


Fall 12-12-2014

# Creating Theatre-Based Curriculum for use in the ESL/EFL Language Classroom: A Model

Alexandra Williams-Fleck

*University of San Francisco*, [a.williamsfleck@gmail.com](mailto:a.williamsfleck@gmail.com)

Follow this and additional works at: <https://repository.usfca.edu/capstone>

 Part of the [Bilingual, Multilingual, and Multicultural Education Commons](#), and the [Curriculum and Instruction Commons](#)

---

## Recommended Citation

Williams-Fleck, Alexandra, "Creating Theatre-Based Curriculum for use in the ESL/EFL Language Classroom: A Model" (2014).  
*Master's Projects and Capstones*. 90.  
<https://repository.usfca.edu/capstone/90>

This Project/Capstone is brought to you for free and open access by the Theses, Dissertations, Capstones and Projects at USF Scholarship: a digital repository @ Gleeson Library | Geschke Center. It has been accepted for inclusion in Master's Projects and Capstones by an authorized administrator of USF Scholarship: a digital repository @ Gleeson Library | Geschke Center. For more information, please contact [repository@usfca.edu](mailto:repository@usfca.edu).

Creating a Theatre-Based Curriculum for use in the ESL/EFL Language

Classroom: A Model

Alexandra Williams-Fleck

University of San Francisco

**Creating a Theatre-Based Curriculum for use in the ESL/EFL Language**

**Classroom: a Model**

In Partial Fulfillment of the Requirements for the Degree

MASTER OF ARTS

in

TEACHING ENGLISH AS A SECOND LANGUAGE

by

Alexandra Williams-Fleck

December 2014

UNIVERSITY OF SAN FRANCISCO

Under the guidance and approval of the committee, and approval by all the members, this field project has been accepted in partial fulfillment of the requirements for the degree.

Approved:

---

Instructor/Chairperson

---

Date

TABLE OF CONTENTS

	Page
Chapter I – Introduction .....	1
Statement of the Problem .....	1
Purpose of the Project .....	2
Theoretical Framework .....	4
Significance of the Project .....	6
Definition of Terms.....	8
Chapter II – Review of the Literature .....	9
Introduction .....	9
The Native/Non-Native Debate.....	9
Drama in the EFL/ESL Classroom.....	12
Summary .....	14
Chapter III – The Project and Its Development .....	14
Brief Description of the Project .....	14
Development of the Project .....	15
The Project .....	18
Chapter IV – Conclusions and Recommendations .....	24
Conclusions .....	24
Recommendations .....	26
References .....	27
Appendices .....	29

Creating a Theatre-Based Curriculum for use in the ESL/EFL Language Classroom: a  
Model

**CHAPTER I  
INTRODUCTION**

**Statement of the Problem**

Many countries now require English language study within their education system. As a world language, the study of English has the potential to open professional and academic doors to students that might otherwise remain closed. However, despite the political and economical reasons for promoting the English language, most young students are unaware of the benefits. To them, English is just another subject in school that will either make or break their grade point average (GPA). This lack of interest is compounded with low motivation due to un-engaging classrooms and a prevalence of grammar study through reading, writing, and oral practice.

While it is true that many foreign students have little to no need for utilizing the language outside of the classroom, the lack of support they receive from environments outside of the classroom significantly affects their acquisition of the language. Coupled with the prevalence of non-native English speaking teachers (NNESTs), students are at a disadvantage. Though it takes rigorous study to become a teacher in any language, there will always be little nuances and mistakes perpetuated by virtue of being a non-native speaker. These can be easily transferred to students within the classroom. Additionally, there are many non-verbal and cultural cues associated with a language. Non-native speakers are often unable to impart these appropriately to students. Because of this, what is presented to students in the classroom is rarely representative of what they will encounter in an authentic English-language environment or situation.

The lack of outside support is mirrored in the classroom with out of context materials, complete with inauthentic dialogue, pervasive rote memorization drills, and little to no emphasis on reading competency beyond the vocabulary and grammar being taught. This is largely a result of a mixture of prescribed curriculum, standardized testing and a school's accountability: "In a language course, extrinsic pressures are most often manifested in foreign language requirements set by the institution and in established standardized test scores that must be achieved" (Brown, 2007, p. 181). While material selection and curriculum development bring into focus much larger questions about the education system, students are in need of significantly more engaging and active teaching methods. Through this, interest, motivation, self-esteem and second language (L2) proficiency will increase significantly.

