To The Educator

Thank you for bringing your students to Aladdin on Broadway! With just one rub of a magic lamp, Aladdin’s journey sweeps you into an exotic world full of daring adventure, classic comedy, and timeless romance. It’s an unforgettable experience that blends all the cherished songs from the film’s Academy Award®-winning score with new music written especially for this Broadway production.

Aladdin provides a unique opportunity to engage your students through a variety of disciplines: English Language Arts can be explored through character and theme, Social Studies can be examined by considering the story’s source material, and the arts come to life through the production’s thrilling script, score, and design.

Journey to the Stage
This section includes background information on the show and its creators. Use this information to acquaint your students with the plot, characters, and history of Aladdin.

Educator Edition
These sections are written just for you and present activities in a common lesson-plan format for you to use in any classroom, club, homeschool, or afterschool setting. Each lesson has been designed to tie into specified curricula.

Student Edition
These reproducible handouts are the student accompaniments to your lesson plans. They are written for kids and include directions for completing assignments.

Bolded Words
The bolded words in this guide have been defined in the glossary. Such vocabulary includes show-specific words, theatrical terms, and uncommon vocabulary.

Standards
We’ve carefully aligned the lessons with various standards including some Common Core State Standards. Check the back of this guide for a detailed chart.

Magic Carpet Icon
The lessons in this guide have been written with middle school students in mind, but look for the Magic Carpet icon for variations for working with younger, older, or homeschooled students.

Cave of Wonders Icon
This icon highlights things students should look for when they attend Aladdin.

Pre- and Post-Show Icons
All of the lesson plans are written so that they can be done before or after your students see the show. However, some lessons lend themselves better to one or the other. Look for these icons to help you decide when to use each lesson.
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A mysterious storyteller welcomes the audience to the ancient city of Agrabah (Arabian Nights). A poor but street-wise young man named Aladdin is caught stealing a loaf of bread in the marketplace. He narrowly escapes the guards with the help of his friends and fellow thieves: Babkak, Omar, and Kassim (One Jump Ahead). A royal entourage appears, with Prince Abdullah on his way to woo Princess Jasmine. Aladdin gets in the way and the Prince mocks him bitterly. Aladdin realizes he must try to change his life for the better and makes a promise to his deceased mother (Proud of Your Boy).

Aladdin and his friends busk for money, attempting to make a living without stealing (Babkak, Omar, Aladdin, Kassim). Amid the commotion, Jasmine, who has adopted a disguise and appears in the crowd, meets Aladdin. Aladdin shows her around, and Jasmine takes an apple from a vendor’s cart as a gift for Aladdin. The vendor apprehends Jasmine for stealing, but Aladdin helps her escape and brings her to his hovel.

The two runaways share their experience of feeling trapped (A Million Miles Away). When the guards find them, Jasmine removes her disguise and demands Aladdin’s release, but the guards will only obey the Sultan. Jasmine leaves for the palace at once. Jafar and Iago, having observed Aladdin’s capture, don disguises and bribe the guards to release Aladdin to them. They then and convince Aladdin to fetch the magic lamp (Diamond in the Rough) from the Cave of Wonders.

Aladdin finds the lamp, but touches a necklace that reminds him of Jasmine, causing the cave to collapse. Trapped inside, Aladdin rubs the lamp and releases the Genie (Friend Like Me), who helps his new master escape the cave. Meanwhile at the palace, Jafar tells Jasmine that Aladdin has been executed for attempting to kidnap the Princess. Jasmine is distraught and promises to fire Jafar when she becomes Queen.

Aladdin asks Genie for advice and discovers that a genie can only be freed of his servitude if his master wishes it so. Aladdin promises he will do it, and Genie grants the first of Aladdin’s three wishes by turning him into a Prince, thus making him eligible for Princess Jasmine’s hand in marriage. Aladdin senses that his luck will finally change for the better (Act One Finale).
**ACT 2**

**THE PALACE** Disguised as Prince Ali of Ababwa, Aladdin arrives at the palace with fanfare and impresses the Sultan (*Prince Ali*), but Jasmine resists following anyone’s orders. Now part of Ali’s entourage, Kassim advises Aladdin to be honest with the Princess. Aladdin refuses and Kassim, Omar, and Babbak return to the marketplace. Genie appears and encourages Aladdin to be himself now that he’s in the palace, but Aladdin, afraid that Jasmine won’t think highly of a street-rat, doubles down on his “Ali” act. Jafar and Iago plot to get rid of this latest suitor and question Ali’s heritage. They send him to Jasmine’s chambers, which will cause him to break the law by trespassing.

“Prince Ali” gains Jasmine’s trust and invites her to ride on a magic carpet (*A Whole New World*). Returning to the palace, they agree to marry in the morning and bid farewell. As Aladdin revels in his success, the guards seize him on Jafar’s orders. Omar overhears Aladdin’s capture and runs to the marketplace for help. Babbak, Omar, and Kassim decide to storm the palace (*High Adventure*), but are ultimately apprehended and thrown into the dungeon. Aladdin summons Genie to use his second wish to free him and his friends (*Somebody’s Got Your Back*). Aladdin agrees to free Genie as soon as he comes clean to Jasmine. While Genie retreats to the lamp to pack, the guards recapture Babbak, Omar, and Kassim.

Jasmine tells the Sultan she has fallen in love. Thrilled, the Sultan prepares for the wedding and Ali’s ultimate ascension to the throne. Overwhelmed by the sudden pressures of ruling a kingdom, Aladdin tells Genie that he must save his final wish for himself, just in case. Jafar and Iago overhear Aladdin and, realizing he is the diamond in the rough, steal the lamp at the first opportunity.

The next morning at the wedding, Jafar, having taken possession of Genie and captured Jasmine, reveals Aladdin’s true identity (*Prince Ali – Reprise*). Jafar uses his second wish to become Sultan and seizes the royal throne. Aladdin tricks Jafar into wishing to become a genie... forever trapping him inside a lamp of his own! With Genie’s lamp back in hand, Aladdin uses his final wish to free his friend. He then promises to be true to Jasmine, if she’ll have him. The initially reluctant Sultan now grants his consent, gives Jasmine equal ruling power, and everyone lives happily, and freely, ever after (*Finale Ultimo*).

When you attend *Aladdin*, pay attention to the various settings of the show.

How do the colors and textures of the marketplace differ from those in the palace?
Meet the Characters

**ALADDIN**
A resourceful but reluctant thief, Aladdin seeks a life beyond the confines of poverty. His best friends are Babkak, Omar, and Kassim.

**GENIE**
The Genie of the Lamp is quick-witted, fast-talking, and all-powerful. He yearns for his freedom, and befriends his new master of the lamp, Aladdin.

**BABKAK**
Aladdin’s friend and fellow thief, Babkak thinks only of food.

**OMAR**
Aladdin’s friend and fellow thief, Omar is more timid than his companions.

**KASSIM**
Aladdin’s friend and fellow thief, Kassim is tough as nails.

**JASMINE**
An intelligent young Princess who seeks a life beyond the confines of privilege.

**SULTAN**
The kind-hearted, widowed ruler of Agrabah, the Sultan values tradition and the law.

**JAFAR**
The Sultan’s advisor schemes to take possession of the throne through any means necessary.

**IAGO**
Jafar’s lackey is always ready to assist his boss in an evil plan.

When you attend *Aladdin* pay close attention to one of the characters above.

How does the actor’s performance match the character description?

What does the character’s costume tell you?

Clockwise from left: Adam Jacobs as Aladdin; James Monroe Iglehart as Genie; Courtney Reed as Jasmine; Clifton Davis as Sultan. Photos by Cylla Von Tiedemann.

