CONTENTS

5 INTRODUCTION

BEFORE SEEING THE SHOW

6 PROJECT SHEET 1: What’s Behind the Mask?

7 PROJECT SHEET 2: Behaving Like Animals

AFTER SEEING THE SHOW

8 DISCUSSION TOPICS

9 FASCINATING FACTS

10 PROJECT SHEET 3: Living the Mask

11 PROJECT SHEET 4: The Circle of Life

12 PROJECT SHEET 5: The Controversial Chat Show

14 PROJECT SHEET 6: The Language of Music

15 PROJECT SHEET 7: Nala’s Story

16 PROJECT SHEET 8: Contrasting Viewpoints

18 THE STORY

20 CAST OF CHARACTERS

22 ABOUT THE PRODUCTION

26 CURRICULUM LINKS
Dear Teacher,


This educational programme aims to help pupils learn about, and gain an appreciation of, the wonderful world of live theatre. This teaching resource is designed to use with students aged 11-16. There are eight lessons based on the characters, themes, music and story of ‘The Lion King’. Combined with a visit to the show, which will captivate students, the lessons will provide a unique and inspiring learning experience.

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, Art, Drama, PSHE and Music.

These supportive teacher notes are accompanied by photocopiable worksheets for students 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 students of different ages and abilities. Each lesson also includes a brief summary of curriculum links, which are then detailed further on pages 23 and 24. Two lessons are proposed for use before students go 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, the characters and the production of ‘The Lion King’ that will help you and your class get the most from the project activities.

Disney’s ‘The Lion King’, the award-winning musical, will engage students and act as a splendid catalyst to learning. Introducing the 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. Enjoy your visit to ‘The Lion King’.

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.
**PROJECT SHEET 1**

*Learning objectives*
- Writing about and demonstrating the different purposes of masks in real life and in drama
- Exploring characters and learning presentational techniques through speaking and listening
- Exploring functions of masks from different historical and cultural contexts

**Curriculum links**

**England**
- English KS3 & KS4 Drama 4a, 4b, 4c, 4d
- KS3 & KS4 Composition 1a, 1b, 1g, 1h
- Art & Design KS3 Knowledge and understanding 4c
- KS3 Breadth of study 5d

**Wales**
- English KS3 Oracy, Range 3
- KS3 Writing, Range 2
- KS4 Writing, Range 1
- Art KS3 Understanding 1, 2, 3

**Northern Ireland**
- English KS3 & KS4 Writing Purpose, Context, Expected outcomes
- Art & Design KS3 Investigating and realising in art & design 1

**Scotland**
- English Language 5-14 Writing: Functional writing Levels D and E
- Drama 5-15 Investigating and experimenting Levels D and E
- Using language Levels D and E
- Communicating and presenting Levels D and E
- Observing, listening, reflecting, describing and responding Levels D and E

---

Much of the splendour of ‘The Lion King’ derives from the striking and innovative use of masks. This lesson will prepare students for the impact of the masks in the show, and for their own extended work on masks in the classroom.

**What’s Behind the Mask?**

**Learning objectives**
- Photocopy the project sheet (*Secondary 1*) for each student. Collect a selection of masks, the more the better. Suggestions for masks include Halloween, animal, famous person, robber’s stocking, surgeon, scuba diver, plus cyclist’s pollution filter, and you’ll need heavy make-up suitable for geishas and clowns.

**Lesson outline**

Begin the lesson by introducing the idea of masks and their range of uses to the class. For example, some are for protection or for disguise, decoration, ceremonial or ritual purposes. Discuss examples of masks in real life: the surgeon, welder, cyclist and in fiction, ‘Batman’, ‘The Phantom of the Opera’, Jim Carrey’s character in the film ‘The Mask’. Encourage students to come up with their own examples.

Next explain the tribal and ceremonial functions of masks. When a spiritual leader puts on a mask they cease to be themselves and become the embodiment of the spirit represented by the mask, taking on special gifts such as being able to heal or curse. The use of masks in ritual and theatre are often for similar purposes. They help to focus attention in particular directions, engage emotions and imagination, and have the power to transform participants.

Put on one of the masks and demonstrate how your whole being, posture, attitude and movement can change to match the mask.

Show students the other masks you have collected and choose students to try each one and take on a character to fit the mask. As a class, talk about how the wearer acts and moves and how this relates to the mask.

**Plenary**

Talk about the different masks and purposes students have mentioned. Revisit the introduction to the lesson about the different uses of masks. Discuss briefly the students’ preconceptions of ‘The Lion King’ – many will be familiar with the animation film version – and prepare them for the idea of actors portraying the characters partly through costumes and masks.

To learn more view **THE LION KING BEHIND THE SCENES**

**Episode 1** - FROM SCREEN TO STAGE
**Episode 6** - MASKS AND PUPPETS
‘The Lion King’ spectacularly builds on the dramatic device of anthropomorphism, creating ‘creatures’ which tell a very human story while retaining their animal characteristics. This lesson will prepare students for this convention.

PREPARATION

Photocopy the project sheet (Secondary 2) for each student.

LESSON OUTLINE

Start by talking about different animals – their rich variety in type, size, geographic location and degree of approachability. The discussion will cover categories such as pets, domestic, farm, British wild, jungle and Arctic. Ask students to describe the animals. Characteristics to consider include their size, the sounds they make and their movements.

Choose students to act out animal actions, leading to interaction between two different animals, for example act a sheepdog with a sheep, a cat and a mouse or a tiger stalking an antelope. Ask students to explain how their actions help to represent the animals.

Continue the discussion with the role of animals in literature. Ask students for examples from books they have read. These may include, for example; ‘101 Dalmatians’, ‘The Jungle Book’ or the White Rabbit in ‘Alice in Wonderland’. Discuss how the animals behave as humans. Why do writers choose to write about animals as people? Is it easier? Harder? Why?

Introduce and explain the concept of anthropomorphism – imbuing animals with the attributes, feelings and behaviour of humans.

The dog frequently represents loyalty and trust (‘Lassie’), yet his cousin the wolf often represents ravenous destruction (‘The Three Little Pigs’). The snake is often sneaky and treacherous (‘The Jungle Book’), but in certain Eastern traditions the snake is the bringer of wisdom. Pigs personify greed, but what of ‘Babe’?

Hand out the project sheet to the class. Students choose a number of different animals and discuss the human qualities and attributes normally ascribed to them. Discuss their ideas as a class.

