

SPEECH

Fabled

Radio

Plays



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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.

Speech is an incredibly important part of drama, as speaking plays a role in almost every theatre piece we see. Not only are speech and the ability to communicate important in drama, they are also life skills that each student can benefit from in their future.

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, students will create and perform radio plays that are derived from little known fables. In order to do this, they will need to be able to read aloud with varied pitch, volume, rate, and intonation. They must also be comfortable reading aloud. Lastly, they must be able to change their vocal quality according to scenario/occasion. Throughout the unit, the students will do several speech and rehearsal exercises to prepare them for their final project. The unit starts with an orientation (as it will be our first class together). By the end of this lesson the students will successfully create and perform a game of Labyrinth. Next we will move onto vocal exercises and warm ups. The students will create and perform short choral speeches in groups. We will move on in the next class to reading poetry pieces to the class (after we talk about slam poetry and the importance of enunciation and intonation). The students will receive their final project outline and rubric in the second class and we will get into groups right away. The fourth class will be spent writing and finalizing a two-minute script for their radio play. The students will (in their second last class) have an opportunity to finish their script and begin rehearsing for their final performance during the sixth class.

Unit Overview

Lesson 1: Orientation

TSW create and perform a successful game of Labyrinth.

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

Orientation (1, 2, 5, 10, 18)

OBSERVATION AND CHECKLIST FOR PARTICIPATION

Lesson 2: Vocal Exercises

TSW create and perform short choral speeches in groups.

Final Assignment Introduction, Facial Yoga, Pass the Breath, Placing Breath, Pitch/Resonance, Humming, Dude!, Tongue Twisters, Creating Voice, Choral Speaking, Choral Groups.

Speech (17, 18)

OBSERVATION AND CHECKLIST FOR PARTICIPATION

Lesson 3: Poetry Read

TSW select and perform a piece of poetry for the class.

Welcome Circle (chat), QOTD, Walk Around Like..., Greetings, Computer Time (find poems), Partner Reads, Rehearse, Performance.

Speech (15, 16, 17)

OBSERVATION AND MARKED RUBRIC FOR PERFORMANCE.

Lesson 4: Planning and Writing

TSW create and finalize a script for their radio play.

Welcome Circle (Chat), QOTD, Twizzle (warm-up), Computer Time, Writing Time.

Speech (15, 17)

OBSERVATION AND MARKS FOR SCRIPT ELEMENTS

Lesson 5: Rehearsal and Final Script Writing

TSW create and perform a rehearsal of their play for another group and give feedback.

Welcome Circle (Chat), QOTD, Pass the Breath, Tongue Twisters, Atom, Writing/Rehearsal.

Speech (15, 17)

OBSERVATION AND PARTICIPATION CHECKLIST

Lesson 6: Performance

TSW create and perform their own radio plays inspired by a fable for the class.

Welcome Circle (Chat), QOTD, Atom, Vocal Warm Ups, Rehearsal, Vocal Warm Ups, Performance, Discussion.

Speech (15, 17, 18)

OBSERVATION AND MARKED RUBRIC FOR PERFORMANCE

Teacher: Shannon Paulgaard
Unit/Topic: Speech: Orientation

Subject/Grade: Drama 9
Date/Time: March 8 12:28-1:53

Related SLO's: The student's will be able to...

1. Understand and respond to classroom rules, procedures and routines.
2. Demonstrate a responsible attitude toward physical and emotional safety and comfort of self and others.
5. Participate positively in classroom activities.
10. Listen Effectively
18. Communicate through the use of voice and body.

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

PEAK: The student's will successfully create and perform a game of Labyrinth.

To do this they will need to know each other's names, communicate effectively, and be comfortable with one another.

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

For this lesson, I will use a checklist to see if the students have actively participated and fulfilled the speech focused orientation outcomes.

Materials and Equipment: A small ball to play the second level of Labyrinth.

Learning Resources Consulted:

Blooms Taxonomy for Objectives.

Teacher Resource Manual DRAMA Junior High School. 1989 Alberta Education

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

Introduction (20 minutes)

Welcome all of the students to class with handshakes. Get everyone to sit in a circle for a chat and attendance.

Hello Everyone! I am Miss Paulgaard. I am a pre-service teacher and I will be teaching your drama class for the next seven weeks. We are going to do some really fun projects together and I can't wait to see what you all have to contribute to the class.

I am from High River originally. I moved to Lethbridge for University in 2011. I have my Bachelor of Arts in Drama Degree and I am now getting my Bachelor of Education in Drama. It is my fifth year of University and I really love school. It's fun to get to do what you love every day. I have a younger brother and sister. My brother works in a Fountain Tire Warehouse in Calgary, and my sister is about to finish her program at SAIT to be a Library Technician. I have a bichon shithzu named mojo and my favorite movie is Singing in the Rain.

