

# Evergreen Leader's Book

Volume 1 / June 2024

## Arbors

# INSIDE OUT

AN INTRODUCTION TO THE STANISLAVSKY SYSTEM



The Salvation Army USA Eastern Territory Arts Ministries Bureau

# OBJECTIVE

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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

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1. One copy of Leader's Book (hard copy or digital)
2. One hard copy of the accompanying Actor's Workbook for each actor
3. Pencils/pens
4. The means to play gentle/instrumental/worship music

## CLASS STRUCTURE

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**Check-In**

**Read & Discuss**

**Warm-Up**

**Technique**

**Reflection**

**Listen**

**Pray**

**Check-Out**

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Evergreen Volume 01  
**INSIDE OUT**

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# CLASS 1

## UNDERSTANDING STANISLAVSKY

---

*Believe in the truth of the moment*

---

### **CHECK-IN**

---



**DO** Play music in the background.

STAND IN A CIRCLE



Go around the circle and share one word to describe how you're feeling right now. After each person says their word, the class will repeat the word while simultaneously adding a movement to it, echoing their feelings back to them.



### **READ & DISCUSS**

---

SIT IN A CIRCLE WITH WORKBOOKS

#### **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?



**DO**

Give time for actors to take notes on page 4 of their workbooks.



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

# WARM-UP

## MOVING MIRRORS

---

WALKING AROUND THE ROOM

“ Walking around the room, mirror the expressions of someone you pass. Make eye contact and try to do, feel, and/or move the same way together before giving a high five and finding someone else to mirror. ”

### DEFINITION

---

#### EMOTIONAL MEMORY

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

## TECHNIQUE

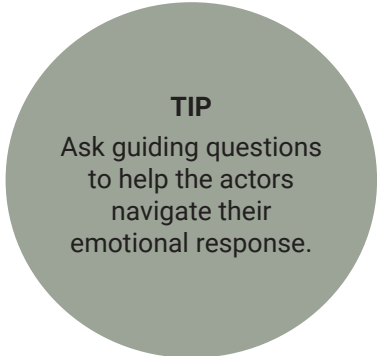
### AFFECTIVE MEMORY

---

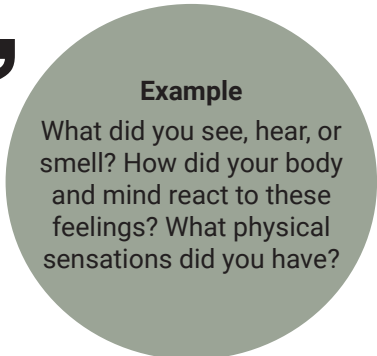
SIT QUIETLY, SPACED THROUGHOUT THE ROOM

“ I’m going to read a list of prompts. Close your eyes and silently recall a memory of a time you felt this emotion. Focus on the sensory details and physical sensations surrounding the circumstance, like sights, sounds, and smells. ”

*turn to the next page for the prompts!*



**TIP**  
Ask guiding questions to help the actors navigate their emotional response.



**Example**  
What did you see, hear, or smell? How did your body and mind react to these feelings? What physical sensations did you have?

## DO

Slowly read through all (or some) of these prompts, taking generous pauses in between.

## PROMPTS

---

1. Overwhelming joy
2. A heartbreaking goodbye
3. A moment of pure terror
4. A surge of anger
5. A moment of pride
6. A surprise
7. A peaceful memory
8. A feeling of love
9. A true connection
10. An embarrassing incident

### TIP

Your objective is your guiding light, much like our purpose in life guides our actions.

## DISCUSS

---

### SITTING IN A CIRCLE

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?



## DO

Give time for actors to take notes on page 5 of their workbooks.

## DEFINITION

---

### OBJECTIVE

What a character wants in a scene.



# TECHNIQUE

## OBJECTIVE PURSUIT ROUND 1

---



SITTING LIKE AN AUDIENCE FACING ONE DIRECTION

### DO

1. Select two students to demonstrate the following exercise.
2. Secretly give the demonstrators a pair of objectives from the next page.
3. Have the demonstrators improvise a short scene in front of the class, each trying to subtly achieve their objective without explicitly stating it.
4. After each scene, ask...

“ Can you guess what their objectives were? ”

### DO

If it was successful, rotate to another pair or give them another try. Play several rounds.