PLENARY

Remind students of the ideas explored in the lesson about how animals are often portrayed as having human qualities. Talk about how these could apply to ‘The Lion King’, and prepare students for the animal characters displaying the full range of human emotions, qualities, and defects.

ADAPTING THE ACTIVITY FOR YOUNGER STUDENTS

To adapt the activity for younger students you could begin by asking them to list collective nouns for animals (herd, flock), list names for the young of animals (kitten, lamb) and list names for the homes of animals (stable, nest). This would then lead onto discussing similies based on animals as ‘wise as an owl’ or as ‘cunning as a fox’. Ask students to create their own imaginative similies (as wobbly as a wombat) and use this to introduce and discuss the concept of anthropomorphism.

BEHAVING LIKE ANIMALS

LEARNING OBJECTIVES

• Understanding anthropomorphism and its importance in literature and theatre

• Understanding an author’s craft (character, setting, mood) and describe in terms of anthropomorphism how animals are often represented by particular human qualities

• Exploring and discussing characterisation, narrative devices and figurative language

CURRICULUM LINKS

ENGLAND

English
KS3 & KS4 Group discussion and interaction 3a, 3b
KS3 & KS4 Drama 4a, 4b, 4c, 4d, 4f
KS3 & KS4 Composition 4e, 4f, 4g, 4h
PSE
KS3 & KS4 Breadth of opportunities 4g
Citizenship
KS3 Developing skills of enquiry and communication 2c

WALES

English
KS3 Reading, Skills 2, 3
KS3 Writing, Range 2, 6
KS4 Writing, Range 1
PSE
KS3 & KS4 Skills Make moral judgements ...

NORTHERN IRELAND

English
KS3 & KS4 Talking and listening Purpose, Expected outcomes
KS3 & KS4 Writing Purpose

SCOTLAND

English language 5-14
Listening: Listening in groups Levels D and E
Talking: Talking in groups Levels D and E
Writing: Functional writing Levels D and E
Drama 5-1S
Using movement and mime Levels D and E
Observing, listening, reflecting, describing and responding Levels D and E

To learn more view
THE LION KING
BEHIND THE SCENES
EPISODE 1 - FROM SCREEN TO STAGE
EPISODE 3 - MEET THE CHARACTERS
EPISODE 10 - DANCE & MOVEMENT
Before launching into the remaining lesson plans, start by returning to the second activity, Behaving Like Animals. Discuss the different animals the students have seen in ‘The Lion King’ and identify the different human characteristics that were displayed.

AFTER SEEING THE SHOW

DISCUSSION TOPICS
You will also want to give students an opportunity to discuss 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?
- 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 headdresses.

• 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 rubber 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.
LEARNING OBJECTIVES

- Making masks, using a variety of different materials
- Demonstrating dramatic techniques through movement, mime and sound
- Evaluating own and others’ dramatic performance and skills
- Learning about masks from different historical and cultural contexts

LESSON OUTLINE

Before making the masks, revisit the work from Project Sheet 1 (What’s behind the Mask?) to remind students about masks, their types and functions. From a theatrical point of view, students should consider how a mask makes a very definitive statement about a character. The mask focuses attention on specific facets, whereas the human face gives away a vast array of often contradictory information.

Point out that in large theatres, where those sitting towards the back could not see the facial expressions of the actors, masks can be used to make sure everyone knows who’s who. As such, masks have to be both exaggerated and focused, much like the classic theatrical masks of tragedy and comedy. Similarly, the movements of the actors would be exaggerated to express the meaning of the masks.

Distribute the project sheet on which students plan their own mask designs, considering its character, function, audience and powers. They should produce an annotated sketch to indicate colours, materials, dimensions and so on. They are now ready to make their masks.

To save time, you might prefer to provide your students with blanks onto which they paint their designs, observing the restrictions of the media available. Additional materials, such as cardboard and wool, could also be provided so that students can create ears, horns, 3D noses, hair and other features.

When students have completed their masks, they should take it in turns to explain the character and function of the mask while wearing the mask and moving in an appropriate manner. A student who has created an animal mask, for example, would move in a way that suggests that animal. The other students allot them marks out of ten for how convincing they are.

PLENARY

Discuss the masks made by the students, relating them in design and intention to those seen in ‘The Lion King’.

EXTENSION ACTIVITY

To extend the task, students could research the history and uses of the mask in theatre and ritual around the world, including visuals, for a wall display on the subject.
LEARNING OBJECTIVES

• Learning about and discussing the concept of the Circle of Life, developing instructional, explanatory and answering skills through speaking and listening

• Writing to inform, explain and describe complex ideas

• Using dramatic techniques to explore the concept of the Circle of Life

LEARNING OBJECTIVES

• Modern examples of the need to keep the circle (recycling of waste)

PREPARATION

Photocopy the project sheet (Secondary 4) for each student.

LESSON OUTLINE

Draw a large circle on the board and ask students what the circle has to do with ‘The Lion King’.

Elicit the point of the opening song, ‘The Circle of Life’, how the story ends as it began, with Rafiki presenting the newborn son of The Lion King to the pride, part of an unending cycle.

Present students with the words of the show’s director, Julie Taymor: “As I began to visualise ‘The Lion King’, the dominant theme and image to emerge was the circle. In addition to being a tale about a boy’s personal growth, ‘The Lion King’ dramatises the ritual of birth, death and rebirth.”

Remind students how Mufasa tells Simba that all creatures depend upon each other, that we all have a place in the Circle of Life, and how Simba’s journey helps him to discover his true place in that circle.

Ask students to work in pairs to discuss and report back on the following points:

• Circles used in the production (the great sun, Mufasa’s mane)

• The effect of breaking the circle (Scar’s over-hunting brings ruin)

• Examples of circles in mythology and literature (King Arthur’s table, Sleeping Beauty’s spinning wheel, the yin and yang sign)

• Other natural cycles, apart from birth and death (day and night, the seasons, sowing and reaping, the orbits of the planets)

PLENARY

Discuss the activity, ensuring that students understand the Circle of Life.

EXTENSION ACTIVITIES

Ask students to improvise scenes where Zazu explains to particular characters their importance in the Circle of Life. They could also create mime or dance pieces symbolising the Circle of Life.
The characters in ‘The Lion King’ are presented with human qualities within their animal personas. Heroes and villains all have their own point of view — worthy of airing on a TV chat show! Students will explore the characters of ‘The Lion King’ and consider their motivations through a school chat show.

