSON OUTLINE**

Have the pupils stand in a circle, holding hands. Point out to them that they are now all connected in the circle. Tell one child to sit down, while still holding hands; everyone is affected by this action, with some children having to lean or stoop, or shuffle their feet to find a new balance. This exercise demonstrates to your pupils that we are all connected to one another and that an action can affect many more people.

Ask one child for an example of this. A simple example would be that if Kylie, Caitlin and Myra are friends, then if someone hurts Kylie, the other two girls will also be upset – to say nothing of their parents, grandparents, brothers and sisters. Ask another child for an example, maybe one that shows how kindness spreads around. Someone who has been treated kindly is more likely to be kind to the next person, and so on.

Continue until each child has given an example, either imaginary or from their own experience.

Hand out copies of the activity sheet and split the children into groups of three or four.

Ask each child to draw pictures of him or herself, using a mirror, if you wish. They fill in their name, age, favourite animal, food, colour and hobby, and then pass the sheet to the child on their right in their group. Each child fills in a comment under the heading ‘Things people like about me’. Explain that the idea is to be kind and encouraging. It might be useful to remind the children that they should not write anything about anyone else which they would not like to read about themselves. Comments could range from ‘she is good at sport’, to ‘he has nice eyes’ or ‘she tells funny jokes’.

When each child in the group has added their comment, the sheet is placed face down in the middle of the circle. When all the children have finished, collect the sheets (this way you can make sure no-one has written any hurtful comments). If any negative comments have been written, you will need to decide whether it is appropriate to address these issues either with the individuals concerned or the whole class.

**PLENARY**

Read the children’s responses out to the class, drawing attention to any new information that arises. For example: ‘Did anyone else know that Peter spent last Saturday weeding his Grandma’s lawn. That was very kind of him, wasn’t it?’ When you have finished, draw the children’s attention to the fact that we all know more about each other now – because of the actions of individuals. It has affected their place in the circle. Ask them if writing nice things about each other, as well as hearing nice things about themselves, made them feel good. If appropriate, return the sheets to their original owners.

**EXTENSION ACTIVITY**

Pupils write a description of a friend they have in the class without naming that person. Read these out to the class and ask them to guess who is being described. What are the best clues?
This activity is based on Simba’s central challenge: to understand who he is and to take his place in the Circle of Life. To do this, he had to find out about himself and the things that really matter to him and then accept his rightful place and the responsibilities that go with it. The children are asked to consider who and what is important to them and why.

LEARNING OBJECTIVES

• Identify who and what is important to us
• Recognise why these people/objects are important
• Explore how people and objects can be linked together

PREPARATION

Photocopy the activity sheet (Primary 5) for each child, you may also find it useful to produce an enlarged copy for your own use. Collect drawing materials, paper glue and magazines from which to cut pictures.

LESSON OUTLINE

Hand out the activity sheet, which asks the children to list some of the people who are important to Simba (Mufasa, Zazu, Nala, Timon and Pumbaa, Sarabi, Rafiki) and why. Talk about the people who are important to Simba and the reasons why they are important. Work together to complete the first section of the work sheet, modelling how you would like the children to complete the task.

Pupils now make their own Circles of Life, showing where they stand in relation to the important people and things in their lives. Ask them to complete the sections about the people and things that are important to them, and to say why.

Next, distribute sheets of drawing paper to the class and have them draw a large circle; they could draw around a paper plate to do this. Provide them with drawing materials, paper glue and magazines from which to cut pictures. Pupils then draw pictures or cut out images to make a collage of their own Circle of Life, using the people and items they listed on the activity sheet to inspire them. As they do this, ask them to think about the connections between the different people/things and themselves, and what their own place is within the circle. For example, if there is a drawing of a cousin and a picture of a piano, which the child likes to play, the connection could be that the cousin likes to hear the child play the piano, or maybe she plays it, too.

PLENARY

When the collages are finished, have the children first discuss and then write lists of different connections that they have noticed. The finished collages could then be displayed on the wall alongside the children’s writing under the heading ‘Our Circles of Life’.