# TECHNIQUE

## OBJECTIVE PURSUIT ROUND 2

---

IN PAIRS, STANDING SPREAD APART AROUND THE ROOM

### DO

Play again, but in pairs, simultaneously around the room while you roam the space.

# OBJECTIVE PURSUIT PROMPTS

---

1. Convince the other person to lend you their favorite hoodie.
2. Keep your favorite hoodie.

1. Get the other person to admit they haven't done their homework.
2. Prove you've done your homework.

1. Persuade the other person to join your study group.
2. Protect your homework answers that you worked so hard to finish.

1. Find out who the other person has a crush on without asking directly.
2. Find out who the other person has a crush on without asking directly.

1. Convince the other person to swap lunch items with you.
2. Protect your lunch. It's your favorite and you've been waiting all week to eat it.

1. Get the other person to invite you to their party this weekend.
2. Keep your party a secret. No one can find out.

1. Persuade the other person to perform their secret talent.
2. Your secret talent is singing, but you have stage fright.

1. Convince the other person to give you a ride home after school.
2. Get out of having to drive the other person home for the fifth time this week.

1. Get the other person to support your idea for the school project.
2. Get the other person to support your idea for the school project.



# DISCUSS

---

SIT IN A CIRCLE WITH WORKBOOKS

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?



**DO**

Give time for actors to take notes on page 6 of their workbooks.

**TIP**

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

**DEFINITION**

**SUBTEXT**

What is implied but not stated directly.

**TECHNIQUE**

**SUBTEXT DIALOGUE**

---

“ Everyone get into pairs, preferably with someone you've not worked with yet. ”

**DO**

Wait for actors to pair up.

“ I'm going to give you a series of prompts (on the next page) to create scenes with. You can only use the words YES, NO, UH-HUH, and OH in your scene. You can say them in any order. Focus on non-verbal communication, such as tone, facial expressions, body language, and timing. Walk around the room as you improvise your scene. Then, quickly chat with your partner about what worked and what didn't. Then, try again, implementing what you discussed. Switch partners for each prompt. ”

“ YES, NO, UH-HUH, and OH. ”

**TIP**  
Remind them to  
walk and talk.

**DO**

Read a prompt and give the actors time to explore before sharing the next prompt. Roam the space and observe.

## SUBTEXT DIALOGUE OBJECTIVE PROMPTS

---

1. One character is trying to end the relationship, while the other is in denial.
2. One character has wronged the other and is seeking forgiveness.
3. One character has just found out a secret about the other.
4. One character is sharing surprising news, and the other is reacting to it.
5. One character is jealous of the other, but the other doesn't understand why.
6. Long-lost friends meet, but one doesn't remember the other.
7. One character is disappointed in the other's actions.
8. One character is tired of talking to the other, who is oblivious of this fact.
9. A teacher is telling a parent news they don't want to hear about their child.
10. One character confronts the other about a forgotten offense.
11. One character is trying to make a tough decision and seeks the other's input.
12. One character has hidden feelings for the other.

# DISCUSS

---

SIT WHERE YOU ARE WITH YOUR WORKBOOKS

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?



## DO

Give time for actors to take notes on page 7 of their workbooks.

# SHOW & TELL

---

SITTING FACING THE PLAYING SPACE LIKE AN AUDIENCE

“ I’ll read out the prompts once again. This time, when you hear the prompt, if you think you and your partner did a good job of exploring it earlier, volunteer to come up and perform it for the group. ”

## DO

Read a prompt from the previous page, then select a pair to perform it for the group. Follow each scene with some questions from the list below before moving to the next prompt/pair.

# DISCUSS

---

1. What was clear?
2. What subtext did you see?
3. What non-verbal cues did you see?
4. What made it engaging to watch?
5. What emotions did you pick up on?
6. How did subtext convey a story?

### TIP

Move this section along quickly, getting as many pairs performing for the group as possible.

# CLASS REFLECTION

---

SIT IN A CIRCLE WITH WORKBOOKS

- ““
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?
- ””



**DO** Give time for actors to take notes on page 8 of their workbooks.

## LISTEN

---

**DO** Ask everyone to close their eyes in prayer. Use the prompts below for guided listening, giving space in between each.

