

Volume 01 / June 2023

# evergreen

arbors



## Tell Tales

an improv series



  
The Salvation Army  
USA Eastern Territory

Arts Ministries Bureau



# OVERVIEW

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For teens and adults, this six-lesson series walks performers through the basics of improving the building blocks for great theatre, storytelling, and acting. Through this series, Arbors will grow more confident in public speaking, one-on-one conversations, and listening. Each lesson has a devotional anchor, always pointing back towards Jesus.

## class breakdown

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### 1. devotions

Biblical context for the day's lesson and group discussion

### 2. technique

Exercises to inspire learning

### 3. play & discuss

Prompts for the leader to ask questions of the class

### 4. scene work

Putting new techniques to work within a real scene

### 5. reflection

Prayer and discussion

## class title

Class 1 - Accept Everything  
Class 2 - Listening  
Class 3 - Offers  
Class 4 - Platform  
Class 5 - Five-Element Scene  
Class 6 - Teamwork

## scripture

Ecclesiastes 3  
James 1:19-27  
Acts 2:1-28  
Psalm 139  
Revelation 1:1-8  
1 Corinthians 12:12-26

## supplies

Two chairs or drama blocks.

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# CLASS 1

## accept everything

---

DEVOTIONS: "For everything there is a season..."

### read

READ Ecclesiastes 3 together.

### discuss

1. What is this scripture about?
2. What rings true for you?
3. What does it mean to accept everything?

### definition

#### Side Coach

---

The act of sitting outside an active scene, calling out directions as they go.

## technique

### accepting circle

---

#### TIP

Encourage the exploration of levels in sound and movement as well as speed.

All play. Standing in a circle, the leader starts by making a sound and movement (unique and unplanned) towards the person to their left. The receiver then repeats that exact sound and movement to the person to their left, so on and so forth, until the sound and movement have gone around the circle, ending with the original sound/movement maker.

REPEAT the exercise, starting with the next person in the circle. Do this several times so that each participant has a chance to go first.

## play & discuss

---

1. Why did we do this exercise?
2. What made it fun?
3. What made it difficult?
4. What happened when someone was enthusiastic?
5. How did it feel when you stepped out of your comfort zone and the group affirmed you and played along?

## please? go.

---

All play. Standing in a circle, the leader starts by gesturing to someone else (Actor A), asking, "Please?" Actor A then responds with, "Go."

The leader then walks through the circle to stand in Actor A's place. In the time it takes the leader to walk through the circle, Actor A should have gestured to someone else (Actor B), asking, "Please?" to which Actor B replies, "Go." And so on and so forth.

### What's the catch?

You cannot start walking until you have heard the word "go," even if someone else is coming for your spot in the circle.

Plant your feet until you hear the word "go."

## play & discuss

---

1. Why did we do this exercise?
2. What makes a good listener?
3. Do you see any parallels between this exercise and your spiritual life?

### definition Gag

---

A laugh at the expense of a story.

# yes! and...

---

Pair up. Make up a story together, going back and forth, one sentence or idea at a time. Each time you contribute to the story, start with, "Yes! And..." then continue the plot.

## play & discuss

---

1. What kind of stories did you come up with?
2. Why did we do this exercise?
3. What would happen if we changed the game to, "No! And..."
4. How does this apply to your day-to-day life?

# yes, let's

---

All play.

1. One actor calls out, "Let's go \_\_\_\_\_."

Examples:

To the library, water skiing, feed the dog, etc.

2. Everyone responds with, "Yes, let's!" Then they all act out the suggestion with energy.

**REPEAT** this exercise so each actor gets at least one turn to call out an offer.

**TIP**  
Enthusiasm is key!

# play & discuss

---

1. Why did we do this exercise?
2. When did it work and when was it uncomfortable?
3. Can you imagine how skills explored in this game might be meaningful in your day-to-day life?

## definition

### Absurdity Curve

---

The principle that a scene that gets progressively more absurd will hold an audience, whereas an absurd offer at the end of a scene will not be acceptable without that buildup.

## one-word story round 1

---

All play. In a circle, create a new proverb or wise saying by contributing to the story one word at a time around the circle. Begin with, "Once upon a time..." and end with, "The moral of the story is..."

