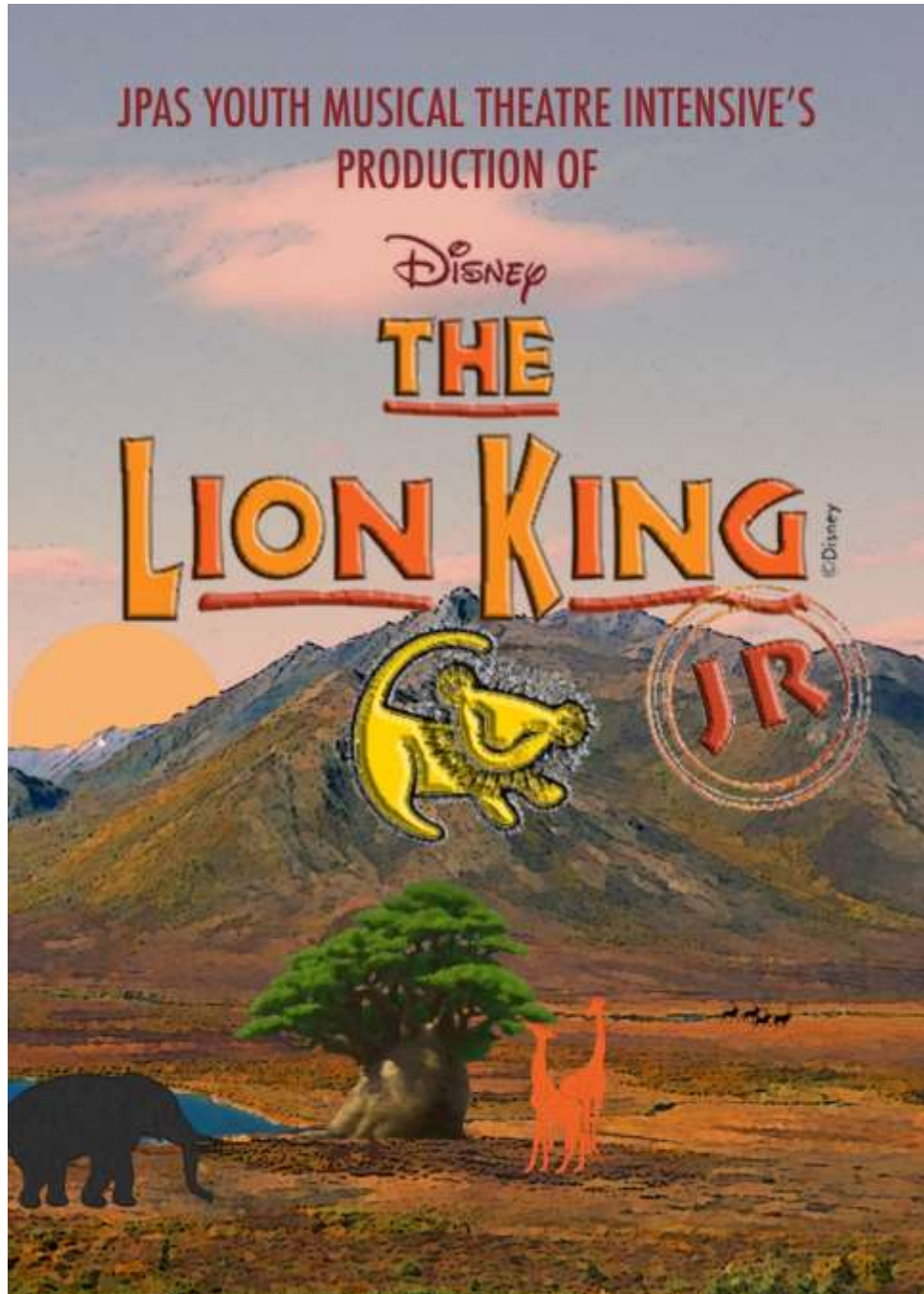


The Jefferson Performing Arts Society

Presents



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Teacher's Notes

Music and Lyrics by Tim Rice and Elton John

Additional Music and Lyrics by Will Van Dyke, Lebo M, Mark Mancina, and Jay Rifkin

Book by Roger Allers and Irene Mecchi

Based on the Broadway production directed by Julie Taymor

Synopsis: A lively stage adaptation of the Academy Award-winning 1994 Disney film, *The Lion King* is the story of a young lion prince living in the flourishing African Pride Lands. Born into the royal family, precocious cub Simba spends his days exploring the sprawling savanna grasslands and idolizing his kingly father, Mufasa, while youthfully shirking the responsibility his position in life requires. When an unthinkable tragedy, orchestrated by Simba's wicked uncle, Scar, takes his father's life, Simba flees the Pride Lands, leaving his loss and the life he knew behind. Eventually companioned by two hilarious and unlikely friends, Simba starts anew. But when weight of responsibility and a desperate plea from the now ravaged Pride Lands come to find the adult prince, Simba must take on a formidable enemy, and fulfill his destiny to be king. A vibrant and exciting tale from the great creatives at Disney, *The Lion King* is a story of love and redemption that nobody should miss.

Disney's The Lion King, Jr is the story of a journey, physical, personal and creative. This Study Companion investigates this journey by providing opportunities for further consideration of the creative processes Disney used to create the film, how the locations in Kenya, Africa influenced both the designs of the settings and the characters in the story, how culture can journey to influence imagery and how journeys can connect to mathematical concepts that include number lines, graphing and map-making.

Before the **Lion King** was a stage play, it was an award-winning Disney movie. **Lion King Lithographs: Landscape, Setting and Number Lines** explores lithographs and other techniques Disney used to design and develop images for his movies, including The Lion King. Nearly twenty minutes of the film were animated at the Disney-MGM Studios. Ultimately, more than 600 artists, animators and technicians contributed to The Lion King over its lengthy production schedule. More than one million drawings were created for the film, including 1,197 hand-painted backgrounds and 119,058 individually colored frames of film. Students will learn about techniques Disney used, compare lengths of objects, investigate how number lines and Cartesian coordinates can pinpoint locations, and explore proportion as they develop an image of a setting/environment found in The Lion King.

In **Lion King Graphs and Map Making** students will build on what they learn about the number line and Cartesian coordinates in **Lion King Lithographs** by exploring some of Simba's journey. Students will look at a map of the area Simba and Nala call home and trace Simba's journey from The Gorge to The Outlands. Then they will create their own crayon resist maps and use Cartesian coordinates to identify and plot different locations on their map.

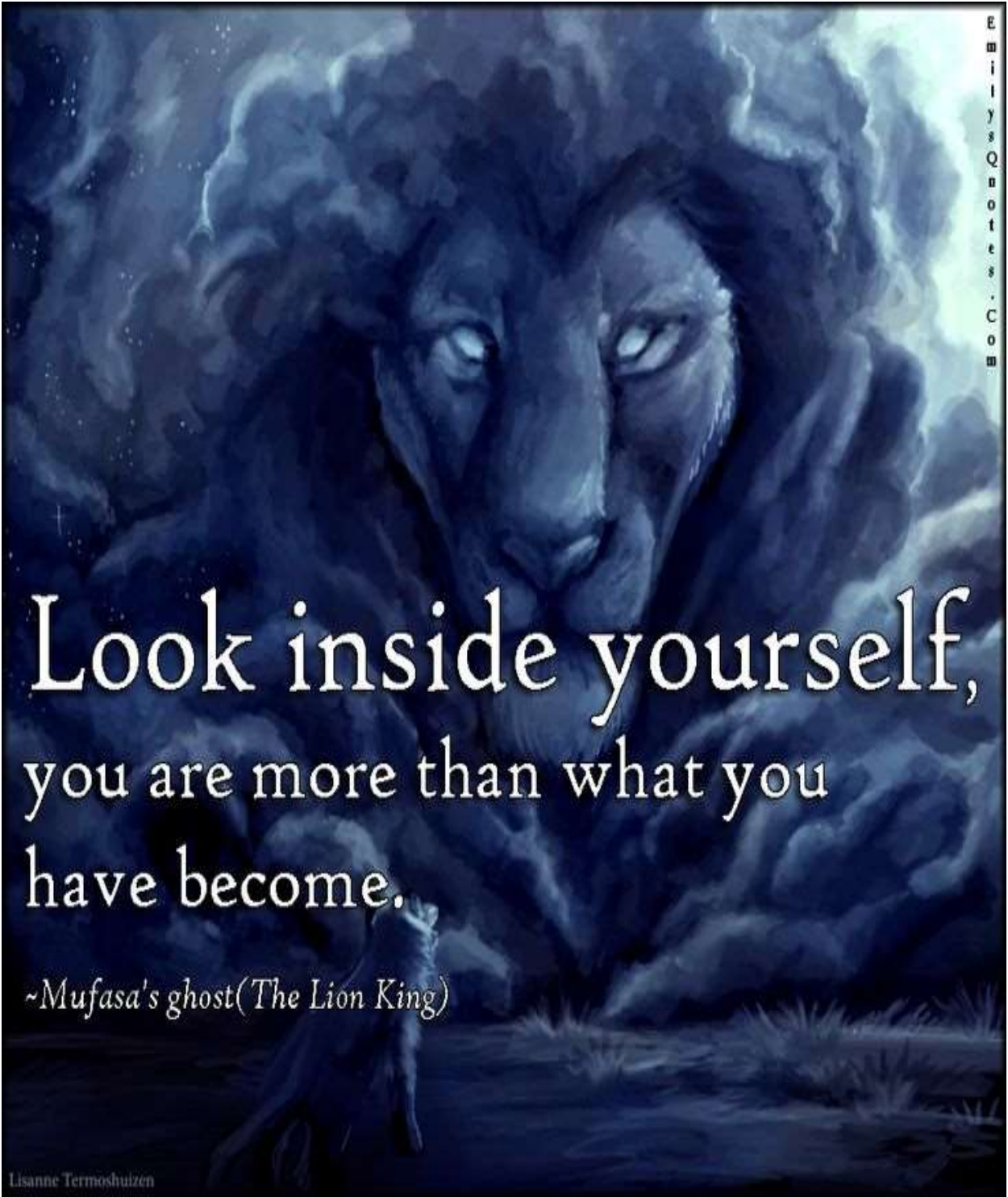
Lion King Stories and Journeys builds on these mathematical concepts even further. This lesson guides students as they create new **Lion King** characters and a new journey for Simba. In **Lion King Graphs and Map Making** students reviewed the journey called **Simba's Exile** by using a map legend to trace the path of the journey on the map. In this lesson,

students will review that map and then examine an actual map of Kenya (The Pride Lands are modeled on the Kenyan national park visited by the crew while they were developing the award-winning Disney movie.) Students will learn about how the plot of the Disney movie changed over time—characters originally developed were changed or removed altogether. Students will get acquainted with the Swahili language (many of the characters in the **Lion King** have names that are Swahili words.) Then students will develop three new animal characters, write a story about an adventure Simba could have had with these three new characters, create a rod puppet for one of the characters and create a map to plot these new adventures.

In **Lion King Set Design: Mud Cloth Patterns** students will explore the cultural influences behind set designs for the stage play **Disney's Lion King, Jr.** Students will view two images of JPAS Lion King set designs by Kristin Blatchford. Designs for the Lion King set incorporate mud cloth patterns from Mali, Africa. The Bamana woman of Mali have been using mud cloth techniques to design and create patterns in cloth for centuries. Bògòlanfini mud cloth patterns incorporate shapes, such as triangles and squares, and repeating patterns. Students will view *Discovering Mud Cloth: AN AFRICAN VOICES EXHIBIT*, a video created by the Smithsonian National Museum of Natural History. Students will compare the shapes and patterns of the mud cloth in the video with the shapes and patterns in the mud cloth **Disney's Lion King, Jr.** JPAS set designs. As a class, students will use technology to digitally create a virtual Bògòlanfini mud cloth.

African Symbolism in Local Architecture gives additional opportunities to explore shapes and patterns in African designs. Students view and compare images from West African works of art and New Orleans French Quarter wrought iron. They use this research and their understanding of design elements and principles to examine these motifs and the artists' exploration of culture through a series of sketches. Students render these sketches into a block print that incorporates Adinkra symbols of West Africa. (NOTE: This lesson was originally created as part of a collection of arts lessons; additional lessons from this collection can be found here:

<https://www.louisianabelieves.com/resources/library/k-12-arts-resources>)



Look inside yourself,
you are more than what you
have become.

~Mufasa's ghost(The Lion King)

Lisanne Termoshuizen



L o u i s i a n a

Educational Content Standards and Benchmarks

The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. Academic concepts are strengthened when learning integrates academic subjects like English language arts with arts. A system of Grade Level Expectations and Standards and Benchmarks is replacing the Common Core standards used since 2010 to measure student achievement. Here is some background information on Louisiana Common Core:

LOUISIANA STATE STANDARDS

In March, 2016 The Louisiana Board of Elementary and Secondary Education (BESE) approved the Louisiana State Student Standards in English language arts and mathematics. This action by BESE replaces the Common Core State Standards with unique state standards developed through a collaborative statewide process which included extensive public input and the work of Louisiana educator-led committees. Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. Please visit these sites for more information:

<http://bese.louisiana.gov/documents-resources/newsroom/2016/03/04/bese-approves-louisiana-student-standards-adopts-2016-17-education-funding-formula>

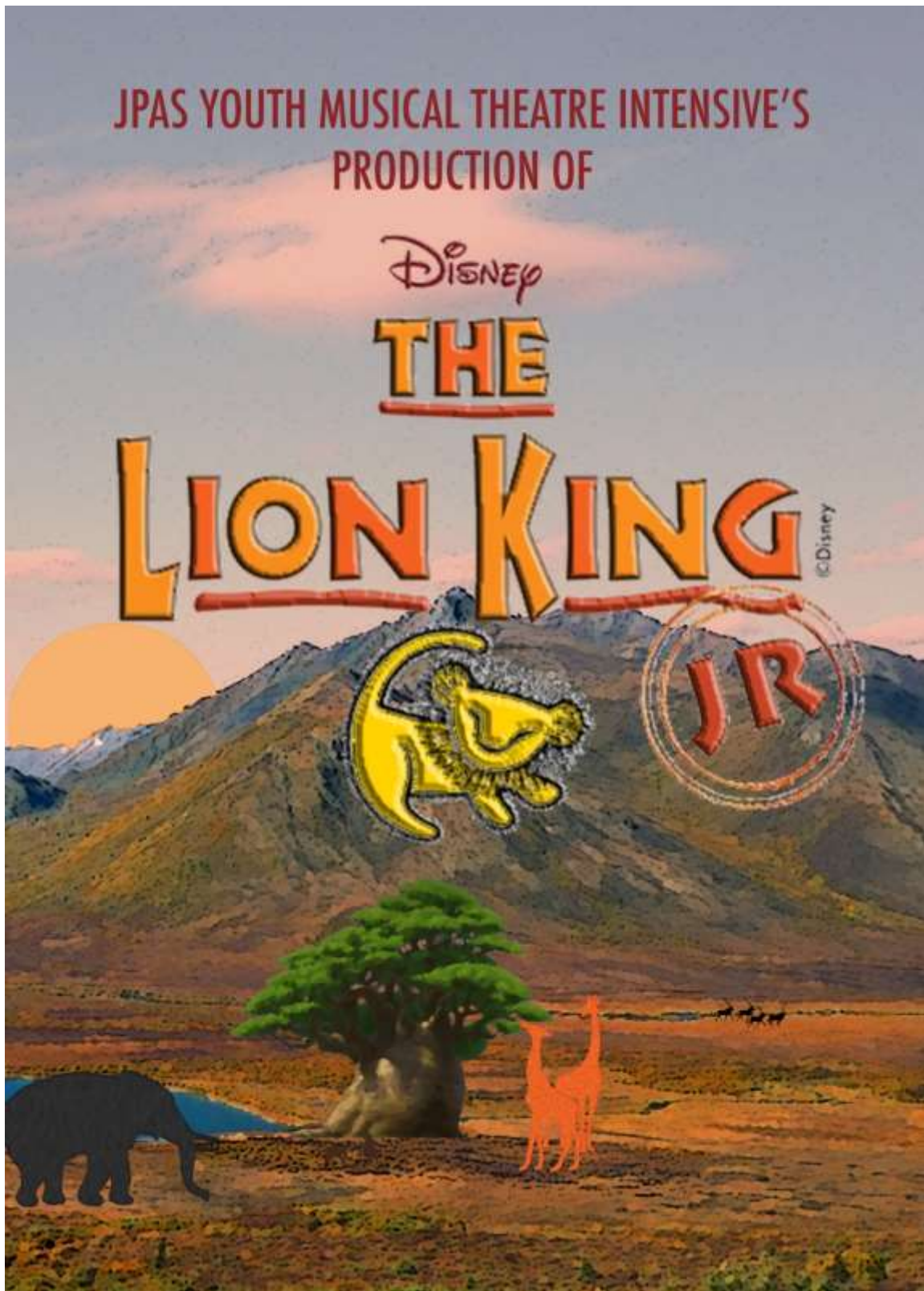
<http://www.louisianabelieves.com/academics/louisiana-student-standards-review>

All Louisiana State Standards were retrieved from:

<http://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/k-12-ela-standards.pdf?sfvrsn=36>

<https://www.louisianabelieves.com/docs/default-source/teacher-toolbox-resources/louisiana-student-standards-for-k-12-math.pdf?sfvrsn=52>

Background





The Lion King (1994)

Trivia

'The Lion King' is very similar to a story almost unknown to Western culture but one of the most beloved historical stories of the Niger Congo language family (western Africa). It is a story about one of their greatest kings - 'Sundiata: An Epic of Old Mali'. The main character Sundiata (which, directly translated, means "the lion king") is a young prince banished from his homeland by his family after his father dies. The story tracks his overcoming of emotional and physical ailments to later return to his kingdom and battle the evil sorcerer king who has overtaken it in his absence. This is a true story with some magical elements added and is still told by griots (history-keepers for upper-class families, aka Rafiki in the film).

German-born Hans Zimmer called in the services of his South African friend, Lebo M., to help provide some authenticity to the film's musical soundtrack. The two had previously collaborated on The Power of One (1992). It is Lebo M.'s call that you hear on the opening bars of "Circle of Life". He also wrote the African chant that underpins this stirring version of the song. Hans Zimmer had promised producer Don Hahn and directors Rob Minkoff and Roger Allers that he would get Lebo M. on the film. Zimmer then realized he had no idea where to find his The Power of One (1992) collaborator but it all worked out as early one morning Lebo, seemingly out of the blue, showed up at Zimmer's house.

At the end of the movie when Simba looks up to the stars and hears "Remember", you can make out a lion standing from the stars, representing Mufasa's star-sign.

RETRIEVED FROM: <http://www.imdb.com/title/tt0110357/trivia>



The Lion King (1994)

Trivia

Unlike the other lions, Scar's claws are always displayed throughout the movie. The line, "What do you want me to do, dress in drag and do the hula?" was improvised by [Nathan Lane](#).

A few weeks before the film opened, [Elton John](#) was given a special screening. Noticing that the film's love song had been left out, he successfully lobbied to have the song put back in. Later, "Can You Feel the Love Tonight" won him an Academy Award for Best Original Song.

The wildebeest stampede took Disney's CG department approximately three years to animate. A new computer program had to be written for the CG wildebeest stampede that allowed hundreds of computer generated animals to run but without colliding into each other.

Besides inspirations from [William Shakespeare's Hamlet](#) (1990), the story also has elements of the Osirian family myths of Ancient Egyptian mythology. In the Osirian myths, the king (Mufasa/Osiris) is killed by his jealous brother (Scar/Seth) and the rightful heir (Simba/Horus) is sent into exile as a boy. The murdered king visits and mentors his son in ghostly visits and when the heir comes of age, he returns to exact revenge on his father's murderer.

Several character names are based on Swahili words:

Simba - lion Nala - gift Sarabi - mirage Rafiki - friend Pumbaa - simpleton/weak-minded Shenzi - barbarous/uncouth/uncivilized/savage Banzai - skulk/lurk

Despite the fact that Zawadi is the Swahili word for gift, Nala's name does indeed also mean gift.

The animators were so impressed with [Jeremy Irons's](#) performance that they worked Irons' features into Scar's face.

The team working on the movie was supposedly Disney's "team B," who were "kept busy" while "team A" worked on [Pocahontas](#) (1995), on which the production had much higher hopes. As it turned out, The Lion King became a huge critical and commercial success, whereas Pocahontas met with mixed reviews and a much lower box office.

HIDDEN MICKEY: One of the bugs that Timon pulls out of a knothole during Hakuna Matata is wearing Mickey Mouse ears. When Mufasa tells Simba about the Great Kings of the Past if you look at the stars in the wide shot you can see Mickey Mouse.

While recording the scene where Simba gets pinned down by Nala, [Jonathan Taylor Thomas](#) was hit on his back to make it sound like he had just gotten the wind knocked out of him.

The lyric for the opening chant of "The Circle of Life" are: "Nants ingonyama bagithi Baba / Sithi uhm ingonyama / Nants ingonyama bagithi baba / Sithi uhhmm ingonyama / Ingonyama Siyo Nqoba / Ingonyama Ingonyama nengw enamabala". This translates as: "Here comes a lion, Father / Oh, yes, it's a lion / Here comes a lion, Father / Oh yes, it's a lion / A lion We're going to conquer / A lion A lion and a leopard come to this open place."

[Jim Cummings](#) (voice of Ed the Hyena in this film) had to fill in for [Jeremy Irons](#) for the finale of "Be Prepared." Irons threw out his voice after performing the line, "you won't get a sniff without me!" The rest of his recording didn't sound powerful enough.

The first Disney cartoon to be dubbed into Zulu for its African release.

In early drafts, Scar was a rogue lion with no relation to Mufasa. Eventually, however, the story writers thought relating him to Mufasa would be more interesting, a threat within. This is why Scar and Mufasa differ so much; they weren't originally designed to be related.

The highest grossing movie of 1994 worldwide and the second highest in the U.S. behind [Forrest Gump](#) (1994).

During "Be Prepared," the hyenas' marching past Scar on the elevated rock was inspired by footage of Nazis marching by [Adolf Hitler](#) on a podium.

In the end of the scene where Mufasa explains to Simba that the stars are old kings, we can see the constellation of Leo (the lion) in the sky.

Originally, Scar was going to send Nala as a fully grown lion away from Pride Rock because she ignored his romantic approaches, after which she finds Simba alive and well with Timon and Pumbaa. This idea was ultimately abandoned, as sexual harassment was considered improper in a family movie. However, the stage musical adaptation includes this plot development as part of director [Julie Taymor](#)'s efforts to expand the female characters' presence in the story.

Several Disney animators went to Africa to study animal behavior and interaction in the wild. A grown lion and a cub were also brought into the animation studio as models for anatomy and musculature.

[Matthew Broderick](#) (Simba) and [Nathan Lane](#) (Timon) only saw each other once during production and that was in a hall. They both did their voice work separately.

The best selling home video of all time, with more than 55 million copies sold to date.

Mufasa says to Zazu, "What should I do with him?" (referring to Scar), to which Zazu replies, "He'd make a very handsome throw rug." Three years later in Disney's [Hercules](#) (1997), Scar makes a subtle cameo in the form of a throw rug.

'The Lion King' is very similar to a story almost unknown to Western culture but one of the most beloved historical stories of the Niger Congo language family (western Africa). It is a story about one of their greatest kings - 'Sundiata: An Epic of Old Mali'. The main character Sundiata (which, directly translated, means "the lion king") is a young prince banished from his homeland by his family after his father dies. The story tracks his overcoming of emotional and physical ailments to later return to his kingdom and battle the evil sorcerer king who has overtaken it in his absence. This is a true story with some magical elements added and is still told by griots (history-keepers for upper-class families, aka Rafiki in the film).

One of three Disney movies to win a Golden Globe for Best Picture. The other two are [Beauty and the Beast](#) (1991) and [Toy Story 2](#) (1999) (all three were in the category "Comedy or Musical"). This is no longer possible due to rule changes at Golden Globes.

There is a lost verse of "Hakuna Matata" that was storyboarded which explained Timon's situation. It was later used in [The Lion King 1 1/2](#) (2004).

The last Disney movie to be supervised by [Jeffrey Katzenberg](#) before he left to form DreamWorks.

Pumbaa the Warthog was the first character in Disney films to exhibit flatulence.

This is the second movie in which [James Earl Jones](#) (Mufasa) and [Madge Sinclair](#) (Sarabi) perform together as an African King and Queen. Jones and Sinclair were also King and Queen of a fictional African nation in [Coming to America](#) (1988).

The original script included several characters which were cut. There was another lion cub named Mee-Too, a bat-eared fox, and a rhino with a tickbird on his back. In fact the tickbird was kept and evolved into Zazu. Multiple characters have ended up scrapped for the final version of the first film - a little brother for Nala, a second meerkat, Nala's father (who would have been leader of another pride), Joka, a rock python who would have acted as a fourth lackey for Scar and a bat-eared fox named Bhati for example. Nala's brother, Mheetu, in particular was to have an important role, serving as a character for Nala to protect from the hyenas and Scar. Mheetu would also have been lured into the gorge, causing Simba to try and save him. However, he fails, causing Mufasa to rescue them, leading to his death.

The song that Rafiki sings, 'Asante sana, squash banana, wewe nugu mimi hapana' is often said to be Swahili for "Thank you very much, squash banana, you're a baboon and I'm not." However, the Swahili word for baboon, nyani, is not part of the song. Some have suggested it in fact means "You're a dog, and I'm not," but the word for dog, mbwa, is not present either.

Until 2013 this movie held the record for being the highest grossing animated film in history, until it was surpassed by [Frozen](#) (2013), another Disney movie

Originally the film was going to be about a conflict between lions and baboons, and Scar was going to be the baboon leader. Rafiki, the mandrill in the film, was instead going to be a cheetah.

Although all of the animals are obviously anthropomorphic in the film, hyenas (as the villainous characters) were most given the short end of the stick from the reality. In fact, spotted hyenas are considered the equal of lions in terms of intelligence and ferocity. They have an equally-intricate social structure and are less likely to kill their own kind than lions (hyena clan matriarchs allow very little intra-species aggression). Also, while hyenas are portrayed as nearly full scavengers, in reality lions scavenge the kills of hyenas as much as (if not more so) than hyenas scavenge lion kills.

[Nathan Lane](#) and [Ernie Sabella](#) were originally cast as the hyenas Banzai and Shenzi (played by [Whoopi Goldberg](#) and [Cheech Marin](#) in the final film). The crew loved their performance and thought the duo would be even better as Timon and Pumbaa.

There have been rumors that when Simba collapses on the cliff after talking with Timon and Pumbaa about stars, the dust that flies off the cliff forms the letters SEX. In fact it forms the letters SFX, the abbreviation of the special-effects team that worked on that portion of the film. For all subsequent releases more flowers and dust were added to the scene to avoid controversy.

