

Drama
10.20.30

ACTING

The Dead Person Project



Shannon Paulgaard

Table of Contents

Rationale.....	3
Unit Objective.....	4
Unit Overview.....	5
Sample Lesson 1.....	8
Assessment.....	11
Materials.....	20
Bibliography.....	21
Appendix (Games).....	22
Appendix (Script Sections).....	27

Rationale

Famous playwright, Oscar Wilde once said that he regarded theatre as the greatest of all art forms. He said it is the most immediate way in which a human being can share with another the sense of what it is to be a human being.

Drama teaches students to feel, and helps them come into their own. It teaches students not only to feel comfortable with their autonomy, but also to understand others and the world around them. It gives them valuable school and life skills that they can carry with them however they so choose. Drama fosters empathy and helps to create whole people.

Acting is a vital part of the dramatic arts. It teaches students the importance of self, others, and their artistic world. It enhances student's abilities in communication, collaboration, teamwork, thought process, creativity, and preparedness.

What does a world wherein which we don't teach drama look like? It looks like students having to discover their passion alone. It looks like students not being able to connect to curriculum. It looks like a very mundane and dull world.

Unit Objective

And skills required to achieve the objective...

In this unit, the students will create and perform a monologue from an event in the life of a famous dead person. In order to do this they will need to be able to develop character. They will do this through games involving commitment to character. They will also need to be able to use motivation to justify their actions (their characters actions). They will do this in the unit by playing several improvisation games to do with purposeful action. In order to perform their monologue they will also need to be able to recite from memory (the art of memorization). They will do this by learning some memorization techniques. They will also do an activity involving small-scale memorization with pages from children's books. They will need to be able to write and edit a short monologue for their character. They will be introduced to the final assignment early on in the unit so that they have plenty of time to think about what they might like to write in their monologue. They will do several writing and editing periods with feedback in order to successfully complete their monologue. Lastly, they will need to build trust with one another. This will be achieved throughout the unit. As they grow and create together, trust will naturally develop.

Unit Overview

Lesson 1: Orientation

TSW create and perform a successful game of Labyrinth.

Welcome Circle (chat), QOTD, Who Am I?, Walk Around (Greetings), Action Name Circle, Prui, Blind Walks, Atom, Labyrinth

Orientation (1, 2, 3, 4, 6, 8, 9, 11, 14, 15, 16, 17, 21)

OBSERVATION AND CHECKLIST FOR PARTICIPATION

Lesson 2: Motivated Actions/Purpose

TSW create and perform a successful game of “Space Jump”

Welcome Circle (Chat), QOTD, Walk Around Like..., Hunter/Hunted, Martha, Improv Scenes, Party Guests, Space Jump

Acting (3, 5, 6// 18, 20)

OBSERVATION AND CHECKLIST FOR PARTICIPATION, VERBAL IMMEDIATE FEEDBACK

Lesson 3: Script Analysis and Preparation

TSW showcase their understanding of a script through conversation as well as terms like “antecedent action”, “acting beat”, “operative word”, “transitions”, “interior monologue”.

Welcome Circle (chat), QOTD, Final Assignment Introduction, Script Work, Motivation Discussion, Discussion on “antecedent action”, “acting beat”, “operative word”, “transitions”, and “interior monologue”, Quiz Discussion, Rehearsal

Acting (1, 3, 4, 5, 9, 11// 19, 20, 22)

OBSERVATION AND PARTICIPATION CHECKLIST

Lesson 4: Script-In-Hand Scenes

TSW create and perform short scenes for their peers.

Welcome Circle (Chat), QOTD, Quiz, Twizzle (warm-up), Rehearsal, Performance

Acting (2, 7, 9, 12, 13, 14, 15, 16, 17// 18, 20, 21, 22))

OBSERVATION AND PARTICIPATION CHECKLIST, QUIZ FOR SUMMATIVE UNDERSTANDING OF CONCEPTS

Lesson 5: Small-Scale Memorization

TSW create and perform a memorized scene from a children's book.