EXTENSION ACTIVITY

Create a Circle of Life showing the connections between children in the class or adults within school and add this to the display. How do different children make connections between the same people in the Circle of Life? What are the similarities and differences?

CURRICULUM LINKS

ENGLAND

PSHE

KS1 Developing confidence and responsibility and making the most of their abilities
KS2 Developing confidence and responsibility and making the most of their abilities

WALES

English

KS1 Oracy, Range 3
KS2 Oracy, Range 1

NORTHERN IRELAND

English

KS1 Talking and Listening Purpose
KS2 Talking and Listening Purpose

SCOTLAND

English Language 5-14

Listening in groups Levels A, B and C
Talking in groups Levels A, B and C
Reading for information Levels A, B and C
Imaginative writing Levels A, B and C

To learn more view THE LION KING BEHIND THE SCENES

EPISODE 2 - BEHIND THE STORY
EPISODE 3 - MEET THE CHARACTERS
**ACTIVITY SHEET 6**

**LEARNING OBJECTIVES**
- Understanding that there are different types of puppets
- Realising that puppets are made up of different parts
- Recognising that ideas for their own designs can be developed by looking at a selection of puppets
- Identifying simple design criteria

**PREPARATION**

Photocopy the activity sheet (*Primary 6*) for each child. You will also need: sheets of hard cardboard, scissors, glue, black paint, flashlight, flat sticks (lolly sticks are fine), large sheet of white paper (this will be your ‘screen’).

**LESSON OUTLINE**

Decide with the children which story their shadow play will tell; either a recreation of a scene from *The Lion King* or a myth or story which you are currently reading with them.

Before beginning work on their puppets, children need to plan their characters using the prompts on the activity sheet. Once they have identified the main characteristics and function of their character, they should draw rough sketches of their planned puppet.

Remind them that the audience will only be seeing the outline of the character’s shape and no other details, so they will need to make it very clear who the character is. The character only has one posture too, so they need to think hard about what it will be doing or saying. The features will need to be quite exaggerated to work in shadow form.

When pupils are happy with their designs, they copy them onto the cardboard. Alternatively, you could photocopy their designs onto cardboard or glue them to the cardboard. Using safe scissors, the children carefully cut out their shapes and glue each to its own stick. They paint the puppets black. To perform the show, turn off the lights and aim the flashlight at the large sheet of paper, which can be attached to a doorway or held by two children. The pupils grip their puppets by the sticks and hold them between the paper and the light source. Point out that the closer they hold the puppet to the paper, the darker it appears on the other side.

The children can also cut out and paint black items of scenery, which can be secured or manipulated by a puppeteer. For example, to create a field of grass blowing in the wind, the child operating the grass would move it from side to side. Similarly, a cut-out of water can be tilted up and down to suggest choppiness.

**ADAPTING THE ACTIVITY FOR OLDER PUPILS**

Older children can attach arms and legs to the body using brass paper fasteners. Each arm and leg is then attached to a thin stick. Working as a team, one child controls the body and another manipulates the limbs.

**PLENARY**

Ask children to show their puppet to the rest of the class. Who is it? What kind of character is it? How does their character move? Do they think their puppet is effective? How could it be improved?

**EXTENSION ACTIVITY**

Pupils work in small groups to plan, write and perform their own puppet show. Invite parents or other classes along to watch their performance.