### TIP

Don't worry about being clever. Just say what makes the most sense .

# play & discuss

---

1. What worked? Why?
2. What didn't work? Why?

## definition

### Tilting

---

When an idea is introduced in a balanced story that makes it unbalanced.

#### TIP

If a story wanders into nonsense, throw it out and start again. We are creating disposable theatre.

## one-word story round 2

---

Try another story using the same parameters, but this time, **encourage the group to say the most obvious next word.** Aim to make a clear story with a beginning, middle, and end.

## play & discuss

---

1. What worked better this time? Why?
2. What happens when we're telling the story, then someone tilts it by throwing in an idea that's not been established within the narrative circle?

## definition

### Narrative Circle

---

A way of thinking about the audience's expectations. The audience is pleased if certain elements exist within expected parameters, like clowns in a circus.



# one-word story

## round 3

---

Try another story using the same parameters, but this time, make the moral applicable to all people, not just those in the story.

### Example:

If the story is about a rabbit who got sick after eating too many carrots, aim for a moral that sounds like, “The moral of the story is that eating too much is no good” instead of, “Rabbits can eat too much sometimes.”

### TIP

Don't worry if someone says two words or has to skip a turn. Flow is more important than perfection.

## play & discuss

---

1. What worked?
2. Which was your favorite story? Why?
3. Do random ideas serve the story?

## definition

### Ask-For

---

A prompt from the audience to guide the scene's direction.

# scene work

---

Let's put our new knowledge to practice! Instruct everyone to sit on one side of the room like an audience. Select two players (Actors A and B) to do a scene in front of the group.

## ask-fors from the audience

---

"I need a location."

"I need a relationship."

"Why are these people meeting here?"

PLAY A SCENE, accepting every idea as you go.

**TIP**  
Scene partners are  
never strangers.

### definition

#### Blocking

---

The act of denying an offer presented in a scene.

## play & discuss

---

1. What worked? Why?
2. Where was it clear they were accepting each other's ideas?
3. Did we note any blocking? (Saying "no" or tilting the story.)

# repeat

---

## TIP

Actors or leader can conclude a scene with, "End scene."

REPEAT the exercise with several different pairs of actors, getting new scene prompts every time. Open up the floor for discussion after every scene.

# reflection

---

## discuss

1. What did you learn today?
2. What was a moment that surprised you?
3. Does "accepting everything" come easy to you? Why or why not?
4. What has stuck with you from the scripture we read?

## pray

Ask the group for their prayer requests and share in prayer time.

---

## listen

Simply listen in silence to what the Lord wants to say.

## share

Share any new revelations.

# CLASS 2

## listening

---

DEVOTIONS: "You must all be quick to listen, slow to speak, and slow to get angry."

### read

READ James 1:19-27 together.

### discuss

1. What is this scripture about?
2. What rings true for you?
3. What does it mean to truly listen?
4. What does it look like to listen?
5. When is it difficult to hold your tongue?

## technique

### counting

---

All play. Standing in a circle, everyone closes their eyes or looks down. The group will count to **10** one by one, but without knowing who will say the next number.

Don't go in order around the circle. It must be random.

#### TIP

Don't be discouraged if this takes a few attempts. If they're doing great, try counting to 20.

# story time

## round 1

---

All play. Partner up.

1. Tell your partner a one-minute story of how you got here today.
2. Partner repeats it back in their own words.
3. Switch roles. Repeat exercise.
4. Switch partners. Repeat exercise.

## play & discuss

---

1. What made this exercise difficult?
2. What felt good?
3. When did you feel truly heard?
4. What cues were you seeing that indicated you were listening well?

# story time

## round 2

---

All play. Partner up.

1. Tell your partner a 1 min story about one of the worst parts of your week.
2. Partner repeats it back in their own words, but this time acts it out too.
3. Switch roles. Repeat exercise.
4. Switch partners. Repeat exercise.

## play & discuss

---

1. Was it easier or harder to get physical when repeating the story?
2. What do you listen for the most? Details? Emotions?
3. When did you feel truly heard?