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



**DO** Give time for actors to take notes on page 9 of their workbooks.

## 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. ””

# CHECK-OUT

---

STAND IN A CIRCLE

“ We’re doing the same exercise we started with, but I’m sure your emotions have changed since the beginning of class. Go around the circle and share one word to describe how you’re feeling right now. After each person says their word, the class will repeat the word while simultaneously adding movement to it. ”

# CLASS 2

## GUIDED IMAGERY WITH PSALM 139

---

*Draw from our own experience*

---



**DO** Play music in the background.

**TIP**  
Encourage a safe and respectful atmosphere for personal sharing and interpretation of the scripture.

“ Go around the circle and share one word to describe how you’re feeling right now. After each person says their word, the class repeats while simultaneously adding movement to it, echoing their feelings back to them. ”

### CHECK-IN

---

STAND IN A CIRCLE

### WARM-UP

SHAKE OUT 8, 7, 6, 5, 4, 3, 2, 1

---

STAND IN A CIRCLE

“ Since we’ll be sitting and concentrating on our emotions for most of today, let’s start with an upbeat activity to release any extra energy. Make sure you have enough space around you so you don’t bump into anyone. ”

Shake each body part quickly and vigorously while counting down out loud as a group:

**DO**

1. Right Arm 8, 7, 6, 5, 4, 3, 2, 1
2. Left Arm 8, 7, 6, 5, 4, 3, 2, 1
3. Right Leg 8, 7, 6, 5, 4, 3, 2, 1
4. Left Leg 8, 7, 6, 5, 4, 3, 2, 1

Repeat the cycle starting from 7, then 6, then 5, and onward until you've reached "1, 1, 1, 1!"

## READ & DISCUSS

---

SIT IN A CIRCLE WITH WORKBOOKS

“Turn to page 14 in your notebooks and find Psalm 139. Let's go around the circle, reading the Psalm as a group. I'll start with verse one; the person to my left will read verse two; so on and so forth.”

### PSALM 139 (NIV)

---

- 1 You have searched me, Lord, and you know me.
- 2 You know when I sit and when I rise;  
you perceive my thoughts from afar.
- 3 You discern my going out and my lying down;  
you are familiar with all my ways.
- 4 Before a word is on my tongue  
you, Lord, know it completely.
- 5 You hem me in behind and before,  
and you lay your hand upon me.
- 6 Such knowledge is too wonderful for me,  
too lofty for me to attain.
- 7 Where can I go from your Spirit?  
Where can I flee from your presence?



8           If I go up to the heavens, you are there;  
if I make my bed in the depths, you are there.  
9           If I rise on the wings of the dawn,  
if I settle on the far side of the sea,  
10          even there your hand will guide me,  
your right hand will hold me fast.  
11          If I say, "Surely the darkness will hide me  
and the light become night around me,"  
12          even the darkness will not be dark to you;  
the night will shine like the day,  
for darkness is as light to you.  
13          For you created my inmost being;  
you knit me together in my mother's womb.  
14 I praise you because I am fearfully and wonderfully made;  
your works are wonderful,  
I know that full well.  
15          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.  
16          Your eyes saw my unformed body;  
all the days ordained for me were written in your book  
before one of them came to be.  
17          How precious to me are your thoughts, God!  
How vast is the sum of them!  
18          Were I to count them,  
they would outnumber the grains of sand—  
when I awake, I am still with you.  
19          If only you, God, would slay the wicked!  
Away from me, you who are bloodthirsty!  
20          They speak of you with evil intent;  
your adversaries misuse your name.  
21          Do I not hate those who hate you, Lord,  
and abhor those who are in rebellion against you?  
22          I have nothing but hatred for them;  
I count them my enemies.  
23          Search me, God, and know my heart;  
test me and know my anxious thoughts.  
24          See if there is any offensive way in me,  
and lead me in the way everlasting.

# READ & DISCUSS

---

SIT IN A CIRCLE WITH WORKBOOKS

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?



**DO**

Give time for actors to take notes on page 10 of their workbooks.

## TECHNIQUE

### GUIDED IMAGERY WITH PSALM 139

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SIT OR LIE DOWN WHILE SPREAD OUT AROUND THE ROOM WITH A PENCIL AND PSALM 139 OPEN IN WORKBOOKS. REMAIN THERE FOR ALL 5 STEPS.

