

AGE GROUP 3: GRADES 11-12

CYCLES, STYLE,
ROLE AND MOTIVATIONS



THE CIRCLE OF LIFE

The Circle of Life is the governing idea at the heart of THE LION KING, expressing the belief that every living thing is connected, that every ending contains a new beginning, and that each individual life carries both a debt to what came before and a responsibility to what comes after. This is not simply a comforting idea. It is also a demanding one, asking each of us to consider our place within something far larger than ourselves.

The next activity asks you to consider that contention seriously, using hot seating to explore how the philosophy of the Circle of Life may land differently for everyone, depending on where you are standing in the story.



ACTIVITY

As a whole class, use the whiteboard to **BRAINSTORM** what you already know about the narrative, **LISTING** out the most important scenes in THE LION KING in the order you remember them taking place. **IDENTIFY** five key moments where a character must confront or consider their place in the Circle of Life directly. Here are some important examples to include:

- When Mufasa explains the Circle of Life to young Simba on Pride Rock;
- Simba flees the Pridelands after Mufasa's death, and abandons his place in the circle;
- Timon and Pumbaa offering Simba the 'Hakuna Matata' philosophy as an alternative to the Circle of Life;
- Rafiki showing Simba his reflection and reconnecting him with his identity and destiny; and
- Simba standing as king, with his new family on Pride Rock at the show's conclusion, having completed the circle his father began.

Spend a few minutes **DISCUSSING** what the Circle of Life means to each of these characters at each of these specific moments; **IDENTIFY** whether it feels like a gift, a burden, a comfort, or an obligation at each point.

Next, we will BUILD on the discussion above through some improvised role play. You will need to FORM an audience, with one chair on the 'stage' facing the audience. SET a timer for three minutes. One member of the class at a time will SIT in this chair, known as 'The Hot Seat', as one of the above characters. Each performer can choose whether to HARNESS the voice, facial expressions and gestures* that this character possesses, or to focus on PRESENTING their character's thinking through verbal responses. Either way, the performer must also SELECT and SUGGEST one of the key moments which explore the Circle of Life that your class has identified.

BUT... the challenge here is to SHOW, not tell! In other words, the actor in the hot seat is not to state the name of the character they are portraying or explicitly identify the moment, either. The rest of the class uses the three minutes to INTERROGATE that character's relationship with the Circle of Life as honestly and thoroughly as possible. To allow your classmates to create depth, PUSH beyond the obvious questions and answers; this will be facilitated by questions that genuinely ENABLE insight into the character's relationship with the Circle of Life. For example:

- Do you actually believe that everything happens for a reason, or is that simply something you tell yourself to cope during difficulties?
- If the Circle of Life is fair and just, how do you explain what happened to Mufasa?
- Do you think that 'Hakuna Matata' is a genuine alternative philosophy, or simply a way of avoiding responsibility?
- What does it cost you personally to accept your place in the circle?
- If you could step outside the Circle of Life entirely and for ever, would you?

On the basis of the actor's responses, the audience must DECIPHER the following:

1. Which character is being presented?
2. Which key thematic moment of the narrative they are presenting?
3. Does this character see the philosophical concept of the Circle of Life as a positive, negative or neutral aspect of their life?

AVOID calling out during Hot-Seating, as this can make it difficult to focus and hear everyone's contributions in the game. Once the buzzer goes off, students can RAISE their hands to SUGGEST answers to the above questions. Be sure to PROVIDE constructive feedback to each participant after they have taken the hot-seat, and CHALLENGE yourself to participate as a performer, too!



THEATRICAL STYLES & CONVENTIONS

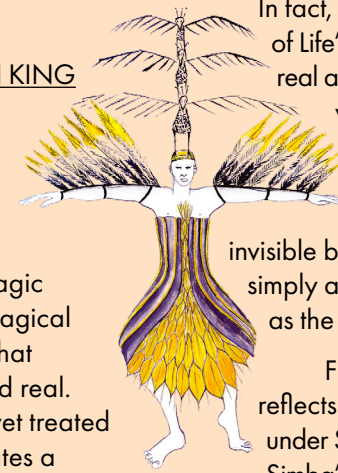


MAGIC REALISM

Several elements of THE LION KING align closely with the conventions of magic realism, where supernatural or magical events are presented as a part of everyday life. Stylistically, magic realism is defined as when magical events occur within a world that otherwise feels grounded and real. The magic is surprising and yet treated as unremarkable, which creates a particular kind of tension and meaning.