# story time round 3

---

All play. In groups of three:

1. Tell a one-minute story about the best part of your week.
2. The two players repeat the story back by acting it out together.
3. Switch roles. Repeat exercise.

## play & discuss

---

1. What changed when you suddenly had a scene partner to work with?
2. Why did we do this exercise?
3. What did it feel like when they got the story right?
4. What did it feel like when they got the story wrong?

## scene work

---

Let's put our new knowledge to practice! Instruct everyone to sit on one side of the room like an audience. Select two players (Actors A and B) to do a scene in front of the group.

## last word, first word ask-for

---

"I need a reason people might gather."

PLAY A SCENE, but with one catch! The last word Actor A says needs to be the first word Actor B says, and so on and so forth.

## example

---

**Actor A:** "I'd like an Espresso."

**Actor B:** "Espresso it is."

**Actor A:** "Is it warm in here? I don't know how you work behind that steamer all day."

**Actor B:** "Day? Night? Doesn't matter... it's always hot in here."

**Actor A:** "Here, I have an ice pack, if that's helpful?"

**Actor B:** "Helpful? It's a game changer. Here's your coffee."

**Actor A:** "Coffee! Mmmmmm!"

## play & discuss

---

1. What made this easy and/or difficult?
2. Why did we do this exercise?

## repeat

---

**REPEAT** the exercise with several different pairs of actors, getting new scene prompts every time. Open up the floor for discussion after every scene.

# reflection

---

## discuss

1. What did you learn today?
2. What was a moment that surprised you?
3. Does listening come easy to you? Why or why not?
4. What has stuck with you from the scripture we've read?
5. Where in your life can you listen more?
6. Do you spend enough time listening to God?

## pray

Ask the group for their prayer requests and share in prayer time.

---

## listen

Simply listen in silence to what the Lord wants to say.

## share

Share any new revelations.



# CLASS 3

## offers

DEVOTIONS: I see that the Lord is always with me.  
I will not be shaken, for He is right beside me.

### read

READ Acts 2:1-28 together.

### discuss

1. How have you experienced the Holy Spirit?
2. What do you think it was like during that first experience?
3. What does it mean to have the Holy Spirit with you wherever you go?
4. Is there a place where the Holy Spirit cannot reach you? How does that make you feel?
5. We each have a choice to accept this gift. Will you accept it?

## technique

### definition

#### Offers

A suggestion. In improv, there are three types of offers one can make to progress a scene forward: physical, verbal, and emotional.

## definition

### Physical Offer

---

A mimed task establishing location, relationship or objective.

# physical offers

## mime the setting

---

Select two actors (A and B) to demonstrate.

1. Actor A is on deck, ready to see what Actor B does.
2. Actor B mimes a setting of their choice, creating an invisible environment, silently establishing location.

#### Examples:

B: Washing dishes = kitchen  
B: Clicking on laptop = office  
B: Driving = car

3. Actor A accepts the physical offer by joining in or adding to it silently.

#### Examples:

A: Washing dishes	B: Helps to dry/put away
A: Clicking on laptop	B: Sits beside and clicks on their laptop too
A: Driving	B: Sits in back seat and looks out window

**STOP THERE.** We're practicing physical offers, not full scene work yet.

## play & discuss

---

1. What worked?
2. Did we need words to establish location?
3. Was their relationship clear?
4. How did they show they were accepting each other's offers?

# repeat

---

**REPEAT** the exercise several times in front of the group with different partners, or break into pairs and have everyone play A and B at once while you roam around.

## definition

### Emotional Offer

---

An acting choice to project an emotion as a means of establishing relationship or feeling about a person, place, object, or task.

# emotional offers

## the bench

---

Select two actors (A and B) to demonstrate. Place two chairs or drama blocks center stage.

- 1.** Actor A enters silently with a clear emotional offer. They sit.
- 2.** Actor B enters, silently taking in/accepting the emotional offer Actor A is giving. They respond with an emotional offer themselves, then sit too.
- 3.** They sit together. Let several beats pass in silence as they simply react to each other with no words and little physical movement.

**STOP THERE.** We're practicing emotional offers, not full scene work yet.

### TIP

Scene partners are never strangers.