**LEARNING OBJECTIVES**

- Preparing for, improvising and working in role as characters from ‘The Lion King’, audience members and other roles
- Empathising with characters in ‘The Lion King’, by understanding and defending their actions and intentions
- Clarifying and refining questions, putting across a point of view, asking pertinent questions, presenting a case persuasively, modifying views, analysing bias and evaluating own contributions through speaking and listening

**LESSON OUTLINE**

For this lesson, you take on the role of director/producer.

Choose a stage manager, who will need to make sure everyone knows what they are doing and to agree a running order (the order in which things happen) with you as the director. Assign a musical director, who plays an intro and outro theme and delivers a brief burst of music to introduce each guest. If a lighting rig is available, assign a lighting technician to train a follow-spot on guests as they walk to their seats — or as they storm out in a rage, for that matter. A follow-spot can also pick out members of the audience who are asking a question or creating a scene. Put a student or two in charge of the audience, welcomers holding up signs and making gestures to encourage them to laugh, cheer, boo, as in the style of ‘The Jerry Springer Show’.

Choose two ‘bouncers’ to intervene — gently — if the debate gets too heated. Have someone play the role of a family counsellor, who comes on near the end of the show to advise everyone on how to reconcile their differences. (“Now Mufasa, I don’t think you’re really hearing what your brother is saying”; “I’m getting a lot of negativity from you, Scar. Come on, give your nephew a hug and make it like you mean it!”)

Select individual students to play the parts of the chat show host, Simba, Mufasa, Scar, Sarabi and Nala. The host’s job is to ask questions about the turning points in the production. They need to consider how decisions, right or wrong, affect our lives, and how the story could have turned out differently. Did Simba make good decisions? Bad ones? How would each of these decisions have changed the story? Most importantly, the host also needs to build anticipation, excitement and involvement among the audience.

**EXAMPLE OF RUNNING ORDER**

1. Music
2. Lights
3. Welcomers hold up ‘clap’ sign
4. Spotlight follows presenter entering from stage left
5. Presenter sits and gestures audience to stop clapping
6. Music fades
7. Host welcomes audience
8. Guest 1: Entrance theme. Sarabi
9. Audience questions/comments
10. Guest 2: Entrance theme. Mufasa
11. Guest 3: Entrance theme. Nala
12. Audience questions/comments
13. Guest 4: Entrance theme. Simba (big build-up: “There’s someone all three of you would like to see very much indeed, isn’t there? Well, I’ve got a very special surprise for you tonight... Simba, come on out!”)
14. Guest 5: Entrance theme. Scar (big build-up, have bouncers ready)
15. Family counsellor: entrance theme

As the show’s director, you will need to agree the running order with the stage manager.

---

**THE CONTROVERSIAL CHAT SHOW**

---

**LEARNING OBJECTIVES**

- Preparing for, improvising and working in role as characters from ‘The Lion King’, audience members and other roles
- Empathising with characters in ‘The Lion King’, by understanding and defending their actions and intentions
- Clarifying and refining questions, putting across a point of view, asking pertinent questions, presenting a case persuasively, modifying views, analysing bias and evaluating own contributions through speaking and listening

---

**LESSON OUTLINE**

For this lesson, you take on the role of director/producer.

Choose a stage manager, who will need to make sure everyone knows what they are doing and to agree a running order (the order in which things happen) with you as the director. Assign a musical director, who plays an intro and outro theme and delivers a brief burst of music to introduce each guest. If a lighting rig is available, assign a lighting technician to train a follow-spot on guests as they walk to their seats — or as they storm out in a rage, for that matter. A follow-spot can also pick out members of the audience who are asking a question or creating a scene. Put a student or two in charge of the audience, welcomers holding up signs and making gestures to encourage them to laugh, cheer, boo, as in the style of ‘The Jerry Springer Show’.

Choose two ‘bouncers’ to intervene — gently — if the debate gets too heated. Have someone play the role of a family counsellor, who comes on near the end of the show to advise everyone on how to reconcile their differences. (“Now Mufasa, I don’t think you’re really hearing what your brother is saying”; “I’m getting a lot of negativity from you, Scar. Come on, give your nephew a hug and make it like you mean it!”)

Select individual students to play the parts of the chat show host, Simba, Mufasa, Scar, Sarabi and Nala. The host’s job is to ask questions about the turning points in the production. They need to consider how decisions, right or wrong, affect our lives, and how the story could have turned out differently. Did Simba make good decisions? Bad ones? How would each of these decisions have changed the story? Most importantly, the host also needs to build anticipation, excitement and involvement among the audience.

**EXAMPLE OF RUNNING ORDER**

1. Music
2. Lights
3. Welcomers hold up ‘clap’ sign
4. Spotlight follows presenter entering from stage left
5. Presenter sits and gestures audience to stop clapping
6. Music fades
7. Host welcomes audience
8. Guest 1: Entrance theme. Sarabi
9. Audience questions/comments
10. Guest 2: Entrance theme. Mufasa
11. Guest 3: Entrance theme. Nala
12. Audience questions/comments
13. Guest 4: Entrance theme. Simba (big build-up: “There’s someone all three of you would like to see very much indeed, isn’t there? Well, I’ve got a very special surprise for you tonight... Simba, come on out!”)
14. Guest 5: Entrance theme. Scar (big build-up, have bouncers ready)
15. Family counsellor: entrance theme

As the show’s director, you will need to agree the running order with the stage manager.
Together, you then speak with the lighting and sound team, adding their details to the running order, so it specifies which music is used when, which follow-spot is used and when.

To make things even more of a challenge, limit it to a half-hour long show, so each section has to be timed.

Hand out the project sheet to the students who will form the audience, and to the show’s host, so they can plan questions that they want to ask the guests on the show. They also plan their persona as an audience member. They keep the sheet with them during the show to jot down further questions and comments that occur to them.

The students who are filling other roles – guests, production, lighting, – will work with you, the director, to prepare their parts.

**PLENARY**

Discuss the show, focusing on the feelings of the characters involved.

**EXTENSION ACTIVITIES**

Students write to production companies responsible for such TV programmes as T4, Ministry of Mayhem and The Saturday Show to find out more about how these shows are researched, managed and produced. They could also pretend to be a TV critic and write a review of the show.
One of the strongest features of ‘The Lion King’ is the music – from vibrant African tribal beats to memorable haunting airs. Through its own language, the music helps to convey much of the meaning in the play and adds to the appearance, actions and words from the actors. Students will learn how music can be used to convey meaning in this lesson.