## STEP 1

---

### GET COMFORTABLE AND BREATHE

**DO**

Get comfortable:

- Sit/lie in comfortable position
- Close eyes
- Dim lights
- Play instrumental/worship music in the background
- Pencils/notebooks at hand

Guide the group through a few deep breaths together.

**TIP**

Suggest that with each breath, they feel more relaxed and open.

“

Breathe in slowly through the nose, hold for a moment, and then exhale slowly through the mouth.

”

## STEP 2

---

### FIRST READ-THROUGH

“ I’m going to walk you through a guided imagery exercise. The goal is to visualize what you hear, noting your feelings, ideas, and memories. Listen to the words and let images form in your minds. ”



**DO** Write notes on the blank page of workbook page 11.

**DO**

Read Psalm 139 on pages 15-16 slowly and clearly. Take long pauses between each phrase. After reading, pause for a moment to let the imagery settle.

## STEP 3

---

### DIG DEEPER

“ I’m going to read it again, but this time we’ll go even deeper. Place yourself within this imagery, feeling the deep connection and understanding that the Psalm conveys. Explore the emotions of being known so completely. ”

**DO**

Read Psalm 139 on page 15-16 again, pausing after each idea to visualize the imagery.

#### TIP

When you come across phrases like “You knit me together in my mother’s womb,” encourage students to visualize the intricate process of creation and formation. Describe the sense of being lovingly crafted and known intimately.

## STEP 4

---

### DOCUMENT

“ Slowly open your eyes and come back to the room. Sit up. I’m going to read it one final time. This time, document your thoughts. Write, draw, or scribble any images you had in your workbooks on page 11 so you can remember them later. ”

**DO** Read through Psalm 139 again on page 15, pausing after each idea to visualize and write down the imagery.

## STEP 5

---

### DISCUSS

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 connect to it emotionally?
4. How might this be applied to your acting preparation?



**DO**

Give time for actors to take notes on page 11 of their workbooks.

## OBJECTIVES & PERSONAL MEMORIES

---

SIT IN A CIRCLE WITH WORKBOOKS AND PENCILS

“ Let’s integrate what we learned about objectives in Class 1. Open your workbook to pages 14-18. Read through the Psalm in your head from the character’s perspective, and write down an objective for each verse in the left column. Use the verb list on page 13 to jump start your writing. ”

# 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

**DO** Allow time to explore. Continue to play music in the background.

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

“ Now, use the technique of Affective Memory, which we explored in Class 1. Read through Psalm 139 again and on pages 14-18 of your workbook, and for each objective you’ve identified, think of a personal memory or experience that evokes a similar emotion or state of mind. Write that down in the right-hand column on pages 15, 17, and 19.. ”

 **DO** Allow time to explore. Continue to play music in the background.

## WALK AROUND WITH THE TEXT

---

STUDENTS STAND UP READY TO WALK AROUND THE ROOM WITH PSALM 139

“ Walk around the space, reading the text out loud, all at once but at your own pace. Integrate the notes you’ve taken into your delivery. ”

**TIP**  
By applying your personal emotions and experiences, you’re not just reciting words; you’re living through them!

**DO** Give them about five minutes, encouraging them to repeat the scripture if they get to the end.

# CLASS REFLECTION

---

SITTING IN A CIRCLE

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?



**DO** Give time for actors to take notes on page 19 of their workbooks.

## 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. ”

## CHECK-OUT

---

STAND IN A CIRCLE

“ We’re doing the same exercise we started with, but I’m sure your emotions have changed since the beginning of class. Go around the circle and share one word to describe how you’re feeling right now. After each person says their word, the class will repeat the word while simultaneously adding movement to it. ”



# CLASS 3

## COMMUNION WITH PARTNERS

---

### *Build connection*

---

#### **CHECK-IN**

---



**DO**

Play music in the background.

STAND IN A CIRCLE



Go around the circle and share one word to describe how you're feeling right now. After each person says their word, the class repeats while simultaneously adding a movement to it, echoing their feelings back to them.



#### **READ & DISCUSS**

---

SIT IN A CIRCLE WITH WORKBOOKS

#### **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?



**DO**

Give time for actors to take notes on page 21 of their workbooks.



**TIP**

Encourage communication by inviting folks who seem quiet to share.

