

VOLUME

1

MAKE A SCENE

LEVEL 3-4

PRODUCED BY
THE ARTS MINISTRIES BUREAU

THE SALVATION ARMY USA EAST



TABLE OF CONTENTS

INTRODUCTION	3
LEADING A CLASS	4
LESSON 1: THE BASICS	5-6
LESSON 2: CHARACTER	7-8
LESSON 3: STAGING	9-10
LESSON 4: VOICE	11-12
LESSON 5: JOURNEY	13-14
BONUS LESSON: MEMORIZATION	15-16
STAR SEARCH ADJUDICATION RUBRIC	17

Editorial Director:

Kathryn Higgins

Special Thanks:

Bethany Farrell

Jonathon Shaffstall

Designer:

Resa Berry

Editor:

Geoff Cox

The Arts Ministries Bureau

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

arts.saconnects.org



@AMUSAEAST



@artsministries



@artsministries



@artsministries



arts.saconnects.org

A NOTE FROM THE AUTHOR

WHAT IS THIS?

This resource was originally designed to be a guide for those participating in levels 1-2 drama monologues for Star Search. I know first-hand how difficult it can be for officers to secure leaders at a corps level, let alone ones with theatre experience. My goal was to create a resource for young actors to be able to guide themselves through the basic preparation of a monologue without needing much (or any) assistance from an instructor. My hope is that this workbook can also serve as a resource for instructors, one that would ease the burden on local leadership by equipping them with tools to direct young actors.

HOW DOES IT WORK?

Individual lessons are comprised of two pages, each with an estimated completion time of 30-40 minutes for a student studying independently. If you have a single actor interested in working on a monologue, I'd recommend handing them this package and encouraging them to work through at least one lesson per week. There are **five lessons** in total, with a bonus page containing memorization activities.

WHAT DO I NEED?

- o Pencil
- o Printed Workbook
- o Printed Monologue
- o Bible
- o Phone/Camera
(lesson 5 only)

HOW IS THIS DIFFERENT FROM OTHER ACTING RESOURCES?

Through the use of applied theatre, we can grow three great qualities in our youth: independence, perseverance, and self-reflection. Each lesson is anchored in scripture with clear prompts for students to engage in thankfulness and listening prayer based on the theme of the week. Students will learn technical acting skills based in Laban and Stanislavski methods, as well as nurturing their faith, digging into scripture, and intentional prayer.



ABOUT THE AUTHOR

Kathryn Higgins is the Arts Ministries Director for The Salvation Army Eastern Territory. She is a life-long learner with a keen interest in applied theatre as a means of social change. Growing up in The Salvation Army, Kathryn treasures her memories at TAM Conservatory as a teenager. She claims to have truly found her love for acting while participating in the Canadian National Improv Games. Kathryn attended Sheridan College for Music Theater Performance and worked for several years in the industry garnering credits that include Camp Rock (Disney) and Anne of Green Gables (Charlottetown Festival). In 2013, Kathryn began working for the Greater New York Division as their Dance Ministries Director, before moving up to Territorial Headquarters under the same title. Kathryn's unique experience in dance, drama, and circus arts helped to secure her current position which she has held since 2019.

LEADING A CLASS

1. CHECK IN (5 MINS)

Play a warm-up game and get to know how each actor is doing.

Scan the QR code to visit our YouTube Channel for some ideas!



2. SCRIPTURE (1 MIN)

Invite a volunteer to read the scripture at the bottom of the lesson out loud.

3. QUIET INDEPENDENT TIME (15 MINS)

Ask actors to work on their lessons independently – but to stick to the quiet reading/writing/drawing prompts under: **Investigate**, **Analyze**, **Reflect**, and **Create**.

4. LOUD TIME (15 MINS)

Read out loud the prompts that require movement and speaking under **Create** and **Do**. As a group, invite actors to do the verbal and physical prompts all together, all speaking at once. Then, show and tell what they've learned.