Don Darryl Rivera as Iago; Jonathan Freeman as Jafar; Brandon O’Neill as Kassim; Jonathan Schwartz as Omar; Brian González as Babkak. Photos by Deen van Meer.
While lyricist Howard Ashman and composer Alan Menken were achieving great success with their work on Disney’s *The Little Mermaid* (1989), they enthusiastically drafted an outline for a new animated movie. This one would be based on the famous legend “Aladdin and the Wonderful Lamp” from *One Thousand and One Nights*, a collection of ancient Arabian folk tales that were compiled and translated by Antoine Galland in the 18th century. The songwriters’ outline was also inspired by the adventure-filled early film adaptations of the tale, such as *The Thief of Baghdad* (1940), which used cutting-edge technology to create magical special effects. The outline drew inspiration from *Road to Morocco* (1942) and *Arabian Nights* (1942).

After Ashman passed away in 1991 and the movie evolved under the direction of Ron Clements and John Musker, many of Ashman and Menken’s original ideas and songs were set aside. However, Disney’s *Aladdin* became a box-office hit when it premiered in 1992, and included three Ashman/Menken songs and two by Menken and lyricist Tim Rice. One of those songs, “A Whole New World” topped the Billboard® charts and won an Academy Award® the following year.

In 2009, Disney Theatrical Group decided to bring *Aladdin* to the stage as a full-length musical. It enlisted book writer and Tony®-nominated lyricist Chad Beguelin to help weave some of the original Ashman/Menken elements into the version of the story people had come to know and love from the film. On stage, Aladdin and Jasmine would be somewhat older, and the Menken/Ashman ballad “Proud of Your Boy” would show another side of the hero’s character. The Genie would return to a classic jazz showman in the tradition of Fats Waller and Cab Calloway, who originally inspired this iconic character in the Ashman outline. The parrot Iago would become a human lackey to Jafar. The monkey Abu would be replaced by Aladdin’s three street-rat pals, who sing “Babkak, Omar, Aladdin, Kassim” and “High Adventure.” Beguelin would adapt lyrics where necessary and ultimately write four brand new songs with Menken to complete the musical’s score.
A developmental reading of *Aladdin* with professional actors during the fall of 2010 prompted a pilot production at Seattle’s 5th Avenue Theatre. Veteran director/choreographer Casey Nicholaw conceived, assembled, cast, rehearsed, and mounted a classic musical comedy in record time. *Aladdin’s* run in the summer of 2011 was a successful proof-of-concept. So while the creative team focused on improvements, Disney developed plans to bring *Aladdin* to Broadway after an 8-week out-of-town tryout in Canada.

With a new scenic design by Bob Crowley, lighting design by Natasha Katz, costume design by Gregg Barnes, sound design by Ken Travis, and illusions by Jim Steinmeyer, *Aladdin* had a spectacular opening at Toronto’s Ed Mirvish Theatre on November 20, 2013. But the team continued to work. Menken and Beguelin even wrote a new introductory song for Jasmine to replace the Ashman/Menken trunk song, “Call Me a Princess.” Actress Courtney Reed learned “These Palace Walls” in a few days, and the song went into the show two weeks after opening night.

*Aladdin* ended its popular run in Toronto on January 5, 2014, and the company, set, and costumes made their way back to the U.S. and into the New Amsterdam Theatre, which had been home to Disney’s hit Broadway productions of *The Lion King* (now at the Minskoff Theatre) and *Mary Poppins* (which closed in 2013 after a 6 year run). *Aladdin* began Broadway previews on February 26, and opened on March 20, 2014.
The *Aladdin* story, on which the Broadway musical is based, has its origins in *One Thousand and One Nights*. Although the stories were compiled by Antoine Galland, a French translator, around 1710, the tale’s itself are much older having been passed down for generations. The adventures of a street boy who uses genie-power to win a kingdom and a princess is one of the most popular tales found in this collection of classic stories from the Islamic Golden Age. Interestingly, no definitive Arabic source has ever been found for the story. *Aladdin* was added to the book, along with “Ali Baba and the Forty Thieves” and “Sinbad the Sailor,” by Galland claimed to have heard *Aladdin* from a Syrian storyteller.

In the original collection, “Aladdin” is set in China, though all the characters have Arabic names and the country uses Islamic law. China represented the land most distant from the original listeners’ homeland (nothing further east was known) and was probably chosen to emphasize the great distances traveled by the characters and the otherworldly use of magic. Before the convenience of modern travel and the Internet, China seemed like a far off, magical land.

*One Thousand and One Nights* is a collection of stories with a framing device. A legendary Persian woman named Scheherazade, sentenced to death in the morning, delays her execution by telling cliffhanger tales to the Sultan. In the original “Aladdin” story, there are two genies and two wicked sorcerers. For Scheherazade, the longer the story the better, which might explain why the original plot is more complicated than some future adaptations. After telling the Sultan a thousand stories, and delaying her execution for a thousand nights, she has no more tales to tell and prepares for her death. By then, the Sultan has fallen in love with her, and Scheherazade becomes his queen on the 1001st night.

*Aladdin* has served as the basis for stage plays, musical suites, ballets, and over two dozen movies, including the earliest surviving animated feature, a 1926 German film called *The Adventures of Prince Achmed*.

There is even a Bollywood version from the 1960s, in which Aladdin teams up with Sinbad for some crazy adventures (and musical numbers) and finally marries the Genie, who in this version is a beautiful woman.

In 1992 the Disney feature animated film *Aladdin* opened in movie theaters worldwide. Disney’s creative team took an entirely new approach to the story, and simplified the more complicated plot of the original tale. Only one genie made the cut, and the two wicked sorcerers from the original story were combined to create the wicked vizier, Jafar. The setting moved from China to a fictional Arabian city called Agrabah, and elements like a magic flying carpet were borrowed from other *One Thousand and One Nights* tales. The creative team also adapted the story into a musical, with an iconic score composed by Alan Menken.

And now Disney’s *Aladdin* is a Broadway musical. “Aladdin” has come a long way since its origins in Scheherazade’s tales, but at its heart it has remained a magical story of honesty, bravery, and adventure.
In addition to drawing inspiration from *One Thousand and One Nights*, *Aladdin* was also influenced by early film adaptations of the story, and other movies of the period set in far-off “Arabia.”

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**The Thief of Baghdad** (1940) is a British film by Alexander Korda based on Douglas Fairbanks’s 1924 film of the same title. After being tricked and cast out of Baghdad by the evil vizier Jafar, King Ahmad joins forces with a young thief named Abu to reclaim his throne, the city, and the Princess he loves. The film won Academy Awards for Cinematography, Art Direction, and Special Effects, and was the first to use blue-screen technology. Howard Ashman cited *The Thief of Baghdad* as an inspiration.

**Road to Morocco** (1942) is a comedic feature film starring Bob Hope, Bing Crosby, and Dorothy Lamour. In the film, two carefree *castaways* find themselves on a desert shore in an Arabian city, where they compete for the affection of Princess Shalmar. *Road to Morocco* was nominated for two Academy Awards including Best Writing/Best Original Screenplay.

**Arabian Nights** (1942), produced by Walter Wanger, has been described as a *Western* set in the Arabic world. The story surrounds the ruler of Baghdad, who must go into hiding with a group of traveling performers when his brother *usurps* the throne. Both brothers desire a beautiful dancing girl, Scheherazade, who is torn between power and true love. The film was nominated for four Academy Awards including Best Cinematography and Best Music.

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In adapting the character of the Genie for the stage, the creative team turned to the original inspiration for the Disney animated film character: classic jazz showmen Fats Waller and Cab Calloway.

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Fats Waller (1904-1943) was a popular comedic entertainer, jazz pianist, and singer. One of the few jazz musicians to win wide commercial fame, Fats Waller made hundreds of recordings with his band and often had his work appear in Broadway revues. His best-known songs “Ain’t Misbehavin’” and “Honeysuckle Rose” were inducted into the GRAMMY® Hall of Fame in 1984 and 1999. He was known not only for his songwriting, but also for his flamboyant and witty performance style.