---

**CURRICULUM LINKS**

**ENGLAND**
- Art & Design: K31 Breadth of study 5a, 5b, 5c, 5d
- K32 Breadth of study 5a, 5b, 5c, 5d

**WALES**
- Art: K31 Investigating 1
- K32 Investigating 1

**NORTHERN IRELAND**
- Art & Design: K31 Investigating and realising in art and design a, c
- K32 Investigating and realising in art and design a, b

**SCOTLAND**
- Expressive Arts: Art and Design
  - Investigating visually and recording Levels A, B and C
  - Using media Levels A, B and C

**To learn more view**
THE LION KING BEHIND THE SCENES
EPISODE 6 - MASKS AND PUPPETS

---

**More than 232 puppets feature in ‘The Lion King’ including some inspired by Japanese Banraku puppetry and shadow puppetry. In this activity, the children make their very own shadow theatre. Pupils will need to think carefully about how to create their puppet and will gain an appreciation of some of the skills involved in the production.**
Having seen ‘The Lion King’, children will be keen to make fantastic masks of their own. This activity gives them that chance. The mask making could have an African theme, an animal theme, or a seasonal theme, depending on when you use this lesson.

MASK MAKING

LEARNING OBJECTIVES

- Recognising that there are different types of masks
- Realising that ideas for their own designs can be developed by looking at a selection of masks
- Identifying simple design criteria

Lesson outline

Talk about the masks from the performance of ‘The Lion King’. What did pupils like and dislike about the masks? What do they think could be improved or changed? Explain that they are going to make their own masks and discuss their ideas.

Hand out the activity sheet for children to plan their creations. It shows a basic mask template, with holes to cut out for the eyes, and to attach elastic. Show the children the materials that are available and demonstrate how they could be used: a cotton reel can be a nose, string or wool can be hair, ears and noses can be made from fabric or cardboard. Decorations can be used for all sorts of fabulous effects: sequins around the eyes, feathers on tips of ears, stripes of glitter across the cheeks... anything they can dream of, the more fantastic the better.

When they are happy with their designs, children should glue them firmly to a piece of flexible cardboard. Help them to cut out the eye-holes and the holes where they will attach elastic to hold their masks in place.

Plenary

Once they have made their masks, have the children sit in a circle and take it in turns to demonstrate their mask in the centre of the circle. Explain that they are to act out the character of the mask and, perhaps, give their character a name. Time permitting, the children can return to the centre of the circle in pairs to find out how their masked personas react to each other.

Extension activity

Children could use their masks as a lead into a literacy activity where they wear their masks and write in the persona of the mask. They could write a description of the person they become when wearing their mask. Alternatively, children could work in pairs or small groups and write the dialogue which occurs between their different characters.

CURRICULUM LINKS

**ENGLAND**
- Art & Design
  - KS1 Breadth of study 5a, 5b, 5c, 5d
  - KS2 Breadth of study 5a, 5b, 5c, 5d

**WALES**
- Art
  - KS1 Investigating 1
  - KS2 Investigating 1

**NORTHERN IRELAND**
- Art & Design
  - KS1 Investigating and realising in art and design a, b
  - KS2 Investigating and realising in art and design a, b

**SCOTLAND**
- Expressive Arts: Art and Design
  - Investigating visually and recording Levels A, B and C
  - Using media Levels A, B and C

To learn more view THE LION KING BEHIND THE SCENES

**EPISODE 1 - FROM SCREEN TO STAGE**
**EPISODE 6 - MASKS AND PUPPETS**
BACKGROUND INFORMATION: AFRICAN MASKS

In Africa, masks are functional works of art. They are meant to be used and perform a social purpose. Seen on a wall or a table, a mask may seem dull and static, but when used in storytelling or a ceremony, the mask takes on a life.

As in ‘The Lion King’ many African masks are made to be worn over the head instead of just the face. They serve many ceremonial purposes: accepting a young man into manhood; exorcising evil spirits; capturing invisible supernatural forces.

African masks are sometimes referred to as ‘spirit traps’. From a purely theatrical point of view too, the mask could be said to trap a spirit.
LEARNING OBJECTIVES

• Controlling pulse and rhythm

• Developing a physical response to music

• Using known songs to develop control of pulse and rhythm

• Playing a variety of percussion instruments

BACKGROUND INFORMATION: THE MUSIC

In Africa, life is permeated with music. It has a function in society beyond simple entertainment: songs are also written to teach, encourage, mourn and heal. Music serves a social function; helping to strengthen the circle of society. The music from 'The Lion King' has a strong link to traditional African music. Encourage your pupils to listen out for the following traits that are common to all African musical traditions.