When giving feedback, ask the class:

"What did we like?"

"What was unclear?"

"Where can they go further?"

5. NOTES & QUESTIONS (5 MINS)

Give actors a few moments to write down their observations from **loud time** and to ask questions.

6. PRAYER & LISTENING (5 MINS)

Read out loud the prompts under **Pray** and **Listen to God**, giving space for everyone to simply sit in His presence.

7. SCRIPTURE (1 MIN)

Invite a volunteer to read out loud the day's scripture theme once again.

Make a Scene (Level 3-4)

Lesson 1: The Basics

My Name: _____ Character Name: _____
Monologue Title: _____ Author: _____
Scripture Reference: _____

INVESTIGATE

- Read the monologue in your head and out loud.
- Read the whole chapter of the scripture reference.
Why was this monologue written?

Who was the Author? Does who they are impact the piece? How?

ANALYZE

WHO is your character talking to?

WHERE in the space is that person/people your character is talking to?

WHAT is your character doing while they talk?

WHERE is your character?

WHEN does this take place? (Year, Season, Time of Day, etc.)

WHY can't they keep this to themselves?

HOW did they end up in this position?

CREATE

- COPY the monologue by hand, allowing your mind to go off on tangents whenever you'd like.
- HIGHLIGHT the actual lines in your newly hand-written monologue, making sure to not highlight your tangents.

REFLECT

WHAT do you want the audience to walk away knowing/feeling/or thinking?

Make a Scene (Level 3-4)
Lesson 1: The Basics

Continued

DO

Read the monologue out loud as many ways as you can:

- Standing
- Sitting
- Walking
- Quickly
- Slowly
- Loud
- Whispering
- Silly
- Serious
- _____
- _____
- _____

HELPFUL HINT
Remember to be open to changing your mind about your first impressions of the monologue.

PRAY
Lord, thank you for the gift of theater!

NOTE which prompts felt impactful to the performance.

LISTEN TO GOD
ASK - Show me a truth in this monologue that applies to my life.

Make a Scene (Level 3-4)
Lesson 2: Character

My Name: _____ Character Name: _____

People (real or fictional) who remind me of this character: _____

INVESTIGATE

Clues about your character found in the scripture:

Clues about your character found in the monologue:

Clues about your character based on the time/place they lived:

ANALYZE

How do these clues affect your performance?

REFLECT

What is the overarching motivation of the character? _____

What does the character want? Does this change through the piece? _____

What tactics do they use (or can they use) to get what they want? _____

DO

1. PRACTICE your monologue **eight times**, each time selecting one word from the list to motivate your performance.

2. DECIDE which **two** of those words best fit for your character and infuse it into your speech and movement.

Direct	Indirect	Heavy
Light	Quick	Sustained
Bound	Free	

Make a Scene (Level 3-4)
Lesson 2: Character

Continued

CREATE

What **costume** could your character wear?

How will you get the items needed to create this costume?

How does your character feel in this outfit?
Would they prefer to wear something else?

HELPFUL HINT

Remember to keep your
movements
motivated by real
thoughts and feelings!

LISTEN TO GOD

ASK - Show me how my own characteristics bring love into the world.
What personal character traits do I need to work on?

PRAY

Lord, thank you for giving
me a
unique personality!

We can rejoice, too, when we run into problems and trials, for we know that they help us develop endurance. And endurance develops strength of character, and character strengthens our confident hope of salvation. And this hope will not lead to disappointment. For we know how dearly God loves us, because he has given us the Holy Spirit to fill our hearts with his love. Romans 5:3-5 NLT

Make a Scene (Level 3-4)

Lesson 3: Staging

My Name: _____ Character Name: _____
Performance Space: _____ Practice Space: _____

INVESTIGATE

READ through the script, and note here any props/spatial needs mentioned such as a Bible, chair, step, etc.