When Mufasa appears in the stars, the dead king manifests as a living presence in the sky to speak directly to Simba. This supernatural event is treated not as shocking or extraordinary, but as a natural extension of the world the story inhabits, which is a defining characteristic of magic realism.

The most consistent example of magic realism is one so obvious that many are blind to it, searching for more deep or nuanced evidence of conventions from this style. Animals being able to communicate with each other, across species, in multiple human languages is certainly very magical. But the world they live in is very recognisable; this grounded and real environment is alive with familiar flora and thriving watering holes which would look entirely at home in a David Attenborough documentary, and these animals are also susceptible to the real and recognisable risks of famine and drought.



In fact, the core thematic concern of 'Circle of Life' is itself an undeniable aspect of our real and recognisable existence. However, when emphasised as it is in THE LION KING, the Circle of Life itself could also be read as a magic realist concept, as it presents an invisible but all-governing spiritual force as simply a fact of nature, as real and tangible as the landscape itself.

Finally, the way the land physically reflects the moral state of its ruler, withering under Scar's reign* and reviving under Simba's, is a classic magic realist device, where the boundary between the physical world and the moral or spiritual world dissolves completely.

It is worth noting that some scholars might argue these elements draw more directly from African spiritual traditions and mythology than from the Western theatrical tradition of magic realism, specifically.





ACTIVITY

ESTABLISHING THE ORDINARY:

Before you can introduce the magical, you need to establish the real. In pairs, IMPROVISE a completely mundane, realistic scene from everyday life; for example, a student arriving late to class, two friends eating lunch, a family watching TV together in silence. Focus on naturalistic behaviour, specific physical detail, and genuine stillness. The more grounded and believable your ordinary world is, the more powerful the magical interruption will be! This scene with your partner should run for no longer than 1 minute.

Next, combine your partnership with another group to create a group of four. You will work with these classmates to BUILD a short performance piece. Start by SHOWING each other your improvised scene of an ordinary moment, and then give each other feedback about which moments are clear and realistic, and which aspects of the scene could be refined. As a group, DECIDE whether you will combine both pair's smaller scenes into a longer moment, or create a new scene building on the feedback you have shared.

Then, ESTABLISH your realistic scene by including a clear, specific setting for it to occur in and a sense of the relationships between characters. When you REHEARSE this, NOMINATE one student to step out and OFFER feedback and direction. This director needs to keep a particular eye out for any aspects of your performance which might make it tricky for an audience to completely believe that your world reflects everyday life as truthfully and authentically as possible.

Magic Realism is one of the most difficult artistic styles to perform convincingly, because it requires you to do two contradictory things simultaneously: treat the extraordinary as completely ordinary, while making sure your audience still registers that something extraordinary is happening. This workshop will push you to find that delicate balance.



SPRINKLING A LITTLE MAGIC:

In the second stage, **INTRODUCE** a single magical event into your scene. For example:

- A character who died long ago walks quietly into the room and joins the family meal, acknowledged by some characters and ignored by others;
- An object or animal in the scene begins to speak, offering advice that nobody finds particularly surprising;
- A character begins to literally glow whenever they tell a lie, and everyone around them simply adjusts their behaviour accordingly; or
- At a moment of great emotional significance, a stampede occurs right through the middle of the scene, and nobody mentions it.



BACK TO BASICS:

Importantly, your audience needs to see the moment after the magical element appears. Here, once the magic resolves or fades, life must be shown to continue as though nothing unusual has occurred. If this aspect of the narrative isn't established, then your work may present as fantasy or science fiction, rather than magical realism!

'IT'S JUST MY REFLECTION':

After each group has **REFINED** their performances, then **PRESENTED** them to each other, **CONSIDER** these questions as a whole class:

- At what point did the audience begin to **BELIEVE** the magical event? What helped to **CREATE** that belief?
- **IDENTIFY** how each character's reactions to the magic shaped the audience's response to it.
- Which moments felt most like magic realism? **IDENTIFY** any stylistic blurring into fantasy or comedy that may have occurred, and if so, **CLARIFY** when.

TOP TIP: The magic must never be played for shock or comedy. Your characters should react to the magical event with the same level of emotional register they would bring to something perfectly normal. This is the hardest part, and it is also the heart of magic realism. Ask yourself constantly: if this were simply how the world worked, how would my character genuinely respond?