Welcome Circle (Chat), QOTD, Change 3 Things (as group), Memorization Discussion/Techniques, Rehearsal, Performance
Acting (8//18, 20)

OBSERVATION AND RUBRIC MARK FOR MEMORIZATION AND TIME MANAGEMENT

Lesson 6: Writing and Editing

TSW create a rough draft of their final monologue.

Welcome Circle (Chat), QOTD, Atom, Writing/Character Discussion, Computer/Research Time (if needed), Writing Time, Peer Editing/Review Time, Prui

Acting (3, 4, 10// 19)

OBSERVATION AND PARTICIPATION CHECKLIST MONOLOGUE DRAFT FOR WRITTEN FEEDBACK, TWO STARS AND A WISH PEER REVIEW

Lesson 7: Commitment to Character

TSW create, assemble, and perform character elements in a game of "Things".

Welcome Circle (Chat), QOTD, Trust Walks, Atom, Monologue Editing/Memorization, Things (with their own character)

Acting (2, 3, 6, 7, 8// 18, 19, 22)

OBSERVATION AND PARTICIPATION CHECKLIST

Lesson 8: Rehearsal/Feedback in Groups

TSW create and perform their monologues with two different partners and provide feedback for each.

Welcome Circle (Chat), QOTD, Character Emotions, Memorization Time, Rehearsal, Feedback, Rehearsal/Question Time

Acting (5, 9, 10// 18, 20, 21)

OBSERVATION AND PARTICIPATION CHECKLIST, TWO STARS AND A WISH PEER FEEDBACK

Lesson 9: Performance

TSW create and perform their monologues for the class.

Welcome Circle (Chat), QOTD, Atom, Prui, Dress Rehearsal,
Performance, Reflection, ANY GAME

Acting (3, 5, 7, 8 10// 18, 19, 20, 21, 10)

OBSERVATION, RUBRIC MARK FOR PERFORMANCE, SELF
ASSESSMENT

Teacher: Shannon Paulgaard
Unit/Topic: Acting- Orientation

Subject/Grade: Drama 8
Date/Time: March 7, 2016

Related SLO's: Orientation SLO's (2, 5, 10, 13, 14, 22)

Background Information: This will be an introduction to acting for the students, as they will have already done speech, movement, and improvisation. They also have journals that stay in the drama classroom.

Objective/Peak (What will the student's do?):

PEAK: The students will create and perform a successful game of Labyrinth.

To do this they will need to:

- know everyone's name
- be comfortable with their classmates
- develop trust among peers

Assessment (How will you know the students have reached the objective?):

- Observation
- Participation Checklist

Materials and Equipment:

- A medium sized ball to play the second level in Labyrinth.
- iPod and speaker to play music.

Learning Resources Consulted:

Teacher Resource Manual DRAMA Junior High School. 1989 Alberta Education.

Procedure: (Transitions in Brackets) *Teacher's Script in Italics*

Introduction (10 minutes)

Welcome class, today we're going to start our acting unit. We're going to start with a general chat about the unit and our QOTD!

QOTD today is what is your favorite way to spend the weekend?

Allow each student to answer.

Now, in this unit, we will be working on our ability to commit to character, use motivation in all of our scenes, and be purposeful in our actions. We will be doing some short, fun scenes throughout, and we will work each day towards our final acting project, which you will find out more on tomorrow. Today we will just do some orientation games to ease into the unit a bit.

Body (20 minutes)

Before we get started, we're going to clear our chairs and just walk around the room.

Get them to say "hi" to everyone and give handshakes and hi fives around the room.

We're going to start with a game called "Who Am I?" (See appendix (games) i.)

Pause the music 15 (approx.) times to get everyone well circulated. This will have allowed them to talk to most of the people in class.

Next, we're going to do an "Action Name Circle" (See appendix (games) iii.)

Once that is done, get all of the students into a circle to play "Labyrinth"

Closure (10 minutes)

Play Labyrinth (See appendix (games) iv.)

Sponge Activities:

If there is time, play another round of Labyrinth with a new pattern.

Reflection:

Evaluation:

What would you do differently to improve this lesson for next time?

What went well that you should build on?

ASSESSMENTS

Important Questions

Lesson 3:

“Why is it important to have motivated characters?”

Lesson 5:

“What way of memorization do you think works best for you?”