Though there has been some research on the benefits of drama as a language-teaching method within the United States, there is a lack of research on implementing drama in the English as a Foreign Language (EFL) classroom, and whether a theatre-based curriculum promotes higher language acquisition than the more traditional teaching approaches. Given the amount of foreign countries that require English language learning, and that have a limited number of native English-speaking teachers (NESTs), students must be given the freedom to explore and be active within the language outside of the realm of the traditional classroom.

### **Purpose of the Project**

This project serves two major functions. Its first function is to offer an alternative to the more traditional teaching pedagogy currently used in the EFL classroom. Theatre-based activities, such as playwriting and improvisation, have been positively linked to

many linguistic and non-linguistic aspects of language acquisition such as self-esteem, intrinsic motivation, and self-confidence: “Perhaps one of the greatest advantages to be gained from the use of drama is that students become more confident in their use of English by experiencing the language in operation” (Davies, 1990, p. 97). Providing space for students to use the language – particularly in scenarios where they’re guaranteed success – helps foster confidence in students.

The second major function of this project is to provide EFL students the opportunity to experience the language through a more authentic medium, complete with teachable non-verbal cues, colloquial jargon, and emotional content. While most theatre scenes and plays are pre-written, they are designed to mirror spontaneous conversation. Though students may not have the support of a native speaker, with the attached curriculum they will still be able to familiarize themselves with the nuances of the language. As a result, students will internalize the less easily taught implications of the language, as well as the grammar they are so rigorously taught:

Learning a language cannot be divorced from culture learning. Yet, in a foreign language-teaching situation, this can be quite difficult, since culture includes aspects such as ‘how (native speakers) hold their bodies, how far they stand apart, where they look when they talk, how men shake their hands with each other, how children talk to their parents, and so on’ (Via 1976: xiv). In addition, culture involves issues such as how anxiety or excitement are expressed, or how culturally accepted intonation is used to deliver humor or anger. These aspects of language are very subtle for learners to grasp, let alone learn to use. Moreover, they are not commonly addressed in regular conversation courses. (Miccoli, 2003, p. 123).

By exposing students to language mimicking real-world application, they gain valuable skills that are missing in traditional teaching materials. Through instruction of these

skills, and by having students employ them in a variety of situations, learners build confidence and cultivate a desire to learn.

Ideally, this specially designed curriculum is formulated to insert itself within the EFL classroom, as an alternative – or supplement – to current teaching pedagogy. However, it is important to keep in mind that all chosen texts, all created scripts, and all activities developed, would be done with consideration for the class unit’s language goals: “Like all language activities, drama must be well prepared and conceived before the lesson gets underway. The teachers have to decide why they intend to use dramatic activities with any particular class in order to be able to justify the decisions taken” (Davies, 1990, p. 89). Through a mixture of drama-based activities, students are exposed to the necessary grammatical, syntactic, phonological, morphological, and pragmatic knowledge in contextualized situations mirroring an authentic English-language environment. And by lowering students’ anxiety, providing an engaging classroom environment, and delivering consistent content, their receptivity to learning is heightened in all ways.

### **Theoretical Framework**

This project is framed by the following three theories: Affective Filter Hypothesis, Communicative Language Teaching, and Content-Based Instruction. The Affective Filter Hypothesis suggests that by lowering a student’s level of fear and anxiety, you heighten their capacity for language acquisition. Communicative Language Teaching (CLT) focuses on classroom interaction that mirrors real-world communication. Content-Based Instruction (CBI) focuses on teaching students engaging material, with language acquisition as a secondary function of the student’s interest.



The Affective Filter Hypothesis is a theory in Second Language Acquisition (SLA). Designed by Stephen Krashen in the 1980s, it is part of a group of five theories known as the Input Hypothesis. It posits that language acquisition and further learning can be blocked by a negative emotional reaction to one's environment, namely anxiety or fear. In the Affective Filter Hypothesis, Krashen allows for a 'silent period', during which students are exposed to the language without being expected to produce. He also stresses the benefits of not correcting errors too early on in the learning process, thus potentially heightening their anxiety level and stifling their progress.