German-born [Hans Zimmer](#) called in the services of his South African friend, [Lebo M.](#), to help provide some authenticity to the film's musical soundtrack. The two had previously collaborated on [The Power of One](#) (1992). It is Lebo M.'s call that you hear on the opening bars of "Circle of Life". He also wrote the African chant that underpins this stirring version of the song. [Hans Zimmer](#) had promised producer [Don Hahn](#) and directors [Rob Minkoff](#) and [Roger Allers](#) that he would get [Lebo M.](#) on the film. Zimmer then realized he had no idea where to find his [The Power of One](#) (1992) collaborator but it all worked out as early one morning Lebo, seemingly out of the blue, showed up at Zimmer's house.

Nala's mother is named Sarafina. The name is never used in the film; however, it does appear in the credits and on pieces of merchandise based on the film, including the trading cards issued at Burger King for a Lion King-based promotion.

Adult Simba's mane was supposedly inspired by [Jon Bon Jovi](#)'s hair.

The original concept for the production design was to stylize the backgrounds to invoke the colorful and graphic nature of African fabric patterns and tribal art. However, this gave the

film an overly stylized quality so the production team then opted for the epic, mystical feel that we see in the film today.

[Frank Welker](#) provided all the lion roars. Not a single recording of an actual lion roaring was used because the producers wanted specific sounding roars for each lion.

[Elton John](#) and [Tim Rice](#) were a little shocked when they saw that the producers originally intended to have their (eventual) Oscar-winning love ballad "Can You Feel the Love Tonight" as a duet between Timon and Pumbaa.

[Liam Neeson](#) and [Timothy Dalton](#) were both considered for the role of Mufasa, but later turned it down, though Neeson would later voice a lion in [The Chronicles of Narnia: The Lion, the Witch and the Wardrobe](#) (2005) and its sequels.

Nearly twenty minutes of the film were animated at the Disney-MGM Studios. Ultimately, more than 600 artists, animators and technicians contributed to The Lion King over its lengthy production schedule. More than one million drawings were created for the film, including 1,197 hand-painted backgrounds and 119,058 individually colored frames of film.

Mufasa was to sing a song titled "To Be King", but it didn't suit [James Earl Jones'](#) singing voice.

Originally the Hula dance with Timon was going to be a [Saturday Night Fever](#) (1977)-like disco dance.

At the end of the movie when Simba looks up to the stars and hears "Remember", you can make out a lion standing from the stars, representing Mufasa's star-sign.

An alternate version of "Can You Feel the Love Tonight", a comic version to be sung by Timon and Pumbaa was storyboarded and even recorded, but never used. [Elton John](#) and [Tim Rice](#) were a little shocked when they saw that the producers originally intended to have their (eventual) Oscar-winning love ballad "Can You Feel the Love Tonight" as a duet between Timon and Pumbaa. This was changed, but Timon and Pumbaa still got to sing the final verse of the song.

This movie was [Gregory Peck's](#) favorite animated film; he also ranked it in his top five all time favorite movies.

The plot-line is loosely based upon [William Shakespeare's](#) Hamlet, as well as the biblical stories of Moses and Joseph.

The premiere for the IMAX version of the movie in New York had a strange request on the invitations: "No nannies." (In other words, "You are more than welcome to bring your children to this movie, but we sent the invitation to you and not to them for a reason.")

Timon and Pumbaa were originally supposed to be friends of Simba from the very start.

The original opening to the film was supposed to have been a quiet dialogue-heavy sequence. When composer [Hans Zimmer](#) prepared his interpretation of Circle of Life, he made an extended version so he would have some flexibility as to what to cut for the film. The animators were so impressed with the work that they decided to change the beginning into the currently seen sequence so they could use the entire work that Zimmer prepared.

The Lion King opened on Broadway in 1997. The musical garnered 6 Tony Awards including Best Musical, and is produced by Disney Theatrical.

When writer [Irene Mecchi](#) came on board, she was told that the story pitch was "[Bambi](#) (1942) in Africa meets [Hamlet](#) (1990)", or "Bamlet", as she termed it.

The music of the little song Timon performs for the hyenas ("LUAU!") is a fast-paced parody of the Aloha Chant, which can be heard in Walt Disney's Enchanted Tiki Room in Disneyland.

[Tim Curry](#) and [Malcolm McDowell](#) were both considered for the role of Scar.

[June 2008] Ranked #4 on the American Film Institute's list of the 10 greatest films in the genre "Animation".

Despite repeated allegations of plagiarism of the Tezuka Productions' TV series [Kimba the White Lion](#) (1965), first shown in the 1960s, Disney maintain that all the similarities are coincidental.

[Hans Zimmer](#) originally hesitated the idea of composing music for a children's animated film, but eventually joined production after warming up the story, which reminded him of his respective relationships with his father and daughter. His attitude towards animated films eventually changed throughout the course of his involvement in the film's production. He later called his experience on working on [The Lion King](#) (1994) as one of the greatest in his professional career.

Rafiki is the Only Character to not have an American or British Accent, and has an Accent native to the Film's Setting in Africa (though he is voiced by an American Actor, being [Robert Guillaume](#)) and time to time speaks the African Language Swahili.

When he signed onto the film, [Matthew Broderick](#) (Adult Simba) thought this was an American version of the anime/manga [Kimba the White Lion](#) (1965), which followed a similar plot line.

In the special edition release, crew had to hire a new actor to voice Young Simba singing for the "The Morning Report" since the original singing voice is now an adult. They hired [Evan Saucedo](#), making him the fourth actor to voice young Simba.

For its Platinum Edition DVD release, a new song was recorded and animated. "The Morning Report" was written for the Broadway musical by [Elton John](#) and [Tim Rice](#). They wrote two other songs for the play, "Chow Down" and "The Madness of King Scar".

The scenes of the hyenas chasing Simba out of the Pridelands and into the desert originally went screen right to screen left. The filmmakers flipped all the shots so that the chase now went screen left to screen right, so as to match the shot of Simba running back home to face Scar (he runs from screen right to screen left).

The main locations for the film, including Pride Rock and the Gorge, are modeled after Hell's Gate National Park in Kenya.

The groundhog that pops up after Simba's pouncing lesson (the song "Morning Report" in the special edition) was originally going to be a naked mole rat, but the animators couldn't get him to look right. One of the directors said in the DVD commentary, "We would've lost our G rating!"

[Matthew Broderick](#) and [Nathan Lane](#) would later appear together in [The Producers](#) (2005). Coincidentally, both films now exist as Broadway musicals.

In the first conversation between Scar and Simba, Simba comments to Scar, "You're so weird..." to which Scar retorts a cryptic, "You have no idea...", a line spoken by [Jeremy Irons](#) in similar fashion in [Reversal of Fortune](#) (1990).

Scriptwriters envisioned [Sean Connery](#) as the voice of Mufasa.

Originally titled "King of the Jungle", it was supposed to be about African lions living in the jungle until the production team realized that lions don't live in the jungle, and wanted to focus on the Real Life Setting for a Lion, though a Jungle where Simba meets Timon and Pumbaa does appear later on. Interestingly enough, the phrase "King of the Jungle" is still used on certain T-shirts sold at the Disney Store.

One of the original villain groups being considered was a pack of jackals.

Directors [Rob Minkoff](#) and [Roger Allers](#) cited the documentary [National Geographic Specials: Eternal Enemies: Lions and Hyenas](#) (1992) as being a major inspiration for the overall feel of the film saying they attempted to reach even "one-tenth the power of the documentary".

The Legacy Collection soundtrack was released on June 24, 2014 to coincide with the film's 20th anniversary. The two-disc album includes approximately thirty minutes of previously unreleased music and liner notes from composer [Hans Zimmer](#) and producer [Don Hahn](#).

The Italian pop version of the song "The Circle of Life", sung in Italian by [Ivana Spagna](#), was a major hit in Italy in 1994/95, alongside the original version by [Elton John](#).

Included among the "1001 Movies You Must See Before You Die", edited by [Steven Schneider](#).

The Lion King is the only Disney animated movie that shows the villain (Scar) committing murder. All other Disney animated movies have attempted murders/murders done off-screen.

[Jeremy Irons](#) had at first refused the role due to not being comfortable going from the dramatic performance as [Claus von Bülow](#) in [Reversal of Fortune](#) (1990) to a comedic role. Once he came in, however, Irons' performance even inspired the writers to incorporate more of his acting as von Bülow - even adding one of that character's lines, "You have no idea" - and animator [Andreas Deja](#) to watch both [Reversal of Fortune](#) (1990) and [Damage](#) (1992) to pick up Irons' facial traits and tics.

Before [Rowan Atkinson](#) was cast as Zazu, many other British comedy actors were considered for the role, these include [Tim Brooke-Taylor](#), [Graeme Garden](#), [Bill Oddie](#), [David Jason](#), [Peter Cook](#), [Dudley Moore](#), [Spike Milligan](#), [Ronnie Barker](#), [Ronnie Corbett](#) and [Vic Reeves](#).

[Joe Pesci](#) was offered to do the voice of Banzai or Timon, but turned both of the roles down due to schedule conflicts.

Near the start of the film Mufusa asks Scar if he is going to challenge him. In real life lions actually fight one another for right to be leader of the pack with the loser backing down.

In the Dutch-dubbed version of the film, Timon and Pumbaa's voices are spoken in Flemish, a variation of Dutch spoken in Belgium (Dutch and Flemish have differences in pronunciation comparable to British and American English). The accent given to Rafiki and Simba's mother comes from Suriname, a former Dutch colony in South America. Zazu speaks a very elitist-sounding Dutch, whereas the hyenas have big city accents. The rest of the characters speak mostly standard Dutch.

Where you first see Simba as a young cub going to wake up Mufasa, Mufasa says to Sarabi, "Before sunrise he's your son" this is because Mufasa is the ruler of everything the light touches.

The first Disney animation movie to be dubbed into Portuguese in Portugal rather than Brazil.

This is Walt Disney Pictures' 32nd full-length animated motion picture

The Broadway production of "The Lion King" opened at the New Amsterdam Theater on October 15, 1997, has run for 6681 performances, and is the fourth-longest running show on Broadway (as of November 30, 2013). "The Lion King" won the 1998 Tony Award (New York City) for the Best Musical and received nominations for Best Score and Best Book.

For [The Lion King](#) (1994)'s first film trailer, Disney opted to feature a single scene, the entire opening sequence with the song "Circle of Life". Buena Vista Pictures Distribution president [Dick Cook](#) said the decision was made for such an approach because "we were all so taken by the beauty and majesty of this piece that we felt like it was probably one of the best four minutes of film that we've seen", and [Don Hahn](#) added that "Circle of Life" worked as a trailer as it "came off so strong, and so good, and ended with such a bang". The trailer was released in November 1993, accompanying [The Three Musketeers](#) (1993) in theaters, as only a third of The Lion King had been completed. Audience reaction was overwhelmingly enthusiastic, causing Hahn to have some initial concerns as he became afraid of not living

up to the expectations raised by the preview. Disney would, then, also follow a similar pattern for [Pocahontas](#) (1995), as they've selected the entire song of "Colors of the Wind" to be the highlight of the film's first theatrical trailer.

[Jeremy Irons](#) and [Whoopi Goldberg](#) both won acting Oscars in the same year for their roles in [Reversal of Fortune](#) (1990) and [Ghost](#) (1990) respectively.

The original intention for 2 of the hyenas was to reunite Cheech & Chong, but while [Cheech Marin](#) accepted to play Banzai, [Tommy Chong](#) was unavailable. Thus his role was changed into a female hyena, Shenzi, voiced by [Whoopi Goldberg](#). Chong alone would later have a role in a Disney Animated Feature Film 22 years later, being [Zootopia](#) (2016).

[James Caan](#), [Robert Duvall](#), and [Ray Liotta](#) were considered for the role of Scar.

Premiered at the famed Radio City Music Hall in New York City.

Directors [Roger Allers](#) and [Rob Minkoff](#) watched the films of [Leni Riefenstahl](#) and [David Lean](#) for inspiration on the film's breathtakingly majestic visuals and using it to support the story of the film, rather than to be overwhelmed by it.

At the time of its production, many at Disney had high hopes for [Pocahontas](#) (1995) and deemed the concept of [The Lion King](#) (1994) as experimental. Then-studio head [Jeffrey Katzenberg](#) regarded Pocahontas as a more prestigious project than The Lion King, and even believed that it had a chance of earning an Academy Award nomination for Best Picture, following in the steps of [Beauty and the Beast](#) (1991). As production on the two films went on, The Lion King finally began to take shape and opinions also began to change. The Lion King received overwhelmingly positive acclaim from film critics and audiences alike. The film went on to not only become one of the highest-grossing films in cinema history, but also as one of the best selling home video titles of all time. [Pocahontas](#) (1995), on the other hand, was less successful commercially than was hoped and received a mixed-to-negative response from film critics. Because the film dealt with more adult themes and tones and featured both a disjointed script and less regard for historical accuracy, it wasn't a mammoth success as the earlier Disney hits had.

Production took place at Walt Disney Animation Studios in Glendale, California, and Disney-MGM Studios in Orlando, Florida. Thirteen supervising animators, both in California and Florida, were responsible for establishing the personalities and setting the tone for the film's main characters.

The idea for The Lion King was conceived in late 1988 during a conversation between [Jeffrey Katzenberg](#), [Roy Edward Disney](#) and [Peter Schneider](#) on a plane to Europe to promote [Oliver & Company](#) (1988). During the conversation, the topic of a story set in Africa came up, and Katzenberg immediately jumped at the idea. The idea was then developed by Walt Disney Feature Animation's vice president for creative affairs Charlie Fink. Katzenberg decided to add elements involving coming of age and death, and ideas from personal life experiences, such as some of his trials in his bumpy road in politics, saying about the film, "It is a little bit about myself." In November of that year Thomas Disch (author of The Brave Little Toaster) wrote a treatment entitled "King of the Kalahari", and afterwards [Linda](#)

[Woolverton](#) spent a year writing drafts of the script, which was titled "King of the Beasts" and then "King of the Jungle". The original version of the film was very different from the final film. The plot was centered in a battle being between lions and baboons with Scar being the leader of the baboons, Rafiki being a cheetah, and Timon and Pumbaa being Simba's childhood friends. Simba would also not leave the kingdom, but become a "lazy, slovenly, horrible character" due to manipulations from Scar, so Simba could be overthrown after coming of age. By 1990, producer [Thomas Schumacher](#), who had just completed [The Rescuers Down Under](#) (1990), decided to attach himself to the project "because lions are cool". Schumacher likened the script for King of the Jungle to "an animated National Geographic special".

The idea of an English majordomo, which had been previously tried twice for Sebastian in [The Little Mermaid](#) (1989) and Iago in [Aladdin](#) (1992), would finally come to realization in the creation of Zazu in [The Lion King](#) (1994).

Voted number 6 in channel 4's (UK) "Greatest Family Films"

[Virginia McKenna](#), [Helen Mirren](#) and [Vanessa Redgrave](#) were considered for the voice of Sarabi.

A different version of "Hakuna Matata" was recorded by [Jimmy Cliff](#) along with [Lebo M.](#). It was a reggae/pop version of the song and was originally intended to appear on the original motion picture soundtrack along with [Elton John](#)'s versions of "Can You Feel The Love Tonight?", "The Circle of Life", and "I Just Can't Wait To Be King". Ultimately the decision was made to not include it. It was, however, put on the "sequel" soundtrack "Rhythm of the Pride Lands" (released on February 28, 1995.)

Production was affected by the 1994 Northridge earthquake, which shut off the studio and required the animators to finish their work from home.

[Linda Woolverton](#) was the original screenwriter of [The Lion King](#) (1994). She was virtually exhausted from production, as she wrote scripts and attended story meetings for both The Lion King and [Beauty and the Beast](#) (1991) at the same time. She, moreover, was more invested in her work on Beauty and the Beast than on The Lion King. Early on in the production of The Lion King, producer [Don Hahn](#) found the script unfocused and lacking a clear theme, and after establishing the main theme as "leaving childhood and facing up to the realities of the world", asked for a final retool. [Roger Allers](#), [Rob Minkoff](#), [Brenda Chapman](#) and Hahn then rewrote the story across two weeks of meetings with directors [Kirk Wise](#) and [Gary Trousdale](#), who had just finished [Beauty and the Beast](#) (1991). The script also had its title changed from "King of the Jungle" to "The Lion King", as the setting was not the jungle but the savannah. During the summer of 1992, the team was joined by screenwriter [Irene Mecchi](#), with a second screenwriter, [Jonathan Roberts](#), joining a few months later. Mecchi and Roberts took charge of the revision process, fixing unresolved emotional issues in the script and adding comic business for Pumbaa, Timon and the hyenas. Lyricist [Tim Rice](#) worked closely with the writing team, flying to California at least once a month, as his songs needed to work in the narrative continuity. Rice's lyrics - which were reworked up to the production's end - were even pinned to the storyboards during development. Rewrites were frequent, with animator [Andreas Deja](#) saying that completed

scenes would be delivered only for the response to be that parts needed to be reanimated due to dialog changes. Months before release, the Writers Guild of America officially awarded the screenplay credits to [Irene Mecchi](#), [Jonathan Roberts](#), and [Linda Woolverton](#). The Writers Guild ruled that the film's final script utilizes and combines all of the great contributions made by the three writers.

The character animators studied real-life animals for reference, as was done for the 1942 Disney film [Bambi](#) (1942). Jim Fowler, renowned wildlife expert, visited the studios on several occasions with an assortment of lions and other savannah inhabitants to discuss behavior and help the animators give their drawings an authentic feel. The animators also studied various animal movements in natural settings at the Miami MetroZoo under guidance from wildlife expert Ron Magill. The Pride Lands are modeled on the Kenyan national park visited by the crew. Varied focal lengths and lenses were employed to differ from the habitual portrayal of Africa in documentaries - which employ telephoto lenses to shoot the wildlife from a distance. The epic feel drew inspiration from concept studies by artist Hans Bacher - which, following Scribner's request for realism, tried to depict effects such as lens flare - and the works of painters Charles Marion Russell, Frederic Remington and Mayfield Parrish. Since the characters were not anthropomorphized, all the animators had to learn to draw four-legged animals, and the story and character development was done through usage of longer shots following the characters.

[George Scribner](#) was the film's original director.

This is the first Disney Animated Feature Film to not be released in November/Around Thanksgiving since [The Great Mouse Detective](#) (1986) 8 years prior.

[Oliver & Company](#) (1988) director [George Scribner](#) was the initial director of the film, being later joined by producer [Don Hahn](#) and [Roger Allers](#), who was the lead story man on [Beauty and the Beast](#) (1991), in October 1991. Allers brought with him [Brenda Chapman](#), who would become the head of story. Afterwards, several of the lead crew members, including Allers, Scribner, Hahn, Chapman, and production designer [Chris Sanders](#), took a trip to Hell's Gate National Park in Kenya, in order to study and gain an appreciation of the environment for the film. After six months of story development work Scribner decided to leave the project, as he clashed with Allers and the producers on their decision to turn the film into a musical, as Scribner's intention was of making a documentary-like film more focused on natural aspects. [Rob Minkoff](#) replaced Scribner, and Don Hahn joined the production as producer as Schumacher became only an executive producer due to Disney promoting him to Vice President of Development for Feature Animation.

[Linda Woolverton](#), the film's original screenwriter, had to be withdrawn from production on [The Lion King](#) (1994), as she was more invested in her work on [Beauty and the Beast](#) (1991). Some of her ideas and characterizations still remain in the final cut of the film.

[Richard Curtis](#) and [Ben Elton](#) were approached to write the film, but both turned it down as they were busy with projects of their own.

The German dubbing voices of little Simba (singing voice) and Nala would later go on to dub Bilbo Baggins and Eowyn in the Hobbit and the Lord of the Rings respectively. They're called Manuel Straube and Alexandra Wilcke.

Two major actors of the hit Disney-ABC TV show [Home Improvement](#) (1991) appeared in two different films for Walt Disney Pictures, which were both released in 1994: [Jonathan Taylor Thomas](#) in [The Lion King](#) (1994) and [Tim Allen](#) in [The Santa Clause](#) (1994).

Shenzi the hyena's full name is Shenzi Marie Fredatora Veldeta Jauqelena Hyena (at least according to Timon in [The Lion King 1 1/2](#) (2004))

Voted number 1 in Cuatro's (Spain) "Tu película Disney"

The name Simba is always associated with Africa or Kenya. [Brad Pitt](#) once visited Simba River Camp in Kenya, a safari lodge.

[Nathan Lane](#) plays the character Timon in this movie. Timon is the vegetable known as cucumber which is in Malay in Malaysia.

[The Lion King](#) (1994) marks the 2nd time that [Cheech Marin](#) had appeared in a Disney animated film, his first being [Oliver & Company](#) (1988).

Spoilers

The trivia items below may give away important plot points.

Originally Mufasa was to never appear after his death, but producers felt Simba needed a reason to go back to Pride Rock so the spirit scene was made as a "to be or not to be" moment.

Many fans have described Mufasa's death as one of the saddest and most traumatizing moments of any film in the Disney canon. In fact, the only moment that is considered the same is the death of [Bambi](#) (1942)'s mother. According to the makers, the scene was originally even more heart-breaking and intense, but when a test audience consisting of children saw a preview, they started to sob and cry uncontrollably, so it was decided to tone the scene down a bit.

If you look closely at Zazu as Simba comes down to greet his subjects after the defeat of Scar, you can see his beak move, but no sound comes out. Originally he says "Your Majesty".

An extra song for Timon & Pumbaa, Warthog Rhapsody, was written by [Elton John](#) and [Tim Rice](#) for the film, and was recorded by 'Nathan Lane (I)', [Ernie Sabella](#), and [Jason Weaver](#). The sequence that was planned for it was worked out on the storyboard, but was never animated and so the song was not used; the song was included on "Rhythm of the Pride Lands", a companion CD to the movie's soundtrack. The song also seems to have some similarities to the song "That's All I Need" from the Direct-To-Video movie, [The Lion King 1 1/2](#) (2004).

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The Lion King and Hamlet: Similarities and Differences

Updated on October 23, 2015



bangell08

bangell08 is an English major at University of Akron in Ohio. Writing is her passion, which she plans on pursuing for a career.



"Hamlet" versus "The Lion King": What are the similarities and differences? | Source

The Lion King is one of my favorite "classic" Disney films; I'm sure that the same is true for many other people out there. It is a fun movie for both children and adults. Is there something deeper to it, though?

I am going to discuss not only *The Lion King*, but also how it connects to Shakespeare's play *Hamlet*. The makers of *The Lion King* have said that the plot is inspired in part by *Hamlet*—here are the similarities and differences between the movie and the play.

Similarities



Both the lives of Simba and Hamlet are profoundly changed by their uncles.

Both families are royal families.

Simba is the main character in Disney's *The Lion King*. He is the son of Mufasa, the king of the lions, which makes Simba a prince. Hamlet, from Shakespeare's *The Tragedy of Hamlet, Prince of Denmark* is the son of the tragically murdered King Hamlet, which makes him a prince too.

The uncle characters are very similar.

Most people know that, in *The Lion King*, Simba has an evil uncle named Scar. Scar is jealous of his brother, Mufasa, because he wants to be the king instead. Of course, Scar kills his brother to get what he wants. In *Hamlet*, Hamlet has an uncle named Claudius. When the reader enters the story, Claudius has already become king—by killing his brother, who was the king.

Relationships.

In *The Lion King*, Simba develops close friendships with the ever-entertaining Timon and Pumbaa. They are there for him during a time in his life where he has no one, and they teach him how to enjoy life. Simba also has a love interest named Nala. They were friends as young cubs, but romance blossomed when they met again as adults.

In *Hamlet*, Hamlet has a friend named Horatio whom he knew from college. Though Horatio does not have as big of an impact on Hamlet as Timon and Pumbaa have on Simba, he does help Hamlet on several occasions and can be considered his one true friend. Hamlet also has a love interest named Ophelia. There is much controversy about whether he truly loved her or was simply using her, but she is the one young woman in his life nonetheless.

Both of their fathers die.

As previously mentioned, both (King) Mufasa and King Hamlet are murdered by their brothers, who then took over as the kings.

Both of their fathers reappear as ghosts.

Mufasa appears to Simba in the stars and tells him to take his proper place in the circle of life (as king). Hamlet's father appears as a ghost and tells Hamlet to take revenge on his uncle.

Both princes are sent away.

Simba spends a long time with Timone and Pumbaa after Scar convinces him to run away. Hamlet's uncle convinces him to travel to England, where he is secretly supposed to be killed, though he survives.

Both princes end up fighting their uncles.

Simba fights with Scar, who ends up being killed by the hyenas. Hamlet kills his uncle with a sword and poisoned wine.

Both princes must overcome a moral struggle.

In *The Lion King*, Simba has to learn to step up and take his place as king instead of running from his past. In *Hamlet*, Hamlet has to make the decision to kill his uncle, and also not to kill himself (a struggle that takes place in his famous "to be or not to be" soliloquy).

Differences



Simba lives a largely happy, carefree life for years after his father dies, unlike Hamlet. | Source

Simba and Hamlet are different ages.

Simba is young when his father dies, whereas Hamlet is probably about 30.

Simba's story is generally a happy one.

Simba is sad when his father dies, but spends most of his years in a happy, “Hakuna Matata” state with Timone and Pumbaa.

Hamlet is depressed and suicidal the entire time, with bouts of potential madness.

Most of the characters in "Hamlet" die.

In *The Lion King*, only the uncle and the father die.

In *Hamlet*, the uncle, the father, the mother, Hamlet himself, Hamlet’s love interest (Ophelia), Ophelia’s father, Ophelia’s brother, and other minor characters all die.

Simba lives happily ever after.

Simba and Nala get married and have a baby at the end, but Hamlet and Ophelia never get married (since they both die).

Simba receives moral guidance.

Simba has moral guides such as Zazu and Rafiki to help him make good decisions. However, Hamlet does not receive any moral guidance, except the ghost's call for revenge, which really isn't that moral anyway.

Hamlet's mother gets remarried.

Simba's mother and Scar are never shown as being married after Mufasa's death, but Hamlet's uncle does marry Hamlet's mother.

The number of supporting characters differs.

Hamlet includes "extra" important characters. For example, Hamlet kills Ophelia's father, Polonius, and fights her brother, Laertes. These are crucial events in the play, but have no equivalent in *The Lion King*.

And of course, the species involved are different.

The Lion King has lions, whereas *Hamlet* has humans.