Lesson 9:

“ How do you think your monologue went? What would you keep? What would you change?”

Children's Book Memorization Rubric

Objective	Excellent (4 marks)	Good (3 marks)	Needs Work (2 marks)	Poor (1 mark)
8. Demonstrates the ability to memorize required text.	Student memorizes entire text and doesn't need any help from the original text.	Student memorizes most of the text , needing help from the original text one or two times.	Student doesn't memorize most of the text , needing help multiple times from the original text.	Student doesn't memorize any of the text and relies on the original text to present.
18. Uses various vocal skills to enhance characterization .	Student maintains characterization the entire passage and doesn't break once.	Student maintains characterization most of the time with a few breaks.	Student breaks from characterization often and uses their own voice.	Student reads their passage in monotone and with no characterization .

NAME: _____

COMMENTS:

Dead Person Project

Final Acting Assignment

Your final assignment for this unit will be to choose a famous dead person to characterize yourself as. The catch is that they have to have been dead for at least 10 years. Please come to our next class with your character in mind.

Your final project will be to write and perform a monologue from a specific event in the life of that famous person. You have to write the monologue yourself, and you should have it memorized for your performance.

Please keep the following in mind:

- Please choose your character to be school appropriate.
- Your character should maybe be someone that you already know a bit about.
- Feel free to bring costume and prop items to help you in your final performance.

You will get three chances to have people review your monologue (one will be myself) to make any changes. Marks will be given as the following rubric states:

NAME: _____ CHARACTER: _____

Objective	Excellent (4 marks)	Good (3 marks)	Needs Work (2 marks)	Poor (1 mark)
3. Demonstrate understanding of motivation and objectives .	Student shows clear motivation through monologue.	Student shows some unclear motivation through monologue.	Student seems unsure of motivation through monologue.	Student doesn't show any motivation during monologue.
5. Demonstrate a character's main objective within a scene.	Character's objective is understood and clear.	Character's objective is somewhat clear , though takes a lot of deductive reasoning to see.	Character's objective is unclear or non-existent, very hard to understand.	Character doesn't have an objective through their speech.
7. Demonstrate the ability to play a character from the character's point of view .	Student speaks as their character in first person the entire monologue.	Student speaks as their character in first person for the majority of the monologue.	Student struggles to speak as their character in the first person .	Student doesn't speak as their character in the first person at all .
8. Demonstrate the ability to memorize required text.	Student memorizes entire text and doesn't need any help from the original text.	Student memorizes most of the text , needing help from the original text one or two times.	Student doesn't memorize most of the text , needing help multiple times from the original text.	Student doesn't memorize any of the text and relies on the original text to present.

NAME: _____ CHARACTER: _____

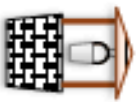
Objective	Excellent (4 marks)	Good (3 marks)	Needs Work (2 marks)	Poor (1 mark)
18. Uses various vocal skills to enhance characterization.	Student maintains characterization the entire passage and doesn't break once.	Student maintains characterization most of the time with a few breaks.	Student breaks from characterization often and uses their own voice	Student reads their passage in monotone and with no characterization
19. Creates a character's life that extends beyond the script.	Student shows that they know a lot about their character in their monologue, they have a lot of understanding.	Student shows that they know quite a bit about their character , but there is a slight lack of understanding shown.	Student doesn't seem to know much about their character , they did very little research.	Student doesn't seem to know anything about their character , they did no research.
20. Physicalizes character through selected and economical movement and gesture.	Student uses specific and meaningful movements during their monologue.	Students spend a lot of time fidgeting or showing "isms" that belong to their own person, not their character.	Students rarely move during their monologue and use no specific gestures.	Students rely on nervous movement (leg singing and pacing) that break their character.
21. Creates appropriate stage business.	Student uses appropriate stage business where necessary within their monologue.	Student uses appropriate stage business most of the time , sometimes where it isn't necessary.	Student doesn't use appropriate stage business , and uses it unnecessarily.	Student doesn't use any stage business during their monologue.



Two stars and a wish!







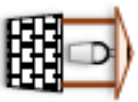
© Stephen Norwood - happy/learners.info



Two stars and a wish!







