

Evergreen

Actor's Workbook

Volume 1 / June 2024

Arbors

INSIDE OUT

AN INTRODUCTION TO THE STANISLAVSKY SYSTEM



The Salvation Army USA Eastern Territory Arts Ministries Bureau

OBJECTIVE

For teens and adults, this four-lesson series introduces performers to the basics of the Stanislavsky Method, an inside-out approach to acting. One of Stanislavsky's most famous quotes and the title of his book on acting is "An Actor Prepares." This series will introduce students to some widely used tools for that very preparation. They will learn the basics of scene study and ways to become emotionally connected to their text. Each lesson has a devotional anchor, always pointing back towards Jesus.

SUPPLIES

1. One hard copy of the Actor's Workbook for each actor
2. Pencils/pens

CLASS STRUCTURE

Check-In

Read & Discuss

Warm-Up

Technique Exercise

Reflection

Listen

Pray

Check-Out

TABLE OF CONTENTS

Class 1 **4-13**

Class 2 **14-22**

Class 3 **23-33**

Class 4 **34-42**

The Story of Evergreen **43**

Evergreen Volume 01
INSIDE OUT

Editor in Chief
Kathryn Higgins

Writer
Kyle Higgins

Graphic Designer
Resa Berry

Editor
Geoff Cox

Published and Distributed by
The Salvation Army USA Eastern Territory
Arts Ministries Bureau

The Arts Ministries Bureau

The Salvation Army
Eastern Territorial Headquarters
440 West Nyack Road
West Nyack, NY 10994

arts.saconnects.org
useartsministriesdirector@use.salvationarmy.org



CLASS 1

UNDERSTANDING STANISLAVSKY

Believe in the truth of the moment

1 John 3:18-19

“Dear children, let us not love with words or speech but with actions and in truth. This is how we know that we belong to the truth and how we set our hearts at rest in his presence.”

1. What does this scripture teach us about truth and sincerity?
2. How does belief and truth play a role in our daily lives?
3. How does belief and truth play a role in our stage acting?

DEFINITION

EMOTIONAL MEMORY

Recalling past experiences to evoke the emotions needed for a scene.

TIP

Be genuine in your emotions, just as we should be genuine in our relationship with God.

1. Why did we do this exercise?
2. What did you learn?
3. How did it feel to revisit your memories?
4. How might we use this when figuring out how to play characters?
5. How can sincerity in our feelings connect us closer to God?



DEFINITION
OBJECTIVE
What a character wants in a scene.

OBJECTIVE PURSUIT

1. Why did we do this? What did you learn?
2. What objectives were clear?
3. What were some interesting tactics used?
4. How did having a clear objective affect your choices as an actor?
5. How does knowing God's objective for our lives affect our choices day to day?

TIP
Sometimes what is unsaid, or between the lines, carries the most profound message.

DEFINITION
SUBTEXT
What is implied but not stated directly.

SUBTEXT DIALOGUE

1. Why did we do this exercise?
2. How did walking affect your scene?
3. What was different about having an audience watch and respond?

CLASS REFLECTION

1. What did you learn today that can help you be more compassionate in your daily lives?
2. What is different about how you view truth now than before class?
3. Have you had any other breakthroughs or revelations from today's class?

LISTEN

1. Lord, am I being truthful in my relationship with you?
2. What are you trying to tell me today?

PRAY

Lord, your word is truth. Please help us to discern your purpose for our lives. Help us to live authentically and compassionately as ambassadors of your kingdom here on earth.

CLASS 2

GUIDED IMAGER WITH PSALM 139

Draw from our own experience

PSALM 139

1. What do you think David was feeling when he wrote this Psalm?
2. When have you felt God's presence in your life?
3. What verses jump out for you personally?
4. How might our own experiences affect how we read this scripture?