Repetition: A repeated pattern of sound and rhythm.

Polyphony: Two or more melody lines played simultaneously, working together into a greater whole.

Polyrhythm: Two or more rhythm patterns playing at the same time.

Call and response: The leader sings or speaks a line, which is echoed and perhaps added to, by the larger group. Call and response can also work between two groups.

Lesson outline

Familiarise children with a basic 4/4 beat: count one, two, three, four, clapping with each count and placing an extra emphasis on the ‘one’. This is the first beat of the bar. Get the children to join you. Split the class so that one half is clapping ‘one, two’ and the other ‘three, four’.

Continue by introducing a half-beat: one-and two-and three-and four-and, with the children still clapping on the number. Once they have got used to this, instruct one half to clap the numbers, and the other half to clap the ands. Use your finger or a stick to conduct, pointing at each group in its turn. After that, have one group clap ‘one-and two-and’ and the other group ‘three-and four-and’, making eight claps (or half-beats) in all per bar.

Distribute the percussion instruments so each child has something to play. Get them to strike their instruments as you clap out the ‘one two three four’ beat. Once they’ve got into the rhythm, start singing ‘Row, row, row your boat’ in time to the beat, while still conducting to keep them in time.

Split the class into three groups. Two groups will be singing (you might need an additional adult to help here). Ask them to sing ‘Row, row, row your boat’ as a round song. Continue to clap the beat yourself until they’ve got into a flow, then invite your third group – the musicians – to beat out the four beats for you.

Identify two or three children who seem to have a strong sense of beat and make them the official rhythm section. Their job is to keep the 4/4 beat going. The
other children can now start to improvise their rhythms. Remind them to keep the 4/4 beat going in their heads, tapping their feet or nodding their heads to help them, with the emphasis always on the ‘one’.

Count your rhythm section in (one, two, three, four...) then start the song with half the singers when they have completed the first bar (four beats). When you have completed the first line ‘Row, row, row your boat’ the other singers repeat it, while your group moves on to ‘gently down the stream’. At a given signal, the percussion section can start doing their thing.

Make sure that you rotate your groups so that every child has a go at each of the three roles.

If you have an opportunity to perform for another class or the children’s parents you might like to arrange the children in a big circle, with the singers and the rhythm sections grouped together, all wearing the masks that they made with Activity Sheet 7 (Mask Making).

Hand out the activity sheet. The children write and draw the instrument that they played and name some of the other instruments that were used. The activity sheet also shows the words to ‘Row, row, row’, with space underneath for pupils to make up their own words for additional verses. This is in itself an exercise in rhythm. Depending on the children’s age and ability, encourage them to make the second and fourth lines rhyme.

While you keep the beat on a drum, the children take it in turns to sing their verses with a partner singing the response. If there isn’t enough time for everyone to have a turn, they can always perform their verses in the next music class.

**ADAPTING THIS ACTIVITY FOR OLDER PUPILS**

If you are working with older or more able pupils you may wish to divide the children into more groups: metal instruments (triangles, cymbals), struck instruments (drums, bongos) and rattles, for example, and allot them different roles, following your voice. For example, ‘Row, row, row’ might be accompanied by rattles, ‘boat’ might be a clash of the cymbals, etc. Write the instructions on the board where all can see it. Include the beat.

**PLENARY**

Pupils talk about their roles in the performance. Which role was the easiest/most difficult to undertake? Why? Which instruments did they like best? Which other instruments could they use for the activity? How could they improve their performance?

**EXTENSION ACTIVITIES**

Try other round songs, such as London’s Burning (which has three beats to the bar like a waltz, not four) and see how that affects the children’s use of the percussion instruments.