# WARM-UP TRUST CIRCLE

---

STAND IN A CIRCLE

“ Let’s stand in a circle, arms length apart, holding hands, and keeping our feet shoulder-width apart. You will be both a supporter and a supported. On my signal, everyone will slowly start leaning back, just enough so that we are slightly off-balance. Everyone’s hands should be holding each other up. I’ll cue you when it’s time to stand straight again, slowly and together. **GO!** ”

## DISCUSS

---

STANDING IN A CIRCLE

- 1. Why did we do this?
- 2. How did it feel to trust the people standing next to you?



**DO**

Give time for actors to take notes on page 22 of their workbooks.



**TIP**

Work towards bigger falls by starting small.

# WARM-UP TRUST FALL

---

IN PAIRS AROUND THE ROOM

“ We’re doing trust falls! Pair up with someone you haven’t worked with yet. One partner will stand with their back to the other, arms crossed over their chest. The partner standing behind will place their hands out, ready to catch. The person in front will fall back, trusting their partner to catch them. After the fall, switch roles. After both partners have had a chance, find a new partner. ”

## DO

Repeat the exercise many times with many partners, allowing a large portion of the class to interact.

## DISCUSS

---

SIT IN A CIRCLE WITH WORKBOOKS

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?



## DO

Give time for actors to take notes on page 23 of their workbooks.

# TECHNIQUE

## FOLLOW THE LEADER

---

IN PAIRS, STANDING AROUND THE ROOM

“ We’re doing follow the leader! ”

Pair up with someone you haven’t worked with yet.

One of you will be the leader. The other will be the follower.

The leader will gently guide the follower around the room using light touches on the shoulders, arms, and back.

Remember, this is about gentle guidance, not pushing or pulling. The goal is to develop a non-verbal communication channel and trust with your partner.

After a few minutes, we’ll switch roles.

Pay attention to how it feels to lead and be led.

### DO

Allow students to each have a chance to do the exercise one time with their eyes open. After they each have a turn, have them try the exercise again, but this time with the follower’s eyes closed.

# DISCUSS

---

SIT IN A CIRCLE WITH WORKBOOKS

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?



**DO**

Give time for actors to take notes on page 24 of their workbooks.

**TIP**

If giggling erupts, embrace it and work through it back to the exercise.

## TECHNIQUE

---

### YOUR EYES ONLY

IN PAIRS, STANDING AROUND THE ROOM

“

Now we're doing Your Eyes Only. Pair up with someone you haven't worked with yet. We are going to be focusing on eye contact. Pick an A and a B partner. We will do this exercise twice the first time. A will follow my instructions, expressing emotions with only their eyes. Begin with neutral expressions, and I will guide you through the rest. The key here is to maintain steady eye contact and use your facial expressions subtly. Observe how your partner responds to non-verbal cues.

”



## STEP 1

Slowly transition to a happy expression. Let your eyes brighten; smile subtly with your eyes. Observe your partner's response.

## STEP 2

Gradually shift to sadness. Let your eyes become softer, maybe a little distant. Notice the change in your partner's emotional response.

## STEP 3

Move into expressing anger. Narrow your eyes slightly, but be mindful to keep the expression in your eyes rather than your whole face. Watch how your partner reacts.

## STEP 4

Express surprise. Eyes widen and eyebrows lift slightly, showing shock. Observe your partner's response.

## STEP 5

Transition to contemplation. Let your gaze become focused, as if deep in thought. Notice the change in your partner's emotional reaction.

## STEP 6

Shift to fear. Eyes open wider, perhaps with a slight tremble, showing vulnerability.

## STEP 7

Finally, convey excitement. Eyes bright, with a lively, energetic gaze.



# DISCUSS

---

SIT IN A CIRCLE WITH WORKBOOKS

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 partners' 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?



**DO**

Give time for actors to take notes on page 26 of their workbooks.

**TIP**  
This exercise may entice actors to research King David.

## TECHNIQUE

### HOT SEAT (PSALM 139)

---

IN PAIRS SEATED AROUND THE ROOM

“ Now, we're doing Hot Seat using Psalm 139. Pair up with a partner you haven't worked with yet. Find a place to sit around the class, facing your partner, with your workbooks open to Psalm 139. Decide who is the Hot Seater and who is the Questioner. The Hot Seater will read the psalm, verse by verse, performing it as if they were playing King David (the Psalm's author) to the Questioner. The Questioner's role is to actively listen, and when they feel an impulse, ask the Hot Seater questions. We've listed some for you on page 27 of the workbook. Think deeply about your questions, as they should encourage the Hot Seater to explore their own emotions and connections to the text. The Hot Seater will respond to each question. Be open and honest in your responses. After the Hot Seater has answered the questions and finished reading the whole Psalm, write any findings you have made into your workbook. ”



# HOT SEAT EXAMPLE QUESTIONS

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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?