DOCUMENT GUIDED IMAGERY

PSALM 139

GUIDED IMAGERY

1. What images came to mind?
2. What were some emotions that came up?
3. How would listening to a script or scripture in this way help you to connect to it emotionally?
4. How might this be applied to your acting preparation?

VERB LIST

WHAT'S YOUR OBJECTIVE?

To accuse	To congratulate	To impress	To retreat
To admire	To cuddle	To incite	To ridicule
To admonish	To defend	To inspect	To savor
To adore	To deify	To intimidate	To scold
To amuse	To demand	To instruct	To scrutinize
To annoy	To destroy	To invade	To search
To apologize	To dis	To invite	To seduce
To applaud	To discard	To learn	To seethe
To attack	To discover	To love	To shock
To bask	To dismiss	To lure	To show off
To beg	To distract	To mock	To sneak
To belittle	To embrace	To mother	To soothe
To bestow	To entertain	To mourn	To stalk
To boast	To entice	To ogle	To startle
To brag	To erupt	To open	To surrender
To brood	To escape	To patronize	To tantalize
To brush off	To examine	To perform	To taunt
To bully	To explode	To pester	To teach
To cajole	To exult	To please	To tease
To celebrate	To find	To ponder	To tempt
To challenge	To flatter	To pounce	To test
To charm	To flaunt	To prepare	To threaten
To check out	To flee	To primp	To trump
To coax	To flirt	To probe	To understand
To coddle	To gloat	To protect	To uplift
To comfort	To grieve	To put down	To warn
To command	To grow	To question	To welcome
To confess	To hide	To reject	To withdraw
To confide	To idolize	To renew	To worship
To confront	To ignore	To rescue	To yearn

OBJECTS & PERSONAL MEMORIES

In Stanislavsky's method, understanding the character's objective is crucial for authentic performance. Consider the emotions and intentions behind each verse. What is the underlying objective? Write down the objectives next to each relevant verse.

TIP

Be as specific as possible. For instance, is the character seeking comfort, expressing gratitude, or searching for meaning?

PSALM 139

You have searched me, Lord, and you know me.

You know when I sit and when I rise; you perceive my thoughts from afar.

You discern my going out and my lying down; you are familiar with all ways.

Before a word is on my tongue you, Lord, know it completely.

You hem me in behind and before, and you lay your hand upon me.

Such knowledge is too wonderful for me, too lofty for me to attain.

Where can I go from your Spirit? Where can I flee from your presence?

If I go up to the heavens, you are there; if I make my bed in the depths, you are there.

If I rise on the wings of the dawn, if I settle on the far side of the sea, even there your hand will guide me, your right hand will hold me fast.

CHARACTER'S OBJECTIVE

PERSONAL MEMORY

If I say, "Surely the darkness will hide me and the light become night around me," even the darkness will not be dark to you; the night will shine like the day, for darkness is as light to you.

For you created my inmost being; you knit me together in my mother's womb. I praise you because I am fearfully and wonderfully made; your works are wonderful, I know that full well.

My frame was not hidden from you when I was made in the secret place, when I was woven together in the depths of the earth.

Your eyes saw my unformed body; all the days ordained for me were written in your book before one of them came to be.

How precious to me are your thoughts, God! How vast is the sum of them!

Were I to count them, they would outnumber the grains of sand— when I awake, I am still with you.

If only you, God, would slay the wicked! Away from me, you who are bloodthirsty!

They speak of you with evil intent; your adversaries misuse your name.

CHARACTER’S OBJECTIVE

PERSONAL MEMORY

Do I not hate those who hate you, Lord, and abhor those who are in rebellion against you?

I have nothing but hatred for them; I count them my enemies.

CHARACTER'S OBJECTIVE

PERSONAL MEMORY

OBJECTIVES & PERSONAL MEMORIES

1. How did including your objectives and affective memory substitutes add to your performance of the scripture?
2. How might these exercises help you connect with the Bible while you are reading them in a non-performance setting?