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Cab Calloway (1907-1994) was a jazz singer and bandleader, known for his combination of energetic *scat* singing, improvisation, and more traditional *vaudeville*-style vocals. Calloway performed in films throughout the 1930s and 1940s, and later went on to perform in musical theatre, including the revival of *Porgy and Bess* in 1952. His trademark song, “Minnie the Moocher,” is considered by some to be the first recording to feature scat singing.
### Journey to the Stage: Timeline

**1710**
*One Thousand and One Nights*, a collection of stories including “Aladdin” is compiled and translated by Antoine Galland.

**November 13, 1992**
*Aladdin* opens in movie theatres and quickly becomes the most successful film of 1992 and the highest-grossing animated film to date.

**September 1994 – November 1995**
An “Aladdin” animated series airs for two seasons on CBS, and is later shown on Disney Channel. The plot of the series picks up at the conclusion of *The Return of Jafar*.

**January 2003**
Disney’s *Aladdin: A Musical Spectacular*, a 45-minute stage show, opens at Disney’s California Adventure Park, where it has played for the last 11 years. Chad Beguelin writes the book.

**Early 2009**
Beguelin meets with Menken, who advocates going back to the original treatment he and Ashman pitched for the film for a new stage version. Beguelin begins revising his work towards this new concept.

**October 2010**
A successful developmental reading of *Aladdin* prompts the exploration of a full production.

**July 21, 2011**
A pilot production of *Aladdin* opens at the 5th Avenue Theatre in Seattle, WA. This full-length stage version features elements of Ashman’s first treatment.

**February 26, 2014**
*Aladdin* begins preview performances on Broadway at the New Amsterdam Theatre.

**January 1988**
Howard Ashman and Alan Menken, having just completed their work on *The Little Mermaid*, submit a film treatment based on the story of “Aladdin” from *One Thousand and One Nights*. The treatment included three best friends for Aladdin (Babkak, Omar, Kassim), as well as a Genie based on the great Cab Calloway.

**May 20, 1994**
*The Return of Jafar* is released as a direct-to-video sequel to *Aladdin* – this is the first direct-to-video release for the Walt Disney company.

**August 13, 1996**
Due to the popularity of *The Return of Jafar*, *Aladdin and the King of Thieves* is released direct-to-video. This sequel is inspired by the *One Thousand and One Nights* tale “Ali Baba and the forty Thieves.”

**May 2004**
*Aladdin JR.*, a 60-minute licensed show designed for middle-school performers, is released. The title has received over 6,000 productions worldwide, totaling over 20,000 performances.

**January 2010**
Disney Theatrical Group releases both *Aladdin KIDS*, a 30-minute show designed for elementary-school performers, and *Aladdin: Dual Language Edition*, a 70-minute version in English and Spanish.

**November 21, 2013**
Pre-Broadway tryout of *Aladdin* opens at the Prince of Wales Theatre in Toronto.

**March 20, 2014**
*Aladdin* opens on Broadway.
From Screen to Stage

**Subject:** English Language Arts, Theatre

**Goal:** to introduce students to the process of adapting source material for the stage

**Objectives:** Students will...
- Learn literary and theatrical vocabulary, including terms like adaptation and character.
- Work as a class and in small groups.
- Adapt a scene from the animated feature film *Aladdin* for the stage.

**Introduction:**
*Aladdin* began as an animated feature film before it was adapted into a Broadway musical. The creators of the Broadway musical had to determine how the story could best be told on stage. By trying their own hand at the process of adaptation, students will learn to think theatrically and appreciate the creative team’s work.

**Warm Up:** Animal Walks
Clear an open space in your room by pushing furniture to the perimeter. Ask the students to walk silently around the room. Explain that the creators of *Aladdin* on Broadway decided to adapt animal characters from the film into human characters for the stage musical. Next, ask the students to move as if they are the parrot, Iago, from the animated film. Remind the class who Iago is—a sidekick to the story’s villain. Then, challenge the class to adjust their movements so that they are no longer a parrot, but a human. Encourage them to maintain Iago’s personality, but to move as if they are a human manifestation of the animal character.

**Main Activity:** Adapting a Scene
In the process of adapting *Aladdin* for the stage, the creative team reinvented much of the material to make the story more theatrical. One obvious change from the film is that there are no animal characters in the stage adaptation. Iago is now a human lackey to Jafar, and Abu, the monkey, has expanded to become Aladdin’s street-rat pals—Babkak, Omar, and Kassim. Facilitate a brief conversation with your class to gather their thoughts on why the creative team may have made these changes.

Next, distribute the “Palace Balcony” excerpt from the *Aladdin* film screenplay on page 13, and select four students to read the scene aloud. One of the four students should read the action (known as stage directions in the theatre), which are in parentheses. Explain that while Iago and elements of Abu became human characters in the stage version, Rajah—Jasmine’s pet tiger—did not.

Finally, divide the students into small groups and distribute the From Screen to Stage activity on page 14. Read the directions aloud and walk about the class to field any questions. After students have completed the activity, if time allows, have them share their scenes with the class.

**Reflection:** Discussion
Facilitate a discussion using the following prompts:
- What did you like about the process of adapting a scene from a movie for the stage?
- How did the animal version of Rajah influence your human character?
- How did the scene change in your adaptation?
- If you could talk with the creators of the musical of *Aladdin*, what would you want to ask them about their adaptation process?

**Variations:**
OLDER: If you are working with older students, have the students fully develop the character of Rajah and his arc throughout the plot of *Aladdin*. How would he feel or behave at critical moments in the plot?

YOUNGER: If you are working with younger students, brainstorm the answers to the worksheet as a class. Instead of rewriting the scene, have students improvise the scene with a human Rajah. Have several groups improvise the scene to demonstrate the variety of ways the character could be developed.

HOMESCHOOL: If you are working with a homeschooled student, instead of performing the revised scene, have your student create a costume design for the character that hints at the personality and physical traits derived from the Rajah’s tiger origins.
Palace Balcony Scene

PALACE BALCONY SCENE FROM ANIMATED FILM

JASMINE: Who’s there?


JASMINE: I do not want to see you!

(She turns to go inside. He moves after her, so the room light illuminates him.)

ALADDIN: (in real voice) No, please, Princess—give me a chance—

(He draws up short—Rajah has stepped in front of him. Jasmine turns back to him.)

JASMINE: Just leave me alone—

(Below the balcony the Genie appears beside the Carpet.)

GENIE: So how’s our little beau doing?

(The Carpet makes a throat-slitting gesture.)

(On the balcony, Rajah’s attentions have caused Aladdin to lose his turban. Jasmine peers at him closely.)

JASMINE: Wait—wait. Do I know you?

(Aladdin’s eyes go wide. He steps back, away from her, into the shadows. Rajah advances on him, backs him up to the rail.)

ALADDIN: Uh... no, no.

Look for this scene in the stage version of Aladdin.

How is it different without Rajah?
From Screen to Stage

The creators of *Aladdin* had the opportunity to create the human version of Iago while adapting the story for the stage. Now it’s your turn!

**Directions:** Read the Palace Balcony scene from the screenplay of the feature animated film *Aladdin*, then answer the questions below. Use your answers as a guide to adapt the scene for a stage musical, in which Rajah is a human character.

If Rajah were human, what might his relationship to Jasmine be?
_____________________________________________________

How old is he?
_____________________________________________________

What is his job?
_____________________________________________________

What are his physical characteristics?
_____________________________________________________

How does he feel about Aladdin?
_____________________________________________________

Now that you know who the human Rajah is, create a new version of the Palace Balcony scene for your stage version of *Aladdin*. Feel free to adjust the existing dialogue and stage directions, and be sure to add dialogue for your human Rajah as needed.

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Cultural Connections

Subject: Social Studies, Theatre

Goal: to introduce students to various cultural influences of Aladdin

Objectives: Students will:
• Learn about a dramaturg’s job in the theatre.
• Brainstorm ideas surrounding the influences of Aladdin.
• Research specific settings in various countries and cultures.
• Present their research by creating a Dramaturgy board.
• Discuss assumptions, research, and an artist’s imagination, and the ways in which they can inspire various elements of theatre.