# play & discuss

---

1. What do you think this relationship was?
2. What do you think was going on?
3. Was it clear? Why or why not?
4. Was it interesting and/or engaging?
5. How did they show they were accepting each other's offers?
6. Is silence ok?

## repeat

---

**REPEAT** the exercise several times in front of the group with different partners, or break into pairs and have everyone play A and B at once while you roam around.

### definition

#### Verbal Offer

---

Words used to establish location, relationship, or plot development.

# verbal offers

## face-to-face

---

Select two actors (A and B) to demonstrate. Neither actor can move or portray emotion.

1. Actors A and B stand face to face center stage.
2. Actor A presents a verbal offer.

### Examples:

"Mrs. Johnson, I need to talk to you about my grade."  
"Dad, I promise I'll have the car back by 9:00pm."  
"Jimmy, no fair! You said I could use the toy next."

3. Actor B accepts the offer by responding with verbal confirmation.

### Examples:

"Listen, kid, you know I don't change grades once they're in."  
"Son, I just don't trust you with the car after what happened."  
"Go away, Josie. I'd rather play alone."

**STOP THERE.** We're practicing verbal offers, not full scene work yet.

### TIP

Actors will begin to see how limiting verbal offers are, but how often we lean on them. Silence is an opportunity for great verbal and physical offers that make scenes dynamic.

## repeat

---

**REPEAT** the exercise several times in front of the group with different partners, or break into pairs and have everyone play A and B at once while you roam around.

## play & discuss

---

1. What worked?
2. What didn't?
3. Why did this scene feel stunted?
4. What would help make the scene more dynamic?
5. Why did we explore verbal offers last?

# scene work

---

Let's put our new knowledge to practice! Instruct everyone to sit on one side of the room like an audience. Select two players (Actors A and B) to do a scene in front of the group.

## unusual door

---

Actor A is a friend showing Actor B around their home for the first time. They have to enter through an unusual door, established by Actor A. They make their way through the apartment, using that initial offer to inform the rest of the space. Use physical and emotional offers over verbal ones.

### Examples:

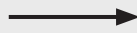
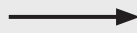
The door is hard to open.

The door has many locks.

The door has a digital lock with an air seal.

The door is a draw bridge.

The door is made of bananas.



The apartment is falling apart.

Owner is hyper-secure.

Space-age apartment.

Medieval role-play apartment.

Fruit everywhere.

### TIP

Side coach can say, "Great physical/emotional offer," when you see them.

## play & discuss

---

1. What worked?
2. When did we see a clear physical offer?
3. Where did we see a clear emotional offer?
4. What objects were established in the space? Was it clear?
5. What objects were established yet forgotten about?

# repeat

---

REPEAT the exercise several times in front of the group with different partners, or break into pairs and have everyone play A and B at once while you roam around.

# reflection

---

## discuss

1. What did you learn today?
2. What was a moment that surprised you?
3. Which type of offer is the easiest for you to go to?
4. What has stuck with you from the scripture we've read?
5. What offer has the Lord given you that you still haven't accepted?
6. Was there a time in your life when you blocked an offer you wished you hadn't?
7. Was there a time in your life when you accepted an offer you wished you hadn't?

## pray

Ask the group for their prayer requests and share in prayer time.

---

## listen

Simply listen in silence to what the Lord wants to say.

## share

Share any new revelations.

# CLASS 3

## offers

DEVOTIONS: "You know everything I do. You know what I am going to say even before I say it, Lord. You go before me and follow me."

### read

READ Psalm 139 NLT together.

### discuss

1. Where is God?
2. Where do you feel closest to Him?
3. When have you felt far from Him?
4. How is your relationship with Him?
5. How well does He know you?

## technique

### definition

Platform

A stable situation that exists at the beginning of the story.



# location, location, location

---

All play.

1. Play some background music while actors walk around the room, filling the space.
2. Clap hands or pause music to cue actors to freeze.
3. Call out a location.
4. Actors jump to create the location with their bodies in a moving tableau. (They can be people or objects, but all **must** participate in the same stage picture.)
5. Clap or start music again to signal that the location is over and that it's time to move around the space again.
6. Play several rounds, complimenting levels, specificity, and group awareness.