PRAY

“ Lord, thank you for the opportunity to dig deeper into your word. Let us use these newly learned tools to not only help us grow in our understanding of your word but also to help us grow closer in our relationship with you. ”

CLASS 3

COMMUNION WITH PARTNERS

Build connection

Ecclesiastes 4:9-10

“Two are better than one, because they have a good return for their labor: If either of them falls down, one can help the other up. But pity anyone who falls and has no one to help them up.”

1. How does the concept of “two are better than one” from Ecclesiastes 4:9-10 apply to your experiences as an actor?
2. Can you remember a time in your acting life where a scene partner helped you “up” in a challenging situation?
3. In what ways has acting with others taught you the value of partnership and mutual support, as described in Ecclesiastes 4:9-10?

TRUST FALL

1. How did the experience of the trust fall differ from the trust circle?
2. Did one exercise feel more challenging in terms of trust and reliance?
3. In what ways did these trust exercises impact your feelings of safety and connection with your classmates?
4. Were there moments of discomfort, and how were they navigated?
5. Considering the trust developed in these exercises, how can this level of trust be translated to a performance setting?
6. Can you think of scenarios in acting where this kind of trust is essential?

FOLLOW THE LEADER

1. How did it feel to lead and be led in this exercise?
2. Were there moments of hesitation or discomfort? How did you navigate them?
3. In what ways did physical touch affect your ability to communicate non-verbally?
4. Did you find it easier or more challenging to convey and understand cues?
5. What insights did this exercise provide about trust and connection in a performance setting?
6. How can these lessons be applied to your acting?

YOUR EYES ONLY

1. Which feelings were the toughest to show and guess just with your eyes? Why was that hard?
2. When you showed feelings without talking, how did your partner's emotional response change?
3. Did anything about how they understood your feelings surprise you?
4. Thinking about this exercise, why do you think being good at expressing feelings with just your eyes is important for acting?
5. How could this skill be useful in your everyday life outside of theater?

HOT SEAT EXAMPLE QUESTIONS

1. What core emotion is driving your character?
2. How does this verse challenge your character?
3. How does this verse reinforce your character's beliefs?
4. How does your character's past influence them?
5. What internal conflict is your character grappling with?
6. How does this text show your character's deepest fear?
7. How does this text show your character's deepest desire?
8. How does your character defend himself?
9. What unspoken truths about your character does this text reveal?
10. How might your character use this verse to justify their actions?
11. How might your character use this verse to challenge their actions?

HOT SEAT

1. While reading the Psalm, were there any verses that particularly resonated with you or evoked strong emotions? What feelings were stirred up?
2. Did any part of Psalm 139 connect with your own experiences or thoughts?
3. How did that make you relate to the text?
4. After swapping roles in the hot seat, what's one interesting thing you discovered about your partner's perspective?
5. Did anything new about the Psalm reveal itself?

SHARED STORYTELLING (PSALM 139)

1. When you added your own part to the story, how did that make you feel?
2. What was it like working together to make up a story?
3. Did anything about how the story turned out surprise you?
4. Our story had some cool ideas. How do you think it connected with the themes of Psalm 139?

CLASS REFLECTION

1. What did you learn today that you want to take with you?

PRAY

“ Lord, thank you for the blessing of community! Help us to remember that two is better than one. Remind us to always lift each other up and catch one another when we fall. We pray this in the name of your son, Jesus Christ. ”

CLASS 4

9 QUESTIONS

Build a Character

Hebrews 4:12

“For the word of God is alive and active. Sharper than any double-edged sword, it penetrates even to dividing soul and spirit, joints and marrow; it judges the thoughts and attitudes of the heart.”

1. How does the word of God being “sharper than any double-edged sword” relate to the process of discovering a character’s true thoughts and feelings?
2. How can the concept of God judging “the thoughts and attitudes of the heart” be applied to developing realistic and honest characters?
3. How can the idea of God’s word revealing true feelings in Hebrews 4:12 help us understand why characters in a play act the way they do?