DECIDE if each of these items are necessary or cumbersome.

In the space you'll be performing, there are:

- Aisles
- Steps
- Entrance/Exit spaces
- Levels
- Access to drama blocks
- _____
- _____

FIND **three** ways of interacting with these items to bring your piece to life.

1. _____
2. _____
3. _____

CREATE

DRAW a birds-eye view map of your playing space on the back of your monologue, including imagined objects such as furniture or vehicles. DOODLE a road map of how you will use as much space as possible. JOT down where in the space other characters are and where other events to have taken place throughout the scene.

ANALYZE

Clues found in the script that suggest movement:

Clues found in the script that suggest stillness:

Where in the script should you be physically:

- High (Levels)

- Low (Levels)

- Towards the audience (Downstage)

- Towards the back (Upstage)

DO

1. GET UP and interact with all the imagined space and props you've created for your character.

2. PRACTICE your monologue by following your road map, using as much space as you can.

Make a Scene (Level 3-4)

Lesson 4: Voice

My Name: _____ Character Name: _____

INVESTIGATE


Circle all the punctuation (commas, periods, etc.) and formatting (bold, italics, etc.) in the script.

What other clues does the author give about how your character speaks?

In the performance space, how will everyone in the audience hear every word of your monologue? (Even the people in the back row.)

CREATE

DRAW a slash / in your script everywhere you think the character has an emotional change that affects how they speak a line.

DRAW a cloud  in at least **three** places in the script where you could take a pause for your character to contemplate what they will say next.

ANALYZE

What lines in the script could your character say to themselves?

What motivates the character to change the speed in which they speak?

What motivates the character to change the volume in which they speak?

REFLECT

Personally, what motivates me to speak differently to different people at different times? Why? _____

Make a Scene
Level 3-4 | Lesson 4 | Voice

Continued

DO

1. PRACTICE your monologue, trying out at least **three** different adjectives below. Try ones you think won't work at all and see what happens!

Breathy	Supported	Wheezy	Loud
Soft	Wobbly	Croaky	Clear
Confident	Grating	Pleasant	Enunciated
Low	High	Speedy	Modulating
	Monotone	Slow	

2. NOTE in your script **three** places where these vocal prompts felt impactful.

- _____
- _____
- _____

3. READ through your script enunciating every word as CLEARLY AS YOU CAN.

HELPFUL HINT

Remember to speak loud and clear for all to hear, even when your character is being quiet.

PRAY

Lord, thank you for my voice.

LISTEN TO GOD

ASK - Show me a time when I used my voice for you.
Show me a time when I should have spoken up but didn't.

Yes, speak up for the poor and helpless, and see that they get justice. Proverbs 31:9 NLT

Make a Scene (Level 3-4)
Lesson 5: Journey

My Name: _____ Character Name: _____

INVESTIGATE

What was your character's "moment before," and how does that affect how they start the monologue?

What has changed about your character from the beginning of the monologue to the end?

What is your character going to do right after the monologue concludes?

DO

FILM your monologue using what you've learned today to put the finishing touches on your piece.

CRITIQUE your own work, then do it again.

TRY filming from **three** different angles to see how different audience positions will experience the piece.

Angle 1: _____
Angle 2: _____
Angle 3: _____

ANALYZE

At what point in the monologue did a character shift happen? Why?

How can that affect your performance?

REFLECT

What have I learned about myself throughout this process?

What have I learned about God?

The message of the scripture is:

The message of the monologue is:

Make a Scene (Level 3-4) Bonus Lesson: Memorization

There's no shortcut to getting comfortable with a script. It takes time and focus, but just imagine how it will feel when you stand there in front of an audience and are completely confident in what you're about to do. Let's get there!

DON'T KNOW WHERE TO START?

HERE ARE SOME EXERCISES TO HELP YOU MEMORIZE

Write

Write out your entire monologue or at least the parts you tend to forget. Always include the sentences before those tricky spots so that your brain can create clear pathways to them.