## location ideas

---

- Park
- Classroom
- Grocery Store
- Groomers
- Airplane

### TIP

Look for other ways a location is established, such as sound effects, a clock showing the time, background music, or emotional offers.

## side coaching

---

Memorize these three side questions for side coaching today's class:

- Who are you? •
- Where are you? •
- What are you doing? •

## play & discuss

---

1. Why did we do this exercise?
2. What worked well? Why?
3. What were some of the creative ways you saw locations come to life?
4. What does it feel like to be in flow/working well as a team?

# naughty roommate

---

All play.

A silent scene. Entering one at a time, each actor establishes an item in the room through mime, then leaves. The next actor enters and makes mischief with that item, then leaves. As actors enter, they can choose to make mischief or correct/clean up after their roommates, establishing new objects as they go.

## play & discuss

---

1. What worked?
2. What made things clear?
3. When did things get confusing?

## platform | location, relationship, task round 1

---

Select two actors to demonstrate. No ask-fors.

1. Actor A begins by using a physical offer to establish location.
2. Actor B accepts the offer by adding to the location physically.
3. Actor A uses an emotional offer to begin establishing a relationship.
4. Actor B accepts the offer by adding to the emotional offer.
5. Actor A uses a verbal offer to clarify any confusion about location and relationship.
6. Actor B accepts the offer by adding to it verbally.
7. End scene.

Play several rounds with different actors.

(It will feel like you're just getting started and want to see what happens. Don't worry. We'll expand to a full scene soon!)

### TIP

It should be clear through these steps that someone is performing a task such as washing dishes or grading papers.

## play & discuss

---

1. What worked?
2. What was interesting?
3. Does it feel fair to make Actor A do all the hard work?
4. Why is it important to establish a clear platform before jumping to the problem?
5. How could this scene flow easier?

## platform | location, relationship, task round 2

---

Play again, but now it doesn't matter who leads or offers first.

Simply ensure the following questions are answered:

1. Who are you?
2. Where are you?
3. What are you doing?

Play several rounds with different actors.

### TIP

Audiences like to feel clever. So instead of saying, "I'm in the kitchen," to establish a location, mime first to develop interest and buy-in from the crowd.

## play & discuss

---

1. What worked?
2. What was different this time?
3. Does it feel fair to make Actor A do all the hard work?
4. What made these scenes interesting to watch?
5. Why do we want the scenes to continue?

# scene work

---

Let's put our new knowledge to practice! Instruct everyone to sit on one side of the room like an audience. Select two players (Actors A and B) to do a scene in front of the group.

## ask-fors from the audience

---

"I need a problem a student might have."

**PLAY A SCENE** with the knowledge the actors have acquired so far.

## play & discuss

---

1. What worked?
2. What improvements have we noticed in our scene work after relaxing into a clear platform?
3. Why do you think we are so quick to jump to the problem before establishing the platform?

# reflection

---

## discuss

1. What did you learn today?
2. What was a moment that surprised you?
3. What is the current state of your relationships in your life?
4. How can reading emotional cues in class help you in your day-to-day?
5. What has stuck with you from the scripture we've read?
6. What is your relationship like with the Lord? How can it improve?

## pray

Ask the group for their prayer requests and share in prayer time.

---

## listen

Simply listen in silence to what the Lord wants to say.

## share

Share any new revelations.

# CLASS 5

## five-element scene

---

DEVOTIONS: I am the Alpha and the Omega, the beginning and the end.

### read

READ Revelation 1:1-8 together.

### discuss

1. What is this scripture about?
2. What rings true for you?
3. What does it mean to you that He is the beginning and the end?
4. What existed before God?
5. How does this affect how we structure our lives?
6. Why does God matter?

## technique

---

### definition

Five-Element Scene

---

The building blocks of an improvised scene.

# late for work

---

## Premise:

Actor A is late for work, and their co-workers have come up with an outlandish series of excuses for the boss. If anyone is suspected of lying, they're fired.