MUSICAL THEATRE

As a theatrical style, musical theatre is defined by a specific set of conventions that distinguish it from both straight drama and opera. THE LION KING deploys virtually all of these conventions, but does so in ways that are frequently subverted, elevated, or enriched by the production's unique theatrical language. Understanding how these conventions operate in this particular show will deepen your appreciation of both the production itself and the genre as a whole.

The most fundamental convention of musical theatre is that characters break into song at moments of peak emotional intensity, expressing feelings that spoken dialogue alone cannot contain. THE LION KING uses this convention with considerable sophistication. Circle of Life establishes the show's entire emotional and philosophical framework before a word of dialogue is spoken. He Lives In You externalises Simba's grief and longing in a way that realism could never achieve. Be Prepared transforms Scar's villainous scheming into something theatrically thrilling. In each case, the shift from speech to song signals to the audience that we are entering a heightened emotional register.

In musical theatre, choreography is never merely decorative. Dance carries narrative, expresses character, and advances the story. In THE LION KING, the choreography draws heavily on

African and contemporary dance traditions, making the movement vocabulary as culturally specific and meaningful as the music itself. The opening sequence of Circle of Life is perhaps the most powerful example, with the procession of animals communicating the show's entire thematic world through movement before the story has technically begun.

The 'book' refers to the spoken dialogue and dramatic scenes that exist between musical numbers, providing narrative context and character development.

In THE LION KING the book scenes are crafted to feel tonally consistent with the musical numbers surrounding them, maintaining the show's distinctive blend of epic storytelling and intimate character work. The comic scenes involving Timon and Pumbaa provide important tonal relief, a convention in musical theatre known as the 'comedy subplot', which prevents the emotional weight of the main narrative from becoming overwhelming.

Musical theatre typically distinguishes between songs that reveal character and songs that advance

the plot. THE LION KING uses both with great skill. I Just Can't Wait to Be King is a pure character song, revealing young Simba's naivety and ambition through its bouncy, irreverent energy. Shadowland, by contrast, is a narrative song, marking Nala's decision to leave the Pridelands and find help, propelling the story forward at a critical moment.

A classic musical theatre convention, the 'eleven o'clock number' is the show's penultimate big musical moment, arriving late in the second act when the emotional stakes are at their highest. In THE LION KING, He Lives In You (Reprise) and the climactic return to Pride Rock fulfil this function, bringing the show's central themes of identity, legacy, and belonging to their emotional peak just before the resolution.

Musical theatre has always embraced theatrical spectacle as a convention in its own right, and THE LION KING takes this further than almost any other production in Broadway* history. Julie Taymor's masks, puppets, costumes, and stagecraft transform spectacle from mere entertainment into genuine artistic expression. The visual world of the show is not decoration layered on top of the story; it is inseparable from it. Every design choice carries meaning, which elevates the production's use of spectacle far above the purely superficial.

The ensemble* in musical theatre serves a vital dramatic function, representing the community within which the central characters exist. In THE LION KING, the ensemble* carries enormous weight, embodying the animal kingdom and giving physical and vocal form to the Circle of Life that underpins the entire story. The ensemble*'s presence transforms what might otherwise be an intimate family drama into an epic tale with genuinely universal stakes.

What makes THE LION KING particularly interesting for Drama students is the way it simultaneously honours and subverts musical theatre convention. The use of African languages, the visibility of performers within their costumes, the incorporation of puppetry and mask work, and the blending of Western musical theatre structures with African musical traditions all push the boundaries of what the genre can contain.



AFRICAN THEATRE

For anyone serious about drama, one of the most exciting and humbling discoveries you can make is that the Western model of theatre, (a raised stage, a darkened auditorium, a silent audience), is not the default. It is simply one tradition among many. Any assumptions about how theatre 'usually' works, like the separation of performer and audience, the primacy of the written script, the containment of performance within a dedicated building, are shaped by cultural perceptions, not a universal truth.

Africa is home to 54 countries, each comprising multiple cultural and ethnic groups, so any attempt to generalise must be approached with care. Nevertheless, three early forms of African theatrical practice stand out as particularly significant: storytelling, dance, and ritual. At first glance these may seem distinct from each other, but look more closely and you will notice the same fundamental elements present in all three:

1. performers;
2. performance spaces;
3. audiences; and
4. some form of script or structure.

These ingredients are identical, but the recipe differs.