RETRIEVED FROM: <https://letterpile.com/books/Similarities-Between-The-Lion-King-and-Hamlet>



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How does “The Lion King” echo the story of Shakespeare’s Hamlet

Related: [The Lion King](#)

[Anthony Perrotta](#) | September 2, 2015 | 0

Not only does *The Lion King* (1994) share many [similarities to the Biblical tales of Joseph and Moses](#) in the Old Testament, but it also shows many parallels to William Shakespeare’s *Hamlet*, written between 1599 and 1602. Both *The Lion King* and *Hamlet* revolve around the inner workings of a royal family, one of which is located in the African outback and the other in the Kingdom of Denmark in the late middle ages. Ruling kings Mufasa (James Earl Jones) and King Hamlet are slain by their usurping brothers, Scar (Jeremy Irons) and Claudius, respectively. Down the road, the murdered kings' sons, Simba (Jonathan Taylor Thomas and Matthew Broderick) and Prince Hamlet, are forced to decide whether to accept the new order or take up arms - as one asks, “to be, or not to be.”

Simba and Hamlet both have adolescent romantic relationships that falter due to family drama. Simba's love interest is Nala (Moirá Kelly). From a very young age, the two are best friends, but their budding romance is interrupted when Simba must flee Scar. Years later, the two reunite and rescue the kingdom together; at the film's conclusion it is revealed that the new king and queen have a child. Hamlet's relationship with his love interest, Ophelia, is a little more complicated, as Hamlet later kills her father, Polonius. There is also much scholarly debate over whether Hamlet truly loves Ophelia or is simply using her for his own personal gain.



Both the princes also spend some time away from home on the advice of their plotting uncles. Scar insists that Simba “run away and never return,” after blaming the cub for the death of his father, and Claudius encourages Hamlet to travel to England. In exile, Simba runs into Timone (Nathan Lane) and Pumbaa (Ernie Sabella), who help him to find his temporary footing. Timone and Pumbaa bear a resemblance to *Hamlet* characters Rosencrantz and Guildenstern, childhood friends of the titular character who are summoned by Claudius to spy on the prince and ascertain the cause of his apparent madness. But while Simba goes on to avoid his sadness joining in his friends' happy-go-lucky life for a short time, Hamlet leads a life of isolation and self-loathing and discovers that Rosencrantz and Guildenstern have really been sent to enable his murder (they carry a letter ordering his execution; whether they know its contents is unclear). The Prince of Denmark outwits his useless friends and leaves them to be executed instead - their death famously happens offstage. (Tom Stoppard later used the line “Rosencrantz and Guildenstern are Dead” for one of his well-known plays.)

Clearly, Hamlet's world is more infested by his uncle's treacherous allies. Mufasa's widow, Sarabi (Madge Sinclair), is repulsed at the very sight of her brother-in-law, Scar, and calls him out for not being a fraction of the king that Mufasa was. On the contrary, Hamlet's mother Gertrude has married her dead husband's brother. This causes the troubled Hamlet to become physically ill and plants the unvoiced fear that his mother aided his father's murder.

The two deceased fathers visit their sons in supernatural forms: King Hamlet appears at the start of the play as a ghost and tells his son to take revenge, while Mufasa appears in the sky and encourages Simba to return to the Pride Lands, urging Simba to, “remember who you are.”

As the stories conclude, both protagonists return to square off with their villainous uncles. Simba sends Scar tumbling down Pride Rock, where he is mauled by the hyenas, and Hamlet mortally wounds Claudius with a poisonous sword. However, *The Lion King* ends with peace and prosperity for its characters, whereas *Hamlet* ends in a bloodbath, resulting in Hamlet's own death as well as the deaths of all major characters except Horatio.

RETRIEVED FROM: <http://screenprism.com/insights/article/does-the-lion-king-show-similarities-to-shakespeares-hamlet>

BuzzFeed

9 Real Life Locations That Inspired Disney Films

"I can show you the *actual* world." — Aladdin (kind of)

Posted on August 20, 2013, at 6:38 p.m.



[Ashly Perez](#)

BuzzFeed Motion Pictures Staff

4. Pride Rock in *The Lion King*.



Disney / Via thelionkingfanon.wikia.com

Based on a similar rock in the Serengeti of Kenya? False.



[imgur.com](#)

Pride Rock was created by Disney artists in Burbank "... In the movie, the Pride Lands are modeled after many different areas of Kenya. There are certain things lifted from the landscape around the Samburu District, but we used a variety of inspirations. [However] Many people try to say, "Pride Rock is based on this mountain here." — [Roger Allen](#), Lion King co-director

RETRIEVED FROM: https://www.buzzfeed.com/ashleyperez/10-real-life-locations-that-inspired-disney-films?utm_term=.fmaAl9GZ1#.tgkqvGJOY

KING OF THE JUNGLE: THE MAKING OF THE LION KING

OH MY DISNEY

Oh My Disney Contributor

On a plane ride from London to Paris for the European premiere of *Oliver & Company*, an idea for an animated feature was hatched. It would be a coming-of-age tale set in Africa, and it would involve lions.

By that fall, the first treatment for the project (then known as *The King of the Kalahari*, later *King of the Jungle*, finally *The Lion King*) by Tom Disch (who wrote the novel that *The Brave Little Toaster* was based on) had been submitted to the studio. “An animated map of Africa. As the camera spirals down over the dunes of the Sahara and the jungle of the Congo, the deep, creepy voice of SKOBI explains that the Dark Continent is made of many kingdoms, not only the deserts and the jungles but the broad veldts ruled by the king of beasts,” it began.

George Scribner, who had just finished work on *Oliver and Company*, was tapped to direct and, as Christopher Finch recounts in *The Art of the Lion King*, “By the time *The Lion King* went into production, the project had already generated enough script pages to fill a sizable cardboard carton.” Finch describes that at one point Simba had “a whole menagerie of childhood chums,” including another lion cub (named Mee-Too) and a bat-eared fox, all inside of a narrative framework that was “rooted in nature in much the same way that *Bambi* had been a half-century earlier.”

By the fall of 1990, there was a treatment making the rounds that involved a “war between lions and baboons,” Thomas Schumacher, then President of Walt Disney Animation Studios, recalls on *The Lion King* Diamond Edition Blu-ray. In this version, Rafiki was a cheetah, and Scar was the leader of the baboons. These early treatments

were more serious with very little humor and a nature documentary approach. “I wanted to push it to be more naturalistic,” Scribner says in that same interview.

In November 1991, a group of animators and artists traveled to East Africa. The group included Director Roger Allers, who at that point was working with Scribner, story head Brenda Chapman, production designer Chris Sanders, Scribner, and visual development artist Lisa Keene. “What a day, when our guide brought us to the top of a bluff, and it was as if you could see forever,” Sanders recalls in *The Art of The Lion King*. “The air was clear and you looked out across valleys and mountains and canyons. It was all dappled with sunlight and shadow and you could take in so much at once that we could see five separate thunderstorms moving through the landscape at one time.” This trip had a huge effect on the production of the film: the group’s tour guide introduced them to the phrase “Hakuna Matata” (he also hummed “Asante sana squash banana,” a Swahili playground rhyme that Rafiki famously sings in the film). They were not only studying animals in their natural environments but also observing African art and culture, which manifested itself in the film in subtler ways, particularly in the “I Just Can’t Wait to Be King” musical number largely conceptualized by Sanders. “The whole experience helped bring everything into focus and allowed us to visualize the enchanted, yet realistic Africa that we wanted as our setting,” Allers noted in *The Art of The Lion King*. “The movie wouldn’t have been the same without that trip.”

When the filmmakers returned from Africa Allers was paired with director Rob Minkoff, while Scribner consulted on the project. The more naturalistic version of the story began to evolve; it was more heightened now, colorful too. “The tone of that version was much more serious,” Allers remembers in the making-of documentary. When Minkoff was assigned to the project, he asked, “So we’re starting from scratch?” And they were. Allers and Minkoff looked to inspiration in classic westerns and American illustrators like Charles Marion Russell, Frederic Remington, N.C. Wyeth, Maxfield Parrish, and J.C. Leyendecker), and quickly assembled a brain trust of creative collaborators that included Brenda Chapman, Don Hahn, Kirk Wise, and Gary Trousdale, who had just finished *Beauty and the Beast*. “The six participants sequestered themselves in a large room with reams of drawing paper and boxes full of push pins. The brainstorming session lasted two days,” Finch wrote. “Answers to many of the problems that had been facing the development team were thrashed out, and a firm outline of the film emerged.” Later on writers Irene Mecchi and Jonathan Roberts joined the team. According to

Finch, “they were responsible for the verbal aspects of the story, and also contributed greatly to the development of all the principal characters.”

Meanwhile, animators at the studio were given a choice: They could either work on *The Lion King* or *Pocahontas*. Cheese-and-wine parties were held with artwork from *Pocahontas* on one side of the room, and sketches from *The Lion King* on the other.



Pocahontas was a very serious drama, the first time that Disney had made an animated film based on a true story, and was being shepherded by genius animators Eric Goldberg and Mike Gabriel. *The Lion King*, on the other hand, was completely untested—the first Disney animated film not based on source material—and something of an experiment. “Pretty much everybody at the studio decided they’d rather work on *Pocahontas*,” Minkoff said. So *The Lion King* team filled up with first-timers and animal enthusiasts. Andreas Deja, the ridiculously talented supervising animator of Scar, signed on because of his love of *The Jungle Book* and animator Milt Kahl’s work on that film. “We were terrified,” Minkoff said later.

Tony Award-winner Tim Rice had been involved with the project since early 1991. He was already at the studio doing work on Ron Clements and John Musker’s *Aladdin* and was initially invited to “make suggestions about how songs might be incorporated

into *The Lion King*,” according to Finch. He soon joined the team as lyricist, on the condition that a suitable songwriter could be found. Rice tried to woo brilliant Swedish pop group ABBA, who had previously worked with him on the musical/concept album, *Chess*. They were busy with an opera and declined. Rice then suggested Elton John. In September 1991, Schumacher and Tim Rice called John and pitched the idea of *The Lion King*. According to Rice, the singer/songwriter was “enthusiastic and made a commitment to the movie virtually on the spot.” Composer Hans Zimmer also joined the team, oftentimes reworking the songs that John and Rice had submitted to fit into the larger score. For Zimmer, the material was deeply personal. “My father died when I was very young and I realized I had to deal with it in this movie,” Zimmer said in the behind-the-scenes documentary.

As the music for the film solidified, so did the story. Shakespearean and biblical overtones were introduced. The film that Roy O. Disney had described as being about “knowing who you are and being true to yourself” was becoming more sophisticated. And the musicians were adding much to the story, as well. “Writing for an animated film is not that different from writing for a stage musical,” Rice said in *The Art of the Lion King*. “You’re still writing the best lyrics you can that will help establish character and advance the plot. Like me, the story people keep on making changes until they get things right. You can do that in animation because everything is drawn, so changing a scene doesn’t involve ordering half a million dollars’ worth of props. I’m very comfortable working that way.”

The actors that were cast in the film affected it, too. DeJa was hugely influenced by the look of Jeremy Irons, who voiced Scar, and Ruben Aquino, who animated adult Simba, initially thought that Simba should have a man “that looked like Jon Bon Jovi.” After Matthew Broderick was cast, Simba’s mane became smoother, less wild. Famously, Ernie Sabella had auditioned for a hyena, and Nathan Lane was up for the role of feathered advisor Zazu, but after they ran into each other at the audition, decided to do one together as a pair of hyenas. The filmmakers loved their comic energy so much that they cast them as Timon and Pumbaa.



Animals were brought into the studio under the auspices of Jim Fowler, co-host of popular nature program *Wild Kingdom*, echoing the technique Walt employed while making *Bambi*. Additionally, locomotion and anatomy expert Stuart Sumida conducted lectures on animal movement, behavior, and skeletal structure.

Looking back on the film, it's easy to take for granted just how much of a breakthrough the *The Lion King* was. Firstly, on a narrative level, it was incredibly complex and psychological. Deja remembered working on a scene between Scar and Simba and realizing that this was a movie "about things that hadn't been tackled in animation before." The tonal balancing act was unbelievable; in *The Lion King*, sequences of grave importance are sandwiched next to moments purely concerned with a hula-dancing meerkat. And both come across *beautifully*. When they started the film, animators worried about the lack of props—the characters had nothing to lean on, both figuratively, and literally. But the lack of physical objects led to stronger performances. In fact, the film was also a technical trailblazer. There were a number of camera moves and techniques that were borrowed from the filmmakers' love of David Lean epics, things like the dramatic rack focus in the "Circle of Life" number, or the 360 camera

move during the film's climax. This was stuff that had never been attempted in animation before. The wildebeest stampede, for example, was as cutting-edge as computer generated imagery got back then, requiring special coding to be written before it could be integrated into the movie seamlessly.

In the spirit of experimentation, things were attempted and discarded. Mufasa had a song called "King of the Wild," where he explained to Simba the delicate balance of the land, and at one point a reprise of "Be Prepared" followed Mufasa's death with Scar attempting to woo Nala (it wound up in the stage play as "The Madness of King Scar"). There were additional verses in "Hakuna Matata" explaining Timon's outcast status, and an entirely different version of the song called "Warthog Rhapsody." The Shakespearean overtones became undertones; at one point, when Scar dropped Mufasa into the wildebeest stampede, he cooed, "Goodnight sweet prince." At another juncture, an executive suggested that Timon and Pumbaa's hula song be replaced with "Stayin' Alive" by the Bee Gees.

Originally, Timon and Pumbaa sang "Can You Feel the Love Tonight?" as kind of a parody. Minkoff and Allers were trying desperately to figure out how to fit the song into the movie (on the DVD commentary track, they guess that Rice wrote the lyrics "18 times") and came upon the idea to have it be a jokey satire. But a test screening in Atlanta, which Elton John attended (he was living there at the time), proved problematic. John confessed that he had joined the production because he wanted to write a big romantic Disney song and urged them to figure out a way of incorporating the song without lampooning it. They did. Another screening revealed that the audience really loved the mystic baboon character, Rafiki, and so connective scenes were implemented to give him a greater presence.

There were victories during the production, as well, like when Chris Sanders cracked the sequence where Mufasa's ghost visits Simba and encourages him to carry on. Not only did this sequence make it into the film virtually unchanged but it also inspired the movie's iconic poster art.



Six months before *The Lion King* was due in theaters, a theatrical teaser trailer ran. It began with red text on a black background: “Next summer, Walt Disney Pictures will present its newest animated feature. What follows is the opening song that begins the story.” And then they ran “Circle of Life” *in its entirety*. I’m getting goosebumps just *thinking* about it. The sequence was modeled largely after the paintings of artist Hans Bacher, staged by Andy Gaskill, and actualized brilliantly by Dan St. Pierre’s layout department. After *The Lion King* title card, that simple black-on-red font returned: “To be continued, June 1994.” It was impossible to watch that trailer and not get excited. It promised something new, bold, and highly emotional. And the public’s response energized the crew.

And then the Northridge earthquake, which registered a 6.7 on the moment magnitude scale, hit the San Fernando Valley, where *The Lion King* was being produced. It was devastating. Nobody could get to work. Highways crumbled like breadsticks. This hugely important movie, the follow-up to such smashes as *The Little Mermaid* and *Beauty and the Beast*, was being completed in peoples’ garages. Some animators were camped out in the studio. But everybody rallied and they got the movie done, on time, to rapturous reviews. Even a natural disaster couldn’t slow down the production.

“In the early phases, when the basic decisions were being made, Roger and I worked together a great deal,” Minkoff explained in *The Art of The Lion King*. “As the movie went into production, we began to concentrate on our own sequences. Then, when the movie began to come together as a whole, we found ourselves operating in tandem again.”



However they did it, it *worked*. *The Lion King* is a wonderfully told story, rooted in real emotion, and exhibiting unlimited artistic exuberance, that made its way through a number of creative detours and an honest-to-goodness natural disaster. It was a film that would ultimately capture the imagination of the entire world, and still inspires new creative endeavors to this day. It broke box office records and obliterated audience expectations, eventually becoming the highest grossing traditionally animated film of all time (a title it still holds, after more than 20 years). It has inspired Broadway musicals, Disney Parks attractions, several television spin-offs, and more merchandise than you can imagine. But everything after *The Lion King* is another story altogether. That's the Circle of Life, after all.

RETRIEVED FROM: <https://ohmy.disney.com/insider/2016/09/17/making-the-lion-king/>

Disney's The Lion King JR.

60-Minute Version

SHOW SYNOPSIS

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

Enacting his plan, Scar leaves Young Simba alone in the gorge and signals the hyenas to scare a herd of wildebeest ("The Stampede"). Scar alerts Mufasa, who leaps into the stampede to save his son. Mufasa rescues Young Simba, but Scar pushes his brother back into the gorge, where he is trampled. Scar blames Young Simba for the king's death and tells him to run away and never return. As Sarabi, Young Nala, Rafiki and the lionesses mourn the loss of Mufasa and Young Simba ("The Mourning"), Scar assumes the throne, uniting lions and hyenas under his dark reign. Lost in the desert, Young Simba meets TIMON and PUMBAA, who take him to their "worry-free" jungle home ("Hakuna Matata").

Under Scar's reign, the Pridelands are nearly destroyed. Now grown, NALA decides to leave and seek help ("Shadowland"). To her delight, she finds SIMBA alive in the jungle ("Can You Feel the Love Tonight"). Nala urges him to take his rightful place as king but, still ashamed, Simba refuses. Rafiki appears and helps Simba remember his father ("He Lives in You"). With newfound courage, Simba agrees to return to the Pridelands. Timon and Pumbaa distract the hyenas ("Luau Hawaiian Treat") while Nala rallies the lionesses. Simba confronts his uncle, the truth of Mufasa's murder is revealed and Scar runs away, pursued by angry hyenas. With peace restored in the Pridelands, Simba takes his place as king and the circle of life continues ("Finale").

RETRIEVED FROM: <http://www.mtishows.com/disneys-the-lion-king-jr>

Song list

- Circle of Life with Nants' Ingonyama
- Grasslands Chant
- The Lioness Hunt
- I Just Can't Wait to Be King
- Be Prepared
- They Live in You
- The Stampede
- The Mourning
- Hakuna Matata (Part 1)
- Hakuna Matata (Part 2)
- Shadowland
- Can You Feel the Love Tonight
- He Lives in You
- Luau Hawaiian Treat
- Finale
- Bows

RETRIEVED FROM: <http://www.mtishows.com/disneys-the-lion-king-jr>

Character Breakdown

Rafiki

A wise mandrill who acts as healer of the Pridelands and guides Simba on his journey home. She is an omniscient character, evincing an air of mystery. Rafiki has significant solos in "Circle of Life" and "He Lives in You," and leads the African chants throughout the show.

Gender: Female

Ensemble

The ensemble plays various inhabitants of the Pridelands, such as giraffes, elephants, antelopes, wildebeest, and other creatures. There are also several moments that showcase individual dancers in "The Lioness Hunt" and "I Just Can't Wait to Be King."

Mufasa

The strong, honorable, and wise lion who leads the Pridelands. Mufasa commands respect onstage and also shows tenderness with his son, Simba.

Gender: Male

Sarabi

A featured lioness, Mufasa's mate, and Simba's mother. Sarabi has the care and command of a queen.

Gender: Female

Zazu

The anxious yet loyal assistant to Mufasa who is always busy trying to do his duty. Zazu's lyrics are spoken rather than sung.

Gender: Both

Scar

The antagonist of the show, overcome with jealousy of his brother, Mufasa, and nephew, Simba. Coldhearted and wickedly intelligent, he will stop at nothing to become king of the Pridelands. A villain with a dark side and a sarcastic sense of humor.

Gender: Male

Young Simba

The protagonist of the story, is an adventurous and endearing cub who can't wait to be king of the Pridelands. Simba is playful, energetic, and naive, but after his father Mufasa's death, Simba struggles with shame and his destiny.

Gender: Male

Simba

Grows from a cub to lion in "Hakuna Matata." Older Simba has more complex moments as he reunites with Nala, mourns his father, and returns to confront Scar.

Lionesses

The fierce hunters of the Pridelands and featured in "The Lioness Hunt," "The Mourning," and "Shadowland."

Gender: Female

Young Nala

A courageous lion and Young Simba's best friend. She is not afraid to speak her mind. A confident cub.

Gender: Female

Nala

Grows from a cub to a lioness before she confronts Scar.

Gender: Female

Sarafina

A featured lioness and Nala's mother.

Gender: Female

Shenzi

One of Scar's hyenas who plot to take over the Pridelands. She is the sassy one of the trio and is always looking out for herself. With Banzai and Ed, she is able to laugh loudly and long, as well as be menacing to Young Simba and Young Nala.

Gender: Female

Banzai

A slick yet childish hyena who works for Scar. He would be the leader of the group if hyenas weren't so lazy. He is outgoing and confident as well as nasty and gruff. Banzai is always featured with Shenzi and Ed.

Gender: Male

Ed

The third member of Scar's trio of lackeys. He has a loud, cackling laugh that is his only form of communication. Ed laughs unabashedly and communicates through physicality and facial expressions rather than words.

Gender: Both

Hyenas

Scar's army, helping carry out his evil plot to take over the Pridelands. Hyenas are mangy, mindless creatures who sing in "Be Prepared."

Gender: Both

Timon

An outcast meerkat who lives in the jungle with Pumbaa. He is afraid of his own shadow, but pretends to be the confident, relaxed leader of the duo. Timon is one of the funniest characters in the show.

Gender: Both

Pumbaa

A kindhearted, sensitive warthog who enjoys his simple life of grubs and relaxation. He is a loveable and loyal friend to Timon and Simba with deadpan humor.

Gender: Both

RETRIEVED FROM: <http://www.mtishows.com/disneys-the-lion-king-jr>

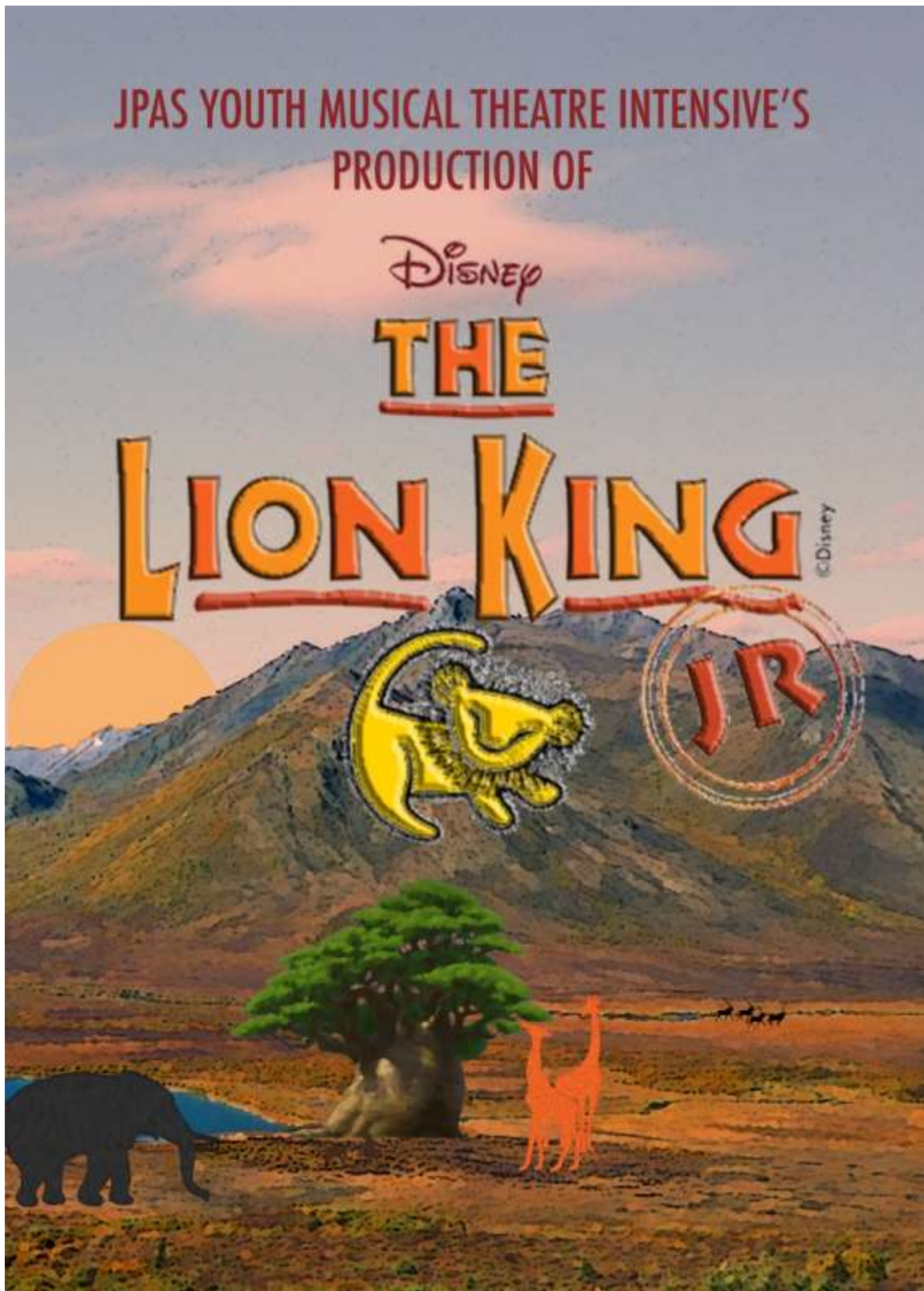


Are there any substantial differences between the Broadway musical and the film's version of the story?

Several, actually. Probably the biggest difference is that the character of Rafiki is changed to a female in the Broadway version. This is because the producers felt there weren't any truly strong female characters in the film. In the musical, most of the scenes are extended and new songs are added. For instance, young Simba and Nala running from the Hyenas is extended, with a new song called "Chow Down" inserted. Additionally, many of the songs from the film are reprised throughout the musical, including Be Prepared. Additionally, the Broadway version has entirely new scenes that never even took place in the film. Amongst these are a scene between Zazu and Mufasa, which implies Zazu was the majordomo to the previous king (Mufasa's father) and that young Mufasa ran off and got into trouble all the time, much like young Simba—a scene also featuring a humorous moment of Mufasa joking about firing Zazu. Another scene later on involves Scar trying to make Nala his queen, in an effort to gain more respect from the tribe. Some things are changed based on where the play is going on. For instance, when the play is shown in Vegas, Zazu sings an excerpt from "Viva Las Vegas" while locked in Scar's cage (whereas he sang "It's A Small World" in the original film).

RETRIEVED FROM: <http://www.imdb.com/title/tt0110357/faq#.2.1.9>

Lessons





Lion King Lithographs:

Landscape, Setting and Number Lines

By: Karel Sloane-Boekbinder

Images of Student Work by Theo (grade 2)

Before the Lion King was a stage play, it was an award-winning Disney movie. This lesson explores lithographs and other techniques Disney used to design and develop images for his movies, including **The Lion King**. Nearly twenty minutes of the film were animated at the Disney-MGM Studios. Ultimately, more than 600 artists, animators and technicians contributed to **The Lion King** over its lengthy production schedule. More than one million drawings were created for the film, including 1,197 hand-painted backgrounds and 119,058 individually colored frames of film. Students will learn about techniques Disney used, compare lengths of objects, investigate how number lines and Cartesian coordinates can pinpoint locations, and explore proportion as they develop an image of a setting/environment found in **The Lion King**.