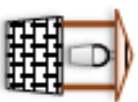
© Stephen Norwood - happy/learners.info



Two stars and a wish!







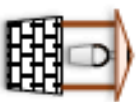
© Stephen Norwood - happy/learners.info



Two stars and a wish!







© Stephen Norwood - happy/learners.info

Character Questionnaire:

What is their full name?

When are their dates of birth and death?

Where are they from?

Who was their family?

What was their childhood like?

What are they known for? What made them famous?

What is the coolest (in your opinion) thing that they did during their lifetime?

How did they die?

What specific event could you structure your monologue around?

Materials

10 Children's books

- The Cat in the Hat
- The Lorax
- Horton Hears a Who
- Peg and the Yeti
- Something from Nothing
- The Paper Bag Princess
- Love You Forever
- We Share Everything
- Where the Wild Things Are
- The Gruffalo

7 (2-4 person) Scenes (Scripts not in Appendix are Printed)

- The Teacher
- The Exchange
- The News Broadcast
- The Aunt
- Rock, Sword, Firecracker
- The Animal Trainer
- The Spirit Inside the Bottle

A ball.

Bibliography

Teacher Resource Manual DRAMA Junior High School. 1989
Alberta Education.

Appendix (Games)

- i. Who Am I?
 - This is a very simple get to know you game. Play some music as everyone walks randomly around the room. When the music stops, everyone has to find a partner and tell them one thing about themselves. Do this for several rounds. Make you to stress the importance of having a new partner each time.
- ii. Walk Around (Greetings)
 - Students walk randomly around the room. Get them to continue walking and greet each other. Get them to do it silently, then with different gestures and phrases.
- iii. Name Action Circle
 - Everyone stand in a circle. The person who starts, comes up with an action to go with their name. They do that action with their name. The next person say's the person's name before them and then their own name and action. This is the same for each person after, as they must repeat the name and action of everyone before them. After each new addition the whole circle says each name and does the actions together.
- iv. Blind Walks
 - Get all of the students in a circle. Choose one to walk eyes closed across the circle, with that person depending on the rest of the class to stop them when they get to the other side. Do this again with two people, three, and four. Get everyone to walk across the circle with his or her eyes open. Choose one person to close his or her eyes as everyone walks again. They need to trust the class to stop them at the other side. Do this again with two.
 - Get students into partners and have one lead the other around the room while the other's eyes are closed. They must reassure them that the "blind" person that they can

trust the leading person. Do this with placing obstacles. Do it with the person coaching from the side.

v. Labyrinth

- In a circle, someone must start by saying another person's name. Then that person says another's, and so on. Everyone needs to remember the order that they say the names in, as the pattern will be repeated. Once the group is comfortable with this pattern, add a new level. This time, throw a ball in a different pattern, which everyone also has to remember. Once they are comfortable with that, get them to put the levels together.

vi. Hunter/Hunted

- Students get into partners. One person goes up and starts to describe a creature that they are looking to hunt with specific detail. The other person comes from behind and must mimic all of the traits that the hunter is describing. Can be serious or funny.

vii. Improv Scenes

- Students will choose partners and will be read a scenario that they will have 30 seconds to act out. Scenes come from "200+ Ideas for Drama" by Anna Scher and Charles Verrall o pgs. 81-102.

viii. Martha

- Martha is all about adding to a scene. Everyone stands in a circle. Someone walks in and states that they are something (a tree, for example). One at a time everyone joins, saying that they are something in relation to the first item. It all has to make sense. Once everyone is in, give yourselves a round of applause and go again.

ix. Character Emotions

- Students will get slips of paper one at a time to act out different emotions. Start with six students. The rest will

guess the emotions. Whoever gets the emotion correct will come up to choose a new one.

x. Do What, Where?