Across many African traditions, the primary vehicle for storytelling has not been the written word but the spoken one. This practice is known as 'orature', which is a combination of 'oral' and 'literature', and refers to stories, histories, and myths that are passed down through generations by voice rather than text. Importantly, orature is not a lesser form of literature. It is a different one, with its own rigorous conventions and extraordinary demands on the performer.

In West Africa, these storytellers are known as 'griots*', and their role within their communities is profound. A griot* must rely entirely on their own charisma, vocal range, physical presence, and musicality to bring stories to life. The narratives they tell are not arbitrary; they carry communal histories, preserve cultural identity, and deliver moral lessons and proverbs with the weight of centuries behind them. Structurally, griot* performances often follow recognisable patterns, feature trickster characters and animist* gods, and crucially, employ call and response, inviting the audience to participate directly in the performance. The fourth wall, in this context, has never existed.



Breaking the fourth wall:
Hear directly from Julie Taymor
as she discusses the importance
of breaking the fourth wall
in the stampede
scene

Across the African continent, elaborate ritual performance has long served as one of the primary ways communities transmit social patterns, preserve history, and encounter gods. These rituals are far from simple. Conventions can include ornate costumes and masks, music, dance, and storytelling woven together into a single, unified event. Crucially, the dancing in many African ritual traditions is communal rather than partnered, and the boundary between designated performer and participating audience member is deliberately fluid. Everyone present is, in some sense, part of the performance.

At the heart of much ritual performance is the master drummer, who sets the rhythmic framework that governs the entire event. Dancers follow the master drummer's lead, but are simultaneously free to improvise within that structure, creating a captivating* juxtaposition between discipline and spontaneity. These rituals are frequently embedded within larger festivals, marking and celebrating the significant moments of communal life.

Across the African continent, performance takes forms that are sophisticated, purposeful, and theatrical, reminding us that theatre, at its most essential, is about human beings using their bodies, voices, and imagination to make meaning together.



Keen to know more about the challenges and opportunities of bringing the beloved film to the stage? Learn about conventions and techniques the team behind [THE LION KING](#) use to both emphasise the theatricality of the performance, whilst absorbing the audience in the whole world of the story, by watching the video titled [From Screen to Stage](#) in the [Behind the Scenes Series](#) at this link.

THE ROLE OF RAFIKI



The designs for the character Rafiki are unusual compared to the rest of the characters in THE LION KING in that she does not wear a mask and does not operate any kind of puppet. Her animal persona is created through costume and make-up. The creative team were inspired by the mandrill monkey when designing Rafiki... Rafiki wears a collar piece which includes red, yellow, blue and white, mimicking her facial make-up. The collar is finished with black feathers which create an effect of thick fur. The back of Rafiki's costume is padded to accentuate her behind: mandrills have large pads called ischial callosities that provide padding – Rafiki's costume not only presents anatomical accuracy but also creates comedy as parts of her costume sway slightly when she walks. Rafiki's skirt matches the colour of her hat, and the light brown echoes the earthy and wooden materials that make up the rest of her costume. Because Rafiki represents a healer, you will see a number of different 'medicinal' items on her costume including bottles and

Let's share this unforgettable moment when performer Tshide Mayne, who played the role of Rafiki on Broadway* for over 25 years, enthralled* audiences in 9,000+ shows, takes her final bow...



shells. She also walks using a staff – this suggests age and perhaps wisdom. The performer uses it to emphasise what she says and gesticulates with it to ensure she has the audience's full attention.

Rafiki is the teacher in THE LION KING, based on the Sangoma, the South African herbalist, healer and truth-teller. The Sangoma is almost always a woman and the traditions have been passed down from mother to daughter for generations. A Sangoma's job is to interpret messages from the spirits, use herbs to heal and divine the future. Rafiki's role in the story is that of a narrator. At certain moments, she addresses the audience directly. She is the only character who breaks the fourth wall.

To truly understand Rafiki, one of the most compelling and mysterious characters in THE LION KING, you need to look far beyond her costume and makeup for the stage and screen, and go deep into one of Southern Africa's oldest and most sacred traditions. Rafiki is inspired by the 'Sangoma', also known as the Inyanga, a figure who has been the spiritual backbone of Bantu communities across Southern Africa

for thousands of years. Sangomas are simultaneously shamans, healers, priests, and prophets, and their role in rural Southern African communities is not mythological or historical. For many communities, it remains very much alive today.