Today we're going to start a unit on speech, which I think is a really important part of drama. I would like to hear from anyone who can maybe tell me why speech would be so important.

Get them to discuss in groups of two and then share.

Great. So today we're just going to do some get to know you games and talk about how I picture this class kind of working each day.

I will try and greet you at the door every class, and we will start in a circle to do attendance and answer a question of the day. Today our question is... "What is your favorite childhood memory?"

Get all of the students to go around and answer.

Lastly, I want to talk about what you all think some suitable rules should be for our classes together. Let's think about respect, safety, things like that. I want you to come up with a rule with the person beside you.

Give them two minutes to think and then share their rules.

Body (60 minutes)

Awesome, now we're going to play a few games that will help me to remember all of you names and build trust as well.

Our first game is called Who Am I?

Explain and play "Who Am i?" (See Games Appendix i.)

Do it at least ten times so that you can meet new students.

Next we're going to do an activity called "Walk Around (Greetings)"

Explain and play "Walk Around (Greetings)" (See Games Appendix ii.)

Now we are going to play Prui.

Explain and play "Pru" (See Games Appendix iii.)

Now we're going to play "Action Name Circle"

Explain and Play "Action Name Circle" (See Games Appendix iv.)

Lastly, we are going to play "Labyrinth"

Explain and play "Labyrinth" (See Games Appendix v.)

Closure (5 minutes)

Thanks for playing hard today, you are all so awesome! I really am looking forward to what the rest of our time together has in store. If you ever have any questions about me, why I'm here, or anything we do in class, come to me anytime!

Have a great rest of your day! See you Thursday!

Sponge Activities:

- If there is leftover time, play another round of Labyrinth.

Reflection:

Evaluation:

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

What went well that you should build on?

ASSESSMENTS

Fabled Radio Plays

Final Speech Assignment

Your final assignment for this unit will be to choose a little known fable and create a two minute Radio Play from it's story. You will do this in groups of three people. We will determine in class if I will be choosing your groups or if you would like to choose them as a class. We will be looking at an example of a Radio Play based on a famous story to show an exemplar of what I am looking for.

Please keep the following in mind:

- Everyone in your group needs to have at least one speaking role.
- Each person may play more than one voice character if that is what your story calls for.
- You also need to incorporate at least three sound effects in your play. These can be vocal sound effects, or sound effects made from creating noise with an object.
- You will need to complete a script to hand in that will be marked.
- You need to choose your fable from:
<http://www.storynory.com/archives/fairy-tales/>

You will get two full classes for writing and rehearsing. Please come to me with any questions your group may have. See the back of this page for the rubrics that show how you will be marked for the script and the performance. You will be marked as a group for the script, but individually for the performance.

NAME: _____ Group Members: _____

Script Element	Excellent (3)	Needs Work (2)	Insufficient (1)
Speaking Roles	Each person in the group has at least one speaking part.	Someone in the group doesn't do any speaking parts.	Only one person in the group has a speaking part.
Sound Effects	The script outlines three or more sound effects to be used in performance.	The script outlines one – two sound effects to be used in performance.	The script outlines zero – one sound effect to be used in performance.

Speech Outcome	Excellent (4)	Good (3)	Needs Work (2)	Insufficient (1)
Student demonstrates the effect of character on oral interpretation.	Student fully commits to their character without breaking while performing.	Student stays in character for the most part, breaking character once or twice.	Student breaks character more than four times while performing.	Student doesn't develop character while performing. They speak as themselves.
Student shows pitch, rate, volume, intonation, and vocal qualities.	Student shows a great range in intonation and vocal qualities while keeping appropriate pitch, rate and volume in mind.	Student shows some range in intonation and vocal qualities. They struggle with pitch, rate and volume appropriateness.	Student shows little range in intonation and keeps their own vocal quality. They struggle to use appropriate pitch, rate and volume.	Student doesn't use intonation and keeps their own vocal qualities while using inappropriate pitch, rate, and volume.

Comments:

Materials

A ball

5 Choral Speech Selections

Computers for each student for research.

Paper and writing utensils for students.

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. 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.

- iv. 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.

- v. 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.

vi. 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.

vii. 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.

viii. 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.

ix. 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.

x. 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.

xi. 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.

xii. 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.

xiii. 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 over the fence). Then, get them to open their eyes and interact with each other.

xiv. 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.

xv. 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.

xvi. 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.

xvii. 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.

xviii. 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.

xix. 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.

xx. 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.

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. They 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