- This is a game to get students used to the areas on the stage. It's kind of like Simon says, but the "it" person can insert his or her own name. Their job is to give some sort of an action and a stage location for the people playing to go to. For example, I might say "Miss P says, jump up and down on upstage right". If they go to the wrong location or do the wrong action they are out and become "eyes" to assist the "it" person.

xi. Get There

- This is very similar to the last game, but the "it" person just calls out stage locations for players to get to. The last person to that location is out and becomes eyes for the "it" person.

xii. Hats and Wigs

- This game requires a few costume resources. Get each student to blindly grab a hat or wig out of the trunk or bag that they are in. They must then all find their own spot in the room and close their eyes. Get them to imagine the character that wears that wig/hat. Get them to change their posture/body to create that character. Get them to think about the characters voice. Give them a simple phrase to say out loud as that character (E.g. The quick brown fox jumped dover the fence). Then, get them to open their eyes and interact with each other.

xiii. Party Guests

- In this game, you will need to choose about three people to be "it" get them to leave the room and think of a character to be. It can be a person, like "Batman" or something simpler, like "A Mailman". The rest of the class must mingle as though they are at a party. One at a time the "it" people come in. Guests can ask them questions to

try and guess who they were while still maintaining the “party” atmosphere.

xiv. Space Jump

- Get the students into groups of four. They will go up in front of the class one at a time. The first person in the group is given a selected location and they need to start a scene in that location. When the teacher yells “space jump”, the first person freezes and the second person jump in starting a new scene. They must start their scene with the body position of the frozen person and include that person in their scene. The same thing happens as the third and fourth people are added.

xv. Twizzle

- Everyone must start in a circle and walk all in the same direction. When the teacher yells “freeze”, everyone freezes. When the teacher yells “jump”, everyone must do a 180-degree jump and freeze. When the teacher yells “turn”, everyone must turn into the middle of the circle and freeze. When the teacher yells “twizzle” everyone must attempt a 360-degree spin and freeze. If anyone doesn’t stay frozen, they yare out and become “eyes” to help the “it” person.

xvi. Change Three Things

- Get three people to be it and leave the room. The rest of the class must set up a frozen picture with levels. The three people come in and have one minute to study the picture. Then they leave and the picture people change three things about the picture. Once they have done that, the “it” people need to come in and guess the changes. They typically get three strikes before the changes are revealed to them.

xvii. Atom

- Get all of the students to walk around the room. When you call out a number, everyone needs to try and get in groups of that number. A variation is to call out a number

and a body part (then they have to touch with that body part). For example, three thumbs, and everyone would have to get in groups of three and be touching thumbs. People who don't get into groups first and are out can come to the side and watch.

xviii. Moving Picture

- This game works the exact same as Martha, only the students should be put into groups of 4/5. Once they are in their frozen scene, the teacher calls "moving picture" and everyone has to make the picture come to life.

xix. Things

- This is a game to do with character development. Each student must write down the name of his or her character. Then they must choose 1 distinct physical trait their character will have, 1 personality trait they will have, and 1 vocal trait they will have. They then need to walk onstage, one at a time and introduce themselves as their character and say one fun fact about them.

xx. Prui

- Students all close their eyes and the teacher walks around and taps the "it" person on the back. When the teacher says "go", the it person opens their eyes and doesn't move or talk. Everyone else keeps their eyes closed, walking around the room. When they come in contact with someone else, they say "Pru?" and anyone who is not it will say "Pru" back. The "it" person will say nothing. If you ask "Pru?" and are met with no response, open your eyes and stand beside the person who is it, and you become an extension of them. This goes on until everyone has found Prui.

Appendix (Scene Selections)

i. Rock, Sword, Firecracker

Group of friends playing rock scissors paper at a local tournament. They all say:

ALL: Rock, scissors, paper!

They all do one of the above. One person gets rock and the rest get scissors and he/she pounds all their scissors. They all laugh and start another round. One person gets scissors and the rest paper and he/she cuts all their papers dramatically. There is Asian music and a person enters dressed in traditional Asian clothing. The players don't notice at first but the master shouts:

MASTER: Stop!

They all freeze.

KELLY: Who are you?

MASTER: I am the master of the Rock!

Master holds out a fist. Players all look at each other and then laugh.

MEL: Well, I've got paper.

Mel puts a flat hand over the Master's fist. Players laugh and then Master grabs Mel's hand and throw Mel on the table and sticks a finger to Mel's throat.

MASTER: And I have sword.

KELLY: There's no sword in Rock, Paper, Scissors.