What makes Sangoma wisdom so distinctive, and so difficult for Western audiences to fully grasp, is that it exists almost entirely outside the written word. Indigenous knowledge in this tradition has always been transmitted orally, passed from mentor to student through lived experience, ceremony, and spiritual guidance rather than textbooks or scientific method. In fact, the pursuit of objective, data-driven proof is considered not just unhelpful but actively counterproductive to the process. To enter the world of the Sangoma, one must set aside the rational, analytical mind entirely and open oneself to something altogether more intuitive.

Central to Sangoma belief is the power of the ancestors. Most sub-Saharan African peoples believe deeply in the ability of ancestral spirits to guide events in the living world, and the Sangoma serves as the bridge between those two realms, interpreting messages from

the spirit world and channeling that wisdom into healing and guidance for their community. Every Sangoma's practice is unique, shaped by their own initiation, their spiritual guides, and their individual receptivity and talents. The ancestors, it is believed, find the most efficient path to transmit knowledge through each particular healer.

Let's consider Rafiki through this lens. Her seemingly magical knowledge of events happening far away, her ability to commune with Mufasa's spirit, her mysterious appearance at precisely the moment Simba needs guidance most, and her role as truth-teller and spiritual shepherd are not simply whimsical storytelling devices. They are a thoughtful and respectful reflection of a genuine, living tradition. Even the detail that the Sangoma is almost always a woman, with knowledge passed from mother to daughter across generations, is honoured in THE LION KING's decision to present Rafiki as female in the stage production.

What is perhaps most profound is that the Sangoma tradition, with its emphasis on ancestral connection, oral wisdom, and intuitive knowledge passed from mother to daughter across countless generations, represents a way of understanding the world that is genuinely ancient and irreplaceable.

In creating 'Rafiki' as a character rooted in this tradition, and through sharing her with a global audience of over 124 million people, THE LION KING does something quietly extraordinary; it invites every single person who watches her to lean forward with curiosity, to ask who she really is and where she comes from, and in doing so, to discover a tradition of healing, storytelling, and spiritual wisdom that has been passed with great care from generation to generation across Southern Africa for eons.



Stepping into the role for the third time in Australia, is the iconic Buyi Zama who returns to lead the Aussie cast as Rafiki. Buyi took a moment out of rehearsals to answer a few of our questions about her acting choices when playing this iconic character:

1. As a performer, how did you research this character of Rafiki? Was there anything in particular which helped you build your characterisation?

I'm very lucky to come from a culture from which the Rafiki character is based. I speak all but one of the languages that Rafiki uses. I mostly had to draw from my childhood memories and cultural knowledge.

2. Please describe how you use your body, your facial expressions, and your staff to create Rafiki's unique relationship with the audience from your first moment on stage as Rafiki in THE LION KING?

I've been told I have 'big saucer eyes', which I don't think is accurate, I just have a way of opening them up a lot to let the audience in! I use my eyes a lot as part of storytelling. I think Rafiki uses her staff as an extension of herself: she leans on it when things get tough, she uses it as a weapon to help protect those that need protection, and she uses it as a teaching tool to literally knock some sense into Simba!

3. Can you describe a specific moment in the show where you choose silence and stillness over action, and explain what you are trying to communicate in that moment?

This is a hard one, I don't think there is any point where it's my choice to be silent, but Rafiki does have silent moments which are scripted and directed to be like that. A specific moment is when Scar ascends Pride Rock and declares himself the new King after the death of Mufasa; Rafiki quietly stands there in respect for the circle of life.

4. What makes Rafiki unique and how does her character design inform the choices you make in your presentation of her?

Rafiki is the only character that breaks the fourth wall, she is the narrator, and she is also in the story she is telling. Her character design positions her as the wisest, with no one above or beside her. She is connected to all things and timelines. She is a bubbly, beautiful, loving, intelligent, fun, kind, helpful, ageless, magical and totally awesome baboon, which means my choices are limitless and there is lots of freedom in that.

5. Do you have any advice for young people with dreams of performing themselves one day?

Take all the classes you can! Life is also an excellent teacher, so don't let it pass you by while you are doom scrolling, stay active!

MOVEMENT AS MOTIVATION

Stylistically, THE LION KING conforms to the conventions of musical theatre through its use of song to heighten emotion, spectacular choreography, a clear narrative arc, and the traditional distinction between character songs and plot-driving numbers, while simultaneously challenging the genre by incorporating six African languages, a globally diverse musical palette, and a visual language rooted in mask, puppetry, and African artistic tradition that pushes the boundaries of what musical theatre can look and sound like.