## Setup:

All play. As the leader, you'll play the Boss, and everyone else will be the Co-workers. Send Actor A (the employee who is late for work) out of the room so they can't hear what's being discussed. Then, as a group, create a series of events that have led to the reason why Actor A is late for work. It must always start with, "I woke up," and end with, "...and that's why I'm late for work."

## Example:

**"I woke up...** And my blankets were on fire. So, I threw them in the tub. But then it lit my shower curtain on fire. So, I just left my house and let it burn to the ground. I made eggs over the flames of my home, but overcooked them a bit. So, I had to stop at the coffee shop to get a breakfast sandwich... **and that's why I'm late for work."**

Line up all Co-workers along the far side of the room, facing the entrance. They are in a row, typing (mimed). The Boss stands facing the late employee (Actor A) as they enter the room, with the Boss' back to the line of Co-workers.

Play several rounds, sending different actors out of the room.

### TIP

As the boss, turn around every now and then to try and catch a co-worker not typing.

### TIP

When you play for the first time, create a whole example story with Actor A in the room first so they understand just how wild the plot might become. Then, send them out of the room to create the actual story.

## the goal

---

The goal for the Co-workers is to mime the story to Actor A, step-by-step, in order, and have Actor A interpret it correctly. If the Boss turns around and sees a Co-worker not typing, they are fired/kicked out of the game (or just have them sit down until the group gets the next plot point, and then they can rejoin).

# play & discuss

---

1. What made this exercise fun?
2. Why did we play this game?
3. What does it mean to raise the stakes?
4. Why is it important to have high stakes in our scene work?

## definition

### Raise the Stakes

Making the problem matter to characters within a scene.

## raise the stakes

---

All play.

Sitting in a circle, tell a story one sentence at a time. At every possible opportunity, raise the stakes---make the problem matter to the characters. Make the problem bigger and bigger, then solve it within the narrative circle that's been created.

### Example

"Once upon a time, there was a teen who wanted to drive his girlfriend to the movies."

"But he needed his license."

"He only had one day left to get his license before it was too late."

"And his girlfriend would think he wasn't mature enough."

"So he went to the DMV, but it was closed."

"And he already promised his girlfriend he would drive!"

"And he hated letting people down."

"So he bought a two-seater bike with every penny he had left."

"But now he had no money for the movies."

"And this was the opening night of their favorite thriller sequel."

### TIP

To provoke stakes in the scene, side coach with, "Why does it matter? Make it important."



# scene work

## five-element scene

---

As a group, have everyone repeat the five-elements below (in order) until they're committed to memory.

### 1. location

Mime the scene.

### 2. relationship

Never play strangers.

### 3. problem

Create a problem that can only happen in this location.

### 4. raise the stakes

Make it matter; it's always important.

### 5. solution

Solve the problem within the world you've created.

## round 1

---

Have everyone sit on one side of the room like an audience.  
Select two players (Actors A and B) to do a scene in front of the group.

Play out a scene that has these five elements in order, alternating which actor is in charge of establishing each phase. Dialogue can range from a grunt to full dialogue/space use. No restrictions--just get those five-elements in there.

Relationship: Actor A  
Location: Actor B  
Problem: Actor A  
Raise the Stakes: Actor B  
Solution: Actor A

**TIP**  
Side coach to keep  
them on track.

## play & discuss

---

1. What worked?
2. What was unclear?
3. Were they listening to each other?
4. Did they use the three types of offers?
5. Did we care about their journey? Did the stakes matter?

## round 2

---

Play out a scene that has the five-elements in order without deciding who is in charge of establishing each phase. Just work together to make it happen. Play several rounds with different actors, making time for discussion after each scene.

## play & discuss

---

1. What worked?
2. What was unclear?
3. Was it easier or harder with less structure?
4. How could this skill apply to real life?

# reflection

---

## discuss

1. What did you learn today?
2. What was a moment that surprised you?
3. What does it mean to you that He is the beginning and the end?
4. How do you want the story of your life to go?
5. Is there a problem you're facing for which you're still waiting for a solution?

## pray

Ask the group for their prayer requests and share in prayer time.

---

## listen

Simply listen in silence to what the Lord wants to say.