MASTER: That is where you are mistaken.

Master helps Mel up.

MASTER (CONT.): I am here to tell you the story of... (dramatic pause) ROCK! (holds up a fist) SWORD! (holds up index finger) FIRECRACKER! (holds up thumb).

Players all look at each other confused.

MEL: I thought it was rock, scissors, paper.

MASTER: You are wrong! The ancient game has been dishonored by scissors and paper. It is a mockery of the true art of the challenge. Shall I tell you the story?

KELLY: Sure.

MASTER: If you wish to hear the story, you must say, "Yes, Master."

They all look at each other, some shrug, some make funny face but they all nod in agreement.

ALL: Yes, master.

MASTER: Say... "Pretty please."

They give each other looks and then say.

ALL: Pretty please.

MASTER: "Pretty please with a cherry blossom on top."

MEL: Come on!

MASTER: Fine. I will tell you the story.

The master can pull out a scroll or book to help with the story. This next part is flexible for staging. The master can act out his story, more actors can come in and act out the story or the players can act out the story.

MASTER (Cont.): It all began with the rock.

KELLY: You mean like the wrestler?

MASTER: No, the rock was a big fat lazy slob. But he was unmovable. He was a champion sumo wrestler because no one could move him. He won every match. And then he sent a challenge out to all warriors that no one could defeat him. So samurai and ninja from all over Asia came to fight him, but even a sword could not pierce his rock-like skin. But then a magician from a distant land came with a mighty weapon. A firecracker! No one had seen such a huge firecracker before. The magician faced off against the Rock. He lit the fuse and placed it at the Rock's feet. The Rock did not care. He did not think anything could defeat him. Suddenly, there was a huge explosion. There were screams and cries of pain. And when the smoke cleared, the Rock had fallen. Everyone stood quietly and couldn't believe their eyes. A few began to cry. The magician's laugh broke the silence and he pulled another, even bigger firecracker from his robes. The magician yelled, "I shall rid this land of the Rock forever!" He placed the firecracker next to the Rock and lit it. But then a young one, who was a big fan and collected all the Rock memorabilia, sprang in to action. He snatched up a sword and "swish", cut the fuse, saving the rock from destruction.

The master bows to end his story and the players clap and cheer.

Mel: Amazing.

KELLY: Great story!

MASTER: So I ask that you no longer dishonor the game with scissors and paper.

MEL: Yes, Master!

KELLY: We will, Master.

Master bows and then leaves.

MEL: Ready?

ALL: Rock, sword, firecracker!

All except one do firecracker and one does sword and dramatically cuts their fuses with karate sounds.

KELLY: That is more fun.

ALL: Rock, sword, firecracker!

All except one do rock and one does dynamite and blows them up.

END OF PLAY

ii. **The Animal Trainer**

Parts (3): Narrator Animal Trainer Lion

Narrator: La--dies and Gen--tlemen! Welcome to our world renowned lion training act. May I direct your attention to

the center wing here under our circus big-top.

Trainer: And now, ladies and gentlemen, I shall do my famous lion act! OK, Joe, open the cage door.

Narrator: Joe, the circus animal handler opens a cage door at the edge of the ring and out leaps a full grown lion.

Lion: [Leaping out of the cage] Just watch and see how well I have this trainer trained!

Trainer: OK, Leo, up on your stand!

Lion: [To audience] Now watch me make him crack his whip. [Sit with hands on chair seat]

Trainer: [Cracks whip] All the way up, Leo... All the way up.

Lion: Now watch him bow to everyone. [Get up on seat of chair with feet.]

Trainer: [Bowing to audience] Thank you. Thank you. And now for my next trick. [Cracks whip again.]

Lion: [To audience while getting off chair] Want to see him turn in circles? keep your eyes open!

Narrator: The trainer takes the chair and holds it between himself and the lion while cracking his whip. He turns in a small circle and Leo walks in a wide circle around the ring.

Trainer: That's it, Leo, around the cage. There you go! [Keeps Leo at the end of the whip, turning around with him.]

Lion: [To audience] You haven't seen anything yet! Now I'll have him put his head in my mouth.