THE LANGUAGE OF MUSIC

LEARNING OBJECTIVES

• Explore the relationship between music and characterisation
• Write to explain how musical performance represents a chosen character
• Perform through singing and playing instruments to convey meaning

PREPARATION

Photocopy the project sheet (Secondary 6) for each student. Have ready as many percussion instruments as possible, and recordings of ‘Peter and the Wolf’ and/or ‘Carnival of the Animals’ to play to the class.

LESSON OUTLINE

Remind students that the musical score of ‘The Lion King’ includes many African percussion instruments, which convey a wide variety of emotions, atmosphere and locations. Explain that they will be using instruments to depict different characters from ‘The Lion King’.

Play extracts from ‘Peter and the Wolf’ and/or ‘Carnival of the Animals’ to illustrate the idea.

Distribute the project sheets to students. They should work in pairs to assign a percussion instrument to each character listed on the sheet. (Choose from instruments available or which can be replicated on the synthesiser). Explain that they should consider the personality of the character, the way they move, the qualities they exhibit – dignity, wisdom, craftiness. They should write reasons for their choice, and how it should be played – fast, slow, loud, smoothly.

Having completed the sheet, students then decide which of the pair is to play the instrument and who will provide the movement for each character. Pairs should be given time to rehearse before the class comes together to perform.

If some students play other instruments, e.g. string or wind, encourage them to bring them in (the tuba could suit Pumbaa, for example). You could experiment with adding background music to the percussion (e.g. Vivaldi’s ‘The Four Seasons’ or Dvorak’s ‘New World Symphony’).

To develop the performances, two pairs could be combined to express a meeting between two characters: Simba and Nala; Scar and Mufasa; Timon and Pumbaa. How do their instruments merge or conflict?

PLENARY

Discuss what has been learned from the interpretations. Which characters are easiest to represent? Which most difficult? Why? What props would have helped?

EXTENSION ACTIVITY

Groups of students prepare and perform readings of poems, with mixed high/low voices, as call-and-response, with percussion accompaniment. Choose poems according to the ability of the group, from Lewis Carroll’s ‘You are old, Father William’ to William Blake’s ‘The Tiger’. 

Simba

To learn more view
THE LION KING
BEHIND THE SCENES
EPISODE 3: MEET THE CHARACTERS
EPISODE 9: MAKING THE MUSIC

CURRICULUM LINKS

ENGLAND
English
KS3 & KS4 Composition 1e, 1f, 1g, 1h
Music
KS3 Controlling sounds through playing 1b, 1c
KS3 Responding and receiving 3a, 3b

WALES
English
KS3 Writing, Range 2
KS4 Writing, Range 1
Music
KS3 Performing 2, 4
KS3 Appraising 2

NORTHERN IRELAND
English
KS3 & KS4 Writing Purpose, Context, Expected outcomes
Music
KS3 Interpreting and performing c, d
KS3 Listening and appraising a, e

SCOTLAND
English Language 5-14
Writing, Functional writing Levels D and E
Music 5-14
Using instruments Levels D and E
Communicating and presenting Levels D and E
Observing, listening, reflecting, describing and responding Levels D and E

DISNEY’s ‘THE LION KING’ SECONDARY SCHOOL TEACHING RESOURCE

14
Like so many great stories, ‘The Lion King’ is not a one-animal show. These are three-dimensional characters, each with their own existence, thoughts, beliefs and desires. In this lesson students are encouraged to see the story through the eyes of a ‘minor’ character.

**Project Sheet 7**

**Learning Objectives**
- Consider and discuss different interpretations of a drama
- Explore issues, ideas and meaning by changing perspective
- Convey action, character, atmosphere and tension when scripting plays

**Lesson Outline**
Remind students that we tend to see storylines through the eyes of main characters, such as Simba in ‘The Lion King’. But the lives of many others are changed by the action and events that take place.

Ask students to consider Nala’s part in the story, and what she represents. Nala is a strong character in her own right – fighting off Scar’s advances and breaking the stereotype of the helpless princess waiting to be rescued by the hero.

Also ask them to consider how Nala’s journey differs from Simba’s. How important is her sex to this difference?

Hand out the project sheets. These show a summary of key events in ‘The Lion King’ story from Nala’s point of view and experience.

**Split the class into pairs or small groups, and give each group one of the points of the story involving Nala. Allow time for discussion within the groups. Students should consider how Nala might feel at that point and how she might express it.**

Bring the class back together and discuss the different ideas of groups.

**Plenary**
Summarise what students have learned about Nala.

**Extension Activity**
As a homework or extension task, students use what they have learnt about Nala to write a new scene featuring her, based on one of the incidents covered. An example for you to discuss is given below and on the photocopiable project sheet 7 – Extension.
The essence of theatre is conflict, the fight between good and evil. ‘The Lion King’ revels in this conflict, drawing the audience into partisanship, feeling the highs and lows of the hero, willing the defeat of the villain. In this lesson, students explore the characters a little further, especially Scar, the notorious villain of the piece.

LEARNING OBJECTIVES

• Explore empathetic writing through role-play and oration
• Discuss and evaluate conflicting evidence to arrive at a considered viewpoint
• Express a point of view persuasively
• Convey action, character, atmosphere and tension in the presentation of drama

PREPARATION

Photocopy the project sheet (Secondary 8) for each student.

LESSON OUTLINE

Remind students, and discuss with them, what they have learnt from ‘The Lion King’ so far. Focus especially on the relationships between the characters, how they develop or meet difficulties.

For example: Mufasa and Simba; Simba and Nala; Scar and Nala; Timon & Pumbaa; Simba, Timon and Pumbaa.

Which of these relationships are successful and why? Which are not successful and why?

Ask students to consider Mufasa and Scar. They are brothers, but very different. How might they have been as young cubs together? When did they become enemies? Perhaps Scar is, in a way, a victim, denied the throne first because he is the younger brother, and then because of the birth of Simba? Can your students relate in some way to Scar?

Divide the class into two groups and distribute the project sheets. One half of the class will represent Mufasa and the other will play Scar. Explain that they are to complete the project sheet as their character, bearing in mind that they are writing a dramatic piece to be performed out loud, and must pay particular attention to the use of language and rhythm.

The task completed, choose one student from each camp and stand them side-by-side. They are not to address each other directly, but speak their lines alternately, moving about as they wish, using facial expression and gesture, and appealing to the audience, or the stars, or whatever they choose.

It might run like this:

Mufasa: I am Mufasa, ‘The Lion King’, mate of Sarabi and father of Simba.

Scar: I am Scar, the rightful heir to the throne, with a fool for a brother.

Mufasa: I love my family, my glorious pride, the beauty of Pridelands and the velvet night sky.