## TIP

Have the Questioner quickly read through the Hot Seat example questions before beginning the exercise.

**DO** After a round of questions and answers, the pairs should switch roles and redo the exercise. Give about 10 minutes per partner.

## DISCUSS

---

SIT IN A CIRCLE WITH WORKBOOKS

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. After swapping roles in the hot seat, what's one interesting thing you discovered about your partner's perspective?
4. Did anything new about the Psalm reveal itself?



**DO**

Give time for actors to take notes on page 28 of their workbooks.

# TECHNIQUE

## SHARED STORYTELLING (PSALM 139)

---

STANDING IN A CIRCLE

### TIP

Use this shared storytelling example below for guidance on how the story might sound.

### SHARED STORYTELLING EXAMPLE

---

“ Here’s a brief example of how the Shared Storytelling exercise might unfold using themes from Psalm 139: ”

---

#### Instructor

In a small village, there was a teen who loved staring at the stars.

#### Participant 1

One night, she thought about how every star is different, kind of like people.

#### Participant 2

She got this cool idea to paint a picture that showed how special each star was.

#### Participant 3

While she painted, she thought about how everyone’s life is like a star, with its own path.

#### Participant 4

Then a traveler saw her painting and said it made him feel like someone really got him, just like she felt with the stars.

“

We're going to create our own story inspired by themes from Psalm 139. I'll start the story with a single sentence. The person to my right will continue the story, adding one sentence, so on and so forth around the circle. Make sure your sentence builds on what has already been said, adding to the narrative. The story should reflect a theme from Psalm 139, such as being known, the wonder of creation, being understood, or God's plan. So, what theme shall we start with?

”

**TIP**

This exercise is not just about storytelling; it's about listening, collaboration, and seeing how a single theme can inspire a multitude of ideas and perspectives.

## DISCUSS

---

SIT IN A CIRCLE WITH WORKBOOKS

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?

**DO**

Give time for actors to take notes on page 29 of their workbooks.

# CLASS REFLECTION

---

SITTING IN A CIRCLE WITH WORKBOOKS

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



**DO**

Give time for actors to take notes on page 30 of their workbooks.

## 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.

”

## CHECK-OUT

---

STAND IN A CIRCLE

“

We're doing the same exercise we started with, but I'm sure your emotions have changed since the beginning of class. Go around the circle and share one word to describe how you're feeling right now. After each person says their word, the class will repeat the word while simultaneously adding movement to it.

”

# CLASS 4

## 9 QUESTIONS

### *Build a Character*

#### **CHECK-IN**



**DO** Play music in the background.

STAND IN A CIRCLE

“ Go around the circle and share one word to describe how you’re feeling right now. After each person says their word, the class repeats while simultaneously adding a movement to it, echoing their feelings back to them. ”

#### **READ & DISCUSS**

SIT IN A CIRCLE WITH WORKBOOKS

#### **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?



**DO**

Give time for actors to take notes on page 31 of their workbooks.

# WARM-UP

## ZIP ZAP ZOP

---

STAND IN A CIRCLE

### TIP

This game might be more fun and challenging in groups of 5 or less. So, once the larger circle gets the hang of it, split them up!

“ Standing in a circle, we’re going to play a game called Zip Zap Zop. I’ll start by saying “Zip” and clapping in the direction of someone else. The person I clapped to then claps to another person while saying, “Zap.” The third person continues the pattern by clapping to someone else while saying, “Zop.” The goal is to keep the energy up, starting slow and moving faster and faster without breaking the chain of “Zip, Zap, Zop.” If someone hesitates or mixes up the words, everyone will jump in place, then start over. It’s all about staying alert and connected with each other. Let’s give it a try!

## DISCUSS

---

SITTING IN A CIRCLE WITH WORKBOOKS

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?



**DO**

Give time for actors to take notes on page 32 of their workbooks.