Introduction: Aladdin’s fictional setting draws inspiration from various countries, cultures, and imaginations, including India, Turkey, and the Middle East. Theatre makers often research the world of the play, including cultures, language, religion, and architecture in order to inspire their art. In the theatre, part of a dramaturg’s job is to investigate such areas, and share his findings with the writers, actors, director, and designers to help them with their work. By researching elements of some of these cultures, students will more deeply appreciate the world of Aladdin.

Warm Up: Word Wall
The creators of Aladdin must create a specific world on stage. Write “marketplace” and “palace” on your board. Lead the class in a brainstorm to generate words that might describe each of these settings. List their ideas under the appropriate location.

Main Activity: Dramaturgy Boards
A Dramaturg will often create a display containing research about the play for the writers, actors, director, and designer to reference during rehearsals. These dramaturgy boards help the creators in their artistic process. Divide students into small groups of 3-5. Distribute the dramaturgy activity on page 16 to each group, along with a piece of poster board, scissors, and glue. Provide research materials like Internet and printing access, and science and culture magazines to each group. Ask students to read the directions on the worksheet and select one setting to create a dramaturgy board. After they’ve created their boards, have each group share their work with the class.

Reflection: Assumptions, Research, and Imagination
Facilitate a class discussion using the following prompts:
• What are the differences between our group brainstorm and the elements you researched?
• Why do you think it was challenging to research your subject before using the word bank?
• How do the images and information you researched compare to the photos of Aladdin on Broadway in the margin of your page?
• How do assumptions (like our brainstorm), research (like you did with your group), and imagination factor into a set design?

Variations:
OLDER: If you are working with older students, create two word walls during the warm up: one exploring the marketplace and palace in the ancient times, and one exploring the marketplace and palace in the modern times. Continue this extension in the main activity; challenge some groups to create dramaturgy boards for a production of Aladdin set in ancient times, and some to create one for a production taking place in modern day.

YOUNGER: If you are working with younger students, replace the warm up activity with a drawing exercise. Have each student draw what he or she thinks the marketplace and palace in Aladdin might look like. Keep these drawings handy for the reflection activity, and ask students to identify how their assumptions were similar to or different from their research.

HOMESCHOOL: If you are working with a homeschooled student, challenge your student to dive deeper with his or her research. Investigate religion, traditions, language, and customs for inclusion on the dramaturgy board.
Cultural Connections

In the theatre, part of a dramaturg’s job is to research the world of the play, and share his findings with the writers, actors, director, and designers to help them with their work. A dramaturg will often create a display board for everyone to reference during rehearsals.

**Directions:** *Aladdin* is set in the fictional city of Agrabah. Choose either the marketplace or palace, and work with your group to create a Dramaturgy board showcasing your research on your selected setting. Your board can include images, articles, and stories that you think are important for the actors, directors, and designers to know. If you have difficulty with your research, try using some of the words in the search terms box below.

<table>
<thead>
<tr>
<th>Search Terms</th>
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<tr>
<td>Alhambra Palace</td>
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<tr>
<td>El Badi Palace</td>
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<td>Souq</td>
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<td>Topkapi Palace</td>
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<td>Bazaar</td>
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<td>Persian</td>
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<td>Taj Mahal</td>
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<tr>
<td>Vizier</td>
</tr>
<tr>
<td>Bollywood</td>
</tr>
<tr>
<td>Sultan</td>
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</tbody>
</table>

Dramaturgical board used for Aladdin rehearsals.
Trapped

Subject: Social Studies, English Language Arts, Theatre

Goal: to explore the themes of Aladdin and make artistic connections to historical events

Objectives: Students will...

- Identify a theme of Aladdin.
- Work in groups to determine how the theme is represented through various characters.
- Identify historical moments in which themes from Aladdin were present.
- Create original, historically based, fictional characters.
- Write an original scene.
- Compare and contrast historical figures with characters from Aladdin.

Introduction:
In Aladdin, the Genie is enslaved by the powers of the magic lamp. But many of the other characters in the show also find themselves trapped. What might be trapping Aladdin? Jasmine? The Sultan? By exploring this theme across fictional characters and historical events, students will relate art to history and appreciate the theater’s capacity to resonate with events in our world.

Warm Up: Trapped in Tableau
Divide your class into small groups and assign one of the following characters to each group: Aladdin, Jasmine, and the Sultan. Give the groups a few minutes to discuss what might be trapping their assigned character. Challenge the students to think deeply—while the Genie is literally trapped by the lamp, the other characters are trapped by internal or external factors. Next, ask the groups to create two tableaus. A tableau is a frozen, silent stage picture that tells a story. Each group should create one tableau showing how their character feels about being trapped at the beginning of the story, and a second tableau about how their character feels once he or she is free at the end of the story. Encourage students to be creative in their tableaus—those not playing characters can create the setting or atmosphere of the stage picture. After the groups have created both tableaus, allow a few groups to share their work.

Main Activity: Trapped in Fiction/Trapped in History
Distribute the Trapped in Fiction/Trapped in History activity on page 18 to each group. Read the directions aloud and walk about the class to field any questions.

Reflection: Journal
Although Aladdin isn’t directly inspired by the historical events explored in class, oftentimes a piece of art will resonate thematically throughout history. Ask each student to write a journal entry comparing and contrasting their character from Aladdin with their historically-based original character. Why might a theater artist look to history when performing or designing a fictional work?

Variations:
OLDER: If you are working with older students, have your class write three scenes for their historically inspired character: one in which we learn of the character’s circumstances, one in which the character takes action to free him or herself, and one in which we understand what has changed now that the character is free.

YOUNGER: If you are working with younger students, brainstorm the things trapping Aladdin, Jasmine, and the Sultan as a class before the groups create their tableaus. Rather than develop historically inspired original characters, have the groups identify a character from another story who is trapped in a similar way. The groups can then write a scene in which their chosen character and their assigned character from Aladdin meet and share their experience with each other.

HOMESCHOOL: If you are working with a homeschooled student, rather than create tableaus, have your student sketch their character’s situation. Challenge your student to research and determine historical events related to their character’s experience for the Trapped in Fiction/Trapped in History activity.
Directions: Work with your group to complete the Trapped in Fiction column of this worksheet based on your assigned character from Aladdin. Next, write one word that describes what’s trapping your character in the “trapped by” space on the worksheet. Then, read the passages at the bottom of the worksheet and determine which historical event shares your character’s experience. Next, work with your group to create an original, historically based character for your selected event by completing the Trapped in History column. When you have created your historically based character, work with your group to write a scene from a play in which your character frees him or herself from the trapping force.

TRAPPED IN FICTION

Play: ________________

Character name: __________________________

Home: _____________________

Biggest fear: _______________________

Greatest wish: _______________________

Frees his/herself by: ___________________

TRAPPED IN HISTORY

Historical Event: __________________________

Character name: __________________________

Home: _____________________

Biggest fear: _______________________

Greatest wish: _______________________

Frees his/herself by: ___________________

TRAPPED BY: __________________________

Women’s Suffrage
Women’s Suffrage is the right for women to vote and run for political office. In the United States, women did not gain this right until 1920, after decades of fighting for change.

Brown vs. Board of Education
Brown vs. Board of Education was an important court case in which the U.S. Supreme Court ruled that it was unconstitutional for public schools to be segregated by race. In order for this change to occur, teachers, students, civil-rights leaders, and regular community members had to fight for what was right. The justices of the Supreme Court ruled that all students must receive an equal education.

French Revolution
In the late 1700s, the people of France rebelled against the monarchy and redefined how the government worked. Rather than a privileged few enjoying absolute power and wealth, the everyday people of France rallied together to create a democracy.
The Paths We Take, The Choices We Make

Subject: English Language Arts, Social Studies, Theatre

Goal: to explore how different decisions lead to different life-paths

Objectives: Students will...
• Identify the major plot points in Aladdin.
• Identify moments in the story where a different choice would drastically alter the outcome of the story.
• Use creative writing to explore a new version of the story.
• Improvise an original scene.