Scar: I love power and luxury. I love to command those who are lesser than me, which frankly, means everyone.

Repeat the exercise with more pairs of students.

PLENARY

Discuss what has been learned from the lesson. Can students understand Scar’s point of view? Did anyone change their opinion of Scar?

EXTENSION ACTIVITY

Write a monologue for a character from ‘The Lion King’ explaining their perspective on the story. Length should vary according to the ability of individual students, up to a maximum of 200 words for the more able, possibly in verse.

These are to be performed to the class (the more able encouraged to perform from memory) using any props brought from home or made available, and, if wished, accompanying themselves on percussion instruments.
Simba grows into an adventurous young cub, as Mufasa tries to instil in him the responsibilities of leadership, and his belief that everything lives 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. 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 cling 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, 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 the 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.

ACT 1: It is sunrise over Pride Rock, overlooking the savannah. Rafiki, the wise old baboon, calls the animals to witness as Mufasa, ‘The Lion King’, and his queen, Sarabi, present their newborn son, Simba. All the animals are delighted, except Mufasa’s brother, Scar, who resents the new prince and the cub’s place as next in line to the King.
DISNEY’s ‘The Lion King’ SECONDARY SCHOOL TEACHING RESOURCE

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.

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 stalks 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. 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 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.
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 beings to understand that his father’s courage and wisdom are a part of him, too.

**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 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.

**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.

**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 motor mouth. 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.

For further details of the characters from ‘The Lion King’ please visit www.thelionking.co.uk
Julie Taymor is a director and designer who is well known for mythical staging inspired by international theatrical forms. When she was approached by Disney Theatrical Productions regarding the proposed stage version of the highly successful film, ‘The Lion King’, she was excited by the challenge: ‘When I looked at the film... I said to myself, what is working in this film for me? What's the most daunting challenge? That's what I like to do – the sheer fact that it's very hard to do is a great challenge to me.’

ABOUT THE PRODUCTION

THE PRODUCTION TEAM

When we sit in the audience at a musical, we see the actors on stage. But where do the costumes they wear come from? What about the words they say, or the songs they sing? Who designed and built the settings in which they act? A musical as large as ‘The Lion King’ brings together literally dozens of creative people, who work together as a team to bring the show to life.

PRODUCER
The producer gathers the resources needed to put on the production, engaging the creative staff and raising the necessary funds for the production’s budget. Dealing with both the creative and the business ends of the production, the producer creates a nurturing environment in which artists can thrive.

DIRECTOR
The director uses elements of the production to bring the written words of the script or score to life on stage. The director usually sets the tone and the ‘look’ of a production, and sets the blocking, or the actors’ movements.

COMPOSER
The composer writes the music of the songs and the incidental music. He or she is responsible for the ‘sound’ of the show.

LYRICIST
A lyricist writes the words, or the lyrics, for the songs. A lyricist must work very closely with the composer to make sure the words work well with the music.

BOOK WRITER
A musical’s ‘book’ is the ‘play’ of the musical, that is, the spoken words between the songs. A book writer must work with the composer and lyricist to effectively blend the spoken word with the songs.

CHOREOGRAPHER
Dance seems to go naturally with song, and a musical will often incorporate dance into its action. A choreographer designs a dance, first in his head or on paper, then with the dancers on the stage. The choreographer works with the director to make sure the dance movements complement the blocking.

SCENIC OR SET DESIGNER
The scenic designer creates the environment of the production, conveying the style, mood, period and place of the show. A scenic designer also designs or selects the production’s props and furniture.

LIGHTING DESIGNER
Using hundreds of spotlights and lighting instruments, the lighting designer creates the lighting ‘plot’: the colour, intensity and focus of the lighting in each scene. Since the 1970s, most professional productions have used computerised lighting boards, which can store thousands of cues and change lighting in a fraction of a second.

COSTUME DESIGNER
A costume designer researches and designs what the performers will wear and look like in the production. As well as having an extensive knowledge of clothing of all cultures and time periods, a costume designer must know how a costume will hinder or help an actor’s movements.

MASK AND PUPPET DESIGNER
In a production like ‘The Lion King’, which uses so many masks and puppets, these designers must work closely with the others on the creative team so that the masks and puppets work efficiently with the rest of the production. A designer of masks or puppets should have training in engineering as well as cultural and artistic knowledge.

STAGE MANAGER
The stage manager is the communication link between all departments starting with pre-production meetings and rehearsals and on to the final coordinatig of all departments in performance through the calling of cues and the directing of backstage traffic.

THE PRODUCTION

COSTUMES, MASKS AND PUPPETS
‘The Lion King’ is unique in that we see how the magic works on stage. There’s no attempt to cover up the wheels and cogs that make it all happen. The human beings that control the puppets and wear the animal masks are fully seen. As an audience member, you have an important job: with your imagination, you are invited to mix the ‘animal’ with the human into a magical whole...
As Julie Taymor says: “When the human spirit visibly animates an object, we experience a special, almost life-giving connection. We become engaged by both the method of storytelling as well as the story itself.” Although ‘The Lion King’ is Disney as you’ve never seen it before, there are common strands with which Julie Taymor had to work. She says: “Disney animated characters are so expressive – they’re animals, but they’re very human animals. I had to play with keeping some of the ‘character’ of the Disney characters, so that they’re recognisable. But then, I was also very inspired by African masks, which are much more abstract, much more stylised, much more essential, less soft and round. Because we’re doing three-dimensional theatre, I didn’t want the faces to look flat; I wanted them to have a kind of depth, like wood has. So I used texture and organic materials, fibres, wood – things that would make it less cartoon-like.”

To create masks and puppets in ‘The Lion King’, Taymor worked with Michael Curry, one of the country’s leading puppet experts. Curry had worked with Taymor on several of her films and operas. With a background in engineering as well as puppetry, he would create the technical design of the characters. Of the challenge of creating masks for such a theatrical spectacle, Taymor says: “In contrast to the continually changing facial expressions in the animated film, a mask can project a single, fixed attitude. The sculptor has only one opportunity to incorporate the anger, humour and passion of a character, to tell his or her whole story. I thought, what if I could create these giant masks that really are clearly Scar and Mufasa, but then the human face is revealed below, so that you’re not losing the human facial expression, you’re not hiding the actor?”