As a narrative, the story follows the 'prodigal son' narrative with remarkable faithfulness*, tracing Simba's journey from a position of privilege through exile, self-discovery, and ultimately a return home to claim his rightful place, mirroring the biblical parable's central movement of loss, wandering, and redemption. However, where the traditional prodigal son

narrative places the burden of failure squarely on the departing child's own choices, THE LION KING complicates this by making Simba's exile the result of trauma, manipulation, and grief rather than selfishness, suggesting that the journey home is not simply about repentance but about healing, identity, and the courage to face an unbearable truth.

THE LION KING is a story which features archetypal characters who undertake journeys, both physical and emotional. An 'archetypal character' is a character type that appears so consistently across stories, cultures, and throughout history that they feel immediately and universally recognisable, such as the hero, the villain, the wise mentor, or the loyal sidekick, because they represent fundamental human experiences, fears, and desires that transcend any single story or culture.

Multiple characters in THE LION KING are defined by the tension between what they are running towards and what they are running away from, and those opposing forces of departure and return, of exile and belonging, of fear and courage, are what drive the entire narrative forward.



ACTIVITY

Now, we are going to explore those archetypes and motivations not through words, but through our bodies and facial expressions. As a class, start by **READING** through the following list of archetypal characters:

- A young, cheeky and playful child;
- A courageous, defiant and determined teen;
- A sly, cunning and clever traitor;
- An ancient, observant and wise teacher;
- A great, powerful and kind leader; and
- A loyal, funny and carefree sidekick.

Next, working as a class, **CLEAR** a space in your classroom. Then, **SPREAD** out across the space with an even distance between you and the people around you. **STAND** in a neutral position in the space, feet hip width apart, arms relaxed at your sides, face soft. **TAKE** three slow breaths and **LET** your body settle into complete stillness.

Your teacher will **CALL** out an archetypal character from the list above. The moment you **HEAR** it, begin **MOVING** through the space as that archetype, without planning, without performing, simply **ALLOWING** the character to inhabit your body from the ground up. **START** with your feet, then **LET** the character's energy travel upward through your legs, your spine, your shoulders, and finally your face.

Each archetype will be called one at a time, with approximately fifteen seconds for you to **TRANSFORM** into each one.

Between each archetype, your teacher will call out the word 'Neutral'. This is your cue to **MORPH** back into a neutral position before the next character is called. **NOTICE** how it feels for your body to completely **TRANSFORM** with a single word.



For the next part of the activity, the class will need to split in half. The first half of the class will PERFORM the role of an audience and the other half will STAND in the centre of the cleared space. Quietly, and amongst themselves, the group of performers NOMINATE a motivator from the table below.

Over approximately 20 seconds, PERFORMERS must TRAVEL through the space, EXPRESSING that motivation purely through the quality of their movement, pace, facial expression, gesture* and their pathway across the space. Dialogue is not permitted! The role of the audience is to watch carefully and, once the performers have travelled across the space, OFFER a suggestion as to which motivation the performers were CONVEYING through their action, DESCRIBING which specific details made this clear.

The first cast REPEATS this process DRAWING upon four different motivations for movement from the table below, with the audience OFFERING suggestions after each journey. Then the class will SWAP roles between audience members and performers, and REPEAT the activity.

Escape	Acceptance	Grief	Redemption
Desperation	Fear	Conviction	Love
Loyalty	Responsibility	Shame*	Fun



Finally, let's bring these archetypes and motivations together to CREATE a silent moment of exchange between two characters. Two students VOLUNTEER, and then STAND facing each other on opposite sides of the stage. When your teacher calls out 'Walk!', each performer is to ENTER the space, and TRAVEL in character across the space, DRIVEN by a strong sense of motivation SELECTED from the table provided. (Some characters will align with some motivators more seamlessly than others; this is ok! There is no 'right' or 'wrong' here; just 'clear' and 'unclear' choices for your audience!)

As you ENCOUNTER the other character, TAKE a moment to ACKNOWLEDGE them and their movement, as you might politely ACKNOWLEDGE a passerby on a stroll, and then CONTINUE on your own journey across the space. Once each performer has concluded their walk, the audience can SUGGEST which archetype and motivator they had embodied, VALIDATING their suggestion with evidence.

To hear directly from the incredible creative team of THE LION KING about the movement vocabulary in the show, watch the clip called Dance and Movement in the Behind the Scenes Series at this link. ✨