Introduction:
In the musical Aladdin, the decisions the characters make leads them on a specific path to the end of the story. But what if Jasmine had not chosen to go out into the marketplace? What if Aladdin had not reached for the necklace in the Cave of Wonders? What if the Sultan had decided to change the law at the beginning of the show instead of the end? By considering decisions and outcomes, students will explore who is in charge of their own life’s path.

Warm Up: Plot the Plot
Distribute the “Choices We Make, Paths We Take” activity on page 20 and read the instructions aloud to the class. As a class, review the main plot points in Aladdin (refer to the synopsis in this guide if you have not yet see the show or you need a refresher). Next, divide the class into small groups, and give students time to explore the different decisions that could change the story as they complete the worksheet. At the end of the activity, engage your class in a discussion using these prompts:
• Did any alternate decisions lead to a better outcome?
• Which decisions were made consciously and purposely changed the character’s path? (e.g., choosing not to steal)
• Which decisions were perhaps arbitrary, but made a big impact? (e.g., turning down a different street)

Main Activity: Play, Pause, Rewind!
Select one group to improvise the moment their character made a different choice. After working through their scene once, tell the class that the group will improvise their scene again. This time, however, the rest of the class can alter the outcome. Tell the students in the audience that they may call out “pause” at any moment. When they do, the actors in the scene must freeze. The student who paused the scene may then step in and replace one of the actors. He or she can choose to say “rewind” and restart the scene from the beginning, or “play” and continue from the current moment. Whichever choice the student makes, he or she should alter a choice made by a character.

Reflection: Discussion
Facilitate a discussion using the following prompts:
• How did it feel making different decisions for these characters?
• How did a character’s decision affect the other characters in the play?
• Which scenes were the most interesting to watch?

Variations:
OLDER: If you are working with older students, have them research someone they admire in history and outline specific choices that affected that individual’s path.

YOUNGER: If you are working with younger students, provide the scenarios in which characters from Aladdin could make a different choice. Suggest different choices a character could make, and ask the class to offer ideas as to what the new outcome might be. Next, break the class into groups and ask them to improvise a different choice and outcome for the class.

HOMESCHOOL: If you are working with a homeschooled student, rather than improvise the alternate endings, have your student create his or her own board game. Ask your student to create Aladdin themed choice cards (e.g., you are starving and standing in the cave of wonders; you spot a beautiful necklace that Jasmine would love, but know you are only supposed to take the lamp; do you A, take the necklace to impress the Princess, or B, Leave the necklace and take only the lamp?). On the back of the card, ask students to create two outcomes (e.g., “A: move ahead 2 spaces,” and “B: switch places with another player.”).
**The Paths We Take, The Choices We Make**

**Directions:** List below moments in *Aladdin* when a character could have made a different choice that would alter the story. If you have not yet seen *Aladdin*, or need a refresher, read the synopsis in this guide. Create a new choice and resulting outcome and write them in the appropriate space below.

<table>
<thead>
<tr>
<th>Original Choice</th>
<th>New Choice</th>
<th>Predicted Outcome</th>
</tr>
</thead>
<tbody>
<tr>
<td>Example: Aladdin touches necklace in Cave of Wonders.</td>
<td>Example: Aladdin touches nothing but the lamp.</td>
<td>Example: Jafar gets the lamp and takes over kingdom.</td>
</tr>
</tbody>
</table>

Using one idea from your list, summarize the new ending to *Aladdin*. Begin at the moment your new choice is made and be sure to include its effect on other characters.

____________________________________________________________________________________
____________________________________________________________________________________
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____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
Genie’s Musical Roots

**Subject:** Music, Theatre Arts

**Goal:** to explore how music can inspire a concept for a character in a musical

**Objectives:** Students will...
- Observe popular jazz music from the early 1900s.
- Work in pairs to make acting choices.
- Explore different music genres and their influence on theatrical concept.
- Work in pairs to create a new concept for a character using music as inspiration.

**Introduction:**
Although *Aladdin* is adapted from the animated feature film, which in turn was based on a folktale, the stage musical’s creative team also looked to American jazz and vaudeville culture for inspiration. By experimenting with the creative process, students will appreciate the inspirations for the stage show’s most iconic character.

**Warm Up:** Musical Roots
Distribute the Genie’s Musical Roots activity on page 22, and read the directions aloud. Play a few historical video clips you’ve found online featuring jazz icons like Cab Calloway and Fats Waller in performance. Allow the students a few minutes to write their answers on the top half of the worksheet. After they’ve completed these observations, ask the students how they think this type of music influenced the development of the Genie character in the stage musical *Aladdin*.

**Main Activity:** There’s a New Genie in Town
Divide the class into small groups. Assign each group a different genre of music (e.g. classical, rock ‘n’ roll, country, hip hop, etc.). If time and resources permit, provide each group with an audio or video sample of their genre. Next, have the groups complete the activity on page 23. After the groups have completed the activity, invite a few groups to share their work.

**Reflection:** Discussion
Facilitate a class discussion using the following prompts:
- How did your musical genre affect your new Genie character?
- Why do you think the creators of *Aladdin* chose jazz and vaudeville as the inspiration for the Genie?
- How else might jazz and vaudeville influence the production?

**Variations:**
OLDER: If you are working with older students, rather than writing a scene in which Genie introduces himself to Aladdin, have them write a short song. Students should use their assigned musical genre to influence their song.

YOUNGER: If you are working with younger students, have the class watch video clips and brainstorm ideas as a whole before breaking into groups. Every group should work with the same genre of music for the second half of the activity. Within their groups, have younger students create an improvised scene in which their new version of Genie introduces himself to Aladdin.

HOMESCHOOL: If you are working with a homeschooled student, have him or her research famous jazz and vaudeville performers for the beginning of the activity. For the second half of the activity, ask your student to select their favorite type of musical artist to base their Genie character on.
Genie’s Musical Roots

MUSICAL ROOTS

Directions: Watch the video clips of famous jazz and vaudeville performers. Free write your observations in the appropriate space below.

<table>
<thead>
<tr>
<th>What do you notice about the <strong>music</strong>? (Tempo, volume, pitch, rhythm, instruments, lyrics, vocals, etc.)</th>
<th>What do you notice about the <strong>performer</strong>? (Personality, clothing, style, posture, movement, etc.)</th>
</tr>
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Production still from 1992 Disney film *Aladdin*.

James Monroe Iglehart as Genie. Photo by Cylla von Tiedemann.
Genie’s Musical Roots

THERE’S A NEW GENIE IN TOWN

Directions: Now, work with your group to create an original Genie inspired by a different genre of music.

Our Own Genie: Inspired by _______________ music.

(Write your musical genre here)

What do you know about this style of music? (Tempo, volume, pitch, rhythm, instruments, lyrics, vocals, etc.)

What do you know this genre’s performers? (Personality, clothing, style, posture, movement, etc.)

Next, work with your group to answer these questions and create your own Genie:

What are the personality traits of your Genie?

How does your Genie move?

How does your Genie talk?

What does your Genie wear?

Finally, work with your group to complete this scene in which your Genie first introduces himself to Aladdin. How would your Genie behave in this situation? Be sure to fill in the Genie’s dialogue as well as any stage directions to indicate how the Genie moves.

Scene Nine: Genie’s Entrance


(ALADDIN rubs the lamp and in a flash of smoke, the GENIE appears.)

(dumbfounded) I think I might be hallucinating...

Genie: _______________________________________________________________________________________

Aladdin: Who are you?