Begin the lesson by asking students if they are familiar with the Disney movie **The Lion King**. Ask students to share what they remember about the movie. If students are unfamiliar with the movie, explain that it takes place in Africa. Ask students to share what they already know about environments in Africa (I.E. What types of environments are there?) Write student responses where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board. If students are familiar with the Disney movie **The Lion King**, ask them to share what they remember about the movie, particularly about the locations/environments. Write student responses where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board.

Further the discussion about locations/environments in **The Lion King**. As a class, read the definition of savanna. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the definition. As a class, consider which locations/environments in the Disney movie **The Lion King** would be a savanna. Record student responses where they are visible to the whole class.

Next, as a class, review an image of Pride Rock from the Disney movie **The Lion King** (this image contains a savanna.) Place the image on an ELMO or a SMART board where it can be visible to the whole class. Explain this is an image of Pride Rock. Pride Rock is located in the Pride Lands. The Pride Lands are a savanna. Also explain this image is a lithograph, a type of artwork created using a lithography press.

Follow this by reading the **Vanity Fair** article about the Disney movie **The Lion King** as a class. Place the article on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the article. As a class, consider the techniques the Disney artists used to

create artwork; consider the following questions: 1) What did Walt Disney use for the inspiration for his movies? 2) What were the steps that went into making a Disney movie—what would Walt Disney do first? 3) What steps were used to design the art for a Disney Movie?

Next, as a class review an image of another lithograph from the Disney movie **The Lion King**. Place the image on an ELMO or a SMART board where it can be visible to the whole class. Explain this is an image of another **Lion King** location/environment, the jungle. This lithograph also shows three of the characters, Simba, Pumba and Timon. Simba is the protagonist of the story, an adventurous and endearing cub who can't wait to be king of the Pridelands. Pumbaa is a kindhearted, sensitive warthog who enjoys his simple life of grubs and relaxation in the jungle. Timon is a meerkat who lives in the jungle with Pumbaa.

As a class, read and discuss the definitions for lithography and lithographs. Place the definitions on an ELMO or a SMART board where they can be visible to the whole class. Review and discuss each definition.

As a class, read and discuss the definitions for the different types of artwork Disney uses when creating a movie (including lithographs.) Place the definitions on an ELMO or a SMART board where they can be visible to the whole class. Review and discuss each definition.

Tell students that in a few moments the class will be creating their own illustration of Pride Rock. To do this, they will be using a technique similar to lithographs, something they may already be familiar with that uses a resist technique. To create a crayon resist, first color (the crayon) is applied to dry paper. Then water color paint goes over the crayon design on the paper. The crayon resists the wet water color, staying put on the paper. As a class, read and discuss the definitions for **Crayon resist**, **Landscape**, **Proportion** and **Setting**. Place the definitions on an ELMO or a SMART board where they can be visible to the whole class. Explain the two images the class has looked at from **The Lion King**, Pride Rock and the jungle, are examples of both landscapes and settings.

Distribute a copy of the Lion King Jr. graph paper to each student. Explain students will be using the graph paper to develop their crayon resists and to help them think about size and shape--**Proportion**. Place the image the class viewed earlier of Pride Rock on an ELMO or a SMART board where it can again be visible to the whole class. Discuss the image, particularly **Proportion**, the relationship of Pride Rock to things in the Pride Lands (trees, grass, plants) in terms of size and shape.

Distribute crayons to each student. Ask them to choose two colors. Ask them to use these two colors to draw Pride Rock and the Pride Lands (the savanna.)

Once students have used the crayons to create their drawings, distribute paint brushes, water color paint, cups of water (to wash brushes,) and paper towels. Ask students to choose a different water color for each area of their drawing (IE: sky, land, etc.) Ask them to paint each area one at a time and use the cup of water and paper towel to clean their paint brush between each color.

After students complete their crayon resists, ask them to use the graph paper to compare the lengths of things they have drawn (IE: Pride Rock, trees, grass, clouds, etc.) Count the squares for each object. Which objects are bigger? Which are smaller? How does the size and shape of an object show if it is closer or farther away? As a class, share and discuss the designs students made.

Next, explore how number lines can be used to locate things in a setting. Explain that graphs use number lines to tell where a location is on a map. As a class, review the definition for a number line. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the definition.

Follow this by placing the lithograph of Pride Rock with Cartesian coordinates on an ELMO or a SMART board where it can be visible to the whole class. Explain this is the same lithograph of Pride Rock the class looked at before. Explain that graphs contain two number lines and that the numbers on these lines can be used to pin point locations in the setting. Explain the lines that go across or horizontal are called the “x” axis and the lines that go up and down or vertical are called the “y” axis. Explain both the “x” axis and the “y” axis are numbered. As a class, identify the two number lines that are the “x” axis and the “y” axis in the lithograph of Pride Rock with Cartesian coordinates.

Expand the discussion; explore how graphs can be used to find locations of things in a setting. As a class, review the definition for Cartesian coordinates. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the definition.

Return the lithograph of Pride Rock with Cartesian coordinates to an ELMO or a SMART board where it can be visible to the whole class. Using the “x” axis and the “y” axis “plot the dot” for the cloud next to the top of Pride Rock (-1, 2.)

Explain students will now be using their own crayon resists of Pride Rock to learn more about Cartesian coordinates and graphing. Ask students to “plot the dot” for at least three locations in their crayon resist settings, IE: the location of clouds, trees, grass in the savanna, Pride Rock, etc. Ask students to label and write the plot points of the three things in their setting at the bottom of their crayon resists. Remind them that for each location they plot to write the number for the “x” axis first and the “y” axis second (X,Y.)

savanna

or **savannah**

[*suh-van-uh*]

noun

1.
a plain characterized by coarse grasses and scattered tree growth, especially on the margins of the tropics where the rainfall is seasonal, as in eastern Africa.
2.
grassland region with scattered trees, grading into either open plain or woodland, usually in subtropical or tropical regions.

REVRIEVED FROM: <http://www.dictionary.com/browse/savannah>



IMAGE RETRIEVED FROM: *Disney* / Via thelionkingfanon.wikia.com

VANITY FAIR

Everything began with Walt—a legendary and vivid storyteller, who acted out *Snow White* to stimulate his story men and sketch artists to find the very things that would pull at the heartstrings and make a spellbinding tableau. He was the inspiration and punctuation for the film, which had its literary antecedents in the Brothers Grimm. (Most of the golden-age films had European roots in both story and style.) After the script was refined, storyboards—visual images of the scenes—were pinned up to further narrative possibilities. The Music department, an integral part of each film, began its work as directors and layout men planned the overall look of the film. The Background department concentrated on individual settings—from splendid castles to deep, dark woods—while special-effects men tackled the challenge of waves, water, and storms and actors recorded the voice track. But every character—whether human or animal, or, in the case of *Fantasia*, something divine in the middle—was developed and drawn in pencil by animators, the studio elite, and their many assistants, who broke down the movements into an extremely detailed series of “in between” stages that were then “cleaned up,” or clarified. Up to six layers of cels and backgrounds (painted on glass) could be accommodated by the multi-plane camera. “Every drawing is traced on regulation size sheets of celluloid,” with the drawings placed under the cels, Rae explained in a 1936 letter to her high-school newspaper. “After careful checking, the cels are distributed to the painters who put the paint on the reverse side—and woe unto her who slips over the ink lines. The paint, of which we have hundreds of shades, is made in the studio laboratory which adjoins our building.” After a final check—to assure the cel layers listed on the exposure sheet were in place and registered to the backgrounds—“the work faces the studio camera, after which it’s sent to the Technicolor plant for finishing...” Once the paint was dry, the “airbrushing” (applied by spray for cheek tones or puffy clouds) or “drybrushing” (applied by brush for speed lines, pixie dust, smoke shading) specialists would finish up.

RETRIEVED FROM: <http://www.vanityfair.com/culture/2010/03/disney-animation-girls-201003>



IMAGE RETRIEVED FROM: <https://pristineauction.com/a174605-Walt-Disney-The-Lion-King-1995-Special-Edition-Lithograph>

li·thog·ra·phy

lə' THägrəfē/

noun

1. the process of printing from a flat surface (a stone) treated so as to repel the ink except where it is required for printing.

RETRIVED FROM GOOGLE



After preparing the stone with a wet sponge, ink is applied to the rollers and damp paper is loaded into the lithography press. The ink sticks to the chemically treated, greasy areas (the drawing) and resists the wet surface, staying put on the roller.

Nov 13, 2014

Ella & Pitr: How To Make A Lithograph | People of Print

www.peopleofprint.com/lithography/ella-pitr-how-to-make-a-lithograph/

Animation Cel

A cel (short for celluloid) is a blank clear plastic sheet used by the studio artist to paint an animated character or object based on the animator's original pencil drawing. The cels are then placed over a background and photographed in sequence to produce an illusion of life in the completed film or cartoon short. Every cel is different but this does not mean that every cel is unique. Often multiple copies of a cel were created by the Inkers as colour models in order to advance their technique and skills.

Nitrate Cel

An animation cel made from cellulose nitrate which unfortunately is a very unstable material prone to shrinkage, wrinkling and yellowing over time. Nitrate cels were used throughout the Disney studios during the 1920's until the early 1940's. Other studios used nitrate cels upto and including the 1950's.

Acetate Cel

An animation cel made from cellulose acetate. This material is still used in the studios today as it is of a very stable nature.

Cel Setup

Simply a combination of two or more cels. The cels can be placed with a background or without a background, and can be either matching with the background (the way the image appeared in the short or film) or non matching (they do not appear together in the film but just appeal to the collector).

12 Field Cel

This refers to the size of the area on the artwork which falls within the sight of the camera. Measuring approximately 10.5" x 12.5" this is the standard size for cels, backgrounds and drawings.

16 Field Cel

This refers to the size of the area on the artwork which falls within the sight of the camera. Measuring approximately 12.5" x 16.5" this is the standard size for cels, backgrounds and drawings.

Panoramic

In moving camera shots wider cels, backgrounds and drawings were used. Panoramic (Pans) were often referred to as a 12 field double pan (10.5" x 25") or a 16 field one and a half pan (12.5" x 24"). A prime example of where pan cels were used in numerous scenes in order to accommodate the need for the wide screen process, are in the films shot in cinemascope or technorama.

Production Cel

Any cel created for the production of an animated film or cartoon short. This does not necessarily mean that the piece appears in the film. Model cels and preliminary art are all production artwork.

Serichel (Serigraph)

A non production cel created by means of a printing process similar to silk screening. No work is done by hand, therefore no painting or inking is involved. They are often produced in limited quantities of 5000, sometimes more or less, and they are marketed as a low cost alternative to production and limited edition cels.

Animation Drawing

A drawing on paper in pencil, sometimes coloured which is created by a studio artist of an animated character or object for which the cels are later created.

Storyboard

A series of drawings similar to a comic strip depicting a basic storyline of the film or cartoon short. These drawings will be pinned up on a bulletin board and placed in the order of the storyline.

Layout Drawing

A detailed drawing of either the background or environment in which the character or object exists, or an outline of the characters path of movement, its expressions and action within the scene.

Custom or Handpainted Background

This background has been painted by an independent artist to enhance the cel. Generally it will be in the style of the original.

Reproduction Background

This is the most common type of background. It is a reproduction of the original background by means of lithography, serigraphy, colour copying or photography.

Lithographs

These images (prints) are created using a simple print process. They are mass produced items.

DEFINITIONS RETRIEVED FROM: http://www.premieranimation.com/articles.php?category_id=34

Crayon resist is an illustration technique in which watercolor is painted over a crayon drawing. The wax in the crayon resists the watercolor, so the watercolor only fills the spaces between the crayon.

Landscape is a work of art that shows an outdoor scene. It can include the natural world (plants and animals), as well as seascapes (views of the sea) and cityscapes (buildings and towns). There can be people in a landscape, but the picture is not about them.

Proportion refers to the relationship of one thing to another in terms of size, shape, number, or degree.

Setting is the time and place where the subject is located or a story happens.

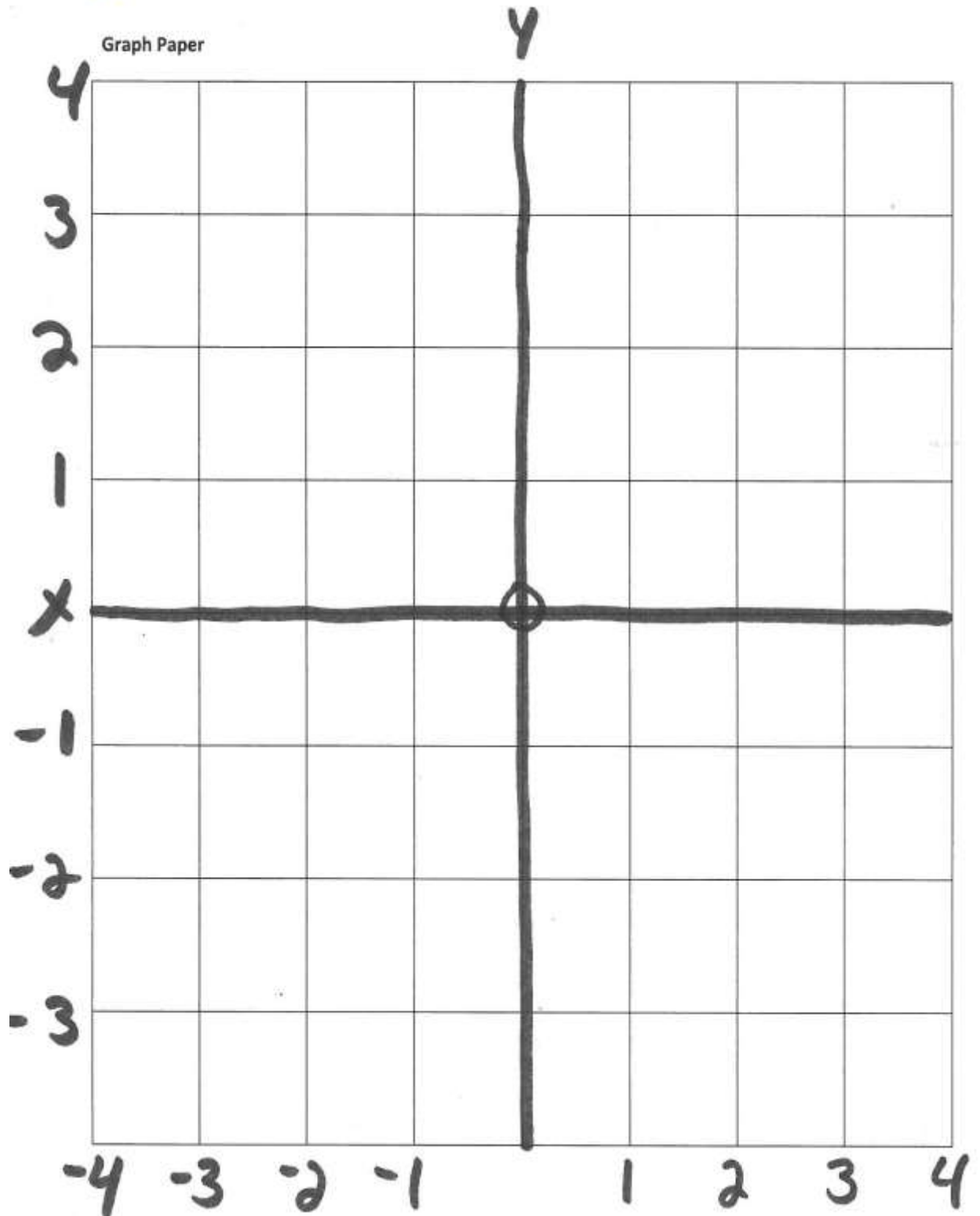
DEFINITION RETRIEVED FROM:

<http://artbookscreativity.org/curriculum/vocabulary/>



NAME _____

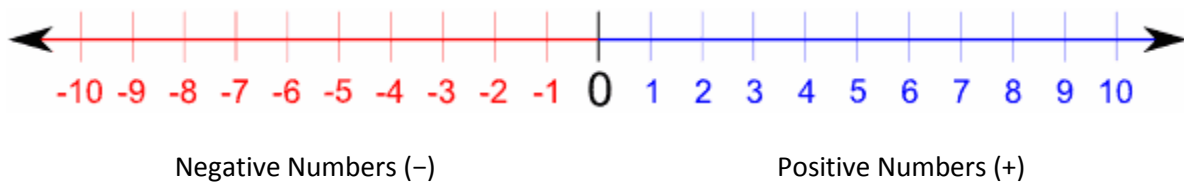
Graph Paper





Number Line

Writing numbers down on a Number Line makes it easy to tell which numbers are greater or lesser



(The line continues left and right forever.)

A number on the **left** is **less** than a number on the right.

Examples:

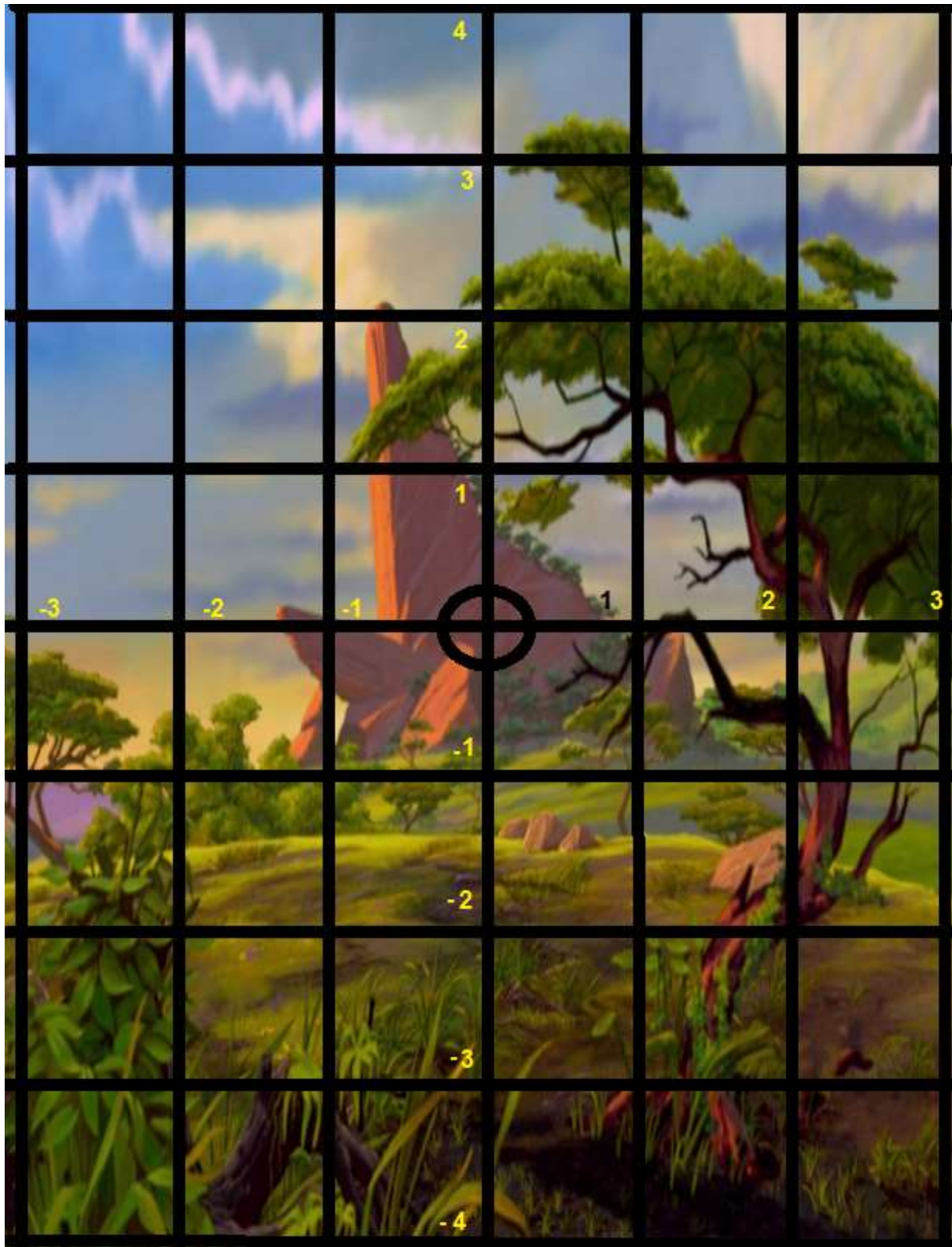
- 5 is less than 8
- -1 is less than 1
- -8 is less than -5

A number on the **right** is **greater** than a number on the left.

Examples:

- 8 is greater than 5
- 1 is greater than -1
- -5 is greater than -8

RETRIEVED FROM: <https://www.mathsisfun.com/number-line.html>



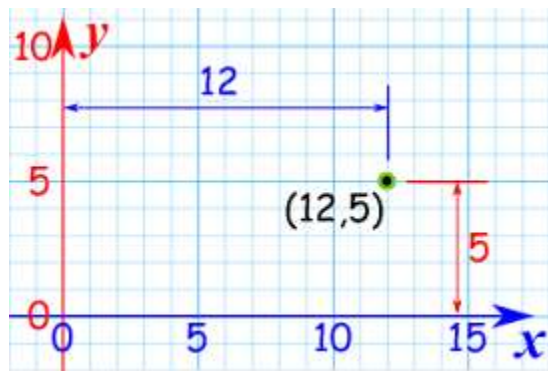


Cartesian Coordinates

Cartesian coordinates can be used to pinpoint where you are on a map or graph.

Cartesian Coordinates

Using Cartesian Coordinates we mark a [point](#) on a graph by **how far along** and **how far up** it is:



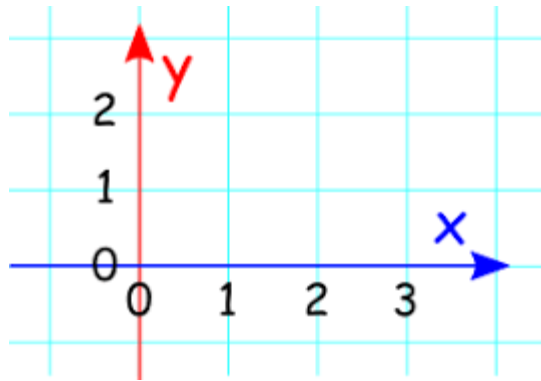
The point **(12,5)** is 12 units along, and 5 units up.

X and Y Axis

The *left-right* (**horizontal**) direction is commonly called **X**.

The *up-down* (**vertical**) direction is commonly called **Y**.

Put them together on a graph ...



... and you are ready to go

Where they cross over is the "0" point,
you measure everything from there.

- The **X Axis** runs horizontally through zero
- The **Y Axis** runs vertically through zero

Axis: The reference line from which distances are measured.

The plural of Axis is **Axes**, and is pronounced *ax-eez*

Example:

Point **(6,4)** is

6 units across (in the **x** direction), and

4 units up (in the **y** direction)

So **(6,4)** means:

Go along 6 and then go up 4 then "plot the dot".

RETRIEVED FROM: <https://www.mathsisfun.com/data/cartesian-coordinates.html>

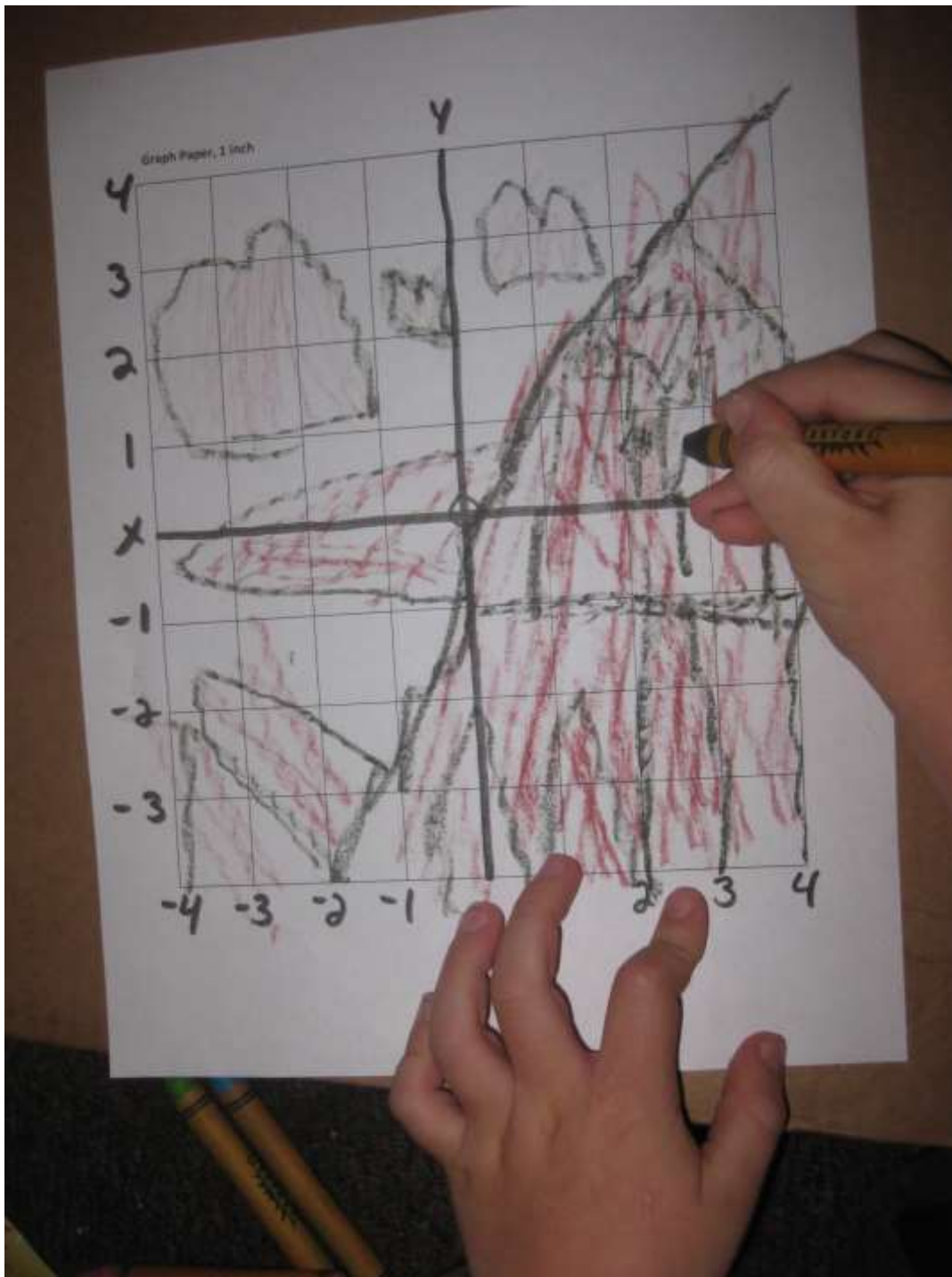


Lion King Lithographs

Student Sample Sheets

Student Sample: Grade 2

First, use graph paper and crayon to create an image of the African savanna that includes Pride Rock.