You could also ask the children to design and make their own African instruments to use to accompany their song. A simple shaker can be made by taking the top off a washing-up liquid bottle, quarter filling with lentils or dried beans, replacing the top and decorating. Bongos of different tones can be made by removing both ends from a number of tin cans, taping them all together in a tube and topping them off with a can that has retained its bottom. This is the striking surface. Different numbers of cans will create different pitches. The instruments can then be decorated with brightly coloured wrapping paper or paints.
Simba grows into an adventurous young cub, as Mufasa tries to instil in him the responsibilities of leadership, and his belief that everything exists together in a delicate balance called the Circle of Life. Scar plays on Simba's curiosity by telling him about the Elephant Graveyard beyond the borders of the Pridelands, where Simba is forbidden to go. Simba cannot resist exploring, taking with him his best friend, the young lioness Nala, and evading their chaperone, the hornbill Zazu, Mufasa's major domo. But Scar has laid a trap and the young pair are attacked by three hungry hyenas, and only Mufasa's arrival saves them. Mufasa is disappointed in Simba and tries to explain to him the real meaning of bravery and maturity. Scar continues to plot the downfall of Mufasa. He lures Simba into a gorge and has the hyenas start a stampede of wildebeests which threatens to kill Simba. Mufasa arrives in time to save him but is wounded and clings desperately to the cliff by his claws. Scar shows no mercy to his brother, throwing Mufasa back down under the hoofs of the wildebeests. He makes Simba believe that Mufasa’s death was his fault and persuades him to leave the Pridelands, never to return.

The rest of the pride, grieving Mufasa’s death and believing Simba to be dead, must accept Scar as their new king. A lazy and inefficient king, he invites the hyenas into the Pridelands, and the devastation of the countryside begins. Simba runs a long way from the Pridelands before collapsing exhausted, almost becoming a meal for buzzards. He is rescued by Timon, a wisecracking meerkat, and Pumbaa, a big-hearted warthog. They befriend Simba and teach him their philosophy of life, Hakuna Matata – which means ‘no worries’. Simba grows from a cub into a young lion.
Simba has grown restless, and rather reckless. He leaps over a river, daring Timon to follow. When the meerkat tries, he falls into the river, almost plunging over the waterfall into the jaws of crocodiles who wait below. Simba rescues him but is ashamed at his own folly. As they lie looking up at the stars, Simba remembers his father and his promise always to be there for him. As Simba sings ‘Endless Night’, back in the Pridelands old Rafiki hears the song on the wind and conjures Simba’s image on a tree trunk, with the mane of an adult lion. She realises he is alive.

Pumbaa is chased by a lioness. When Simba intervenes to protect him, he recognises his old friend Nala, who is shocked to find him alive. The two young lions realise the depth of their affection for each other, but still Simba is too ashamed to do what Nala asks, to go back to the ‘Pridelands’ and reclaim the throne.

Simba steals away into the jungle, but meets old Rafiki who tells him his father is alive – in him.

The stars seem to come together to form Mufasa’s face. The apparition of Mufasa tells his son that he must take his place in the great Circle of Life. Simba is resolved, and sets off back to the Pridelands, with Nala, Timon and Pumbaa.

They arrive to find the land dry and bare, and Scar assaulting Sarabi, Simba’s mother, because she advises that they leave Pride Rock. Simba confronts Scar but is forced by Scar to admit that he believes that he caused his father’s death. As Scar backs Simba to the edge of a cliff, in a moment of foolish arrogance, he whispers the truth that he killed Mufasa. This gives Simba the strength to retaliate and conquer Scar, who is made to repeat the truth to everyone, though he tries to blame everything on the hyenas. Simba spares his life, but banishes him. Scar attacks Simba again, but Simba manages to flip his uncle over the cliff, down to the hungry hyenas, waiting below.

Simba is proclaimed the new king, and all the animals celebrate. The Circle of Life continues as Rafiki raises aloft the son of the new Lion King for all to see.

ACT 2: Scar, haunted by the memory of Mufasa, wishes to secure his immortality by having children. He tries to force his attentions on Nala, Simba’s childhood friend, now grown into a beautiful young lioness. She rejects him, and runs away from the Pridelands, vowing, like Simba, never to return.