Genie: _______________________________________________________________________________________

Study Guide for Disney’s ALADDIN: Broadway’s New Musical Comedy
Subject: English Language Arts, Theater Arts

Goal: to explore the juxtaposition of outward assumptions and inner value

Objectives: Students will...
• Investigate a major theme of *Aladdin*
• Write creatively to express a theme in the play
• Identify internal character traits and external assumptions for a fictional character
• Identify internal character traits and external assumptions for themselves

Introduction:
Aladdin’s background, theiving ways, and meager appearance earn him the nick name “street rat.” But beneath the surface, Aladdin’s kind heart is unmatched in all of Agrabah. He is the “diamond in the rough,” one whose true worth lies deep within. By examining this theme of *Aladdin* students will learn a valuable lesson about integrity and assumptions.

Warm Up: Proud of Your Boy
Write the following lyrics on the board:

“Riff raff, street rat, I don’t buy that. If only they’d look closer, would they see a poor boy? No siree. They’d find out there’s so much more to me.”

Read the lyrics aloud and ask the class to suggest what they might mean. Next, explain to the class that Aladdin feels like he has disappointed his late mother by not amounting to much in life. Ask each student, in role as Aladdin, to write a letter to his mother explaining why everyone’s assumptions about him are wrong. The letters should be written in the first person and in Aladdin’s voice.

Main Activity: Diamond in the Rough
Distribute the Diamond in the Rough activity on page 25 and read the directions aloud. (If your students have not yet seen *Aladdin*, review the synopsis and character descriptions in this guide.) At the end of the activity, allow the class to share their work with a partner.

Reflection: A Diamond in All of Us
On the back of the Diamond in the Rough activity, have students repeat the exercise, this time by placing their own internal qualities and external assumptions on a sketched silhouette of themselves.

Variations:
YOUNGER: If you are working with younger students, create two handouts: one that asks students to list what the people of Agrabah think of Aladdin, and one that asks students to list character traits that Aladdin himself knows he has. Distribute them evenly throughout the class. When your students have completed their brainstorms, pair them with a partner who had the opposite handout. Ask the pairs to compare and contrast their ideas, and to have a conversation about assumptions and inner value.

OLDER: If you are working with older students, invite your class to improvise a scene in which Aladdin steals a loaf of bread in the marketplace. After completing the activity on page 25, select one student to play Aladdin and allow everyone else to chose their character (vendors, buskers, royal guards, etc.). How do the people of the market respond to Aladdin’s presence? How do Aladdin’s inner traits affect the actor’s choices?

HOMESCHOOL: If you are working with a homeschooled student, have your student complete the activity on page 25 for several characters in Aladdin (Jasmine, Jafar, Iago, Sultan). Next, ask your student to research character archetypes. Are any of the characters in Aladdin archetypal? How do their interior traits and exterior assumptions support or negate the archetype?
Directions: Aladdin is thought of as a “street rat” by the people of Agrabah, but we soon learn that his true worth lies deep within. On the interior of the Aladdin silhouette, write as many internal character traits as you can. On the exterior, write assumptions that others have of Aladdin. If you need a refresher, or have not yet seen the show, review the synopsis and character descriptions in this guide.

Example:
- generous
- thief
Your Wish Is Your Command

**Subject:** English Language Arts, Theatre

**Goal:** to explore how characters in Aladdin achieve their wishes, and to reflect on the importance of self-reliance and responsibility

**Objectives:** Students will...
- Empathize with characters from Aladdin.
- Create new characters who live within the world of the Aladdin.
- Work in groups to strategize actions their character can take to accomplish his or her goals.
- Identify and articulate personal goals.
- Brainstorm actions that will lead students closer to personal goals.

**Introduction:**
Although Aladdin has access to a magic lamp and a wish-granting Genie, it is ultimately up to him to make his wishes come true. And Aladdin isn’t the only one with wishes; Jafar wishes for ultimate power, Jasmine wishes to marry for love, and the Genie wishes for freedom. *Aladdin* teaches us that it is our own responsibility to make our dreams come true. By developing a new character from *Aladdin*, students will understand the importance of personal accountability.

**Warm Up: Character Creation**
In the theater, the story is brought to life by an ensemble of actors. While lead roles like Aladdin, Jasmine, the Genie, and Jafar are essential to the plot, the ensemble helps to tell the story by creating rich characters who inhabit the world of the play. List these groups of ensemble characters on your board: marketplace vendors, palace guards, and Jasmine’s suitors.

Lead the class in a brainstorm to generate words that might describe each of these groups of people and record the ideas on the board. Next, distribute the Character Creation activity on page 27 to each student. Ask students to select one of the three groups from the board and to create an original character from that group by completing the worksheet. Finally, divide the class into small groups, and ask the students to share their character’s group, name, and wish with their classmates.

**Main Activity: Your Wish is Your Command**
Ask each group to select one of their devised characters to work on for the rest of the activity. When the groups have decided, select one student in each group to be the Genie. The Genie’s job is to “sculpt” the other group members into two still stage pictures: one depicting the character in his or her environment before the wish has come true and one showing the character after the wish has come true. After creating each stage picture, the Genie should become part of the image. Then, explain that in the play, magic cannot make Aladdin’s wishes come true—only Aladdin himself can accomplish his goals. Give the groups a few minutes to brainstorm actions their character can take to make his or her own wish come true. Have the students create a brief pantomime that illustrates those actions. This will serve as a transition between the two tableaus. Allow the groups time to rehearse and have each group share their work with the class.

**Reflection: Journal**
In a journal, have each student write three personal wishes on the top of the page. Ask the students to circle the most important of the three wishes. Next, prompt students to write three things they can do to bring themselves closer to their selected wish. Encourage the class to be specific. For example, rather than write “get better grades,” consider “participate in the homework help program,” or “complete homework before watching TV.”

**Variations:**
OLDER: If you are working with older students, have the students work with historical photos from the Middle East when creating their characters. Be sure to provide a variety of photos showing people across various social strata.

YOUNGER: If you are working with younger students, brainstorm the original characters as a class before having students work in groups on their stage tableaus. In the reflection activity, have students draw their wish and write one thing they can do to achieve it.

HOMESCHOOL: If you are working with a homeschooled student, have your student write three monologues in place of the warm-up and main activity. In the warm up, one monologue should share the character’s experience before wish fulfillment, and one should share the character’s experience after the wish has come true. During the main activity, have your student write a monologue sharing what his or her character is doing to take matters into his or her own hands and make the wish come true. Monologues are on stage speeches that often share a character’s inner thoughts. Your student’s monologue should be written in the character’s voice.
CHARACTER CREATION

**Directions:** select one of the character groups below and create an original character based on your selection. Complete the worksheet using your class brainstorm, what you know about the characters in *Aladdin*, and your own imagination.

Character group (circle one):

- Marketplace Vendors
- Palace Guards
- Jasmine’s Suitors

Name (first, middle, last): ___________________________  Age: ___________________________

Education: __________________________________________________ Home location: ________________

Occupation: ___________________________________________________________

Physical characteristics: _______________________________________________________

Family members: ___________________________________________________________

Biggest fear: _______________________________________________________________

Chief wish: _______________________________________________________________

When you attend *Aladdin*, pick a character to follow throughout the play.

Can you tell what his or her wish is? Does the wish come true? How?
Subject: Visual Arts, Social Studies, Theatre

Goal: to experience the design process and to create original works of art based on source material and concept

Objectives: Students will:
• Understand how source material influences a designer’s process
• Consider cultural inspiration and its manifestations in popular culture
• Make detailed observations of imagery
• Create original costume designs
• Revise their work and understand how form and functionality must coincide in the theater

Introduction: The costumes in Aladdin are a visual feast, but these beautiful works of art are more than just eye candy. The visual world of Aladdin is rooted in the show’s source material, and directorial concept. By trying their own hand at design, students will appreciate the process of bringing a show to life on stage.