## share

Share any new revelations.

# CLASS 6

## teamwork

---

### read

READ 1 Corinthians 12:12-26 together.

### discuss

1. What does it mean to work together?
2. How does God see teamwork?
3. What special gifts do each of you bring to the class?
4. Why does our uniqueness make us stronger?

## technique switcheroo

---

### round 1

---

All play, standing in a circle. As the leader, get the exercise started by locking eyes with someone else (Actor A). Silently walk towards each other in the center of the circle, nod, then change places in the circle. Actor A then silently locks eyes with another team member, and the cycle continues on and on. Play until everyone has had a turn.

**TIP**  
Discreetly ask individuals if they are comfortable being touched.

# play & discuss

---

1. Why are we playing this?
2. What makes it easy?
3. What makes it hard?


## round 2

---

Play again, but this time when the partners meet in the middle of the circle, they must strike a cohesive pose together, then continue on as before. This must happen in silence. They can be either people or objects in the pose, but they must be touching.

### Examples:

Back-to-back with arms folded.  
One is a chair and the other sits on them.  
A pair of ballerinas in a pose.  
A driver holding a steering wheel.



**TIP**  
Call out the pose they made to affirm their impulses.

## round 3

---

Continue playing, but double clap every now and then during a pose, indicating that the whole group must enter into the pose and create a full tableau around the pair in the center. Hold for a beat. Then move back to standing in a circle. Quickly start the cycle again by stepping in as the next pair comes together.

# play & discuss

---

1. How did that go for you?
2. What does it feel like to communicate without words?

## round 4

---

Play again, If you have a big group this time, get two or three pairs started, all going at the same time. There will be a consistent flow of movement and poses happening in the center of the circle.

## play & discuss

---

1. What's the trick to staying on top of this exercise?
2. How can these skills be transferred to your day-to-day life?

### definition

#### Endow

---

Giving an offer to another performer's character that provides them specific attributes and helps to establish characteristics.

#### Examples:

Clumsy: "Hey, you're spilling all over me."  
Shy: "Speak up. I can barely hear you."

## definition

### Daisy Chain

---

A system for practicing a skill one at a time where everyone gets the opportunity to be both the receiver and the offerer.

# endowment daisy chain

---

## ask-for

---

"I need a characteristic."

Have everyone line up with Actor A slightly separated from the group. Actor A will be "the character," but for this exercise, they don't have to do anything. Each actor will get a turn to endow the characteristic upon them through a physical, emotional, and/or verbal offer.

As the leader, go first to set the example. Walk up to Actor A and endow them as grumpy.

### Example:

"Hey, mister do you mind if we play ball in your yard while eating melting ice cream?" (This gives them the perfect opportunity to be all kinds of grumpy.)

STOP THERE! Don't take the scene any further. This is an exercise in endowment, not scene work. Actor A moves to the back of the line (so they get a turn too) and now you're in the "character position." This cycle repeats until everyone has had a turn.

Try several rounds with one characteristic before asking for another.

## play & discuss

---

1. What worked? Why?
2. When is this skill helpful?
3. Is endowing a characteristic a useful tool for other forms of theatre?
4. How do we endow characteristics in our real lives?

# scene work

---


Have everyone sit on one side of the room like an audience. Select a group of three or more-players to do a scene in front of the group.

Recalling all they've learned so far, actors are to do a full scene with with the plot, characters, problem, and solution all stemming from that object. Play several rounds, each time leaving space for discussion.

## ask-for

---

"I need a characteristic."



**TIP**  
Side coach to keep  
them on track.

## play & discuss

---

1. What worked?
2. What wasn't clear?
3. Did they accept everything, or were some ideas lost?
4. Did we see endowment of the characteristic?



# reflection

---

## discuss

1. What did you learn today?
2. What was a moment that surprised you?
3. How have you seen everyone's special skills help to better the class?
4. What role do you think you have in the body of Christ?
5. How can we endow each other with good attributes in real life?

## pray

Ask the group for their prayer requests and share in prayer time.

---

## listen

Simply listen in silence to what the Lord wants to say.

## share

Share any new revelations.



# 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.

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