Simba is chased by a lioness. When Simba intervenes to protect him, he recognises his old friend Nala, who is shocked to find him alive. The two young lions realise the depth of their affection for each other, but still Simba is too ashamed to do what Nala asks, to go back to the ‘Pridelands’ and reclaim the throne.

Simba steals away into the jungle, but meets old Rafiki who tells him his father is alive – in him.

The stars seem to come together to form Mufasa’s face. The apparition of Mufasa tells his son that he must take his place in the great Circle of Life. Simba is resolved, and sets off back to the Pridelands, with Nala, Timon and Pumbaa.

They arrive to find the land dry and bare, and Scar assaulting Sarabi, Simba’s mother, because she advises that they leave Pride Rock. Simba confronts Scar but is forced by Scar to admit that he believes that he caused his father’s death. As Scar backs Simba to the edge of a cliff, in a moment of foolish arrogance, he whispers the truth that he killed Mufasa. This gives Simba the strength to retaliate and conquer Scar, who is made to repeat the truth to everyone, though he tries to blame everything on the hyenas. Simba spares his life, but banishes him. Scar attacks Simba again, but Simba manages to flip his uncle over the cliff, down to the hungry hyenas, waiting below.

Simba is proclaimed the new king, and all the animals celebrate. The Circle of Life continues as Rafiki raises aloft the son of the new Lion King for all to see.
Simba
Like any child, Simba’s view of the world and his role in it is rather simplified. To him, growing up to be ‘The Lion King’ means getting to tell the other animals what to do. Simba’s mischievousness is tempered by his adoration of Mufasa, his father. What the little lion cub really wants is to be just like his father. Mufasa’s death leaves Simba unsure about whom he really is as he grows into adulthood. Then Rafiki shows Simba his reflection in a pool and the sleek young male begins to understand that his father’s courage and wisdom are a part of him, too.

Mufasa
With a voice as golden as his magnificent mane, Mufasa guides and teaches his son, Simba. As ready to play as to instruct, Mufasa knows when to chide Simba for his mischief and when to chuckle at it. Strong, brave and wise, Mufasa is a true leader whose courage comes from a great, calm certainty about who he is and how he fits into the Circle of Life.

Rafiki
The baboon shaman Rafiki takes on the task of narrator and spirit guide. Rafiki travels her own road, sings her own songs and knows what she knows. Appearing the first time to anoint newborn Simba, Rafiki wanders on her mystical way. When the time is right, she returns again to guide Simba back to the path he is meant to follow. Rafiki is the teacher in ‘The Lion King’, based on the Sangoma, the South African herbalist, healer and truth-teller. The Sangoma is almost always a woman and the traditions have been passed down from mother to daughter for generations. A Sangoma’s job is to interpret messages from the spirits, use herbs to heal and divine the future.

Zazu
Mufasa’s most trusted advisor, Zazu is a prim and proper Hornbill bird with a sense of personal dignity. Although Zazu’s feathers can be ruffled, he is dedicated to Mufasa. The honourable hornbill would give his right wing for ‘The Lion King’, and stays with the pride through good times and bad.

Scar
Lean, sardonic Scar makes up for his lack of physical prowess with devious cunning. Obsessed with the need to possess the throne, Scar is Simba’s and Mufasa’s implacable enemy, a fact that the great-hearted Mufasa realises too late. Scar may leave most of the dirty work to his henchmen hyenas, but he’s capable of great cruelty himself. A selfish, greedy ruler, Scar nearly destroys not only the pride, but also the land in which they live.

Nala
Every bit as courageous and inquisitive as Simba, Nala, a lioness cub, is ready to go wherever he goes and do whatever he does. But time changes all things and when Nala and Simba meet again, her lively cuteness has ripened into sleek, tawny beauty, her childlike bravado has become true courage and their friendship deepens into love.