# WARM-UP

## STATUES

---

WALKING AROUND THE ROOM

“ Now we’re going to play a game called Statues. Walk around the room, filling the space. As you go, I’ll call out different emotions, characters, or scenarios. Whenever I call something out, you must immediately freeze in a pose that represents what I said. Your goal is to create a statue that clearly shows that emotion or scenario through your body language and facial expression, without using any words. Remember, it’s about being creative and quick. Let’s see how expressive you can be with just your body. Ready to start? ”

## PROMPTS

---

### EMOTIONS

---

Amazement  
Nostalgia  
Loneliness  
Gratitude  
Hope  
Excitement  
Hesitation  
Fear  
Anger

### CHARACTERS

---

A superhero landing from a flight  
A pirate discovering treasure  
A child on Christmas morning  
A detective solving a mystery  
A king or queen addressing their kingdom

### SCENARIOS

---

Walking on the moon  
Stranded on a deserted island  
Winning a championship game  
Getting caught in a rainstorm without an umbrella  
Finding a hidden door in your room



# DISCUSS

---

SITTING IN A CIRCLE WITH WORKBOOKS

1. Why did we do this exercise?
2. Which emotion or scenario was the hardest for you to make a statue of? 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?



**DO**

Give time for actors to take notes on page 33 of their workbooks.

## TIP

This exercise might inspire your actors to do further research about King David. If they can handle it while remaining on task, allow them to use their phones to look up some information.

## TECHNIQUE

### UTA HAGEN'S 9 QUESTIONS

---

SITTING AROUND THE CLASS WITH WORKBOOKS AND PENCILS

“

We're going to dive into Psalm 139 using an acting technique created by Uta Hagen called 9 Questions. This is a set of questions actors can ask themselves to really get inside the mind of the character they're playing. Take some time with Psalm 139. Then, in your notebooks, answer these questions as specifically as possible. Turn to your workbooks and write out your responses.

”



**DO**

Give time for actors to take notes on pages 34-35 of their workbooks.

## 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.

# DISCUSS

---

SITTING IN A CIRCLE

1. Why did we do this exercise?
2. Which of Uta Hagen's 9 Questions helped you feel most connected to your character, and why?
3. How did answering these questions change your view or understanding of the character?
4. Was there a question that you found difficult to answer for your character? How did you overcome that challenge?
5. How are you similar to and different from King David?



**DO**

Give time for actors to take notes on page 36 of their workbooks.

## RE-WARM-UP

### PASS THE FACE

---

STAND IN A CIRCLE

“ We're going to play Pass the Face. In a circle, I'll start by making a facial expression that shows an emotion, like happiness or surprise. The person to my right will look at my face, try to copy it exactly, and then turn to the next person and pass that same expression to them. The goal is to keep the same expression going around the circle without losing the original emotion. Then, the person to my right will start a round, so on and so forth. Let's get started and see how accurately we can pass the face around! ”

# DISCUSS

---

## SITTING IN A CIRCLE WITH WORKBOOKS

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/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?



**DO**

Give time for actors to take notes on page 37 of their workbooks.

# TECHNIQUE

## STANISLAVSKY'S MAGIC IF

---

### SITTING AROUND THE CLASS WITH WORKBOOKS AND PENCILS

**TIP**

Have students use the information they just researched about King David during Uta Hagen's 9 Questions exercise.

“ We are going to continue to dig into our scripts with an exercise Stanislavsky called the 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? ”

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

# DISCUSS

---

SITTING IN A CIRCLE WITH WORKBOOKS

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?



**DO**

Give time for actors to take notes on page 38 of their workbooks.

## SERIES REFLECTION

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SITTING IN A CIRCLE WITH WORKBOOKS

1. What have you learned through this series?
2. Which technique, Uta Hagen's 9 Questions or Stanislavsky's Magic If, do you find most effective for connecting with your character? Why?



**DO**

Give time for actors to take notes on page 39 of their workbooks.

*turn to the next page!*

## 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. ”

## CHECK-OUT

---

STAND IN A CIRCLE

“ We’re doing the same exercise we started with, but I’m sure your emotions have changed since the beginning of class. Go around the circle and share one word to describe how you’re feeling right now. After each person says their word, the class will repeat the word while simultaneously adding movement to it. ”



# 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 requires 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.

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