Taynor and Curry’s first step in creating the theatrical world of ‘The Lion King’ was to craft the masks for Mufasa and Scar. Could a balance be found between the recognisable characters from the animated film and the human actors? The lions’ costumes also helped to create this duality. While the human qualities of the lions come out in the African styled beadwork, corsets, armour and cloth, the costumes use silk cloth to negate the human shape, breaking the shoulder line, enhancing the powerful joints and thighs. The masks are made from carbon graphite, a tough, lightweight material. First the ‘face’ of the mask is created by spraying silicone onto a mould made from paper or clay. When enough layers of silicone build up, a rubbery shell is left which is removed from the mould to become the imprint for the mask. The mask is completed with the carbon graphite. Although they may look very heavy, Mufasa’s mask, for example, weighs only 312 grams and Scar’s mask, 270 grams. Three of the main theatrical forms that inspired Taymor and Curry were African masks, Bunkraku puppets and shadow puppetry.

By exploring the background of these techniques, ‘The Lion King’ can be a richer experience for young people.

AFRICAN MASKS
In Africa, masks are functional works of art. They are meant to be used; they perform a social purpose. Seen on a wall or a table, it 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.

BUNRAKU PUPPETRY
Named after its founder, Uemura Bunrakuken, this Japanese theatre form started in the 16th century. In Bunraku, master puppeteers, visible to the audience, control large puppet dolls, while a narrator tells the story. The larger puppets, which can be as tall as five feet, are operated by three-man teams. The most experienced man, the only puppeteer allowed to show his face to the audience, operates the head and right arm. The other two puppeteers are completely covered with black cloth. One operates the ‘puppet’ right hand with a rod, while the other manipulates the ‘puppet’ legs. Through movement and gestures (and, as always, the audience’s imaginations) great expressiveness can be achieved. Because the puppeteers are visible, spectators can concentrate on the story, or on the skill of the puppeteers. Hopefully, these two perceptions eventually merge into a whole appreciation of the theatrical event.

SHADOW PUPPETRY
We have always been fascinated with shadows. Shadows thrown by a campfire can appear to be monsters; fingers twisted in a specific way in front of a light beam can create intricate animal shapes. In shadow puppetry, the audience only sees the shadows of the puppets, thrown onto a screen by a light or a fire. Shadow puppetry seems to be thousands of years old; many think it originated in Greece, although Chinese records show forms of shadow puppetry being performed 2000 years ago.

In Indonesian shadow puppetry, called the wayang kulit, intricate flat puppets made of wood and animal hide are shown before a muslin screen, usually telling stories from Hindu mythology. In Java, audience members sit on both sides of the screen, either to watch the shadows, or to see the puppets and the manipulating puppeteers.

SETS
Working with Julie Taymor, set designer Richard Hudson used the essential concepts of ‘The Lion King’s story to create the scenic design for the show. Pride Rock and the Elephant Graveyard seem to be opposites, one full of life, the other radiating death and danger, but they are connected through their design.
Just as Pride Rock is a stylised circular staircase that twists out of the stage as the show opens, the Elephant Graveyard is a twisting series of steps made of bones. We see Mufasa in his place of dignity on Pride Rock as the show opens; it’s a shock to see Scar in the same position, but with very different feelings, straddling the bones in the Elephant Graveyard. Perhaps the most dramatic scene in ‘The Lion King’ is the wildebeest stampede in which Mufasa is killed. The effect in the theatre is electric, as thousands of wildebeests seem to be rushing straight at Simba – and the audience.

The illusion of thousands of racing animals is achieved by a canvas scroll and a series of large rollers. Wildebeests are painted on the scroll and each roller is equipped with sculptures of the animals. On each successive roller, the wildebeest sculptures are slightly larger until, closest to the audience, dancers rhythmically move huge wildebeest masks. This design creates a false perspective of great distance. When the scroll and rollers are moving, the audience seems to see waves of wildebeests driving forward.

**THE MUSIC**

‘The Lion King’ animated film incorporated five songs by Elton John and Tim Rice.

Tim Rice had written the lyrics for such classic musicals as ‘Jesus Christ Superstar’ and ‘Evita’, each of which had also been best-selling recordings. Rice seemed the perfect choice to write the lyrics for ‘The Lion King’, but who would compose the music? Elton John, who has written some of the best known and most endearing popular music in the last half of the twentieth century, said: “I actually jumped at the chance because I knew that Disney was a class act and I liked the story line and people immediately. The Disney films last forever and children watch them and adults watch them and get just as much fun out of them.”

As Rice and John began to work together, they knew that their main purpose was to tell the story. “Up until now,” said Rice, “about 95 per cent of the lyrics I’ve written have been done to a tune. Elton is one of those rare examples of a composer who actually likes to get the words first. In the case of... ‘The Lion King’ that proved to be quite useful because the key thing... is to get the story line dead right. Everything flows from the story.”

For the stage version, more songs were needed to explore Simba’s growth and Nala’s courage. The creative team turned to ‘The Rhythm of the Pridelands’, a recording inspired by the film, featuring songs by South African songwriter Lebo M, Mark Mancina, Jay Rifkin and Hans Zimmer. The lyrics of these soulful and evocative melodies were rewritten for the stage version, but their South African sound and mood became the foundation for a unique combination. By integrating the work of musician Lebo M, the score to ‘The Lion King’ musical tapped into the complex and beautiful rhythms of South African music. Lebo M co-wrote additional music and lyrics in addition to those written by the Rice-John team. As the choral director, he introduced the American cast members to a different style of singing: “I taught them the historical meanings of the lyrics and the practical and spiritual meanings of the songs. The singers must understand the pain or joy, the feeling behind the song. The most difficult part is the interpretation, the African way of singing... there’s a rawness that is totally unique; it comes from the heart.”

Lebo M sees his life mirrored in the story of ‘The Lion King’: “This is an African story that happens to parallel my own life. Young Simba’s loving education from his father, his rebellion and his eventual struggle to regain a foothold in his native land were very familiar to me.” He calls his work on ‘The Lion King’: “a tribute to the New South Africa... like Simba, I too lost family and close friends during my time away, but returned home victorious to the open
arms of my newly freed countrymen and family."

‘World Music: The Rough Guide’ says: “South Africa is distinguished by the most complex musical history, the greatest profusion of styles and the most intensely developed recording industry anywhere in Africa.” South Africa’s musical history, especially in the past century, is linked to its national history and the racist system of apartheid, in which black South Africans were confined to small areas, their movements and rights tightly controlled by the white minority. Because the growth of its music was so closely tied to the country’s history, a study of South African music is a perfect foundation for further exploration into South African history.