Timon and Pumbaa
Brenda Chapman, the story head for the movie ‘The Lion King’, first heard the Swahili phrase – Hakuna Matata which means ‘no worries’ – when she travelled to Kenya in 1991. This became the motto of ‘The Lion King’s’ two clowns, Timon and Pumbaa. Sympathetic and warm-hearted, Pumbaa is ready to trust anyone, even a carnivore like Simba. Pumbaa may have more brawn than brains, but his size includes an oversized heart. And when Simba confronts his destiny, the loyal warthog is the first to follow. The self-proclaimed ‘brains of the outfit’, Timon is a hyperactive meerkat with a motormouth. Whether he’s making good-natured jokes at Pumbaa’s expense, drooling over a plate of delicious bugs, or pitching his freewheeling lifestyle to Simba, Timon always has a fast line. But behind the patter is a loyal little guy who’d give his last wisecrack to help a friend.
PSHE

KEY STAGE 1

Developing confidence and responsibility and making the most of their abilities
1. Pupils should be taught:
   a) to recognise what they like and dislike, what is fair and unfair, and what is right and wrong
   b) to share their opinions on things that matter to them and explain their views
   c) to recognise, name and deal with their feelings in a positive way
   d) to think about themselves, learn from their experiences and recognise what they are good at
   e) how to set simple goals

KEY STAGE 2

Developing confidence and responsibility and making the most of their abilities
1. Pupils should be taught:
   a) to talk and write about their opinions, and explain their views, on issues that affect themselves and society
   b) to recognise their worth as individuals by identifying positive things about themselves and their achievements, seeing their mistakes, making amends and setting personal goals
   c) to face new challenges positively by collecting information, looking for help, making responsible choices, and taking action
   d) to recognise, as they approach puberty, how people’s emotions change at that time and how to deal with their feelings towards themselves, their family and others in a positive way

MUSIC

KEY STAGE 1

Controlling sounds through singing and playing – performing skills
1. Pupils should be taught how to:
   a) use their voices expressively by singing songs and speaking chants and rhymes
   b) play tuned and untuned instruments
   c) rehearse and perform with others (for example, starting and finishing together, keeping to a steady pulse)

KEY STAGE 2

Performing
Pupils should be taught to:
1. Sing a variety of simple songs with some control of breathing, posture, diction, dynamics and pitch

NORTHERN IRELAND

ENGLISH

KEY STAGE 1

Oracy, Range
3. Listen carefully and show their understanding of what they see and hear by:
   a) Making relevant comments
   b) Remembering specific points that interested them
   c) Listening to others’ reactions

KEY STAGE 2

Oracy, Range
1. Talk for a range of purposes, including:
   a) Exploring, developing and explaining ideas
   b) Planning, predicting and investigating

ART AND DESIGN

KEY STAGE 1

Investigating
Pupils should be taught to:
1. Record from observation and experience the natural and made environment, and the world of their imagination

KEY STAGE 2

Investigating
Pupils should be taught to:
1. Select and record from observation, experience and imagination to investigate the natural and made environment and the world of their imagination, using a variety of methods

MUSIC

KEY STAGE 1

Performing
Pupils should have opportunities to:
   a) Join in singing rhymes and simple songs
b) Play simple instruments on their own and to accompany singing

KEY STAGE 2
Performing
a) Sing a variety of songs with increasing control and confidence and develop awareness of singing in parts
b) Play simple accompaniments to songs

SCOTLAND
ENGLISH LANGUAGE 5–14
Listening in groups
LEVEL A: Listen to others in group or one-to-one activities in order to establish relationships and respond by contributing, with support, to the purpose of the activity
LEVEL B: Listen to others in group or one-to-one activities, and respond by making a relevant comment
LEVEL C: Listen to others in group or one-to-one activities and respond by making relevant comments and offering an opinion

Talking in groups
LEVEL A: Talk to others in a group led by a known adult or in one-to-one activities and with support contribute to the purpose of the activity
LEVEL B: Talk to others in a group led by a known adult, or in one-to-one activity and contribute appropriately to the purpose of the activity by responding when prompted by the adult
LEVEL C: Talk to others in a group or one-to-one activity and contribute appropriately to the purpose of the activity by asking and answering questions