Trainer: And now, ladies and gentlemen, I shall do my greatest act. Leo will open his mouth, and I shall very bravely put my head inside.

Narrator: Leo opens his mouth wide and the trainer turns his head

sideways and places it between the lion's teeth. Then he quickly removes it again.

Lion: Well, enough of this. I'm ready for my dinner.

Trainer: Thank you, ladies and gentlemen. Thank you. [Bowing all around] Open the door, Joe, and give Leo a good meal tonight. In you go, Leo. In you go. Good job.

Lion: [Turns head back to audience as he climbs back into the cage] I sure have that trainer well trained, don't I?

iii. Green Eggs and Ham Reader's Theatre

Sam-I-am: I am Sam. Sam-I-am

Student: That Sam-I-am! That Sam-I-am! I do not like that Sam-I-am!

Sam-I-am: Do you like green eggs and ham?

Student: I do not like them, Sam-I-am. I do not like green eggs and ham.

Sam-I-am: Would you like them here or there?

Student: I would not like them here or there. I would not like them anywhere. I do not like green eggs and ham. I do not like them Sam-I-am.

Sam-I-am: Would you like them in a house? Would you like them with a mouse? Student: I do not like them in a house. I do not like them with a mouse. I do not like them here or there. I do not like them anywhere. I do not like green eggs and ham. I do not like them, Sam-I-am.

Sam-I-am: Would you eat them in a box? Would you eat them with a fox?

Student: Not in a box. Not with a fox. Not in a house. Not with a mouse. I would not eat them here or there. I would not eat them anywhere. I would not eat green eggs and ham. I do not like them, Sam-I-am.

Sam-I-am: Would you? Could you? In a car? Eat them! Eat them! Here they are. Student: I would not, could not, in a car.

Sam-I-am: You may like them. You will see. You may like them in a tree!

Student: I would not, could not in a tree. Not in a car! You let me be. I do not like them in a box. I do not like them with a fox. I do not like them in a house. I do not like them with a mouse. I do not like them here or there. I do not like them anywhere. I do not like green eggs and ham. I do not like them, Sam-I-am. Sam-I-am: A train! A train! A train! A train!

Could you, would you, on a train? Student: Not on a train! Not in a tree!

Not in a car! Sam! Let me be! I would not, could not, in a box. I could not,

would not, with a fox. I will not eat them with a mouse. I will not eat them in a house. I will not eat them here or there. I will not eat them anywhere.

I do not eat green eggs and ham. I do not like them, Sam-I-am. Sam-I-am: Say! In the dark? Here in the dark! Would you, could you, in the dark?

Student: I would not, could not, in the dark.

Sam-I-am: Would you, could you, in the rain?

Student: I would not, could not, in the rain. Not in the dark. Not on a train. Not in a car. Not in a tree. I do not like them, Sam, you see. Not in a house. Not in a box. Not with a mouse. Not with a fox. I will not eat them here or there. I do not like them anywhere!

Sam-I-am: You do not like green eggs and ham?

Student: I do not like them, Sam-I-am.

Sam-I-am: Could you, would you, with a goat?

Student: I would not, could not, with a goat!

Sam-I-am: Would you, could you, on a boat?

Student: I could not, would not, on a boat. I will not, will not, with a goat. I will not eat them in the rain. I will not eat them on a train. Not in the dark! Not in a tree! Not in a car! You let me be! I do not like them in a box. I do not like them with a fox. I will not eat them in a house. I do not like them with a mouse. I do not like them here or there. I do not like them ANYWHERE! I do not like green eggs and ham! I do not like them, Sam-I-am.

Sam-I-am: You do not like them. So you say. Try them! Try them! And you may.

Try them and you may, I say.

Student: Sam! If you will let me be, I will try them. You will see.

(Student eats the green eggs and ham)

Student: Say! I like green eggs and ham! I do! I like them, Sam-I-am! And I would eat them in a boat. And I would eat them with a goat...and I will eat them in the rain. And in the dark. And on a train. And in a car. And in a tree. They are so good, so good, you see!

So I will eat them in a box. And I will eat them with a fox. And I will eat them in a house. And I will eat them with a mouse. And I will eat them here and there. Say! I will eat them ANYWHERE!