AFRICAN MUSIC

Although the continent of Africa holds many different cultures, most have this in common: music is an integral part of everyday life. In Africa, lives are permeated with music. Music has a function in society beyond simple entertainment. Songs are written to entertain, but also to teach, encourage, mourn, heal. Music serves a social function, helping to strengthen the circle of society. It “deepens the connection between people who have come together for reasons casual or profound” (Helen Q Kivnick, ‘Where is the Way: Song and Struggle in South Africa’). Africa, south of the Sahara desert, takes in a variety of nations and cultures, yet all African music has some common traits. The following characteristics can be heard in the soundtrack of ‘The Lion King’.

REPETITION: Repeated pattern of sound and rhythm.

IMPROVISATION: Because music is an integral part of African life, it is often spontaneous, made up on the spot. Improvised, spontaneous creation of music and words is a highly-regarded skill.

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

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

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

CALL AND RESPONSE: A choral form in which a leader sings or speaks a line, which is echoed and perhaps extended upon by a larger group. Call and response can also work between two groups.

POPULAR SONG AND THE MUSICAL THEATRE

How are the songs in musical theatre different from the popular music you hear every day? A song you hear on a recording, on the radio or at a concert may create a character or tell a story, but its primary purpose is to express a mood or an atmosphere, and create a memorable tune.

In a musical, a song must help in the storytelling. A song in a musical should act as a kind of shorthand, moving the story forward, telling you something about the character’s inner life or changing the character in ways that the spoken word cannot. At the turn of the 20th century, the beginning of musical theatre, theatre music was popular music. Songwriters brought a vibrant, fast-talking quality to songwriting, throwing off the long accepted models of the European opera and operetta. But for pioneers of the musical, the theatre, along with vaudeville, burlesque and later recording, radio and the movies, was just another forum for songs. There was no attempt to blend the songs into the story.

The musical changed forever in 1927, with ‘Show Boat’, based on Edna Ferber’s 1926 novel about life in America after the Civil War. Composer Jerome Kern and lyricist Oscar Hammerstein II were determined to create an organic work of art from the musical, in which songs, music and text all combined to tell the story. As Denny Flinn Martin writes in ‘Musical! A Grand Tour’: “Critics described Kern as having left musical comedy behind for something they described as opera or light opera composing. In fact, it was pure musical theatre.”
**ENGLAND**

**ENGLISH**

**KEY STAGE 3 A & B**

En 1. Group discussion and interaction

3. To participate effectively as members of different groups, pupils should be taught to:
   a) make different types of contributions to groups, adapting their speech to their listeners and the activity
   b) take new viewpoints into account and modify their own views in the light of what others say

En 1. Drama

4. To participate in a range of drama activities and to evaluate their own and others’ contributions, pupils should be taught to:
   a) use a variety of dramatic techniques to explore ideas, issues, texts and meanings
   b) devise, scripting and performing in plays
   c) discussing and reviewing their own and others’ performances.

En 3. Composition

1. Pupils should be taught to draw on their reading and knowledge of linguistic and literary forms when composing their writing.

Writing to imagine, explore, entertain

a) draw on their experience of good fiction, of different poetic forms and of reading, watching and performing in plays
b) use imaginative vocabulary and varied linguistic and literary techniques
c) develop choice of language and structure to achieve particular effects and appeal to the reader

Writing to inform, explain, describe

a) form sentences and paragraphs that express connections between information and ideas precisely (for example, cause and effect, comparison)
b) use formal and impersonal language and concise expression
c) consider what the reader needs to know and include relevant details

b) present material clearly, using appropriate layout, illustrations and organisation

**ART & DESIGN**

**KEY STAGE 3**

Investigating and making art, craft and design

2. Pupils should be taught to:
   a) investigate, combine and manipulate materials and images, taking account of purpose and audience
   b) continuity and change in the purposes and audiences of artists, craftworkers and designers from Western Europe and the wider world
   c) using a range of materials and processes, including ICT (for example, painting, collage, print making, digital media, textiles, sculpture)
   d) investigating art, craft and design, from a range of historical, social and cultural contexts

**MUSIC**

**KEY STAGE 3**

Controlling sounds through singing and playing – performing skills

1. Pupils should be taught how to:
   a) analyse, evaluate and compare pieces of music
   b) communicate ideas and feelings about music using expressive language and musical vocabulary to justify their own opinions

**WALESA**

**ENGLISH**

**KEY STAGE 3**

Oracy. Range

1. Talk for a range of purposes, including:
   a) explanation, description and narration
   b) exploration and consideration of ideas, literature and the media
   c) argument, debate, prediction and persuasion
   d) analysis

2. Participate in a wide range of drama activities, including role-play, and in the performance of scripted and unscripted plays

Oracy. Skills

1. Listen attentively, both in situations where they remain mostly silent and where they have the opportunities to respond immediately

Reading. Skills

2. Respond, both imaginatively and intellectually, to the substance and style of what they read

3. Reflect on the writer’s presentation of ideas, the motivation and behaviour of characters, the development of plot and the overall impact of a text

Writing. Range

1. Write for a variety of purposes and develop their own distinctive and original styles, recognising the importance of commitment and vitality in what they write

2. Write to inform, instruct, explain, argue, narrate, report, describe and persuade

3. Write for aesthetic and imaginative purposes

4. Use writing for thinking and learning

Writing. Skills

7. Develop the ability to write scripts and dialogue by:
   a) using their experience of reading, performing and watching plays
   b) using dialogue to convey character

**KEY STAGE 4**

Oracy. Range

1. Talk for a range of purposes, including: explanation, description, narration, exploration, hypothesis, analysis, discussion, argument and persuasion

Writing. Range

1. Write for a range of purposes including writing to:
   a) explain, entertain, inform, explain, describe, argue, persuade, instruct, analyse, review and comment

**ART**

**KEY STAGE 3**

Understanding

Pupils should be taught to:

1. Analyse, compare, contrast and evaluate their own work and that of other artists, craftworkers and designers, using the knowledge to enrich and develop their own work

2. Explore the diverse ways that artists, craftworkers and designers from different cultures and periods work

3. Extend their work, methods and results of their investigation, modifying and refining their work through discussion and reflection

Making

Pupils should be taught to:

1. Identify and work with the visual element of art, craft and design in the making of images and artefacts

2. Explore and experiment with materials, images and ideas

During which pupils should be given opportunities to:

1. Experience a wide range of techniques and media to realise their ideas, express their feelings and communicate meaning

**KEY STAGE 3**

**MUSIC**

**KEY STAGE 4**

**PSHE**

**KEY STAGE 3 AND KEY STAGE 4**

Attitudes and values

PSE provision should enable pupils to:

