

# BEHIND THE SCENES

## BEHIND THE STORY

1. What is Simba's main task in the story?

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2. What does Simba learn?

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3. What symbol/shape do you see everywhere throughout the show?

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4. Can you name some of the themes in the story of The Lion King?

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5. The story of The Lion King aims to make audiences realise that they all share something, what is it?

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# ANSWERS

## FROM SCREEN TO STAGE

1. Putting the African savannah on stage
2. Lyceum Theatre, London
3. Africa
4. Hand puppet, rod puppet, shadow puppet, two actors (child and adult)
5. The 'double event'

## BEHIND THE STORY

1. To take his rightful place on the throne and take on the responsibilities of being King
2. Being the king comes with a huge amount of responsibility to your family, home and community
3. Circle – 'The circle of life'
4. Circle of life, believing in who you are, love, joy, death/loss, community, accepting responsibility, growing up
5. Community, we all share the planet

## MEET THE CHARACTERS

1. Simba, Nala, Mufasa, Scar, Rafiki, Zazu, Timon and Pumbaa
2. Simba
3. Nala
4. Rafiki
5. Zazu

## AN ACTOR PREPARES

1. 5.30pm
2. Have make up applied, vocal warm up, get into costume
3. Motor, mask, battery pack, leather chaps, cage, leotard
4. 11 years
5. The audience boo

## DISCOVER THE COSTUMES

1. They transform the actors into animals, flowers, plants, scenery
2. The costumes are handmade
3. Beads
4. Scar and Mufasa
5. Sparkle

## MASKS AND PUPPETS

1. Withstand 8 shows a week
2. Timon
3. 300+
4. Looking after puppets and masks during the show and in rehearsal, repair and refurbish
5. Carbon fibre and balsa wood

## SETTING THE SCENE

1. Africa, time of day, temperature, emotion, wildebeest stampede
2. Savannah, jungle, Scar's cave, Pride Rock, Elephant Graveyard, night sky
3. Bamboo, silk, wires
4. Lighting tells the audience the time and place, colours used for lights represent different feelings (fear, love)
5. 100 people work backstage at The Lion King

## BEING A LION KID

1. Young Simba
2. Eight, four pairs
3. Singing, acting and dancing
4. The baby elephant

## MAKING THE MUSIC

1. Rhythm of the Pridelands
2. Traditional African rhythms and instruments
3. Rock
4. Rafiki
5. Drums

## DANCE AND MOVEMENT

1. They way they move
2. Garth Fagan
3. Contemporary, African, Ballet, Hip hop, Jazz, Caribbean, Modern
4. Lionesses
5. Street/relaxed

# CURRICULUM LINKS, PRIMARY

## EPISODE TWO - BEHIND THE STORY

### KEY STAGE 2 ENGLISH

<b>LOWER KEY STAGE 2 - English</b>	
<b>Spoken language</b>	<ul style="list-style-type: none"> <li>• give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings</li> <li>• maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments</li> </ul>
<b>Reading Comprehension</b>	<ul style="list-style-type: none"> <li>• listening to and discussing a wide range of fiction, poetry, plays, non-fiction and reference books or textbooks</li> <li>• increasing their familiarity with a wide range of books, including fairy stories, myths and legends, and retelling some of these orally</li> <li>• identifying themes and conventions in a wide range of books</li> <li>• cause and effect in both narrative and non-fiction (for example, what has prompted a character's behaviour)</li> </ul>

<b>UPPER KEY STAGE 2 - English</b>	
<b>Spoken language</b>	<ul style="list-style-type: none"> <li>• give well-structured descriptions, explanations and narratives for different purposes, including for expressing feelings</li> <li>• maintain attention and participate actively in collaborative conversations, staying on topic and initiating and responding to comments</li> </ul>
<b>Reading Comprehension</b>	<ul style="list-style-type: none"> <li>• continuing to read and discuss an increasingly wide range of fiction, poetry, plays, non-fiction and reference books or textbooks</li> <li>• increasing their familiarity with a wide range of books, including myths, legends and traditional stories, modern fiction, fiction from our literary heritage, and books from other cultures and traditions</li> <li>• making comparisons within and across books</li> <li>• preparing poems and plays to read aloud and to perform, showing understanding through intonation, tone and volume so that the meaning is clear to an audience</li> <li>• drawing inferences such as inferring characters' feelings, thoughts and motives from their actions, and justifying inferences with evidence</li> <li>• summarising the main ideas drawn from more than one paragraph, identifying key details that support the main ideas</li> <li>• identifying how language, structure and presentation contribute to meaning</li> </ul>

# CURRICULUM LINKS, SECONDARY

## EPISODE TWO - BEHIND THE STORY

<b>BTEC Entry level / Level 1 Performing Arts</b>	
<b>Unit 1: Introduction to the Performing Arts</b>	<ul style="list-style-type: none"> <li>• 2. Know about performance roles in performance venues</li> <li>• 3. Know about non-performance roles in performance venues</li> </ul>
<b>Unit 14: Working in the Performing Arts</b>	<ul style="list-style-type: none"> <li>• 1. Know what skills and training are required for jobs in performing arts</li> <li>• 2. Know what opportunities there are for progression in performing arts</li> </ul>
<b>Unit 16: 2 Know job roles in the performing arts industry</b>	<ul style="list-style-type: none"> <li>• 2. Know job roles in the performing arts industry</li> </ul>

### KEY STAGE 3 – English

<b>Spoken English</b>	<ul style="list-style-type: none"><li>• using Standard English formal and informal contexts, including classroom discussion</li><li>• structured discussions</li></ul>
<b>Reading</b>	<ul style="list-style-type: none"><li>• reading a wide range of fiction and non-fiction, including in particular whole books, short stories, poems and plays with a wide coverage of genres, historical periods, forms and authors.</li><li>• studying setting, plot, and characterisation, and the effects of these</li><li>• understanding how the work of dramatists is communicated effectively through performance and how alternative staging allows for different interpretations of a play</li></ul>