I do so like green eggs and ham! Thank you! Thank you, Sam-I-am!

iv. The Spirit Inside the Bottle

NARRATOR: A long time ago there was a woodcutter who had only

one son. One day he said.

FATHER: I have decided to use all my savings to give you a good education, so that you can have a decent and honest job which will help us survive when I can no longer work.

BOY: Thank you father. I will study hard and you will be proud of me.

FATHER: You will leave next week.

NARRATOR: The young boy went to the university where he spent there three years. One day the boy received a letter from his father.

BOY: My father doesn't have any money and I can't stay here anymore. I have to go back.

NARRATOR: When he arrived home his father said.

FATHER: I don't know what are we going to do. With the money I earned cutting wood, we can hardly survive.

BOY: Don't worry father, I will go with you to the forest and I will help you.

FATHER: It's hard work, and you're not used to it. Besides, we only have one ax and we don't have money to buy another one.

BOY: Why don't you ask our neighbor to lend you his ax?.

FATHER: That's a good idea, and we will buy another one when we have enough money.

NARRATOR: Next day, their neighbor lent them an ax, and so they went to the forest to work. After lunch, the boy said.

BOY: I will take a short walk father. I'll be back soon.

FATHER: Don't take too long, we still have a lot of work to do.

BOY: I won't.

NARRATOR: When he was in the deep woods, he saw an enormous oak tree. Then he heard a voice calling him.

SPIRIT: Help!. Help!. Let me out of here!. I want to go out!.

NARRATOR: As the boy was walking, he saw a bottle in the ground with a little creature inside. Carefully, he picked up the bottle.

BOY: What a strange little bottle, and the voice is coming from inside.

SPIRIT: Let me out!. Let me out!.

BOY: I will open it!.

NARRATOR: As soon as the boy opened the bottle, the little creature started to grow, and grow, and grow, until it became a huge giant.

SPIRIT: Prepare yourself!. I`m going to eat you!. I have been here for a long time, and I am very hungry!.

BOY: Wait, wait, before you do, I have to be sure that it was you who was inside the bottle; then you can eat me.

SPIRIT: But it was me!. You saw me!.

BOY: Prove it!.

SPIRIT: How?.

BOY: Get smaller again!

SPIRIT: Very well, then I will eat you!.

NARRATOR: Then the giant got smaller, and smaller, and smaller, and the boy closed the bottle again.

SPIRIT: Let me out!. If you do, I will do whatever you want me to do. Let me out!. I will make you rich!. I`m telling you the truth!. Let me out of here!.

BOY: You have to promise that you will not eat me!

SPIRIT: I promise.

NARRATOR: The boy opened the bottle, and the little creature started to grow, until it became a huge giant once again.

SPIRIT: Thank you!

BOY: How can you help me?.

SPIRIT: Take this handkerchief. When you suffer an injury, cover it with the handkerchief, and it will heal instantly. And when you cover a metal object with it, the metal will turn into silver.

BOY: Go now, you are free!.

NARRATOR: As soon as the giant left, the boy returned to where his father was.

FATHER: Where have you been?. It`s getting dark and we haven`t finished.

BOY: Don`t worry father. I`ll do all the work.

NARRATOR: The boy took the ax and cleaned it with the handkerchief, and suddenly the ax turned into silver, and broke.

FATHER: You broke the ax!. Now we have to pay for it, and we don`t have any money!.

NARRATOR: The boy took the broken ax and saw that it had turned into silver.

BOY: Don`t worry father, I have something to tell you.

FATHER: What is it?.

BOY: Look at it father, this is not an ordinary ax.

FATHER: What do you mean?. What`s this?.

BOY: It`s silver.

NARRATOR: Then the boy told his father about the giant.

BOY: We have to sell it, father.

FATHER: Let`s go to town right away!.

NARRATOR: They sold the ax almost immediately, and bought a new one for their neighbor.

FATHER: Let`s go give him this new ax.

BOY: And with all this money I can go back to the university, where I will become a doctor.

FATHER: What about the handkerchief?.

BOY: With this handkerchief I will heal all my patients.

FATHER: I am proud of you!.

THE END