1. Have respect for themselves and others

2. Develop a sense of personal responsibility towards the environment and a concern for the quality of life both in the present and the future

Skills

PSE provision should enable pupils to:

1. Make moral judgements and resolve moral issues and dilemmas

**NORTHERN IRELAND**

**ENGLISH**

**KEY STAGE 3 & 4**

Talking and Listening: Purpose

Pupils should take an active part in conversations and discussions, formally and informally, for a variety of purposes, including:

1. expressing thoughts, attitudes, feelings and opinions

Talking and Listening: Expected outcomes

In the context of these activities, pupils should develop the ability to:

1. discuss issues

2. interact with others in group discussion for a variety of curricular purposes

Writing: Purpose

Pupils should have opportunities to write for a variety of purposes, including:

1. inform and explain, describe, narrate, report, instruct, persuade, interpret and analyse

Writing: Context

Writing will arise from a variety of experiences and contexts, including:

1. a wide range of texts including literary, non-literary and media texts

2. drama

Writing: Range

Their writing should include:

1. descriptions

2. scripts

Writing: Expected outcomes

Pupils should have opportunities to write, within a meaningful context and arising out of their own work, to develop the ability to:

1. present and structure coherently, ideas, information and opinions

**ART AND DESIGN**

**KEY STAGE 3**

Investigating and realising in art and design

Pupils should have opportunities to:

1. make a personal response, through two and three dimensional work, to a wide range of stimuli, including observations and experiences of the natural and made environment

2. analyse and compare the work of artists, designers and craftworkers from different cultures and contexts, and use the information to inform their own work

Materials, tools and processes

Pupils should have opportunities to:

1. use and combine a variety of drawing, painting and graphic materials, tools and processes

2. use a variety of natural and man-made materials to create reliefs and sculptures
Using movement and mime
LEVEL D: Show control of gesture, movement and mime and ability to adapt these in a variety of drama activity situations.
LEVEL E: Use gesture, movement and mime appropriately in a range of contexts, showing sensitivity and flexibility when changing situations within the drama activity.

Using language
LEVEL D: Show ability to adapt the use of language within a range of situations. Contribute orally to the planning of drama activities. Participate in a scripted piece of work.
LEVEL E: Show confidence and flexibility in using language appropriately in varying roles and changing situations. Contribute to planning and evaluation of drama activities. Participate in scripted pieces.

Creating and designing
LEVEL D: Adapt and develop roles appropriate to a variety of drama situations. Support, show attention to authenticity, based on personal observation of everyday situations. Collaborate in working towards the resolution of problems, issues and tasks.
LEVEL E: Accept, develop and sustain roles appropriate to a variety of drama situations. Support, show understanding of issues of authenticity and stereotyping. Show evidence of effective cooperation in working towards the resolution of more complex problems, issues and tasks.

Communicating and presenting
LEVEL D: Work co-operatively and communicate effectively with others in a variety of drama activities. As part of a group, devise, rehearse and present work, including scripted work. Demonstrate an ability to communicate appropriately with different audiences.
LEVEL E: Through reflection and discussion, based on careful observation and listening, reflect upon what has been learned in terms of personal understanding and knowledge and skills gained. Discuss and evaluate the performances of others.

ART AND DESIGN 5-14
Using media
LEVEL D: Use a range of media, in painting, printing, modelling, 3D construction, or fabric-related activities, showing some understanding of the qualities of these, and evidence of personal choice.
LEVEL E: Consider, select and use appropriately a range of media, occasionally combining some of these.

Creating and designing
LEVEL D: Produce work which show further understanding of the qualities of visual elements and their use. Suggest a solution to a design problem by drawing, visual presentation or a simple model.
LEVEL E: Demonstrate understanding of the use of visual elements in a wide range of activities. Evaluate ideas in response to a design brief. Select the most appropriate one and produce a prototype.

Observing, reflecting, describing and responding
LEVEL D: Research information about an artist or designer and their work from supplied sources. Make a judgement about their own or an artist’s work using appropriate vocabulary. Make a personal evaluation of own or other’s designs, showing some understanding of a design process.
LEVEL E: Find out about an artist or designer and their work by collecting materials and information from several sources. Make one or two personal statements about their own and an artist or designer’s work, showing an understanding of the various visual elements to support an opinion. Evaluate their own design work, showing an understanding of a design process, indicating realisations where appropriate.

SCOTLAND
ENGLISH LANGUAGE 5-14
Listening: Listening in groups
LEVEL D: Listen to others in group or one-to-one activities and respond relevantly by questioning, supporting an opinion or offering an alternative point of view.
LEVEL E: Listen to others in group or one-to-one activities and respond relevantly, so as to show awareness of others’ opinions, suggestions and points of view.

Talking: Talking in groups
LEVEL D: 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 relevantly by making statements which show some awareness of the ideas of others.
LEVEL E: Talk with others in a group or one-to-one activity, and contribute appropriately to the purpose of the activity by asking and answering questions relevantly by making statements which show some awareness of the ideas of others and by showing some awareness of their feelings.

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.

Writing: Functional writing
LEVEL D: Write in a variety of forms to communicate key events, facts or ideas, using appropriate organisation and vocabulary.
LEVEL E: Write in a variety of forms to communicate key events, facts, points of view and ideas, using appropriate organisation and specialist vocabulary.

Writing: Imaginative writing
LEVEL D: Write imaginative pieces in various genres, using appropriate organisation and vocabulary.
LEVEL E: Write imaginative pieces in various genres, making some use of appropriate literary conventions.

MUSIC 5-14
Using instruments
ALL LEVELS: Improvise and in groups, play a range of pitched and non-pitched instruments, applying a variety of appropriate techniques.
LEVEL D: Play confidently and expressively, sustaining more challenging melodies and rhythms on a range of instruments, sometimes using a form of written notation.
LEVEL E: Demonstrate increased musicianship and technical abilities whilst playing a widening range of instruments.

Communicating and presenting
ALL LEVELS: Work co-operatively in a group while music making or inventing, showing a respect for the opinions of others. When and where appropriate, present and perform arrangements, songs, improvisations, sound pictures, inventions to the teacher, another group, the rest of the class, or a wider audience.

Project Editors: Fay Wolfree, Giles Woodrow, Judith Bloor.
Teaching Contributors: Ron Pows, Alex Pett.
Study Guide Contributing Author: Peter Rayson.
Education Consultants: Rapport Learning.