Communicative Language Teaching (CLT) is an approach to language acquisition that involves interaction as the main focus – and main goal – of its application. The main idea behind CLT is to make a connection between the language used within the classroom to that which is used without, building a more functional linguistic foundation for students. Role-plays, pair/group work, and interviews are all examples of commonly used exercises that promote communicative competence.

Content-Based Instruction (CBI) is a language teaching approach based on two fundamentals: motivation and interest. CBI postulates that if students are exposed to interesting content, their intrinsic motivation will increase, and learning will become automatic. By presenting students with content that is engaging, they are immediately exposed to a large amount of language, they become passionate about their learning, and they learn in real-life contexts. Essentially, in a CBI classroom, the learning is mostly student-directed. This means, rather than a teacher deciding specific grammar or vocabulary rules to teach at certain times, the students' learning is focused around

contextual materials. Because CBI encourages passion, students cultivate an intrinsic desire to learn more.

### **Significance of the Project**

While implementing this project as an after school activity or extra-curricular club might be considered a less expansive application, chances are it will cultivate significantly more long-term benefits than conventional teaching methods alone. It has been proven that intrinsic motivation – motivation from within – is positively linked with language acquisition. As cited by Brown (2007), intrinsic motivated activities are: “ones for which there is no apparent reward except the activity itself. People seem to engage in the activities for their own sake and not because they lead to an extrinsic reward... Intrinsically motivated behaviors are aimed at bringing about certain internally rewarding consequences, namely, feelings of competence and self-determination” (p. 172). By using the curriculum outside of the classroom, the program draws students already motivated to further their knowledge of the language. Then, as they begin to learn and grow within the program, students become allies in advocating for the participation of other students. By using this as a complementary program, students’ self-esteem and enthusiasm within the EFL classroom are boosted, countering the usual disengagement and lack of confidence.

This project is designed for high school students (grades 9-12) in any English classroom in a foreign country where English is not the primary or secondary language. There are two ideas behind this reasoning. The first is need-based. While it is clear that students who do not speak English and live in an English as a second language (ESL) setting have a vested interest in learning the language, they receive full linguistic support

from their surrounding environment. However, in EFL settings, students have no language support outside of the classroom. Thus, if the lesson content is inauthentic and non-representative of the true exchanges students might encounter, *and* they are unable to supplement their learning outside of the classroom, student progress risks stagnation.

The second idea is experience-based. I taught for a year in the northern part of France as an English language assistant in a small, public middle school (6<sup>th</sup>-9<sup>th</sup> grade). Students were excited to meet a native English speaker and were much more engaged during the classes in which I led discussions and activities. Most of that excitement could be attributed to my being an authentic English speaker. Students who were normally the least interested and the most misbehaved participated in class, showing a new level of commitment. Additionally, during my yearlong tenure there, I hosted an after-school English language theatre club. Because my time at the school was limited, I focused my attention on the small group of students who participated voluntarily. By the end of our time together, I found the students to be much more comfortable in the language and confident – not only in the classroom, but in their overall use of English as well. We presented the fruits of our efforts in the form of two theatre scenes and a choreographed dance. The students were proud to be able to share their accomplishments with their friends and teachers. Were I able to prolong my time at the school, I believe we would have seen an increase in both participation and positive results.

Given the above, it is important to develop curriculum that is beneficial to the student both inside and outside of the classroom. Considering that intrinsic motivation is one of the strongest predictors of language acquisition, educators must find new and

creative ways to keep their students engaged. Through theatre-based language teaching, EFL students will be positively exposed to the English language.

### **Definition of Terms**

**Affective-Filter.** Students' inhibitions, shyness and anxiety (Miccoli, 2003)

**Appropriation.** Creating new meanings of experience through the sharing of attitudes and observations, and comparing them to those of classmates (Miccoli, 2003)

**EFL.** English classroom in a foreign country where English is neither the first, second nor a major language

**ESL.** An English classroom in any country where English is the national language

**Intrinsic Motivation.** Positive motivation stemming from a student's personal desire to learn

**L1.** First Language

**L2.** Second Language

**NEST (native English-speaking teacher).** An ESL/EFL teacher whose native language is English, from an English speaking country (USA, UK, etc.)