Student Sample: Grade 2

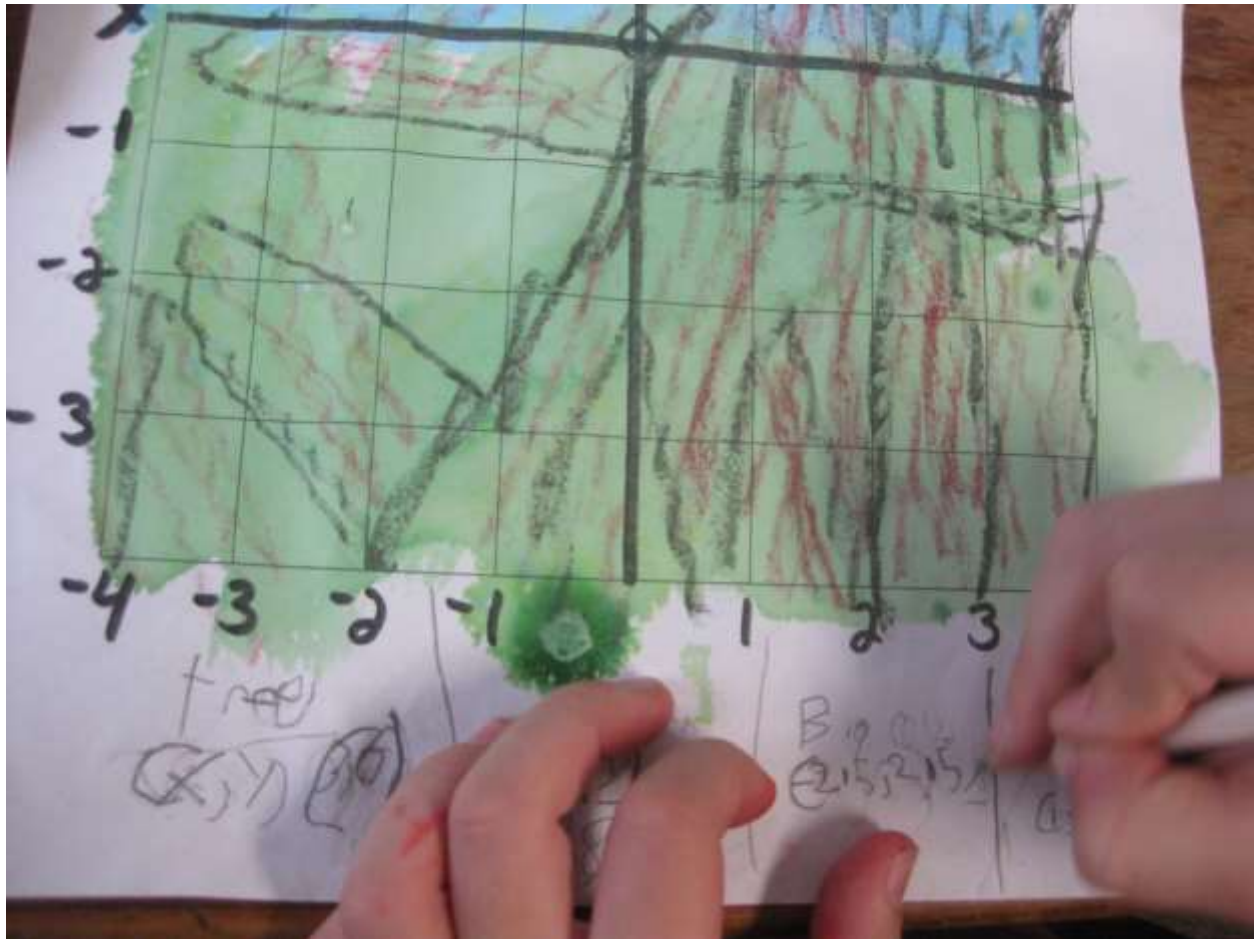
Next, use water colors to the image of the African savanna; the crayon will “resist” the water color.

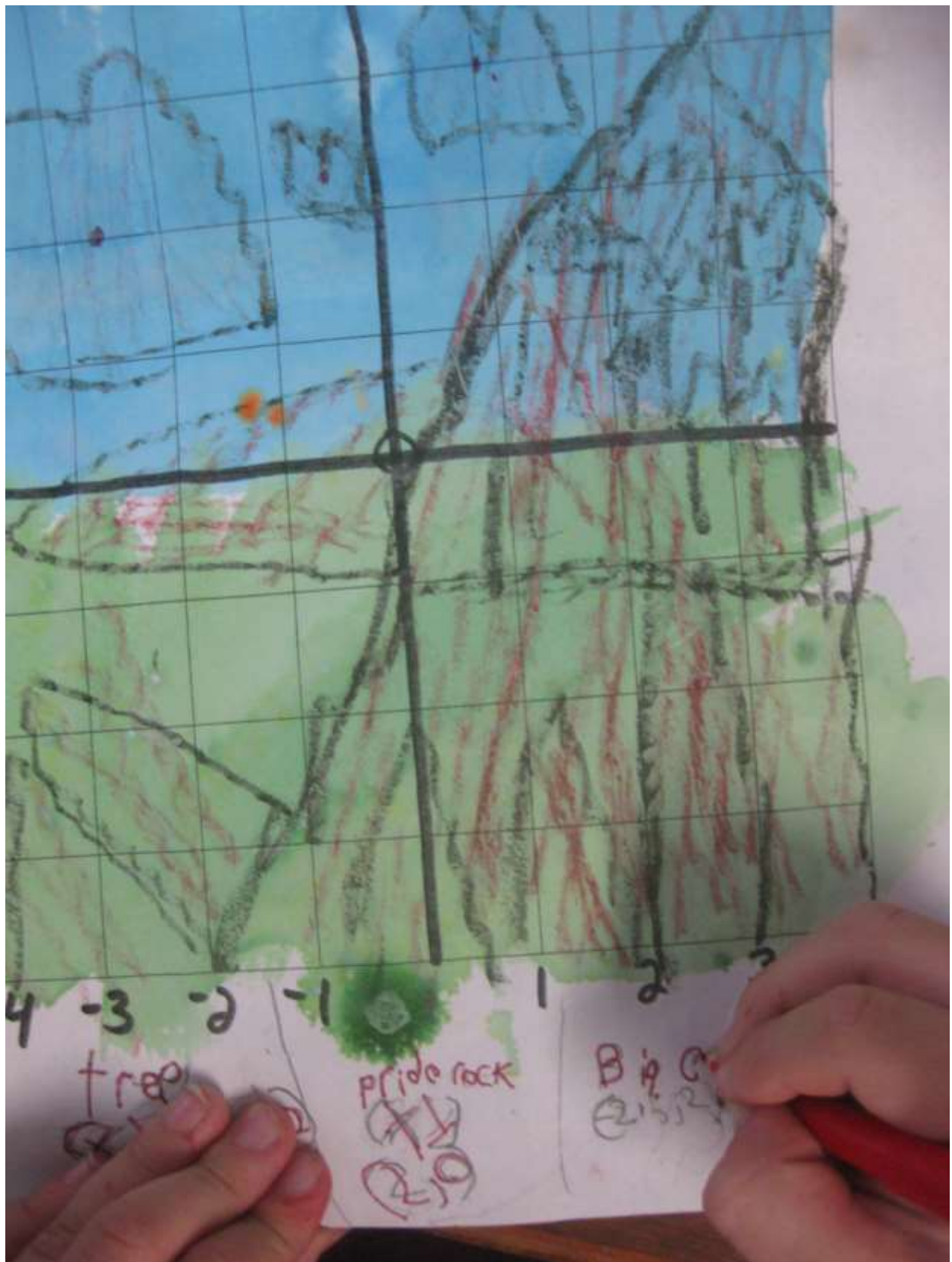






After learning about number lines, Cartesian coordinates and “plotting the point,” use the Lion King, Jr. graph paper to “plot a dot” for three locations in the crayon resist of the African savanna.





K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
3. Describe the connection between two individuals, events, ideas, or **pieces of information** in a text.

Craft and Structure

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.
6. **Distinguish between** information provided by **pictures** or other illustrations **and** information provided by the **words** in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in **illustrations**, descriptions, or procedures).

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
3. Explain events, **procedures**, ideas, or concepts in a historical, scientific, or technical text, including **what happened and why**, based on specific information in the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
3. Analyze the interactions between **individuals**, **events**, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

K-12 Student Standards for Mathematics» Grade 1

Measurement and Data 1.MD

A. Measure lengths indirectly and by iterating length units.

1. Order three objects by length; **compare the lengths of two objects indirectly by using a third object.**
2. Express the length of an object as a whole number of length units, by laying multiple copies of a shorter object (the length unit) end to end; understand that the length measurement of an object is the number of same-size length units that span it with no gaps or overlaps. Limit to contexts where the object being measured is spanned by a whole number of length units with no gaps or overlaps.

Geometry 1.G

A. Reason with shapes and their attributes.

1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, **orientation, overall size**); build and draw shapes that possess defining attributes.

K-12 Student Standards for Mathematics» Grade 4

Measurement and Data 4.MD

A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit

1. Know relative sizes of measurement units within one system of units including ft, in; km, m, cm; kg, g; lb, oz.; l, ml; hr, min, sec. Within a single system of measurement, express measurements in a larger unit in terms of a smaller unit...
2. Use the four operations to solve word problems involving **distances**, intervals of time, liquid volumes, masses of objects, and money, including problems involving whole numbers and/or simple fractions (addition and subtraction of fractions with like denominators and multiplying a fraction times a fraction³ or a whole number), and problems that require expressing measurements given in a larger unit in terms of a smaller unit. **Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.**

Geometry 4.G

A. Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

1. Draw points, **lines**, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines. Identify these in two-dimensional figures.



Lion King

Graphs and Map Making

By: Karel Sloane-Boekbinder

Images of Student Work by Theo (grade 2)

NOTE: This lesson build on concepts previously explored in **Lion King Lithographs**.

In **Lion King Lithographs** students learned about lithographs and other techniques Disney used to design and develop images for his movies, including **The Lion King**. In this lesson, students will build on what they learned about the number line and Cartesian coordinates in **Lion King Lithographs** by exploring some of Simba's journey. Before the Lion King was a stage play, it was an award-winning Disney movie. In both the movie and the stage play Simba, a young lion, is the protagonist. Simba is an adventurous and endearing cub who can't wait to be king of the Pride Lands. Simba goes on adventures with his best friend Nala, a courageous girl lion cub.

Students will look at a map of the area Simba and Nala call home and trace Simba's journey from The Gorge to The Outlands. Then they will create their own crayon resist maps and use Cartesian coordinates to identify and plot different locations on their map.

Begin the lesson by reviewing with students the settings/locations depicted in the Disney movie **The Lion King** (IE: Pride Rock, The Pride Lands, The Elephant Graveyard, The Gorge, etc.) Write student responses where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board.

As a class, read and discuss the [SHOW SYNOPSIS EXCERPT](#) of **Disney's The Lion King, Jr.** Place the [EXCERPT](#) on an ELMO or a SMART board where it can be visible to the whole class. During the discussion, identify the locations (The Gorge and The Outlands) that Simba travels when he goes into exile.

Follow this by reviewing the definition for a map legend. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Discuss the definition.

Next, as a class review a map of The Pride Lands. Place the map image on an ELMO or a SMART board where it can be visible to the whole class. Explain this is a map of the places the class has been discussing. Using the information in the map legend, identify different locations on the map (IE: savanna, desert, beach, deep ocean, etc.) Explain in addition to different locations the map shows two different character's journeys, Simba and Kiara, and that the class will be focusing on the one called **Simba's Exile**. Using the information in the legend, trace the path of **Simba's Exile**.

Explain just like students used number lines to help find locations in their crayon resist of Pride Rock, they can use number lines and Cartesian coordinates to read a map. Continuing to use the map of The Pride Lands, identify the two number lines that can be found in the map. Review that these number lines are called the “x” axis and the “y” axis.

Follow this by reviewing the definition for Cartesian coordinates as a class. Place the definition on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the definition. As a class, review the map of The Pride Lands again. Using what they have reviewed about Cartesian coordinates, ask them to “plot the point” for the top of Pride Rock (2,3.)

Distribute a copy of **The Lion King Jr.** graph paper and a pencil to each student. Explain students will be using the graph paper and pencil to sketch their own map of settings in **The Lion King**. Return **The Lion King** map image of The Pride Lands to an ELMO or a SMART board where it can be visible to the whole class. Ask students to use the map as a reference while they create their sketches.

Once students have finished the sketches of their maps, distribute crayons to each student. Ask them to choose two colors. Ask them to use these two colors to color in their map.

Once students have used the crayons to color their maps, distribute paint brushes, water color paint, cups of water (to wash brushes,) and paper towels. Just like the class previously used the information in the map legend to identify different locations on the map by color (IE: savanna, desert, beach, deep ocean, etc.) ask students to choose a different water color for each area of their map (IE: sky, land, etc.) Ask them to paint each area one at a time and use the cup of water and paper towel to clean their paint brush between each color.

Distribute a second sheet of **The Lion King Jr.** graph paper to “plot a dot.” Ask students to “plot the dot” for different locations on their maps (IE: savanna, desert, beach, deep ocean, etc.) Remind them to write their points as (X,Y,) the “x” axis first and the “y” axis second. Once they “plot the dot” for the locations on their map, ask students to write the plot points for each location on the bottom of their map.

Disney's The Lion King JR.

60-Minute Version

SHOW SYNOPSIS EXCERPT

...Back in the Pridelands, Mufasa reprimands Young Simba then shares the guidance of their ancestors, up among the stars ("They Live in You").

Enacting his plan, Scar leaves Young Simba alone in the gorge and signals the hyenas to scare a herd of wildebeest ("The Stampede"). Scar alerts Mufasa, who leaps into the stampede to save his son. Mufasa rescues Young Simba, but Scar pushes his brother back into the gorge, where he is trampled. Scar blames Young Simba for the king's death and tells him to run away and never return. As Sarabi, Young Nala, Rafiki and the lionesses mourn the loss of Mufasa and Young Simba ("The Mourning"), Scar assumes the throne, uniting lions and hyenas under his dark reign. Lost in the desert, Young Simba meets TIMON and PUMBAA, who take him to their "worry-free" jungle home ("Hakuna Matata").

Under Scar's reign, the Pridelands are nearly destroyed. Now grown, NALA decides to leave and seek help ("Shadowland"). To her delight, she finds SIMBA alive in the jungle ("Can You Feel the Love Tonight"). Nala urges him to take his rightful place as king but, still ashamed, Simba refuses. Rafiki appears and helps Simba remember his father ("He Lives in You"). With newfound courage, Simba agrees to return to the Pridelands.

Map

Legend

- ★ Capital
- ◆ City
- ◆ City that jumps to its topic
- ▲ Mountain range
- + Mountain peak
- National park
- / Country border
- ▬ Waterfall

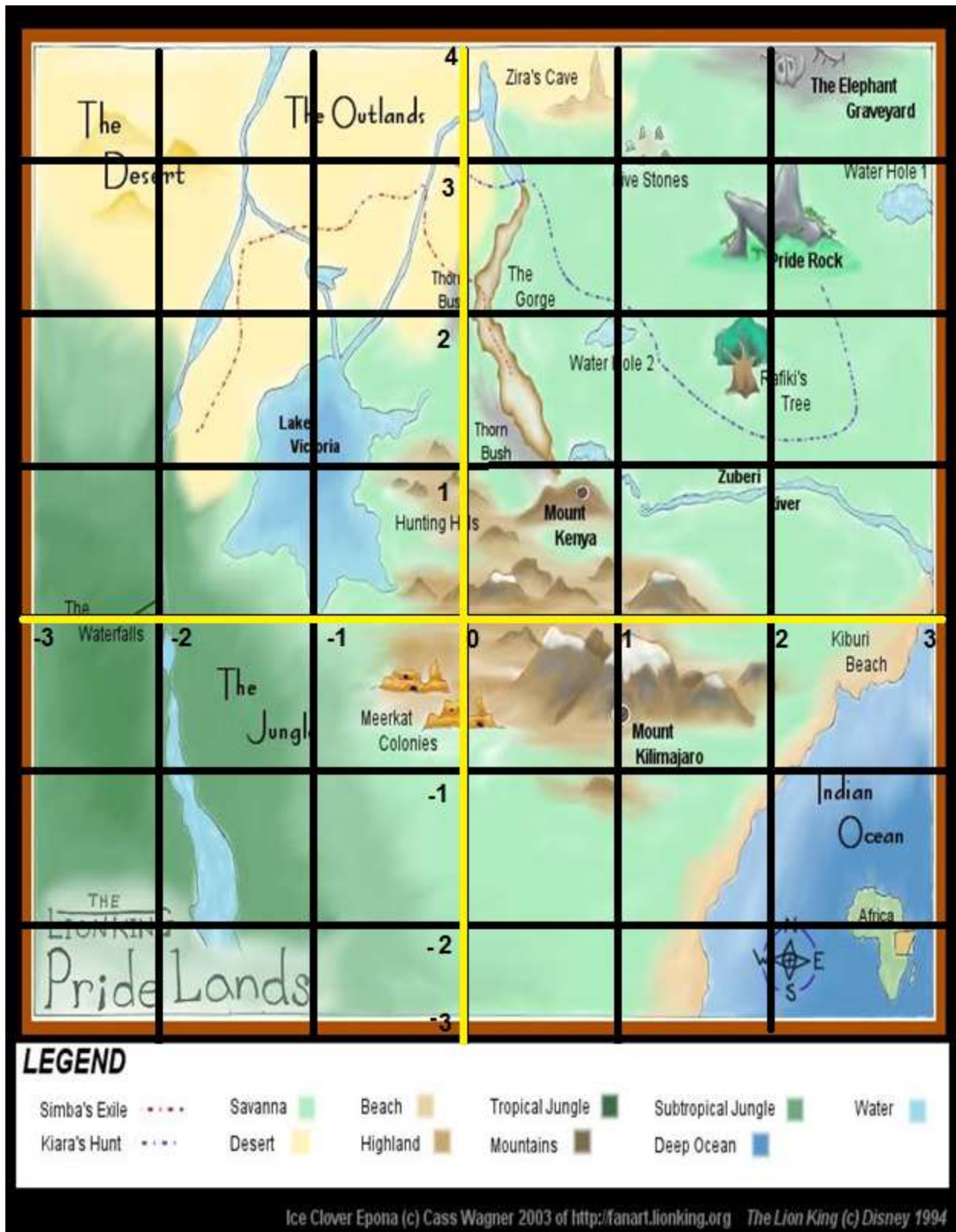
Microsoft Illustration



Legend

Maps give information by using symbols. Symbols can be figures, shapes, lines, and colors that show where places and things are on a map. A map's legend tells you what the symbols mean.

RETRIEVED FROM: <https://my.ilstu.edu/~jabraun/students/mathis/legendslink.htm>



MAP RETRIEVED FROM: <http://leahalalela.net/showthread.php?44-The-Pridelands> (Cartesian coordinates added)

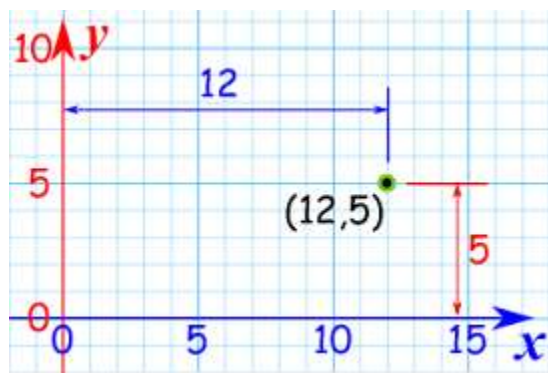


Cartesian Coordinates

Cartesian coordinates can be used to pinpoint where you are on a map or graph.

Cartesian Coordinates

Using Cartesian Coordinates we mark a [point](#) on a graph by **how far along** and **how far up** it is:



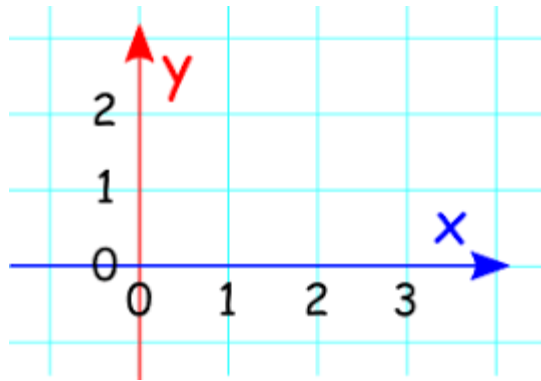
The point **(12,5)** is 12 units along, and 5 units up.

X and Y Axis

The *left-right* (**horizontal**) direction is commonly called **X**.

The *up-down* (**vertical**) direction is commonly called **Y**.

Put them together on a graph ...



... and you are ready to go

Where they cross over is the "0" point,
you measure everything from there.

- The **X Axis** runs horizontally through zero
- The **Y Axis** runs vertically through zero

Axis: The reference line from which distances are measured.

The plural of Axis is **Axes**, and is pronounced *ax-eez*

Example:

Point **(6,4)** is

6 units across (in the **x** direction), and

4 units up (in the **y** direction)

So **(6,4)** means:

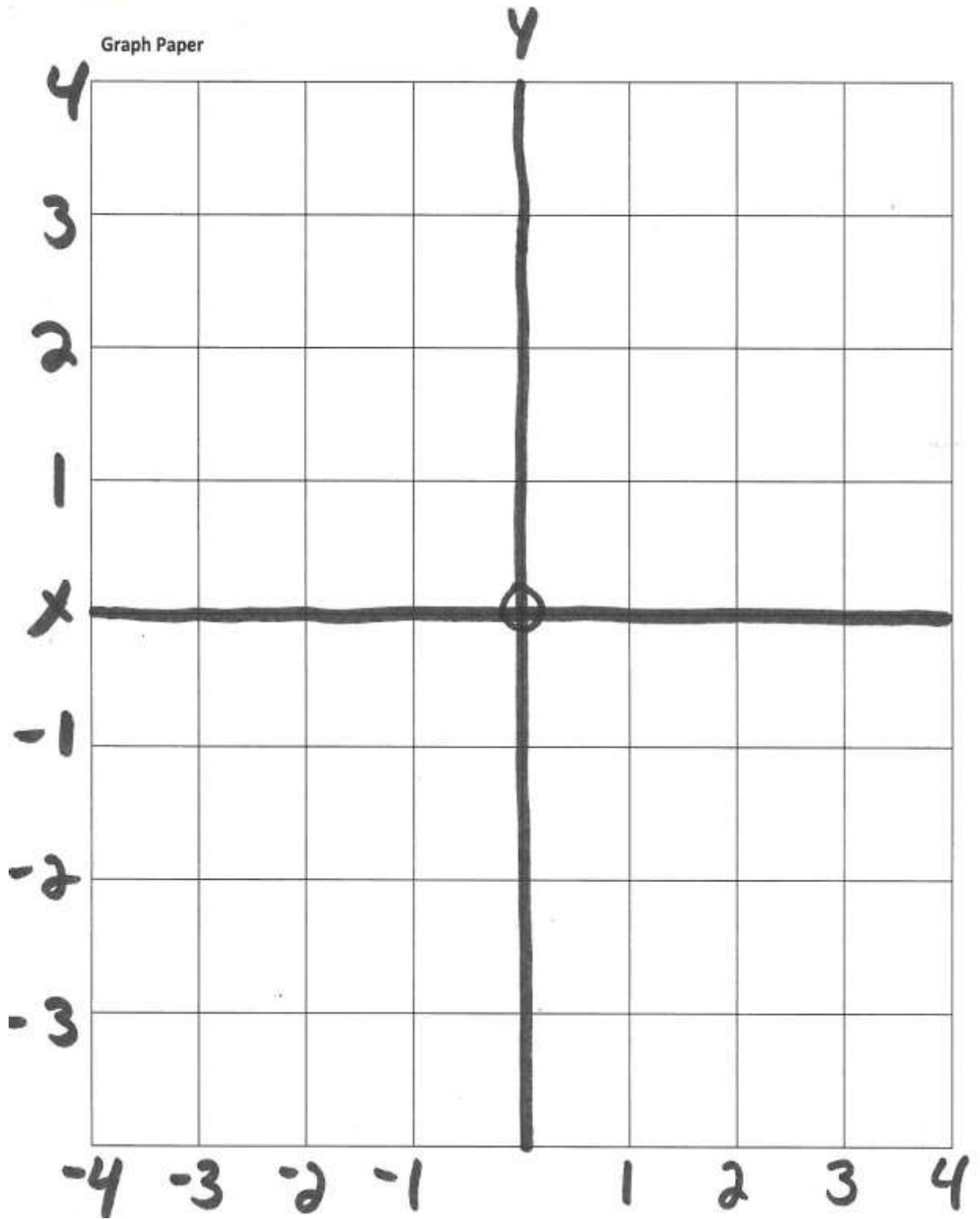
Go along 6 and then go up 4 then "plot the dot".