Warm Up: Gallery Walk
Tape the Inspiration Pages on page 29-30 to the walls of your classroom. Give each student a pad of sticky-notes and a pencil and invite your class to walk about your “gallery” noticing the images. Ask open-ended questions of your students to encourage deep observation. What do the subjects’ clothes look like? Are they simple or ornate? Do you think the subjects are rich or poor? What words or feelings come to mind when you look at the image? How would you describe the mood of this image to a friend? Have students write a word or phrase that comes to mind and stick it on each image.

Main Activity: Designing Agrabah
Distribute the Designing Agrabah activity on page 31. Ensure students have colored pencils, markers, or crayons to use in this activity. Read the directions aloud and walk around the class to field any questions.

Reflection: Form and Function
In the theater, costume designers must not only realize a director’s vision and tell a visual story, but also consider the functionality of their designs. If an actor cannot perform his part in a costume, it is of little use. Additionally, costumes can serve as an integral part of the plot. In the theater, a character’s costume may need to transform before our very eyes, conceal a prop, or be easily removed for a quick-change between scenes. Challenge your students to think about the limitations an actor might face when performing a complex dance number in their designs, and ask them to change three things to make their design more functional.

Variations:
OLDER: If you are working with older students, have the class establish the color palette and textural vocabulary for the two different worlds in Aladdin: the world of the palace and the world of the marketplace. Challenge students to create designs for two characters, one from each world, showing this juxtaposition.

YOUNGER: If you are working with younger students, break the class into small groups. Have each group brainstorm answers to the “designer’s notes” section of the worksheet together. Next, have the students individually create costume designs. When everyone has completed their sketches, have the groups compare and contrast their designs.

HOME SCHOOL: If you are working with a home schooled student, challenge your pupil to research the source material herself. Ask your student to find one image from One Thousand and One Nights and one image from the show’s feature-animation roots. Have your student combine elements of the two images into an original costume design.
Inspiration Pages
Inspiration Pages

Rough animation from 1992 Disney film Aladdin®

Illustration by Louis Rhead
DESIGNER’S NOTES

Directions: Choose one of distributed Inspiration Pages and design a costume for an original character based on the source material imagery provided. Source material is the inspiration for a story. In Aladdin, the source material includes the animated feature film, elements of jazz, the original folktale, Arabic culture, and vaudeville. Complete this worksheet by observing the provided images and using your imagination to design a costume for your character.

Character name: ________________________________________________________________

Words that describe character: ________________________________________________

Source material color palate: __________________________________________________

Source material textures: ______________________________________________________

Source material mood: ________________________________________________________

Using your notes above, sketch a costume design for your character:

When you attend Aladdin, pick one character to follow throughout the show. What do you notice about that character’s costumes? How does the costume change according to the plot or accommodate the demands of the production?
Your class trip to *Aladdin* should be an enriching and memorable event. Review these tips to ensure your students get the most out of their theater-going experience.

**Expectations and Etiquette**

For many of your students, this class trip may be the first theatrical experience of their lives. The event itself can be overwhelming; from the bright lights of Times Square to the blackouts during the show, your students’ senses will be in overdrive. Take a few minutes before your field trip to tell your class what to expect. What is a Playbill? Are there assigned seats? How long is the show? Can the actors see the audience? What is an intermission? Young theater-goers will have many questions about the experience.

Likewise, tell your group what is expected of them. Talking during movies is rude, but talking during a play is unacceptable; unlike movies the performers can actually hear the audience, which also means... laugh when something is funny! Clap when you are wowed! Actors appreciate an enthusiastic (but focused) audience.

**When You Arrive**

You’ll arrive at the theater early so that you have plenty of time to get everyone in their seats and settled. If you have a little time before the show begins, use it to your advantage! Remind your students of the explorations they’ve done leading up to this moment.

Each student will receive a program from an usher—why not have a Playbill scavenger hunt? Make a game of learning about the show and its creators. Who can find the name of the show’s director? Who wrote the music in *Aladdin*?

**Back at School**

Young people need time to unpack and process an artistic experience to solidify what they’ve learned. It’s important that you devote some time for reflection once you are back at school. Many of the activities in this guide can be used as post-theater reflection and assessment tools, but a simple conversation can work well, too. Start by soliciting overall impressions from the group. What did they think? What did they like? How did the activities they participated in before they saw the show influence their experiences? From there, ask students what they noticed about each element of the play (script, music, staging, choreography, design, performance). Finally, devote some time to field remaining questions from your students. Is there anything they are still wondering about?
Meet the Creative Team

Alan Menken (Music). Theatre: God Bless You Mr. Rosewater; Little Shop of Horrors; Real Life Funnies; Atina: Evil Queen of the Galaxy; Kicks; The Apprenticeship of Duddy Kravitz; Beauty and the Beast; A Christmas Carol; Weird Romance; King David; Der Glöckner Von Notre Dame; The Little Mermaid; Sister Act; Leap of Faith and Newsies. Film: Little Shop of Horrors; The Little Mermaid; Beauty and the Beast; Newsies; Aladdin; Pocahontas; The Hunchback of Notre Dame; Hercules; Life with Mikey; Lincoln (TV miniseries); Home on the Range; Noel; Enchanted; Shaggy Dog; Tangled and Mirror Mirror. Songs: Rocky V; Home Alone 2 and Captain America. Awards: eight Oscars® (19 nominations), 11 Grammy Awards® (including Song of the Year), seven Golden Globes®, Tony®, Drama Desk, Outer Critics Circle, New York Drama Critics, Olivier and London’s Evening Standard Awards. Honors: Songwriter’s Hall of Fame, Hollywood Walk of Fame, Doctorates from New York University and University of North Carolina School of the Arts.

Howard Ashman (Lyrics). Best known as a pivotal creative mind behind The Little Mermaid and Beauty and the Beast (which is dedicated to “Our friend, Howard Ashman, who gave a Mermaid her voice and a Beast his soul…”). Ashman’s first love was theatre. Ashman was a founder of Off-Off-Broadway’s renowned WPA Theater, where he conceived, wrote and directed God Bless You, Mr. Rosewater, as well as the classic musical, Little Shop of Horrors (both music by Alan Menken). In 1986, he wrote and directed the Broadway musical Smile (music by Marvin Hamlisch). Lamented as a lost treasure of the 1980’s theatre scene, Smile remains popular on high school and college campuses throughout the country. Ashman’s family is thrilled that Ashman and Menken’s original songs for Aladdin, some of which were cut in the making of the film – as well as portions of Ashman’s original film treatment – have been reinstated in the theatrical production. Howard Ashman died in 1991 from complications of AIDS. For more information, please visit howardashman.com.

Tim Rice (Lyrics). Tim Rice – that’s Sir Tim to you – has been writing lyrics for musical theatre and related enterprises for more than 40 years. Patrol leader (Peewits), 1958. Credits include Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar and Evita with Andrew Lloyd Webber; Aladdin, King David and Beauty and the Beast with Alan Menken; Chess with Björn Ulvaeus and Benny Andersson; and The Lion King and Aida with Elton John. He has won numerous awards along the way, usually for the wrong things or for simply turning up. His latest musical opened in London in 2013, based on James Jones’ great novel From Here to Eternity, with music by Stuart Brayson. He is currently working on a play about Machiavelli unless he’s in Australia watching cricket. Was quite a good swimmer. Loves the Every Brothers and Bobby Vee. More can be found (as if this isn’t enough) on www.timrice.co.uk.

Chad Beguelin (Book, Additional Lyrics). Chad is a two-time Tony® nominee for his work on the Broadway musical The Wedding Singer (Tony Award nomination for Best Book and Best Original Score, Drama Desk Award nomination for Outstanding Lyrics). He wrote the lyrics for the Broadway musical Elf, which broke several box office records at the Al Hirschfeld Theatre. His play Harbor recently premiered Off-Broadway at Primary Stages. Chad also wrote the book and lyrics for Judas & Me (NYMF Award for Excellence in Lyric Writing), The Rhythm Club (Signature Theater) and Wicked City (American Stage Company). He is the recipient of the Edward Kleban Award for Outstanding Lyric Writing, the Jonathan Larson Performing Arts Foundation Awards, the Gilman & Gonzalez-Falla Musical Theater Award and the ASCAP Foundation Richard Rodgers New Horizons Award. Chad is a graduate of New York University’s Tisch School of the Arts Graduate Dramatic Writing Program.