**NNEST (non-native English-speaking teacher).** An ESL/EFL teacher whose native language is not English, from a non-English speaking country

**SLA (second language acquisition).** A broad term encompassing both English as a second language and English as a foreign language (whether it's the second, third, or fourth language the student has learned)

**Theatre-based Instruction.** Teaching the fundamentals of the English language (grammar, vocabulary, etc.) through usage of various theatre/drama forms (acting, improvisation, playwriting, etc.)

## CHAPTER II LITERATURE REVIEW

It is impractical to mandate that language teachers of any language be native speakers. Were that to be the case, there would hardly be enough language teachers in any given city, much less in entire states or countries. So when it comes to teaching EFL, we must not see the NNEST as an undesirable resource. Rather we must find materials that supplement their teaching and provide students with active, engaging coursework, and the opportunity to use authentic language, even without support from the outside environment. For these reasons, theatre can be used in the EFL classroom as the predominant language-teaching tool. The benefits to this include increased oral proficiency, increased confidence within the language, and higher literacy competence.

This literature review is divided into two sections. The first section focuses on the debate between native and non-native English speaking teachers, and whether or not one is preferable over the other. The second section focuses on previous research on the implementation of theatre/drama in the ESL/EFL classroom, and the benefits of its use. Based on the literature, there is evidence to support the use of drama in the classroom as it promotes language acquisition and skill building within the classroom.

### **The Native / Non-Native Debate**

There seems to be general consensus in the literature that being a native speaker alone does not qualify one to teach a language. Jambor (2010) calls into question the standard hiring practices for English teachers in South Korea: as a foreigner, with a

Bachelors degree alone (in any field), one can obtain an E-2 work Visa and begin teaching. In some cases, TESOL (Teaching English to Speakers of Other Languages) certification is needed, but this can be obtained in less than a month. Unfortunately, while little is needed to get into the country, when those same teachers are unable to perform at an acceptable level, they are blamed by their Korean counterparts. Jambor posits that, rather than blame the inexperienced teacher for their shortcomings alone, a more stringent hiring process is needed; one that hires individuals based on qualifications as opposed to whether or not they are a native speaker.

Mahboob (2005) addresses the beliefs held by many employers, namely that native speakers make better teachers. These beliefs are largely based on the mistaken perception many administrators have of their students: that they prefer the native to the non-native speaker. However, there has been no evidence to support this claim. In fact, Mahboob quotes Cook's (2000) study where he administered a survey questionnaire asking students if they preferred native or non-native English speaking teachers. Less than half of the three groups queried preferred a native-speaker to a non-native speaker. While only one example, this proves that there is more to being a qualified teacher than one's status as a native speaker.

If these same administrators stopped to ask their students what they prefer, as opposed to speculating, they would be surprised to find that many students regard specific qualities such as teaching experience, good qualifications and cultural awareness as more important than being a native speaker (Walkinshaw & Duong, 2012). In fact, students in EFL classrooms often prefer their teacher to have the same L1. In a study about the learning preferences of students attending Saudi Universities, Yahya et al.

(2011) found that students preferred their English teachers have the same L1 for two main reasons: firstly, to avoid misunderstandings brought about by cross-cultural learning, and secondly, to receive explanations in their L1 when needed. Students also appreciated that the L1 native-speaking teacher would be better able to address their language learning needs, as they would be acutely aware of language systems that pose particular problems, as well as more general obstacles to language acquisition.

Interestingly, the Japanese English Teaching (JET) Program – a program that brings English teachers into Japanese schools – pairs a NEST and NNEST in the same classroom. Tajino and Tajino (2000) took a look at the program's structure and found similar results: students appreciated having a teacher with the same L1 in the classroom to explain the language systems they were trying to learn, and regarded them as successful models of L2 acquisition. However, they also felt that the native English-speaking teacher could provide cultural and contextual information the native Japanese teacher never could. But, while it would appear students working with teachers in the JET Program would get the best of both worlds, it has been found that the NEST often takes a back seat, doing little more than providing anecdotal information. This is more often due to the awkward dynamic between two teachers who aren't given proper time to prepare and develop inclusive curriculum before the start of the school term.