ZIP ZAP ZOP

1. Why did we do this exercise?
2. How did focusing on the game's pace change the way you paid attention to others?
3. What strategies did you use to stay ready for your turn in Zip Zap Zop?
4. Did you notice any changes in the energy of the group as we played?
5. Why do you think that happened?

STATUES

1. Why did we do this exercise?
2. Which emotion or scenario was the hardest for you to make a statue of and why?
3. How did seeing your classmates' statues help you understand the emotion or scenario differently?
4. What did you learn about body language and its impact on storytelling through this game?

UTA HAGEN'S 9 QUESTIONS

Take some time with Psalm 139. Then, in your notebooks, answer these questions as specifically as possible.

WHO AM I?

Think about your character's background. Be specific and detailed!

WHAT DO I WANT?

What's your character's main goal or objective?

WHY DO I WANT IT?

The reason behind their goal.

HOW WILL I GET WHAT I WANT?

The actions your character takes.

WHAT WILL STOP ME?

Any obstacles your character faces.

WHAT WILL I NEED TO OVERCOME?

Challenges in their way.

WHERE AM I?

The setting or location.

WHEN IS IT?

The time period or moment in time.

WHAT ARE THE GIVEN CIRCUMSTANCES?

The situation your character is in.

PASS THE FACE

1. How did it feel to share and copy expressions in Pass the Face?
2. Did the final expression always match the first one? Why or why not?
3. What did you learn about expressing emotions without words from Pass the Face?
4. How can the skills from Pass the Face help you in real life or in acting?
Can you think of a situation where it might be useful?

STANISLAVSKY'S MAGIC IF

DEFINITION

MAGIC IF

Imagine IF YOU were actually in your character's shoes. What would you do IF YOU were facing the same situation as them?

TIP

Use the information you researched about King David during Uta Hagen's 9 Questions exercise.

Take some time to sit with Psalm 139 and go through each section where you have an objective or obstacle labeled. Write down what you would do or how you would react **IF YOU** were in that situation.

1. How did the Magic If help you understand your character better?
2. Did you find it challenging to think about what you would do if you were in your character's situation? Why?
3. How can the Magic If technique improve your acting in future performances?
4. How can the Magic If technique improve your real-life relationships?

PRAY

Dear Lord, we thank you for the lessons we've learned and the joy of acting we've shared in class. Guide us to use our talents to express your word and the truths we've discovered about ourselves and others. Help us remember the importance of empathy, understanding, and creativity in both our performances and daily lives. May the techniques we've practiced strengthen our confidence and our ability to connect with those around us, reflecting Your love and light in all we do. Amen.



EVERGREEN

GROWING SPIRITUAL, PERSONAL AND COMMUNITY ROOTS THROUGH THE ARTS

Produced by the Arts Ministries Bureau, Evergreen is a compilation of series designed for specific age groups, each with a unique biblical and artistic focus. Developed to equip and empower officers/volunteers to produce quality arts programming at their corps, this series will require no special training and minimal preparation from Evergreen instructors. Lessons range from 45 minutes to one hour each and are free to use throughout the territory. Arts Ministries hopes that Evergreen will create a positive crossover between corps Sunday attendance and after-school programs, preparing young artists for divisional dance/drama teams, Star Search and beyond! With a new series added every year, Evergreen will continue to grow and branch out to reflect the needs and interests of budding creatives throughout the territory.

Editorial Director
Kathryn Higgins

**Graphic Designer &
Contributing Editor**
Resa Berry

Writer
Kyle Higgins

Editor
Geoff Cox



@AMUSAEAST



@artsministries



@artsministries



@artsministries



Arts Ministries Bureau
USA Eastern Territory

EVERGREEN | ARBORS

Inside Out
June 2024
Vol. 1



USA Eastern Territory
Commissioners Ralph E. & Susan L. Bukiewicz
Territorial Leaders