



Digital Access Program

Text Analysis

Created by STG Teaching Artist: Anuheia Brown

This curriculum is tied to an interactive lesson plan:

<https://www.youtube.com/watch?v=qK93tHtQVBk>

Description: Participants will be introduced to basic text analysis vocabulary and tools using script examples from Disney's *The Lion King KIDS*.

Goal: Provide participants with text analysis vocabulary and tools to approach basic text analysis of a script.

Grade(s) /Age(s): 14+, for people wanting to learn more about analyzing theatre	Video Length: 23 minutes. Lesson can extend beyond that time for activities.
Materials: Paper/pen/pencil to take notes. Summary of Disney's <i>The Lion King</i> (included on page 6)	Space needs: These activities can work for any space.

Introduction:

Imagine you are a director or actor and you get asked to work on a show (YAY!). You are excited, nervous, there is a play in your lap... but you don't know where to go or where to start? The thought of tackling a play may seem very hard or overwhelming, which may cause you to not even really start. This is a common scenario for most theatre artists. We get a play or we get cast to work in a play, and we're not sure where to go from there. In this lesson you'll learn vocabulary and basic tools that will help you analyze a script and have a deeper understanding of plot and characters.

Vocabulary:

- **PLAYABLE DRAMATIC VALUES**

This is a fancy word for anything that might ignite you or get you excited about the script or story.

- **OBJECTIVE**

The objective is applicable to any character. Every character in the story has an objective, even if we do not see it. The objective is what the character wants.

- **OBSTACLE**

This is whatever is stopping the character from accessing or obtaining what they want. This could be anything, it could be theoretical. It could be physical. It could be mentally. It could be a person. An object. What have you it is, just anything that impedes or stops the character from obtaining their objective.

- **TACTICS**

Tactics are what you're going to do in order to surpass your obstacle and get to your objective. Tactics should be framed in active verbs.

- **PROTAGONIST**

This is the leading character or one of the major characters in a drama, movie, novel, or other fictional text.

- **ANTAGONIST**

This is the character in a story who is presented as the main foe or enemy of the protagonist.

Example of objective, obstacle, and tactics:

- Let's say I am taking a test, and I forget a pencil. It's so important let's say this test could determine my future, and I don't have a pencil to take the test. What is my objective? What do I want? What's my obstacle? What is preventing me from receiving what I want?

- *Take a minute to write down what you think the objective and obstacle might be for this situation.*
- Answers:
 - o My objective is to pass this test.
 - o My obstacle is that I do not have a pencil.
- Now let's say I am super nervous and I look over and I see my neighbor next to me has an extra pencil on their desk that I can see. What might be some of my tactics? What might I do to get what I want?
- Take a minute to write down what you think some of the tactics might be for this situation.
- Answers: There are multiple forms of right answers for this. Here are a few:
 - o Compliment my neighbor
 - o Convince my neighbor
 - o Barter with my neighbor

Activity:

Now that we have a basis or common vocabulary we are going to be looking at the plot for Disney's *The Lion King KIDS* in order to adapt this concept. While we can look at any character in the play, let's take two of the most crucial characters: Scar and Simba.

- SCAR

Scar is the antagonist of the story. He is the "bad guy," the one who is stopping the movement or story from unfolding.

Take a minute to write down what you think the objective, obstacle, and tactics might be for Scar.

Answers:

- Objective: To be the King of the Savannah
- Obstacle: his brother Mufasa is the King, and he has a son (Simba) who is next in line to be king
- Tactics: Conspire to kill his brother. Incite fear in Simba. Manipulate a group of nearby hyenas to be his accomplices.

- SIMBA

Simba is the protagonist of the story. As the story unfolds, we get to see this character grow. He is moving the story forward and he is the one that the audience is actively rooting for. We want to see him win and secure the savannah.

Take a minute to write down what you think the objective, obstacle, and tactics might be for Simba.

Answers:

- Objective: to rightfully secure the savannah as King
 - o You could also argue that his objective in a more abstract sense is to bring honor to his legacy.
- Obstacle: his Uncle Scar
 - o You could also argue that Simba's fear is an obstacle to himself as well because he has an internal conflict with himself.
- Tactics: Reveal the secret of his father's death to all the animals of the savannah. Challenge his Uncle. Collaborate with his friends Nala, Timon, and Pumbaa.