RETRIEVED FROM: <https://www.mathsisfun.com/data/cartesian-coordinates.html>



NAME _____

Graph Paper



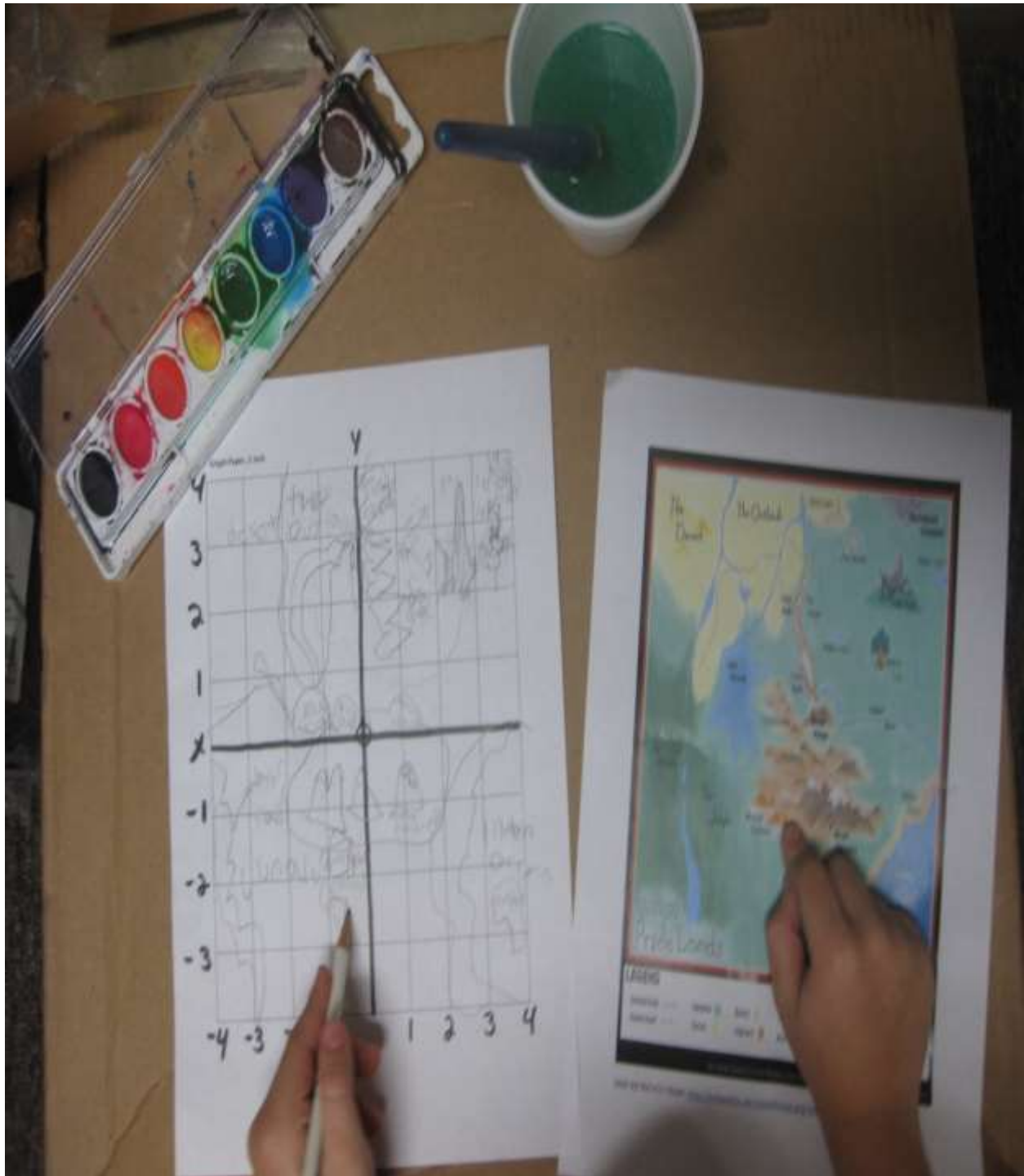


Lion King Graphs and Map Making

Student Sample Sheets

Student Sample: Grade 2

First, use graph paper and a pencil to sketch a map of locations in the Lion King.



Next, use a crayon to color in the map.

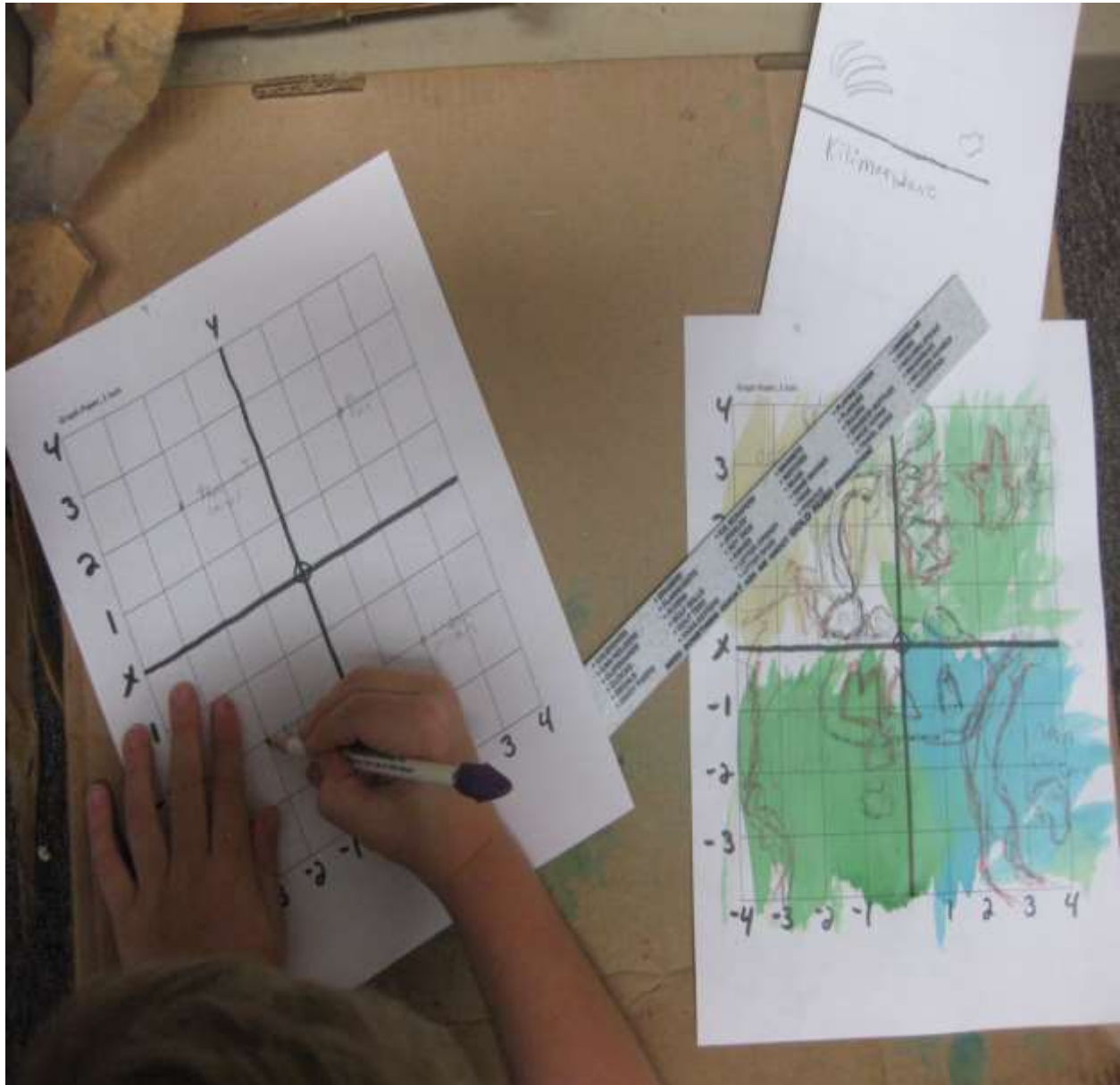


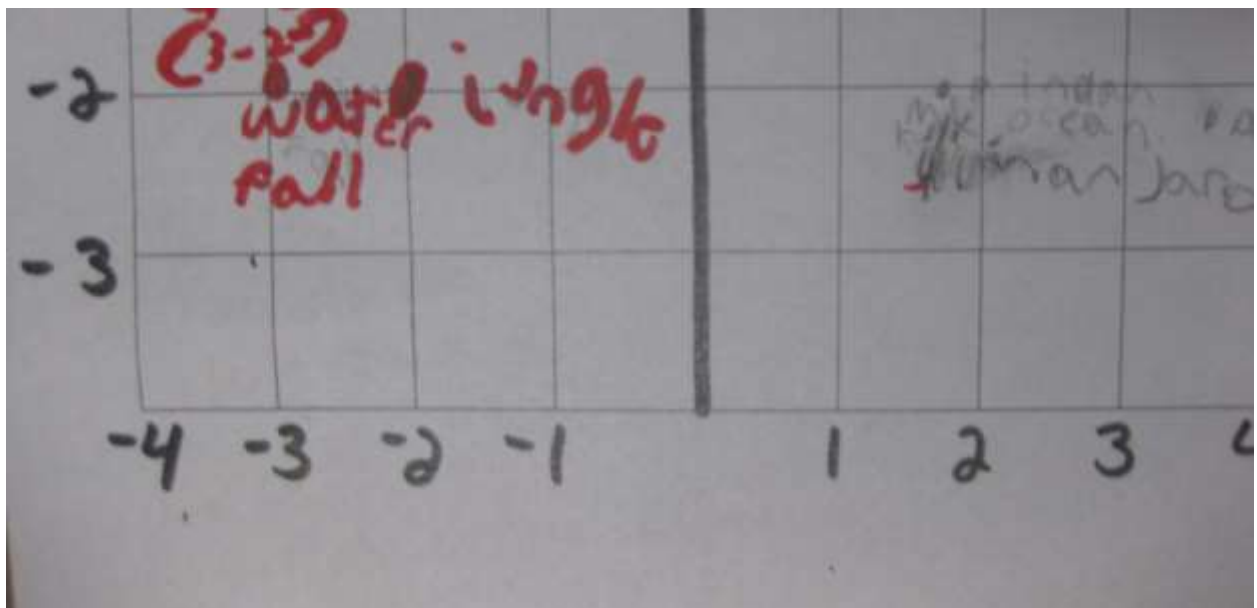
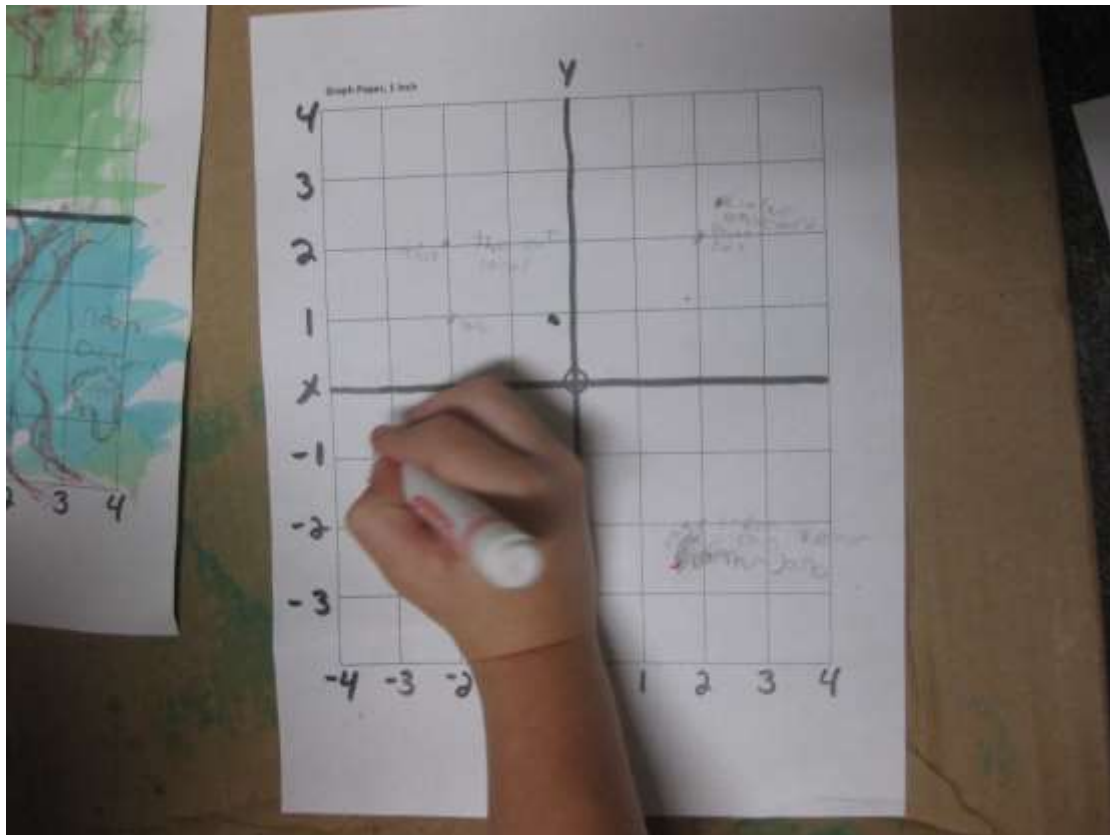
Paint over the crayon with water color to create a crayon resist.

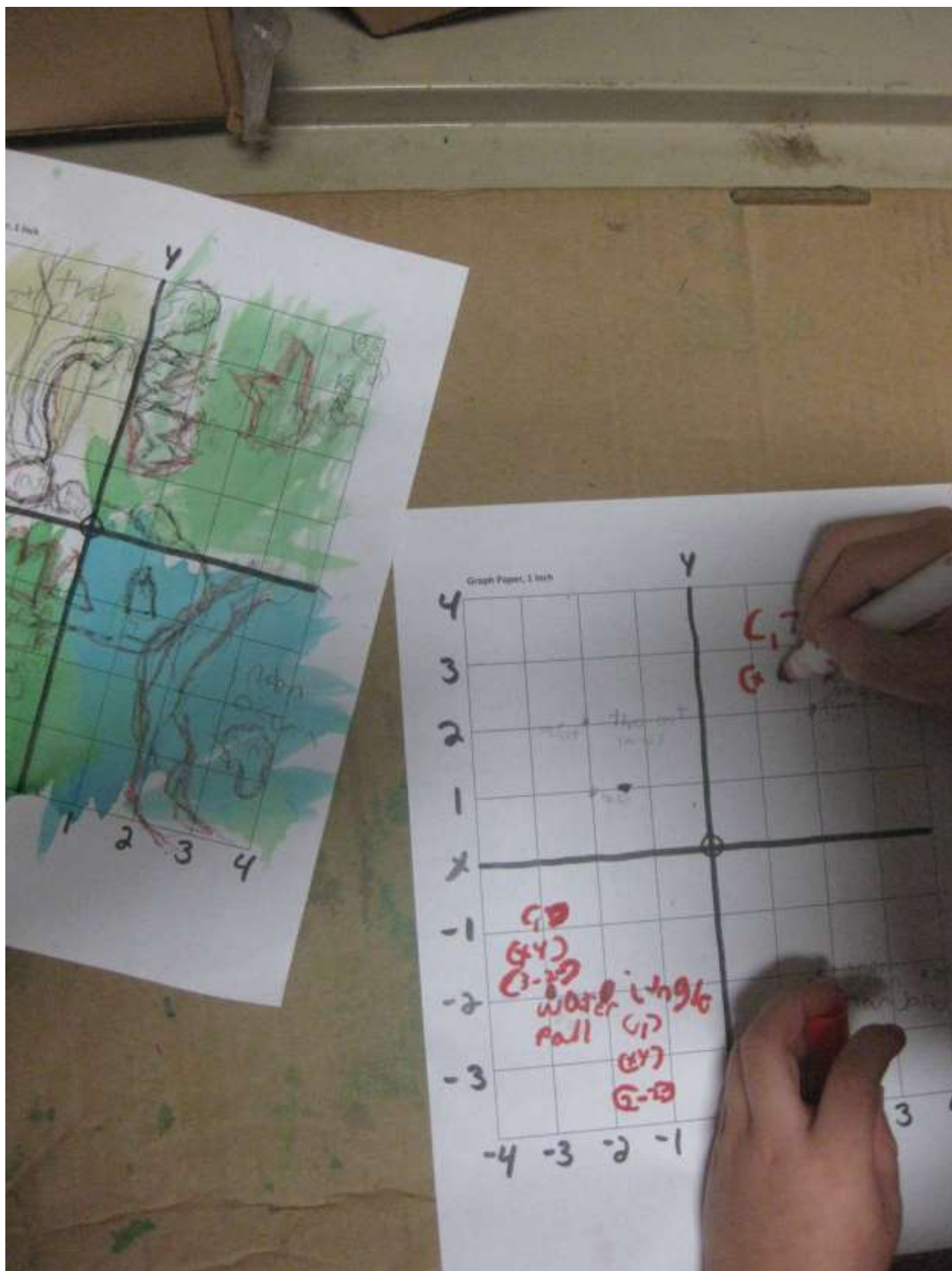


Student Sample: Grade 2

Use a second sheet of Lion King, Jr. graph paper to “plot the dot” of points on the map.







K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
3. Describe the connection between two individuals, events, ideas, or **pieces of information** in a text.

Craft and Structure

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.
6. **Distinguish between** information provided by **pictures** or other illustrations **and** information provided by the **words** in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in **illustrations**, descriptions, or procedures).

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
3. Explain events, **procedures**, ideas, or concepts in a historical, scientific, or technical text, including **what happened and why**, based on specific information in the text.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
3. Analyze the interactions between **individuals**, **events**, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and **technical** meanings; analyze the impact of a specific word choice on meaning and tone.

K-12 Student Standards for Mathematics» Grade 1

Measurement and Data 1.MD

A. Measure lengths indirectly and by iterating length units.

1. Order three objects by length; **compare the lengths of two objects indirectly by using a third object.**
2. Express the length of an object as a whole number of length units, by laying multiple copies of a shorter object (the length unit) end to end; understand that the length measurement of an object is the number of same-size length units that span it with no gaps or overlaps. Limit to contexts where the object being measured is spanned by a whole number of length units with no gaps or overlaps.

Geometry 1.G

A. Reason with shapes and their attributes.

1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, **orientation, overall size**); build and draw shapes that possess defining attributes.

K-12 Student Standards for Mathematics» Grade 4

Measurement and Data 4.MD

A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit

1. Know relative sizes of measurement units within one system of units including ft, in; km, m, cm; kg, g; lb, oz.; l, ml; hr, min, sec. Within a single system of measurement, express measurements in a larger unit in terms of a smaller unit...
2. Use the four operations to solve word problems involving **distances**, intervals of time, liquid volumes, masses of objects, and money, including problems involving whole numbers and/or simple fractions (addition and subtraction of fractions with like denominators and multiplying a fraction times a fraction³ or a whole number), and problems that require expressing measurements given in a larger unit in terms of a smaller unit. **Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.**

K-12 Student Standards for Mathematics» Grade 7

The Number System 7.NS

1. Apply and extend previous understandings of addition and subtraction to add and subtract rational numbers; represent addition and subtraction on a horizontal or vertical number line diagram.

b. Understand $p + q$ as the number located a distance $|q|$ from p , in the positive or negative direction depending on whether q is positive or negative. Show that a number and its opposite have a sum of 0 (are additive inverses). Interpret sums of rational numbers by describing real-world contexts.

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.



Lion King

Stories and Journeys

By: Karel Sloane-Boekbinder

JPAS Rod Puppets created by Shelby Clemens

NOTE: This lesson build on concepts previously explored in **Lion King Graphs and Map Making**. As part of this lesson, students will be creating rod puppets of a character they develop. Prior to this lesson, the class will need to collect the following materials for the puppets:

Materials

- pencil
- tagboard
- thin rods made of straightened coat hangers or wood dowels
- scissors
- strong tape
- hole punch
- paper fasteners
- markers, paints, and fabrics

Houghton Mifflin

The rod puppets and the stories students develop for their characters can be acted out. To do this, prior to this lesson, using the Houghton Mifflin sheet on rod puppet construction as a reference, create rod puppets for two **Lion King, Jr.** characters: one for Simba and one for Nala. These additional rod puppets will be used by the class to act out the stories the students create.

In this lesson, students will build on what they learned about the number line and Cartesian coordinates in both **Lion King Lithographs** and **Lion King Graphs and Map Making** by creating new **Lion King** characters and a new journey for Simba. In **Lion King Graphs and Map Making** students reviewed the journey called **Simba's Exile** by using a map legend to trace the path of the journey on the map. In this lesson, students will review that map and then examine an actual map of Kenya (The Pride Lands are modeled on the Kenyan national park visited by the crew while they were developing the award-winning Disney movie.) In both the movie and the stage play Simba, a young lion, is the protagonist. Simba goes on adventures with his best friend Nala, a courageous girl lion cub. Students will learn

about how the plot of the Disney movie changed over time—characters originally developed were changed or removed altogether. Students will get acquainted with the Swahili language (many of the characters in the **Lion King** have names that are Swahili words.) Then students will develop three new animal characters, write a story about an adventure Simba could have had with these three new characters while he was still a cub living with his mother and father and create a map to plot this new adventure.

Begin the lesson by reviewing with students the map of The Pride Lands with Cartesian coordinates. Place the map image on an ELMO or a SMART board where it can be visible to the whole class. Retrace the route of **Simba's Exile**. Review Cartesian coordinates and use them to "Plot the points" for several locations on the map.

As a class, read and discuss the **SHOW SYNOPSIS EXCERPT** of **Disney's The Lion King, Jr.** Place the **EXCERPT** on an ELMO or a SMART board where it can be visible to the whole class. During the discussion, identify the characters considering the following questions: 1) What is the character's name? 2) What kind of animal are they? 3) Where is their home? (NOTE: most of the characters live in the Pride Rock savanna; the hyena characters SHENZI, BANZAI and ED live in or around the elephant grave yard.)

Return the map of The Pride Lands with Cartesian coordinates. Place the map image on an ELMO or a SMART board where it can be visible to the whole class. As a class, trace possible routes Simba and Nala might have taken to travel from Pride Rock to The Elephant Grave Yard, routes Mufasa may have traveled to the graveyard and routes they may have traveled together to return to Pride Rock. Once the possible routes have been traced, review Cartesian coordinates and use them to "Plot the dot" for points on the routes Simba, Nala and Mufasa may have traveled to get to and from the graveyard.

Next, explain that, in addition to Simba and Nala, originally many more characters were developed for the **Lion King** Disney movie. Additional characters were created and then edited out as the drafts of the script were revised. As a class read [The Lion King](#) (1994) Trivia. Place the article on an ELMO or a SMART board where it can be visible to the whole class. As the class reads and discusses the article, consider the following questions: 1) What is the character's name? 2) What kind of animal are they?

Follow this by explaining students will now have the opportunity to develop three new animal characters and write a story about an adventure Simba and Nala could have had with these three new characters while they were still cubs living with their mothers and fathers. As a class, review the map of Kenya. Place the map image on an ELMO or a SMART board where it can be visible to the whole class. Discuss the map. Consider the following questions in the discussion: 1) What kinds of animals do you recognize? 2) What part of Kenya do they live in? and 3) What do the settings look like where these animals live? Write student responses where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board.

Next, as a class read and discuss **Kenya Animals and the "Big Five."** Place the article on an ELMO or a SMART board where it can be visible to the whole class. Read and discuss the article.

Distribute a copy of the **Lion King Stories and Journeys** character sheet and a pencil to each student. While continuing to review **Kenya Animals and the "Big Five,"** ask students to choose three different animals. Ask students to write each animal in the “**Physical description—what type of animal is it?**” section, one animal for each column.

As a class read and discuss **Swahili language** and **12 Swahili words to know before traveling in East Africa**. Ask students to choose three different Swahili words to name their three animal characters. Ask students to write the name for each animal character in the “**Character Name (Swahili word and definition)**” section, and, to write the definition for each Swahili word they choose.

Follow this by returning the map of Kenya to an ELMO or a SMART board where it can be visible to the whole class. As a class, discuss the different landscapes that can be seen on the map (NOTE: many of the national parks, such as Tsavo, Amboseli, Masai Mara and Samburu are savannas, like the landscape of The Pride Lands.) Discuss the different animal characters students have created and where they live. Using the map of Kenya as a reference, ask students to use their **Lion King Stories and Journeys** character sheet to record the habitat for each animal character they have created.

Return the map of The Pride Lands with Cartesian coordinates to an ELMO or a SMART board where it can be visible to the whole class. Identify locations on the map similar to locations the class saw in the map of Kenya (IE: Lake Victoria, Lake Turkana, the Indian Ocean, the savanna landscape of the parks, etc.) As the class reviews the map of The Pride Lands and compares it to the map of Kenya, discuss where the animal characters they have created would live if they lived in the Pride Lands.

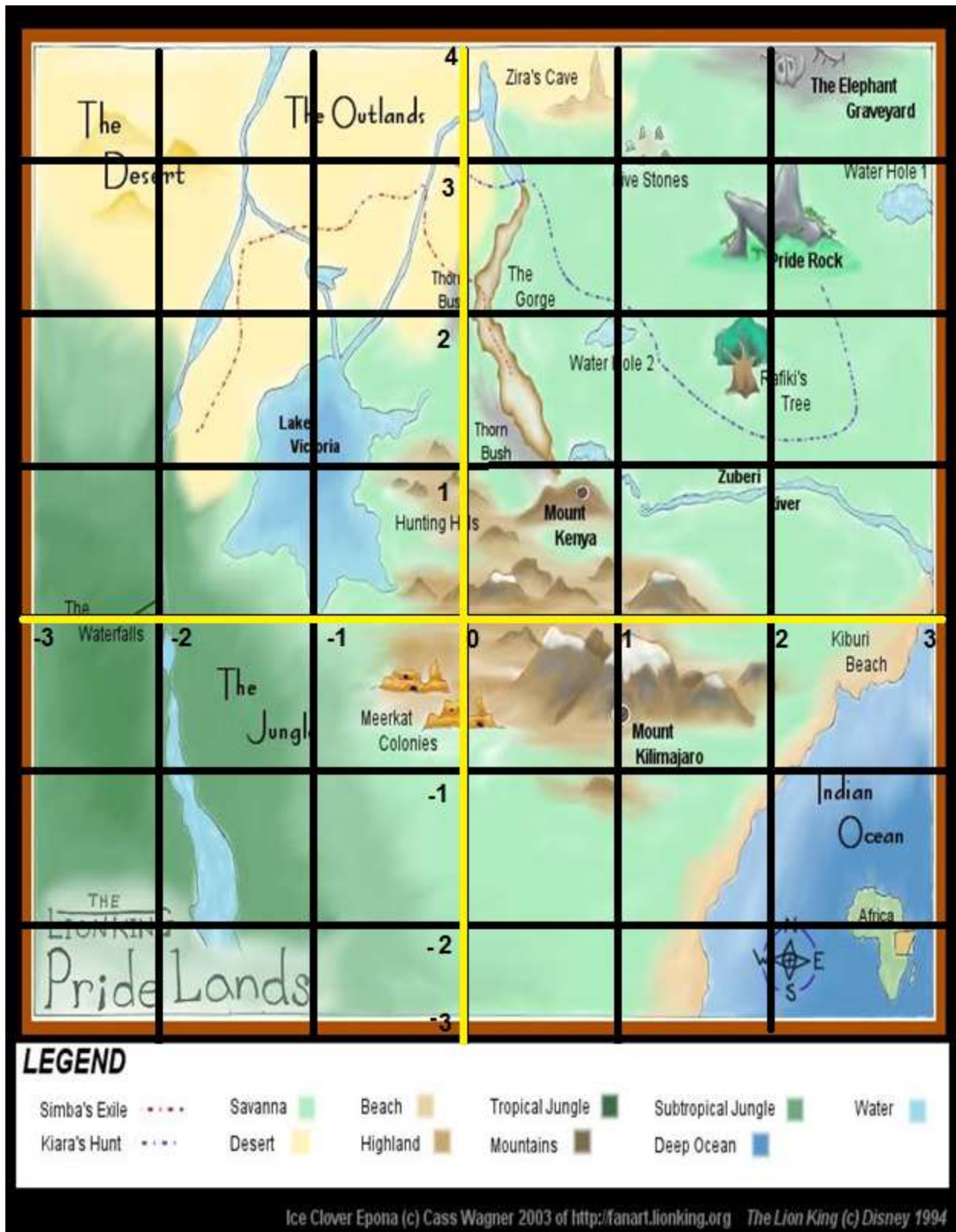
Distribute a copy of the **Lion King Stories and Journeys Brain storm** a journey sheet and a copy of the **Flocabulary Vocabulary Word List** to each student. Also place a copy of the **Brain storm** a journey sheet on an ELMO or a SMART board where it can be visible to the whole class. As a class, review the steps of the **Brain storm** a journey sheet: **Brain storm** a journey for your new Lion King characters: **1)** choose a location where Simba and Nala meet each of the three different animal characters you have created, **2)** use the list of vocabulary words to describe the location, **3)** use the list of vocabulary words to describe what happens when the new characters meet Nala and Simba and **4)** use the list of vocabulary words to write a conclusion~~describe how Nala and Simba’s adventure with the new characters ends. (NOTE: This lesson includes a **Flocabulary Vocabulary Word List** for 3rd grade and 4th grade. Word lists for other grades can be found here: <https://www.flocabulary.com/wordlists/>.)