Imagine

Imagine a clear inner monologue in your head that connects the sentence you have memorized to the sentence you get stumped on.

Voice Record

Voice record yourself reading the monologue at a slow pace. Listen to it over and over with the goal of being able to speak the lines before the recording does. When you forget a part, go back **ten** seconds and try again.

Video Record

Video record yourself performing the monologue and watch what happens to you when you forget a line. Analyze what your character should be thinking at that point which would lead to the line you forget.

Get a Friend

Get a friend to keep an eye on the script as you speak the words to them from memory, inviting them to let you know when you've skipped something.

Copies

Put copies of your monologue everywhere you can: on the bathroom mirror, inside your locker, on the microwave. Get creative!

Cut Up

Cut up your script line by line (maybe get an extra copy to do this) and mix up their order. Then reassemble it!

Walk

Walk around while you memorize your monologue line by line. The physical movement will help to keep you on task.

Sleep

Read that tricky section over at least **three** times in bed, right before you go to sleep.

Make a Scene (Level 3-4)
Bonus Lesson: Memorization

Continued

HELPFUL HINT

Remember, nobody's going to be following along with the script to try to catch you making a mistake. They want you to succeed!

So if you mess up, just keep going as best you can and honor the character's journey.

PRAY

Lord, thank you for the ability to learn and grow with you!

LISTEN TO GOD

ASK - Show me how memorizing scripture can change my life.

And you must commit yourselves wholeheartedly to these commands that I am giving you today. Repeat them again and again to your children. Talk about them when you are at home and when you are on the road, when you are going to bed and when you are getting up. Tie them to your hands and wear them on your forehead as reminders. Write them on the doorposts of your house and on your gates. Deuteronomy 6:6-9 NLT



MONOLOGUE ADJUDICATION RUBRIC | STAR SEARCH 23

NAME | _____ LEVEL | _____ TITLE | _____ DIVISION | _____

	POOR 1-5 points	FAIR 6-10 points	GOOD 11-15 points	Excellent 16-20 points	TALLY /100
CHARACTER /20	No development of character.	Character beginning to develop. More exploration needed of who, where & when they are, why they're speaking and who they're speaking to.	Character mostly grounded in the text. Motivated physically explored.	Extremely clear, believable, and motivated character choices. Great attention was paid to the details of who & where they are, who they're talking to and why.	
STAGING /20	No notable staging.	Staging was gestural, distracting, unmotivated or hesitant. Rocking/pacing. Full stage space was utilized.	Blocking was mostly motivated and grounded. More than one area of the stage and level was used.	Staging was always motivated and grounded, bringing the piece alive. Space used to its fullest potential. The audience was transported to a new place. Multiple levels used.	
VOICE /20	Inaudible.	Some spoken lines were hard to decipher. More work on diction, projection and motivation is needed.	Most spoken lines were motivated and easy to understand.	All spoken lines were clearly motivated and articulate. Actor commanded the room with their vocal performance.	
JOURNEY /20	Story arch unclear. Message unclear.	Beginning to find the arch of the piece. More rehearsal is needed to explore the character's journeys from beginning to end. Overall message developing.	Discoveries were made throughout the piece. Lines impacted the journey of the performance. Message clear.	A clear 'moment before'. Final moment held until applause. Character was changed by discoveries throughout the piece. Message was clear & impactful.	
PREPARATION /20	Lines/blocking unmemorized.	Lines/blocking somewhat memorized with moments of hesitation. Flow and timing needs improvement.	Lines/blocking mostly memorized with confidence. Actor engaged in the flow and timing of the piece. Well-rehearsed.	Memorized to perfection. Actor understood the flow and timing of the piece which was well-rehearsed and motivated throughout. Details were present.	
TOTAL					





USA Eastern Territory
Commissioners William A. & G. Lorraine Bamford
Territorial Leaders