Casey Nicholaw (Director, Choreographer). Currently represented on Broadway as co-director and choreographer of The Book of Mormon (2011 Tony®, Drama Desk & Outer Critics Circle Awards as co-director with Trey Parker, receiving the same nominations for choreography). Other Broadway credits as director/choreographer: Elf: The Musical; The Drowsy Chaperone (2006 Tony, Drama Desk and Outer Critics Circle nominations); Monty Python’s Spamalot directed by Mike Nichols (2005 Tony, Drama Desk & Outer Critics Circle nominations for Best Choreography). Additional New York credits: for City Center Encores! – highly acclaimed productions of Anyone Can Whistle and Follies (direction/choreography), Bye Bye Birdie (choreography) and Can-Can (musical staging); for N.Y. Philharmonic – Candide; South Pacific at Carnegie Hall (also on PBS Great Performances), Sinatra: His Voice, His World, His Way at Radio City Music Hall. He directed and choreographed the world premieres of Minsky’s at Center Theater Group and Robin and the 7 Hoods at the Old Globe.
Meet the Creative Team

Disney Theatrical Productions (Producer), a division of The Walt Disney Studios, was formed in 1994 and operates under the direction of Thomas Schumacher. Worldwide, its eight Broadway titles have been seen by over 128 million theatergoers and have been nominated for 52 Tony Awards®, winning Broadway’s highest honor 19 times. With 15 productions currently produced or licensed, a Disney musical is being performed professionally somewhere on the planet virtually every hour of the day.

The company’s inaugural production, Beauty and the Beast, opened in 1994. It played a remarkable 13 year run on Broadway and has been produced in 28 countries worldwide. In November 1997, Disney opened The Lion King, which received six 1998 Tony Awards including Best Musical and is now the highest grossing show in Broadway history. In its 17th smash year, it has welcomed over 70 million visitors worldwide to date. The Lion King can also currently be seen on tour across North America, the U.K., and Japan, and in London’s West End, Hamburg, Tokyo, Madrid, Sao Paulo, and Sydney, Australia, a total of ten concurrent productions worldwide.

Elton John and Tim Rice’s Aida opened on Broadway next, winning four 2000 Tony Awards and spawning productions around the world. Mary Poppins, a co-production with Cameron Mackintosh, opened in London in 2004 and established itself as one of the biggest stage musical successes to emerge in recent years, launching seven productions on three continents. Following a six-year Tony-winning Broadway run, the title is now being licensed to professional theatres worldwide.

Tarzan®, which opened on Broadway in 2006, is now an international hit with an award-winning production in its 6th year in Germany. In January 2008, The Little Mermaid opened on Broadway and was the #1-selling new musical of that year. Its success continues with new productions in Russia and Japan.

Disney Theatrical Productions opened two critically acclaimed productions on Broadway in 2012, receiving seven Tony Awards between them: Newsies, entering its third year at the Nederlander Theatre, and Peter and the Starcatcher, which enjoyed a two-year New York run.

Other successful stage musical ventures have included King David in concert, the national tour of On The Record, several touring versions of Disney’s High School Musical, and Der Glöckner Von Notre Dame in Berlin. DTP has collaborated with the country’s leading regional theatres to develop new stage titles including Mary Zimmerman’s adaptation of The Jungle Book and The Hunchback of Notre Dame.

Its newest Broadway musical, Aladdin, is now playing at the New Amsterdam Theatre.
**Glossary**

| **AGRABAH:** | The fictional setting of *Aladdin*. |
| **ARABIC:** | The official language of many Middle Eastern countries. |
| **ASCENSION:** | The act of rising into a role of higher importance. |
| **BOLLYWOOD:** | An Indian film industry. |
| **BUSK:** | To perform in public places, like the street, for tips. |
| **CASTAWAY:** | A shipwrecked person. |
| **CHAMBERS:** | Private rooms. |
| **COMPOSER:** | One of the authors of a musical, the composer writes the music. |
| **CREATIVE TEAM:** | The author(s), director, choreographer, music director, and designers for a play or musical. |
| **DIAMOND IN THE ROUGH:** | Someone or something that has unexpected potential for greatness. |
| **DECREE:** | An official order that carries the weight of the law. |
| **ENTOURAGE:** | A group of people who travel with someone of importance. |
| **GENIE:** | A fictional character that appears in many stories who is servant to the person in possession of their lamp. The Genie in *Aladdin* is able to grant wishes. |
| **HERITAGE:** | A person or culture's background. In *Aladdin*, Jafar questions whether or not Aladdin, disguised as Prince Ali, was born into a royal family. |
| **HOVEL:** | A small and humble shelter. |
| **ISLAMIC:** | Islam is the Muslim religion founded by the prophet Muhammed. The scripture is the Koran and the religion centers around a belief in Allah. |
| **ISLAMIC GOLDEN AGE:** | A period of time from the 8th century to the 13th century in which the Islamic civilization experienced intellectual activity and Muslim rulers established one of the largest empires in history. |
| **LACKEY:** | An underling or follower who is treated like a servant. |
| **LYRICIST:** | One of the authors of a musical, the lyricist writes the words, or lyrics, to the songs. |
| **SCAT:** | A style of singing in which the vocalist improvises nonsense syllables in an effort to sound like a musical instrument. |
| **SCHEHERAZADE:** | *One Thousand and One Nights*, a collection of stories in which *Aladdin* originated, is framed by the story of Scheherazade, a Persian woman who is facing execution but saves her life by telling the Sultan great stories. |
| **SERVITUDE:** | Another word for slavery. |
| **SINBAD:** | Sinbad the Sailor is a fictional and iconic character of Middle Eastern origin. |
| **SOURCE MATERIAL:** | The visual, musical, and literary influences of a piece of art. |
| **STAGE DIRECTIONS:** | Unspoken words in a script that tell the actors what to do onstage. |
| **SUITOR:** | A man who is trying to gain a woman's hand in marriage. |
**Glossary**

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>SULTAN</td>
<td>The ruler of a land who has absolute power.</td>
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<tr>
<td>TREATMENT</td>
<td>A narrative summary of the story or vision for a film.</td>
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<tr>
<td>TRESPASSING</td>
<td>Entering someone’s property without their permission.</td>
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<tr>
<td>USURP</td>
<td>To illegally take over a position of power.</td>
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<tr>
<td>VAUDEVILLE</td>
<td>A theatrical performance consisting of numerous acts, including song, dance, comedy, magic, and other forms of spectacle.</td>
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<tr>
<td>VIZIER</td>
<td>A high-ranking advisor to a ruler.</td>
</tr>
<tr>
<td>WESTERN</td>
<td>A film that is set in U.S. West in the late 19th century.</td>
</tr>
</tbody>
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When you see the show, listen for these vocabulary words and phrases.

- **“Ali Baba had them forty thieves”**: Ali Baba and the Forty Thieves is a story from *One Thousand and One Nights*.
- **Ancient decrees**: Longstanding laws.
- **Caravan**: A group of travelling in a pack through the desert.
- **Caravan camels are referred to in the iconic song, “Arabian Nights”**:
- **Coterie**: A small group of friends, or clique.
- **Dunes**: Hills made of sand.
- **Genuflect**: To bow to one knee out of respect.
- **Royal vestments**: Official or ceremonial garments that belong to a royal family.
- **Salaam**: A greeting that means “peace.”
- **“Scheherazade had a Thousand Tales”**: *One Thousand and One Nights*, a collection of stories in which *Aladdin* originated, is framed by the story of Scheherazade, wife of a Sultan, who is facing execution but saves her life by telling the Sultan great stories each night.
## Standards

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