Reading for information
LEVEL A: Find, with teacher support, an item of information from an informational or reference text
LEVEL B: Find and use, with teacher support, information specific to their needs from a range of informational and reference sources
LEVEL C: Find and use information specific to their needs from a range of informational and reference sources

Imaginative writing
LEVEL A: Write a brief, imaginative story
LEVEL B: Write a brief, imaginative story, poem or dialogue, with discernible organisation and using adequate vocabulary
LEVEL C: Write a brief, imaginative story, poem or play, using appropriate organisation and vocabulary

ART AND DESIGN
Investigating visually and recording
LEVEL A: Observe and record from selected sources of the environment, with support; draw, paint, model and construct from observed objects
LEVEL B: Observe and record from given sources by drawing, painting and sketching; model and construct from observed objects
LEVEL C: With guidance, attempt detail, using a given number of ways of recording

Using media
LEVEL A: Experiment and explore a given range of media in a free and spontaneous way, but with evidence of organisation and control
LEVEL B: Select from a given range of media and use in a free and spontaneous way, but with evidence of organisation and control
LEVEL C: Experiment with a given range of media, demonstrating basic understanding of the uses and limitations of these media

MUSIC
Investigating: exploring sound
LEVEL A: Investigate sounds using voices, instruments and everyday objects, recognising differences and contrasts between musical sounds and noise
LEVEL B: Explore sound quality and become familiar with the ways in which sounds are made and produced
LEVEL C: Experiment with different combinations and qualities of sound to represent contrasting moods and effects

Using the voice
ALL LEVELS: Sing a wide repertoire of songs representing a variety of styles in which the language is comprehensible and appealing to the age group
LEVEL A: Demonstrate some control in pitch and rhythm; show ability to memorise simple songs containing repetitive melodic and rhythmic patterns
LEVEL B: Show a greater ability to sing in tune with others; fit words to the melody where this is obvious; control rhythm, speed and leaps in melody
LEVEL C: Sing together confidently in unison, with some awareness of dynamics, phrasing and expression; sustain a simple harmonic part

Using instruments
ALL LEVELS: Individually and in groups, play a range of pitched and non-pitched instruments, applying a variety of appropriate techniques

LEVEL A: Demonstrate abilities in such basic playing techniques as shaking and tapping, keeping the beat while music is played and repeating simple rhythm patterns
LEVEL B: Play simple melodic and rhythm parts, showing some control over speed and volume, and respond to simple signals of direction in performance
LEVEL C: Display two-handed co-ordination in playing straightforward melodies and rhythms, sometimes using a form of written notation, paying attention to expression and contrasts in the music

DISNEY’S ‘THE LION KING’ PRIMARY RESOURCE PACK

‘The Lion King’ and Speaking, Listening and Learning: working with children in Key Stages 1 and 2
‘The Lion King’ resource also helps meet teaching objectives for Speaking and Listening, as outlined in the following tables. Linked objectives from the National Literacy Strategy are given in brackets.

<table>
<thead>
<tr>
<th>Year Group</th>
<th>Term 1</th>
<th>Term 2</th>
<th>Term 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>[Text 5 and 9]. 2</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>14, 15</td>
<td>17</td>
<td>[Text 7]. 18</td>
</tr>
<tr>
<td>3</td>
<td>25, 28</td>
<td>31, 32</td>
<td>35</td>
</tr>
<tr>
<td>4</td>
<td>38, 40</td>
<td>42</td>
<td>to develop scripts based on improvisation. [Text 21 and 22]. 57</td>
</tr>
<tr>
<td>5</td>
<td>61</td>
<td>57</td>
<td></td>
</tr>
</tbody>
</table>

Project Editors: Fay Wolffe, Giles Woodrow, Judith Brown
Teaching Contributors: Nicola Farquhar, Susan White
Study Guide Contributing Author: Peter Rowston
Education Consultants: Rapport Learning

Designed and printed by Dewynters.