Once students have completed their **Lion King Stories and Journeys Brain storm** a journey sheet, ask them to choose one of the three animal characters they have created. Explain they will be creating a rod puppet of this character. Place the Houghton Mifflin **Making Rod Puppets** sheet on an ELMO or a SMART board where it can be visible to the whole class. Distribute the materials listed on the sheet. As a class, review Houghton Mifflin’s steps for creating a rod puppet and follow the instructions to create rod puppets for the animal characters. (NOTE: once rod puppets are created, students can act out the stories they have created. This will required creating a rod puppet for Simba and a rod puppet for Nala prior to the lesson. Additionally, as students will be creating only one rod puppet, encourage students to share their rod puppets with each other so that all three characters can be represented when they tell their story. Compare stories as students share and consider the following questions: 1) How many different kinds of animal characters did the class create? 2) How many of the characters are similar? 2)

How many different locations did the class write about in their adventure tales? And 4) How many of the locations are similar?)

Follow this by distributing a copy of the **Lion King Jr.** graph paper, a pencil and markers to each student. Explain students will be using their pencils, the graph paper and markers to create a map of the adventure they have just written about. Return **The Lion King** map of The Pride Lands to an ELMO or a SMART board where it can be visible to the whole class. Ask students to use the map as a reference while they create their sketches. Ask students to use markers to color in their maps and draw the routes Simba, Nala and their characters took to travel from Pride Rock to the other locations in their story.

Once students have finished the sketches, ask students to “plot the dot” for different locations on their maps (IE: savanna, desert, beach, deep ocean, etc.) Remind them to write their points as (X,Y,) the “x” axis first and the “y” axis second. Once they “plot the dot” for the locations on their map, ask students to write the plot points for each location on the bottom of their map.



MAP RETRIEVED FROM: <http://leahalalela.net/showthread.php?44-The-Pridelands> (Cartesian coordinates added)

Disney's The Lion King JR.

60-Minute Version

SHOW SYNOPSIS EXCERPT

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



The Lion King (1994)

Trivia

Besides inspirations from [William Shakespeare's Hamlet](#) (1990), the story also has elements of the Osirian family myths of Ancient Egyptian mythology. In the Osirian myths, the king (Mufasa/Osiris) is killed by his jealous brother (Scar/Seth) and the rightful heir (Simba/Horus) is sent into exile as a boy. The murdered king visits and mentors his son in ghostly visits and when the heir comes of age, he returns to exact revenge on his father's murderer.

Several character names are based on Swahili words:

Simba - lion Nala - gift Sarabi - mirage Rafiki - friend Pumbaa - simpleton/weak-minded Shenzi - barbarous/uncouth/uncivilized/savage Banzai - skulk/lurk

Despite the fact that Zawadi is the Swahili word for gift, Nala's name does indeed also mean gift.

Several Disney animators went to Africa to study animal behavior and interaction in the wild. A grown lion and a cub were also brought into the animation studio as models for anatomy and musculature.

The original script included several characters which were cut. There was another lion cub named Mee-Too, a bat-eared fox, and a rhino with a tickbird on his back. In fact the tickbird was kept and evolved into Zazu. Multiple characters have ended up scrapped for the final version of the first film - a little brother for Nala, a second meerkat, Nala's father (who would have been leader of another pride), Joka, a rock python who would have acted as a fourth lackey for Scar and a bat-eared fox named Bhati for example. Nala's brother, Mheetu, in particular was to have an important role, serving as a character for Nala to protect from the hyenas and Scar. Mheetu would also have been lured into the gorge,

causing Simba to try and save him. However, he fails, causing Mufasa to rescue them, leading to his death.

Originally the film was going to be about a conflict between lions and baboons, and Scar was going to be the baboon leader. Rafiki, the mandrill in the film, was instead going to be a cheetah.

Nala's mother is named Sarafina. The name is never used in the film; however, it does appear in the credits and on pieces of merchandise based on the film, including the trading cards issued at Burger King for a Lion King-based promotion.

Rafiki is the Only Character to not have an American or British Accent, and has an Accent native to the Film's Setting in Africa (though he is voiced by an American Actor, being [Robert Guillaume](#)) and time to time speaks the African Language Swahili.

The character animators studied real-life animals for reference, as was done for the 1942 Disney film [Bambi](#) (1942). Jim Fowler, renowned wildlife expert, visited the studios on several occasions with an assortment of lions and other savannah inhabitants to discuss behavior and help the animators give their drawings an authentic feel. The animators also studied various animal movements in natural settings at the Miami MetroZoo under guidance from wildlife expert Ron Magill. The Pride Lands are modeled on the Kenyan national park visited by the crew. Varied focal lengths and lenses were employed to differ from the habitual portrayal of Africa in documentaries - which employ telephoto lenses to shoot the wildlife from a distance. The epic feel drew inspiration from concept studies by artist Hans Bacher - which, following Scribner's request for realism, tried to depict effects such as lens flare - and the works of painters Charles Marion Russell, Frederic Remington and Mayfield Parrish. Since the characters were not anthropomorphized, all the animators had to learn to draw four-legged animals, and the story and character development was done through usage of longer shots following the characters.

Originally titled "King of the Jungle", it was supposed to be about African lions living in the jungle until the production team realized that lions don't live in the jungle, and wanted to focus on the Real Life Setting for a Lion, though a Jungle where Simba meets Timon and Pumbaa does appear later on. Interestingly enough, the phrase "King of the Jungle" is still used on certain T-shirts sold at the Disney Store.

RETRIEVED FROM: <http://www.imdb.com/title/tt0110357/trivia>



MAP RETRIEVED FROM: <http://safari-express.com/kenyas-national-parks-and-reserves/>



Kenya Animals and the "Big Five"

The most popular African animals

Kenya is a world attraction for its rich abundance of wildlife, most of which can be found in its national parks and reserves.

Popular Kenya animals include the **lion**, **leopard**, **elephant**, **buffalo** and **rhino**. These are collectively referred to as the "**Big Five**".

Still, the [lion](#) remains Kenya's most sought after tourist attraction on the country's many African wildlife safaris.

The "Big Five" - African Animals found in Kenya

Lion



As the largest of Africa's big cats, the lion is highly regarded by man. Its massive size, majestic walk, power and hunting prowess make it very fascinating to watch. It's no wonder that the lion draws so many people to Kenya. Lions are ferocious hunters, but are not normally dangerous to man unless they are wounded or cornered. Unlike the other big cats, **lions are social animals**, living in prides of 20-30 members. Each pride may have one to three males. You are guaranteed to see Kenyan lions on a Kenya safari tour to the [Masai Mara National Reserve](#).

Elephant



The African elephant is the world's largest land mammal. Due to its gigantic stature, the elephant has no predators apart from men who hunt it for its tusks. However, elephant hunting and ivory trade are prohibited in Kenya. Elephants have a sharp sense of smell and are highly intelligent. They are reputed to be the only animals that recognize one another, even after death. Kenya wildlife is scattered in various wildlife parks throughout the country. [Amboseli National Park](#) is home to most elephants and is the best place to see them. The elephants in [Tsavo National Park](#) have a distinct reddish-brown color that they obtain from the red volcanic soil in Tsavo. Elephants in other parks are grayish in color.

Buffalo



Famed for its boiling temper, the buffalo is one of the most feared animals. It is not only feared by humans but also by some of the most daring predators in the wild. The mighty lion rarely ever hunts a buffalo. Most lions that try end up dead or badly injured. Lions and hyenas are only known to hunt solitary aging buffalos that are either too weak to fight or greatly outnumbered. The buffalo resembles the typical cow but has a distinct grayish black color. It also has up-curving horns with bases that meet across the forehead. This gives it a very dangerous look. The male horns are usually thicker and more profound than the female horns. Buffalo live in herds of several hundred led by one dominant bull. Old, defeated buffalo bulls are the most dangerous. They either live alone or with other bulls. They often lie in wait to ambush people. To enjoy a view of the buffalo and other Kenya animals, go on an [African safari tour](#) to the Masai Mara. The Masai Mara is home to the largest buffalo herds.

Rhinoceros



There are two species of rhinoceros found in Kenya: **white and black rhinos**. Both are endangered species. The white rhino derives its name from the Dutch word *Weid* meaning broad. White rhinos have a broad, wide mouth adapted for grazing. They often hang out in large groups. The biggest white rhino population in Kenya is found in [Lake Nakuru National Park](#). The black rhino has a pointed upper lip adapted for browsing. It feeds on dry bush and thorny scrub, especially acacia.

Black rhinos have a sharp sense of smell and hearing but very poor eyesight. They lead a solitary life and are the more dangerous of the two species. [Masai Mara](#) National Reserve has the largest population of black rhinos, along with many other Kenya animals.

Leopard



Dubbed the "Silent Hunter", the leopard is a very elusive animal with a gorgeous skin. It is nocturnal, hunting at night and spending its day resting in trees. The leopard lives a solitary life and only pairs up during the mating season. Leopards hunt on the ground but take their "kill" up into the trees, out of the reach of scavengers such as hyenas. Most people fail to draw the distinction between Leopards and Cheetahs, but they are two very different animals.

- A leopard is stouter while a Cheetah is slender
- The Leopard has a shorter body length while the Cheetah has a longer body length
- The Cheetah has black tear marks running down its eyes while a Leopard doesn't
- Although both have golden yellow fur, a leopard has black rings while a Cheetah has black spots on their fur.

Other African Safari Animals outside the "Big Five"

Zebras

Kenyan zebras are beautiful, horse-like animals with a striped skin. There are two types of zebras in Kenya - the **common zebra** and **Grevy's zebra**. The common zebra has broad black and white stripes that continue down into the belly, while the Grevy's zebra's stripes are very narrow and stop on the lower flanks, leaving the belly clean and unmarked. Grevy's zebras are the larger of the two and are found in the drier regions of Northern Kenya and the Samburu National Park. Common zebras are popular in most of Kenya's other parks.

Giraffes

Known to be the world's tallest animal, there are three different sub-species of giraffes found in Kenya.

- The **reticulated giraffe**, which has a bold network of white lines that give it a very regular pattern. It is only found in Samburu National Park.
- The **Maasai giraffe**, whose patches are leaf-like in shape and lack the clean lines of the reticulated giraffe. Maasai giraffes are found in Amboseli, Tsavo and the Maasai Mara.
- The **Rothschild's giraffe** has patches similar to those on the Maasai giraffe. However, the Rothschild's giraffe has no spots below the knee, giving it the appearance of wearing socks. Rothschild's giraffes are found in Lake Nakuru National Park.

Cheetah

The cheetah, the fastest animal on land, looks like the leopard but has longer legs and a smaller head. Cheetahs hunt during the day; they use their sheer speed to run-down their prey, then trip and knock them off-balance before seizing them by the throat or muzzle. It is very thrilling to watch a cheetah hunt. Unlike other cats, cheetahs cannot retract their claws into flesh sheaths.

Other Animals found in Kenya

Other popular animals in Kenya include the African wild dog, African civet, large-spotted genet, banded mongoose, black-backed jackal, common jackal, bat-eared fox, spotted hyena, striped hyena, aardwolf, common baboon, vervet monkey, sykes monkey, common eland, greater kudu, lesser kudu, bongo, sitatunga, bushbuck, Thompson's gazelle, Grant's gazelle, gerenuk, impala, bohor reedbuck, mountain reedbuck, black & white colobus monkey, bushbaby, roan antelope, sable antelope, oryx, fringe-eared oryx, beisa oryx, common waterbuck, defassa waterbuck, common wildebeest, hartebeest, topi, klipspringer, steenbok, common duiker, Kirk's dik-dik, hippopotamus, warthog, giant forest hog, aardvark, cape clawless otter, spotted-necked otter, scrub hare and squirrel.

All of these animals are a wonder to see on a Kenyan wildlife safari.

RETRIEVED FROM: <http://www.kenya-information-guide.com/kenya-animals.html>



Swahili

language

AFRICAN LANGUAGE

WRITTEN BY:

[The Editors of Encyclopædia Britannica](#)

Alternative Titles: kiSwahili language, Kiswahili language

Swahili language, also called **kiSwahili**, or **Kiswahili**, Bantu [language](#) spoken either as a mother tongue or as a fluent second language on the east coast of Africa in an area extending from [Lamu](#) Island, [Kenya](#), in the north to the southern border of [Tanzania](#) in the south. (The [Bantu languages](#) form a subgroup of the Benue-Congo branch of the Niger-Congo language family.)

People who speak Swahili as their sole mother tongue are usually referred to as Waswahili, but this name refers to their language only and does not denote any particular ethnic or tribal unit. Swahili is widely used as a [lingua franca](#) in: (1) Tanzania, where it is the language of administration and primary education; (2) Kenya, where it is, after English, the main language for these purposes; (3) Congo (Kinshasa), where a form of Swahili is one of the four languages of administration, the main language for this purpose being French; and (4) [Uganda](#), where the main language is again English.

RETRIEVED FROM: <https://www.britannica.com/topic/Swahili-language>

12 Swahili words to know before traveling in East Africa



Photo: [Eric Pauwels](#)

Kelly Lalonde

December 19, 2016

EAST AFRICA is a beautiful place to visit, or even live for a while. Knowing a little bit of [Swahili](#) before you go will endear the people toward you and start your trip off right.

Learn your greetings

Saying “Hello and Good Morning” are a must in East Africa. You would never start a conversation without a sufficient greeting.

Even when my friend found me screaming on my bed, trying to kill a huge spider, he first said “Kelly how are you? How was your trip to Tanga? Did you sleep well?”

I answered all three questions before he would even start to talk about the spider.

Hujambo – “Hello!” A friendly “Hujambo” goes a long way.

Habari – Also “Hello / Good Morning.” Use this one when speaking with older people.

Nzuri – “Beautiful / Good / Nice / I am fine.”

Shikamo – Literally “I hold your feet.” This greeting is for your elders. Young children will often mutter *Shikamo* under their breath when you walk by. It may sound like “Sh...ooo”.

Marahaba– The reply to “Shikamo”. Literally translated to something like “I am delighted, I don’t get that every day.”

Other useful phrases that will come in handy:

Asante

“Thank you!” You will use this word the most in your conversations.

Sana

(Very) used as in *Asante-sana*– Thank you VERY much.

Pole

“I am sorry for your misfortune.” This applies to everything from getting chalk dust on your clothes, to tripping, dropping an item or sneezing.

Pole pole

“Slowly, slowly.” Everything is *pole pole* in Africa.

Chakula

“FOOD!” If you hear this word, walk towards the place you heard it.

Ndiyo / Hapana

“Yes” and “No” respectively. Some phrasebooks will tell you that *hapana* is rude. It is not. As long as you don’t say it forcefully, you are fine. I haven’t heard another word for ‘no’ since I have been here.

Hatari

“DANGER!” This could be a snake in the road or a warning about an endemic in the area. Take note and proceed with caution. 🐍

RETRIEVED FROM: <https://matadornetwork.com/abroad/12-swahili-words-to-know-before-traveling-in-east-africa/>



Lion King Stories and Journeys

NAME _____

Create three new characters: **1)** choose three different animals that live in Kenya, **2)** name each of the three characters by choosing three different Swahili words, one for each of the three new characters, **3)** write a physical description for each character and **4)** write a description of where each character lives~~describe what others will see when they get there.

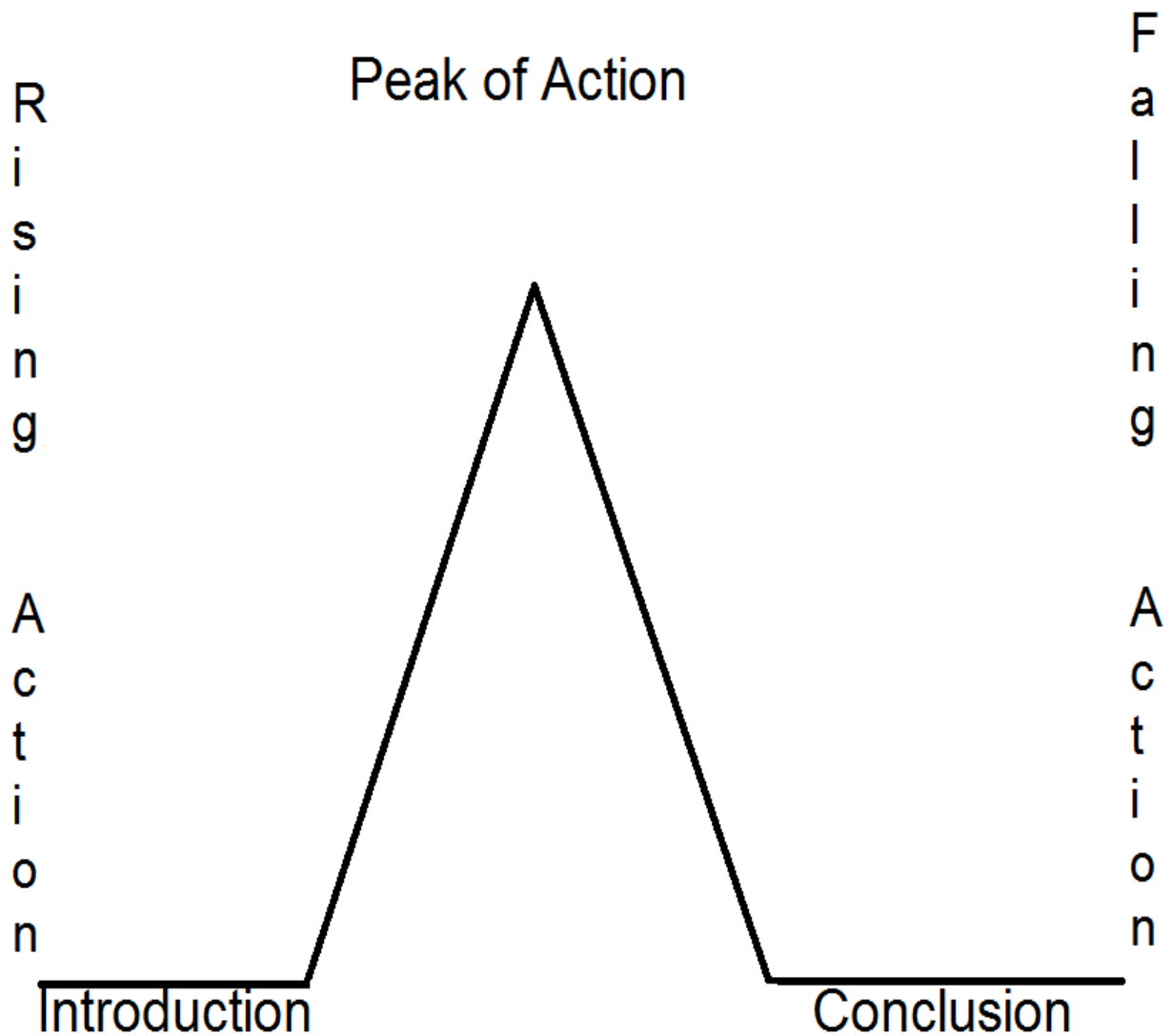
Character Name (Swahili word and definition)	Character Name (Swahili word and definition)	Character Name (Swahili word and definition)
Physical description—what type of animal is it?	Physical description—what type of animal is it?	Physical description—what type of animal is it?
Chose a location on the map—where does it live? Describe what others will see when they get there.	Chose a location on the map—where does it live? Describe what others will see when they get there.	Chose a location on the map—where does it live? Describe what others will see when they get there.



Lion King Stories and Journeys

NAME _____

Brain storm a journey for your new Lion King characters: **1)** choose a location where Simba and Nala meet each of the three different animal characters you have created, **2)** use the list of vocabulary words to describe the location, **3)** use the list of vocabulary words to describe what happens when the new characters meet Nala and Simba and **4)** use the list of vocabulary words to write a conclusion~~describe how Nala and Simba's adventure with the new characters ends.





3rd Grade Vocabulary Word List

This third grade vocabulary list was built from an analysis of difficult words that appear in basal readers and other books commonly taught in the 3rd grade. Those words were then analyzed to see how often they appeared on English Language Arts state tests given in the third, fourth and fifth grades.

Ability	Elegant	Passage
absorb	enable	pastime
accuse	examine	pause
act	explore	perform
active		plunge
actual	Fan	predator
adopt	fatal	predict
advantage	fierce	prevent
advice	flutter	primary
ambition	fortunate	privilege
ancient	frail	process
approach		
arrange	Gasp	Rare
arctic	glide	rate
attitude	globe	recall
attract	grace	rely
average	gradual	remark
avoid	grasp	resident
		respect
Bold	Habit	responsible
border	harsh	reverse

brief	Imitate	revive
brilliant	individual	risk
	intelligent	
Cable	intend	Scatter
capture		schedule
certain	Journey	sensitive
chill		signal
clever	Launch	solution
climate	limit	spoil
cling	locate	starve
coast	loyal	steer
confess		struggled
consider	Magnificent	suitable
contain	marsh	survey
continent	method	swift
convince	misery	symbol
coward	moisture	
crew	mural	Talent
crumple	mystify	theory
custom		thrill
	Nation	treasure
Decay	nectar	triumph
deed	nursery	
defend		Value
delicate	Observe	vision
device	opponent	volunteer
diagram	opposite	
digest	ordeal	Wander
disease	origin	wisdom
distant	outcome	wit
doze		woe
drift		

RETRIEVED FROM: <https://www.flocabulary.com/3rd-grade-vocabulary-word-list/>



4th Grade Vocabulary Word List

This fourth grade vocabulary list was built from an analysis of difficult words that appear in basal readers and other books commonly taught in the 4th grade. Those words were then analyzed to see how often they appeared on English Language Arts state tests given in the third, fourth and fifth grades.

accurate
address
afford
alert
analyze
ancestor
annual
apparent
appropriate
arena
arrest
ascend
assist
attempt
attentive
attractive
awkward

baggage
basic
benefit
blend
blossom
burrow

eager
ease
entertain
entire
entrance
envy
essential
extraordinary

flexible
focus
fragile
frantic
frequent
frontier
furious

generosity

hail
hardship

peculiar
peer
permit
plead
plentiful
pointless
portion
practice
precious
prefer
prepare
proceed

queasy

recent
recognize
reduce
release
represent
request

calculate	heroic	resist
capable	host	response
captivity	humble	reveal
carefree		routine
century	Impact	
chamber	increase	severe
circular	indicate	shabby
coax	inspire	shallow
column	instant	sole
communicate	invisible	source
competition		sturdy
complete	jagged	surface
concentrate		survive
concern	lack	
conclude	limb	terror
confuse	limp	threat
congratulate		tidy
considerable		tour
content	manufacture	tradition
contribute	master	tragic
crafty	mature	typical
create	meadow	
	mistrust	
demonstrate	mock	vacant
descend	modest	valiant
desire		variety
destructive	noble	vast
develop		venture
disaster		
disclose	orchard	
distract	outstanding	weary
distress		
dusk		

RETRIEVED FROM: <https://www.flocabulary.com/4th-grade-vocabulary-word-list/>

Name: _____ Date: _____

Making Rod Puppets

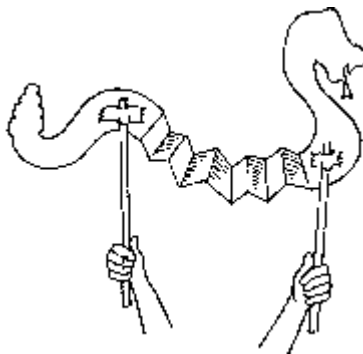
Rod puppets are held above your head on a rod, or stick. A rod puppet can be a very simple cutout on a stick or have several moving parts controlled by additional smaller sticks. With a little experimenting, you'll come up with a puppet that looks just right!

Materials

- pencil
- tagboard
- thin rods made of straightened coat hangers or wood dowels
- scissors
- strong tape
- hole punch
- paper fasteners
- markers, paints, and fabrics

Procedure

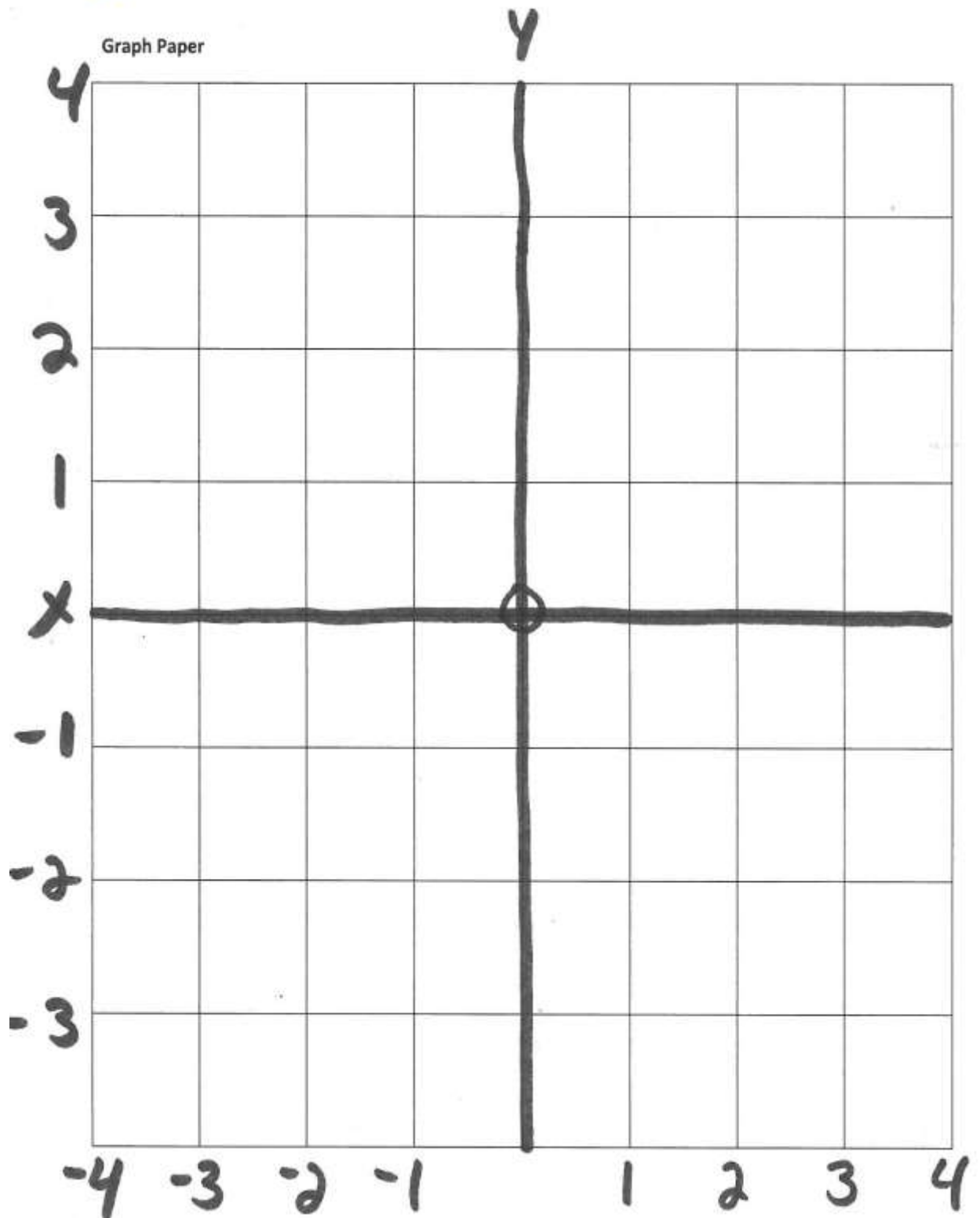
1. Draw the character on a piece of tagboard.
2. Decide what parts of the puppet must move. Cut out the figure and the movable parts.
3. Use paper fasteners to connect the movable parts of the puppet.
4. Use strong tape to attach a rod to the back of the puppet. Add a rod to the back of each movable part so that you can control it. A very long puppet, such as a snake, can be controlled with one rod for the head and another for the tail.
5. Add yarn for hair, paint facial features, and add any other decorations needed to complete your puppet.