Conclusion:

- Utilizing all of these tools will help you find the playable dramatic values in a story and make the story more fun for you as well as the audience!

Homework:

Take your favorite story, movie, or play and do these activities with any of the characters in mind.

- Find your favorite characters and think about what they want, what's getting in their way, and what they do to get what they want. Make sure it's active and inspires you, and take it a step further on how these active verbs can manifest on stage if you're directing or acting in the story!
- Remember that not everyone in the story gets what they want, but everyone in a story does try hard to achieve what they want!
- Go back and imagine new tactics (real or imagined) for your characters- explore how that might change the character or even the story.

REFLECTION

- Celebrate yourself for allowing yourself to explore your impulses in a creative way. This can be in form of a self-hug, air high five, or just a smile!
- Keep doing these activities as much as you want.
- Push yourself outside your comfort zone and remember to ALWAYS HAVE FUN!

SHARE YOUR FEEDBACK

We appreciate and welcome your feedback! You can share your experience from any of our pre-recorded video sessions with us in this anonymous survey - <https://www.tfaforms.com/4765455>

SHARE A PHOTO/VIDEO

If you tried any of these activities, please feel free to share a photo or a short video! We'd love to share what people are doing via our socials!

- Instagram @stgpresents
- STG facebook page - <https://www.facebook.com/stgeducation>

ABOUT THE TEACHING ARTIST

Anuheia Brown



Anuheia Brown (pronounced ah-new-hay-uh; she/her/they/them) is an emerging actor, playwright, and activist. She is a graduate of Cornish College of the Arts with a Bachelor of Fine Arts in Theatre with a minor in playwriting and directing. Notable collaborations include Seattle Shakespeare Company, Live Girls Theatre, and One Coast Collaboration. She has worked with Cory McDaniels, Malika Oyetimin, Michael Place, Sheila Daniels, and emerging Humana Festival playwright Mara Nelson Greenberg. Her new work has been workshopped at Live Girls Theatre as well as Cornish College of the Arts' annual New Works Festival in 2019. Anuheia's original work focuses on creating stories for marginalized communities such as the brown queer experience. Anuheia is a proud Hawaiian Portuguese Filipino womxn that hopes to decolonize theatre and create a theatrical space that is fearless, daring, and most of all, inclusive of multiple identities.

SUMMARY OF DISNEY'S *THE LION KING KIDS*

It is sunrise on the African savannah. Rafiki, a wise old mandrill, calls the animals to Pride Rock to Bow to Mufasa and welcome the newborn prince, Simba. This playful young cub will someday be King, and his best friend Nala his future queen. Meanwhile, the King's brother Scar resents the Simba who will replace him as heir to the throne. He recruits the Hyenas in his murderous plan to become king himself.

One day, Scar brings young Simba to the gorge to meet his father for a "surprise." Scar leaves and the Hyenas start a stampede of wildebeests. Simba runs for his life. Mufasa rescues him, but is thrown back into the stampede by Scar, and is trampled. The king is dead. Scar convinces Simba that he is to blame for his father's death, and tells him to leave the Pridelands and never return. The Hyenas chase the lion cub into the desert.

Scar assumes the throne, and rules Pride Rock with the Hyenas. Lost in the desert, Simba meets Timon and Pumbaa who take him to their worry free home in the jungle. Under the rule of Scar, the Pridelands are nearly destroyed. Nala leaves the Pridelands to find help.

Nala finds Simba alive in the jungle. She urges him to come back home to take his rightful place as King, but he refuses. Rafiki appears and helps him remember his father, convincing him to return to the Pridelands. Timon and Pumbaa distract the Hyenas while Nala rallies the lionesses. Simba confronts his uncle and the truth of the murder of Mufasa is revealed. Scar is banished from the Pridelands. He runs away, pursued by angry Hyenas. With peace restored in the Pridelands, Simba takes his place as king and the circle of life continues.

THE END