While a large number of English-language teachers come from foreign countries, it is not uncommon for foreign EFL/ESL teachers to be denied a position based on their status as a non-native English speaker. Clark and Paran (2007) explore the views of native versus non-native English speaking language teachers, and present evidence in support of hiring competent individuals regardless of their linguistic background. One

point they reiterate, as pointed out by Medgyes (1992), is that NNESTs should be compared with NESTs and not the average English speaking adult or child, as ‘native’ English comes in many different forms, but ‘standard’ English is what is taught. Relatedly, David Hayes (2008) felt that the actual experiences of NNESTs factored little into the literature. To provide a new perspective, he interviewed a group of NNESTs teaching in Thailand, and concluded that ‘native’ language status should refer to a teacher’s situational teaching competence as opposed to their L1. In addition, the teachers Hayes interviewed were able to show consideration to their students by using their shared L1 to help their learning and to joke around, putting their students at ease. In the EFL/ESL classroom, it’s easy to demand one’s students speak solely in English, but this often backfires, teaching students to be ashamed of their native tongue within the context of their learning.

### **Drama in the EFL/ESL Classroom**

The use of drama has major implications in the language classroom. In particular, drama has been found to increase learner self-esteem and confidence, oral proficiency, general literacy skills, and to promote purposeful learning. Because dramatic texts are designed to flow like natural language, they are a great source of linguistic support in areas lacking opportunities for students to participate in authentic language situations. The use of theatre provides students with the chance to explore language not only through verbal communication, but also through the expressing of emotions and non-verbal communication.

Butt (1998) found that improvisation (improv) activities were a great tool in promoting confidence within the classroom. Ideally, these exercises achieved two



particular goals: 1) full participation by the students in a space that allowed them to produce language without correction or judgment, and 2) increased risk taking in an environment where a certain level of trust has been built. Improv games that require students to tune into their classmates teach them to focus on one another's behavior and attitude, teaching them how to react properly. The beauty of exercises done without set scripts is that, in giving students a specific topic to address, the educator allows them space to discover the language themselves, in a low-stakes environment; within the context of a game.

Miccoli (2003) offers support for using theatre in the language classroom as a means of providing students language-related cultural information not traditionally provided in the classroom. According to Miccoli, language is not only the words that are spoken, but incorporates how native speakers interact with one another, shake hands, hold their bodies, etc. By using theatre in the classroom, these aspects are introduced in a more natural way. Additionally, Miccoli's investigation revealed that confidence and trust were effectively built in the theatre-language classroom, allowing the students to function and support one another as a cohesive unit.

Ernst-Slavit and Wenger (1998) found that using drama in a pullout ESL classroom involved increased opportunities to use oral communication skills. Typically, oral communication in the ESL/EFL classroom is relegated to practicing vocabulary and grammatical structures. However, theatre – improvisation in particular – allows students to utilize their oral proficiency skills for purposeful communication. This is especially important in EFL settings where the classroom provides the only opportunity. Also, through student-generated theatre texts, learners are able to express themselves

creatively, using the language for reasons other than structural language practice.

Charlyn Wessels (1991), an EFL teacher at Stevenson College in Edinburgh, uses her students' generated material (recordings, essays, videos, etc.) as authentic material for future classes. These materials can be adapted for various levels of language proficiency, and cover the main language skills (writing, speaking, grammar, pronunciation, reading, and listening).

### **Summary**

While there is still much debate over the nature of what makes a good, qualified English language teacher, it is clear that both NESTs and NNESTs have their merits and disadvantages. While having two teachers in a single classroom – as evidenced by the JET Program – may lead to an unavoidable fight for dominance, this idea that students would appreciate authentic support from both an L1 and L2 speaker is exactly in line with the purpose of this project. By providing theatre-based materials to EFL classroom teachers, they have the benefit of authentic materials, cultural exploration, and engaging content. The use of the provided curriculum is akin to having the support of a native L2 speaker in the classroom.