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NAME _____



JPAS Rod Puppets created by Shelby Clemens



ZAZU



PUMBAA construction



PUMBAA



K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
3. Describe the connection between **two individuals, events**, ideas, or pieces of information in a text.

Craft and Structure

4. Ask and answer questions to help determine or clarify **the meaning of words** and phrases in a text.
6. **Distinguish between** information provided by **pictures** or other illustrations **and** information provided by the **words** in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in illustrations, **descriptions**, or procedures).

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
3. Explain **events**, procedures, ideas, or concepts in a historical, scientific, or technical text, including **what happened and why**, based on specific information in the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.
3. Analyze the interactions between **individuals, events**, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze **the impact of a specific word choice** on meaning and tone.

K-12 Student Standards for Mathematics» Grade 1

Measurement and Data 1.MD

A. Measure lengths indirectly and by iterating length units.

1. Order three objects by length; **compare the lengths of two objects indirectly by using a third object.**
2. Express the length of an object as a whole number of length units, by laying multiple copies of a shorter object (the length unit) end to end; understand that the length measurement of an object is the number of same-size length units that span it with no gaps or overlaps. Limit to contexts where the object being measured is spanned by a whole number of length units with no gaps or overlaps.

Geometry 1.G

A. Reason with shapes and their attributes.

1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, **orientation, overall size**); build and draw shapes that possess defining attributes.

K-12 Student Standards for Mathematics» Grade 4

Measurement and Data 4.MD

A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit

1. Know relative sizes of measurement units within one system of units including ft, in; km, m, cm; kg, g; lb, oz.; l, ml; hr, min, sec. Within a single system of measurement, express measurements in a larger unit in terms of a smaller unit...
2. Use the four operations to solve word problems involving **distances**, intervals of time, liquid volumes, masses of objects, and money, including problems involving whole numbers and/or simple fractions (addition and subtraction of fractions with like denominators and multiplying a fraction times a fraction³ or a whole number), and problems that require expressing measurements given in a larger unit in terms of a smaller unit. **Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.**

K-12 Student Standards for Mathematics» Grade 7

The Number System 7.NS

1. Apply and extend previous understandings of addition and subtraction to add and subtract rational numbers; represent addition and subtraction on a horizontal or vertical number line diagram.

b. Understand $p + q$ as the number located a distance $|q|$ from p , in the positive or negative direction depending on whether q is positive or negative. Show that a number and its opposite have a sum of 0 (are additive inverses). Interpret sums of rational numbers by describing real-world contexts.

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (whole numbers, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.



Lion King Set Design:

Mud Cloth Patterns

By: Karel Sloane-Boekbinder




Lion King, Jr set design by Kristin Blatchford

Production photos by Joshua Frederick

NOTE: This lesson will require the Internet, at least one computer and Adobe Flash Player.

Before the Lion King was a stage play, it was an award-winning Disney movie. This lesson explores imagery from the stage play **Disney's Lion King, Jr.** Students will view two images of JPAS **Lion King** set designs by Kristin Blatchford. Designs for the **Lion King** set incorporate mud cloth patterns from Mali, Africa. The Bamana woman of Mali have been using mud cloth techniques to design and create patterns in cloth for centuries. Bògòlanfini mud cloth patterns incorporate shapes, such as triangles and squares, and repeating patterns.

Students will view **Discovering Mud Cloth: AN AFRICAN VOICES EXHIBIT**, a video created by the Smithsonian National Museum of Natural History. Students will compare the shapes and patterns of the mud cloth in the video with the shapes and patterns in the mud cloth **Disney's Lion King, Jr.** JPAS set designs. As a class, students will use technology to digitally create a virtual Bògòlanfini mud cloth.

In preschool, students learn about shapes. They learn how to identify them by appearance. As an example, a shape made of straight lines with four equal sides is a square,  a shape made of three straight lines is a triangle,  a shape made of straight lines where the sides opposite each other (parallel) are equal is a rectangle  and so forth. In this lesson, we will expand on students' understanding of shapes by exploring them through the lens of set design.

Begin the lesson by asking students if they are familiar with the Disney movie **The Lion King**. Ask students to share what they remember about the movie. If students are unfamiliar with the movie, explain that it takes place in Africa. Ask students to share what they already know about environments in Africa (I.E. What types of environments are there?) Write student responses where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board. If students are familiar with the Disney movie **The Lion King**, ask them to share what they remember about the movie, particularly about the locations/environments. Write student responses where they can be seen by the class as a whole, such as on a dry erase board or Promethean Board.

Next, explain students will be learning about the stage play **Disney's Lion King, Jr.** The stage play has many things in common with the movie, including the locations. Explain that in a play, the locations are called "sets" and are designed created by a Set Designer. For the designs of

the JPAS production of **Disney's Lion King, Jr.** JPAS Asst. Technical Director and Set Designer Kristin Blatchford researched designs in African fabric. The designs and the fabric are called Bògòlanfini mud cloth. The mud cloth patterns come from Mali, Africa. The Bamana woman of Mali have been using mud cloth techniques to design and create patterns in cloth for centuries. Bògòlanfini mud cloth patterns incorporate shapes, such as triangles and squares, and repeating patterns.

As a class, review information about shapes. Place the information about shapes on an ELMO or a SMART board where it can be visible to the whole class. Review and discuss the definition for each shape.

Distribute a copy of the **Lion King Jr. Compare and Contrast** worksheet and a pencil to each student. Explain students will now be viewing some images of sets for the JPAS production of **Disney's Lion King, Jr.** Discuss the images of the sets designed for the JPAS production of **Disney's Lion King, Jr.** by JPAS Asst. Technical Director and Set Designer Kristin Blatchford. Place the set design images on an ELMO or a SMART board where they can be visible to the whole class. While reviewing and discussing the images, consider the following questions: 1) What shapes can you see? 2) What patterns can you see? Ask students to record their responses on their Compare and Contrast worksheets.

Next, explain students will now be learning about the shapes and patterns in Mali Bògòlanfini mud cloth designs. Using an ELMO or a SMART board where it can be visible to the whole class, watch the **Discovering Mud Cloth: AN AFRICAN VOICES EXHIBIT**, a video created by the Smithsonian National Museum of Natural History:

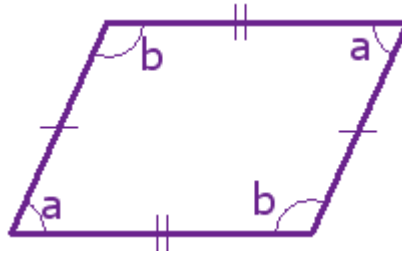
https://naturalhistory.si.edu/africanvoices/mudcloth/index_flash.html

As the class watches the video, ask students to consider the following questions: 1) What shapes can you see? 2) What patterns can you see? Ask students to record their responses on their Compare and Contrast worksheets.

Once students have completed their **Lion King Jr. Compare and Contrast** worksheets, as a class, create a Bògòlanfini mud cloth design (under the tab "Make Your Bògòlanfini.") Have students take turns at the ELMO or a SMART board visible to the whole class. Allow students to using the interactive tool on the Smithsonian web-site to complete the steps of creating a Bògòlanfini mud cloth design (NOTE: this activity can be repeated several times as there are multiple shapes and patterns to choose from.) As the class creates a Bògòlanfini mud cloth design, ask students to consider the following questions: 1) What shapes can you see? 2) What patterns can you see? https://naturalhistory.si.edu/africanvoices/mudcloth/index_flash.html



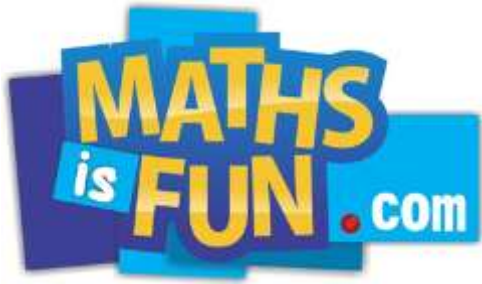
A **Parallelogram** is a 4-sided flat shape with straight sides where **opposite sides are parallel**.



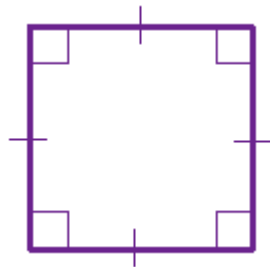
Also:


- opposite sides are equal in length, and
- opposite angles are equal (angles "a" are the same, and angles "b" are the same)

NOTE: Squares, Rectangles and Rhombuses are all Parallelograms!



A Square is a flat shape with 4 equal sides and every angle is a right angle (90°)



 means "right angle"

| show equal sides



All sides are equal in length



Each internal angle is 90°

$$\text{Area} = a^2$$

a = length of side



Opposite sides are parallel (so it is a Parallelogram).

RETRIEVED FROM: <https://www.mathsisfun.com/geometry/parallelogram.html>



Triangles



A triangle has three sides and three angles

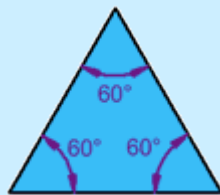


The three angles always add to 180°

Equilateral, Isosceles and Scalene

There are three special names given to triangles that tell how many sides (or angles) are equal.

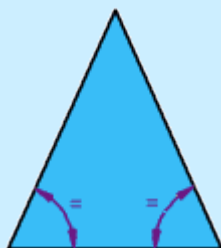
There can be **3**, **2** or **no** equal sides/angles:



Equilateral Triangle

Three equal sides


Three equal angles, always 60°



Isosceles Triangle

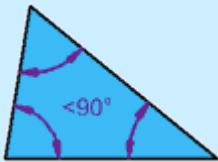
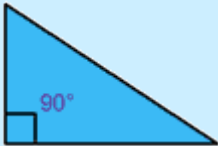
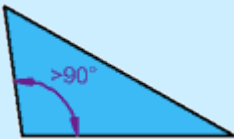
Two equal sides

Two equal angles

	<p>Scalene Triangle</p> <p>No equal sides No equal angles</p>
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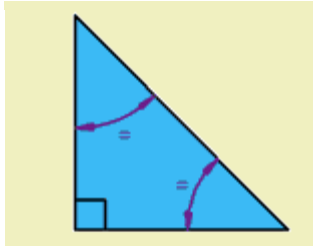
What Type of Angle?

Triangles can also have names that tell you what **type of angle** is inside:

	<p>Acute Triangle</p> <p>All angles are less than 90°</p>
	<p>Right Triangle</p> <p>Has a right angle (90°)</p>
	<p>Obtuse Triangle</p> <p>Has an angle more than 90°</p>

Combining the Names

Sometimes a triangle will have two names, for example:



Right Isosceles Triangle

Has a right angle (90°), and also two equal angles

RETRIEVED FROM: <https://www.mathsisfun.com/triangle.html>



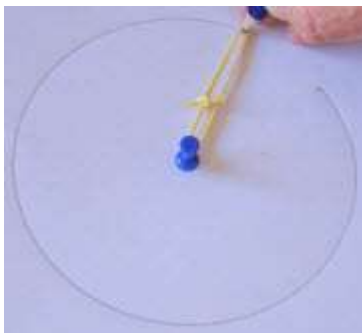
Circle

A circle is easy to make:

Draw a curve that is "radius" away from a central point.

And so:

All points are the same distance from the center.



Definition

The circle is a plane shape (two dimensional):

And **the definition** of a circle is:



The set of all points on a plane that are a fixed distance from a center.

RETRIEVED FROM: <https://www.mathsisfun.com/geometry/circle.html>



JPAS Set Design by Kristin Blatchford



JPAS Set Design by Kristin Blatchford



Lion King Set Design: Mud Cloth Patterns

NAME _____

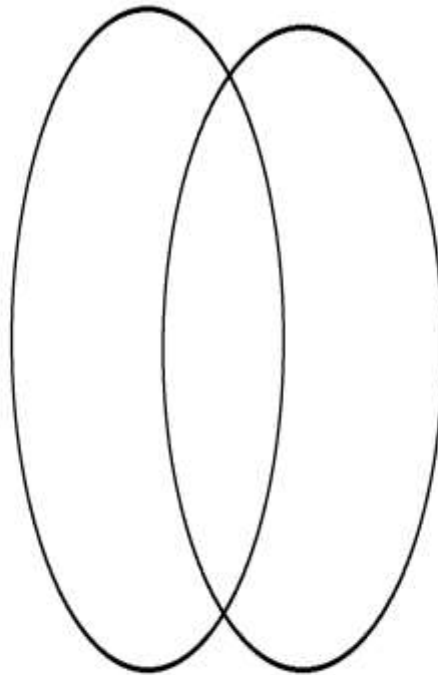
Compare and contrast the mud cloth patterns in the JPAS set designs with the mud cloth patterns in the Smithsonian video. : **1)** How are they similar? **2)** How are they different?

Compare and Contrast

Lion King, Jr set design
by Kristin Blatchford

Discovering Mud Cloth: AN AFRICAN VOICES
EXHIBIT, a video created by the Smithsonian National
Museum of Natural History.

Identify mud cloth patterns in
Kristin Blatchford's set designs



Identify mud cloth patterns
in the Smithsonian video

K-12 Student Standards for English Language Arts » Grade 1

Reading Standards for Informational Text

Key Ideas and Details

1. Ask and answer questions about key details in a text.
3. Describe the connection between two individuals, events, ideas, or **pieces of information** in a text.

Craft and Structure

4. Ask and answer questions to help determine or clarify the meaning of words and phrases in a text.
6. **Distinguish between** information provided by **pictures** or other illustrations **and** information provided by the **words** in a text.

Integration of Knowledge and Ideas

7. Use the illustrations and details in a text to describe its key ideas.
9. Identify basic similarities in and differences between two texts on the same topic (e.g., in **illustrations**, descriptions, or procedures).

Range of Reading and Level of Text Complexity

10. With prompting and support read informational texts appropriately complex for grade 1.

K-12 Student Standards for English Language Arts » Grade 4

Reading Standards for Informational Text

Key Ideas and Details

1. Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
2. Determine the main idea of a text and explain how it is supported by key details; summarize the text.
3. Explain events, **procedures**, ideas, or concepts in a historical, scientific, or technical text, including **what happened and why**, based on specific information in the text.

Craft and Structure

5. Describe the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in a text or part of a text.

K-12 Student Standards for English Language Arts » Grade 7

Reading Standards for Informational Text

Key Ideas and Details

1. Cite several pieces of relevant textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
3. Analyze the interactions between **individuals**, **events**, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

Craft and Structure

4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

K-12 Student Standards for Mathematics» Grade 1

Geometry 1.G

A. Reason with shapes and their attributes.

1. Distinguish between defining attributes (e.g., triangles are closed and three-sided) versus non-defining attributes (e.g., color, **orientation, overall size**); build and draw shapes that possess defining attributes.
2. Compose two-dimensional shapes (rectangles, squares, trapezoids, triangles, half-circles, and quarter-circles) and three-dimensional shapes (cubes, right rectangular prisms, right circular cones, and right circular cylinders) to create a composite shape, and compose new shapes from the composite shape.

K-12 Student Standards for Mathematics» Grade 4

Geometry 4.G

A. Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

1. Draw points, **lines**, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines. Identify these in two-dimensional figures.
2. Classify two-dimensional figures based on the presence or absence of parallel or perpendicular lines, or the presence or absence of angles of a specified size. Recognize right triangles as a category, and identify right triangles.
3. Recognize a line of symmetry for a two-dimensional figure as a line across the figure such that the figure can be folded along the line into matching parts. Identify line-symmetric figures and draw lines of symmetry.

K-12 Student Standards for Mathematics» Grade 7

Geometry 7.G

A. Draw, construct, and describe geometrical figures and describe the relationships between them.

1. Solve problems involving scale drawings of geometric figures, such as computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.
2. Draw (freehand, with ruler and protractor, **or with technology**) geometric shapes with given conditions. (Focus is on triangles from three measures of angles or sides, noticing when the conditions determine one and only one triangle, more than one triangle, or no triangle.)

3. Describe the two-dimensional figures that result from slicing three-dimensional figures, as in plane sections of right rectangular prisms and right rectangular pyramids.

Title African Symbolism in Local Architecture

By: Karel Sloane-Boekbinder

NOTE: This lesson was originally created as part of a collection of arts lessons; additional lessons from this collection can be found here: <https://www.louisianabelieves.com/resources/library/k-12-arts-resources>

Time Frame Two 60-minute class periods

Overview Students view and compare images from West African works of art and New Orleans French Quarter wrought iron. They use this research and their understanding of design elements and principles to examine these motifs and the artists' exploration of culture through a series of sketches. Students render these sketches into a block print that incorporates Adinkra symbols of West Africa.

Standards Critical Analysis and Creative Expression

Arts Benchmark:	
Analyze and interpret art images for their symbolic meaning , purpose, and value in place and time.	VA-CA-M2
Demonstrate art methods and techniques in visual representations based on research of imagery.	VA-CE-M1
Develop skills in creating various art forms, including art forms from other cultures.	VA-CE-M4

Foundation Skills Communication, Problem Solving, Linking and Generating Knowledge

Student Understandings

Students understand the role that symbols play in the communication of ideas. They compare and analyze West African symbols evident in Louisiana wrought iron designs. Students apply and expand upon this knowledge by creating block prints that incorporate Adinkra symbols of West Africa.

Vocabulary

symbolize, cultural retention, symmetry, monochromatic, dichromatic, block print

Materials and Equipment

images of West African Adinkra symbols and French Quarter wrought iron, pencils, brayers, meat trays (recycled), scissors, pencils, water-based ink in the red color family, water-based ink in the green color family (both can be substituted for a mixture of tempera and glue), construction paper, paper plates, newspaper, pre-test/post-test assessment measure, *SQPL*

Prior Knowledge

Students understand positive and negative space and can depict visual representations of these words. They can identify and visually depict primary colors, secondary colors and complementary colors. They can identify and visually depict tints and shades of red and green.

Sample Lesson

Day 1

Begin the lesson by giving students a pre/post-test assessment. They complete the pre/post-test assessment (5 minutes).

Present reference materials on West African Adinkra symbols as well as images of French Quarter wrought-iron. Introduce motifs characteristic of West African Adinkra symbols, such as the encoding of shapes to communicate social concepts linked to issues of personal and social ethics, attitudes, and beliefs. Adinkra is the Akan word for symbol. The Akan language is spoken by the Akan people of West Africa. Lead a brief discussion on the Akan/Yoruba of West Africa and the history of Louisiana wrought iron, including information linking wrought iron designs found around the French Quarter and other parts of the delta as combinations of “African Retentions” and “European Retentions.” Present images of West African Adinkra symbols and images of Louisiana wrought iron designs (10 minutes). (These images are found in the resources.)

In small groups, students view and compare images of West African Adinkra symbols and images of Louisiana wrought iron designs. Students consider the following questions: 1) What messages do the West African Adinkra symbols communicate? 2) Why are West African Adinkra symbols woven into Louisiana wrought iron? 3) Are West African Adinkra symbols symmetrical or asymmetrical? Students record these questions and their answers in their sketchbooks. Students identify a spokesperson for their findings to present their group’s findings to the class (30 minutes).

Students complete the *SQPL* ([view literacy strategy descriptions](#)) writing exercise to further examine these motifs and produce a series of sketches. The *SQPL* writing exercise allows students to name and define symbols, record symbol patterns, and record similarities between the West African symbols and other symbols they are already familiar with (15 minutes).

Day 2

Spend five minutes reviewing motifs characteristic of West African Adinkra symbols, such as the encoding of shapes to communicate social concepts linked to issues of personal and social ethics, attitudes, and beliefs.

Using sketches from their *SQPL* writing as a reference, students choose two Adinkra symbols. Students cut the meat tray into two rectangles. Next, they use pencils to create a recessed area in the meat tray, leaving only their design as the raised area. Students select a monochromatic or dichromatic color scheme using red or green; if monochromatic, they use a single color to create both prints, if dichromatic, they use both red and green. Students use the brayer to apply the water-based ink to each of the meat tray rectangles. If water-based ink is unavailable, a mixture of tempera paint and glue can be substituted for the ink. Mixing tempera paint with the glue creates the required consistency for printmaking. The ink or tempera/glue mixture only fills the raised area of the design matrix. The recessed areas of the design matrix are negative space. Next, students lay the construction paper over the cardboard plate and rub the paper in a circular motion from top to bottom applying thorough and equal pressure throughout. Students then lift the paper and repeat the process with the second color they have chosen. This allows students to translate their two-dimensional sketched representations into monochromatic or dichromatic block prints. Students finish by cleaning up (50 minutes).

Close by having students complete the pre/post-test assessment (5 minutes).

Sample Assessments

Formative

Monitor student performance throughout the art-making process and assist students with individual needs.

Assess group presentations to see if students completed group tasks.

Check to see if students have explored stylistic characteristics of West African Adinkra symbols in block prints.

Check to see if students have explored stylistic characteristics of block prints.

Summative

Evaluate the following:

Pre/post-test for completion and accuracy;

Changes in scores between the pre-test and the post-test and a comparison of these changes;

SQPL writing for completion and accuracy (both written and visual representations);

Block prints for: 1) Completion 2) Use of monochromatic color to explore positive space, negative space, and ground 3) student exploration of West African Adinkra symbols, as well as the incorporation of the stylistic characteristics of these symbols 4) Inventive Adinkra design, and 4) Craftsmanship.

Resources

The websites listed below offer detailed information on Adinkra Symbols of West Africa and opportunities to view Adinkra symbols:

http://www.library.cornell.edu/africana/Writing_Systems/Adinkra_page1.html

<http://www.marshall.edu/akanart/adinkracloth.html>

This website offers opportunities to view photographs of French Quarter wrought iron work that has Adinkra symbols of West Africa woven into the composition:

<http://www.jpas.org/admin/uploads/files/study%20guides/Origin%20of%20Life%20Study%20Guide.pdf>

This website offers detailed information on the book by Marcus Christian:

http://www.pelicanpub.com/Press_Release.asp?passval=1589801180

African Symbolism in Local Architecture: *SQPL Writing Literacy Strategy*

Name: _____

Directions:

Read through the handout of Adinkra symbols. Choose five Adinkra symbols from the hand-out. For each one you choose, describe and sketch what you see:

<p>Symbol 1: Description:</p> <p>What is the name of this Adinkra symbol?</p> <p>What is the definition of this Adinkra symbol?</p> <p>What pattern is this Adinkra symbol similar to?</p>	<p>Sketch of symbol 1:</p>
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<p>Symbol 4: Description:</p> <p>What is the name of this Adinkra symbol?</p> <p>What is the definition of this Adinkra symbol?</p> <p>What pattern is this Adinkra symbol similar to?</p>	<p>Sketch of symbol 4:</p>
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<p>Symbol 5: Description:</p> <p>What is the name of this Adinkra symbol?</p> <p>What is the definition of this Adinkra symbol?</p> <p>What pattern is this Adinkra symbol similar to?</p>	<p>Sketch of symbol 5:</p>
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African Symbolism in Local Architecture:

Pre/Post-Test Name _____

Please circle the correct answer

1. Line is an element of design. True or False
2. The following images are both examples of Adinkra Symbols. True or False



3. The art of metalworking began around 3500 B.C. True or False
4. Ancient France was the first area to begin the art of metalworking. True or False
5. Adinkra symbols are incorporated in the wrought-iron designs found across Louisiana, particularly in New Orleans. True or False
6. The Akan people:
Live in China
Live in Spain
Live in West Africa
Live in Australia
All of the above



ADDITIONAL RESOURCES

<http://www.lionking.com/>

<http://www.lionking.com/worldwide/united-states>

<http://movies.disney.com/the-lion-king>

<https://www.scribd.com/document/38517678/Kid-Friendly-Version-of-Hamlet>

<http://www.thedailybeast.com/articles/2014/06/24/the-lion-king-turns-20-every-crazy-weird-fact-about-the-disney-classic>

<http://www.insidethetravellab.com/the-wildlife-safari-in-kenya-that-inspired-pride-rock/>

<https://artfulparent.com/2012/08/our-two-favorite-watercolor-techniques-combined.html>

<https://www.artforkidshub.com/watercolor-resist-with-rubber-cement/>

<https://creatureartteacher.com/disney-animators-share-artistic-advice/>

<http://waltdisney.org/exhibitions/water-paper-paint-sky-art-tyrus-wong>

<http://www.vanityfair.com/culture/2010/03/disney-animation-girls-201003>

<https://www.flocabulary.com/3rd-grade-vocabulary-word-list/>

<https://www.mathgames.com/skill/5.112-coordinate-graphs-as-maps>

<http://new.library.arizona.edu/find/maps/scale>

<https://www.ixl.com/math/grade-6/coordinate-planes-as-maps>

http://www.glcom.com/hassan/lessons/useful_swahili_words.html

<http://www.designsponge.com/2014/07/past-present-behind-mud-cloth.html>