## CHAPTER III THE PROJECT AND ITS DEVELOPMENT

### **Description of the Project**

This project is to serve as a model for creating a theatre-based EFL curriculum. It consists of a website complete with sample curriculum, theatre scripts, script performance videos, tongue twisters, stories for adaptation and neutral scenes. It also includes the initial linguistic content compiled from the pedagogical material. In the same way that this curriculum was created using source material from one particular

English language program, other programs can develop their own, language-content specific curriculum by following the steps as outlined below.

### **Development of the Project**

This project is designed to provide teachers of students in grades six through twelve with an alternative model for curricula that can be used to supplement - or replace - the more pedagogical, less content based materials offered in the classroom. The project was completed using a set of grammar teaching modules from ELS Language Services, Inc., but can be substituted with the materials specific to any English language program. I followed a series of three steps to develop the methodology: 1) grammar point collection, 2) related idea grouping, and 3) theatre content connection.

Collecting the grammar points for each level was fairly easy, albeit time consuming. The grammar books at ELS are separated into nine discrete modules that build off of one another: Abbot, Bellow, Cather, Dickinson, Emerson, Fitzgerald, Gilman, Hughes, and Irving. Each module contains grammar points appropriate to the beginner (A, B, C), intermediate (D, E, F), and advanced (G, H, I) language levels. In the ELS programs, the modules correspond to the students' levels (1-9) - not including the 'masters' levels 10-12. While the books do not have to be followed in strict chronological order, students can only study the book corresponding to their level, the level above, or the level below.

The first step was the grammar point collection. From each book I recorded the following information: grammatical structures taught, vocabulary taught, key phrases/expressions taught, conversation strategies and speaking points. Conversation strategies are exercises requiring the student to use the new vocabulary they've acquired

to tackle the speaking points, which are presented as scenario exercises such as making small talk or going to a doctor's appointment. And, while mentioned above that the progression of books can be taken with some flexibility, I followed ELS' delineations to the letter: levels 1-3 are beginner, 4-6 are intermediate, and 7-9 are advanced.

The second step was to group related ideas together. This meant looking at the key phrases/expressions, conversation strategies and speaking points, and finding related ideas. This step helped to organize the material into common themes that could easily be translated into more theatre-related content. However, because the grammar structures do not contain content in the same way the other areas do, they were not included in this initial stage of mapping. Also, because the majority of the vocabulary presents itself as single words, it will be incorporated later on in the process.

The third step was creating the theatre content connection. This step was trickier than the first two, and required the occasional stretch to make sure everything fit into a single category, that would also become one of the scene titles for the instructor-generated scripts. This step was crucial to the development of the curriculum, as it will help educators determine the type of theatre materials to create or collect. These categories embody the general idea of each individual scene or short script. I named them based on a unifying principle that I felt would best make use of all the grammar, vocabulary, etc. I created the following scene titles for the beginner book content: 'First Meeting', 'First Date', 'Shopping Trip', 'Vacation', and 'Second Date'. I created these scene titles for the intermediate books: 'Likes and Dislikes', 'Tech Talk', 'Job Interview', 'Out Sick', 'Touchy Subject', 'Need Help', and 'Ethics'. And I created these scene titles for the advanced books: 'History/Mystery', 'Music and Art', 'Shopping', 'Mental

Health', 'Helping Others', 'Family', and 'Internationalism'. (For a full list of the linguistic content organized by level and by scene, see Appendices A, B, and C. For sample scripts, see Appendix D).

These scene titles follow the order of the grammatical content in each book, with a logical progression of ideas. As with the scenes I created for the beginner levels, they can be performed individually, or they can be combined as a one-act play, roughly an hour long. How they are performed can depend on many things such as the number of students in the class, or their proficiency with certain grammatical structures and content. For example, if an educator has six students in a small class, scenes can be workshopped as an entire play, where each student is guaranteed ample practice of all the grammar, vocabulary and conversation strategies. This will also aid them in better connecting with their characters as they will be with them for a while. On the other hand, in the setting of a large class, the educator may need to assign the same scene to multiple groups of people, ensuring everyone has the chance to participate. Lastly, in any environment where romantic themes may be inappropriate, the scenes can be changed to reflect friendship instead.

While the bulk of this part of the project is teacher created, there are a few things one can do to include students in the creative process. For one, if it is necessary to assign the same scene to multiple groups, the educator should allow them a bit of personal creativity in the form of coordinating their scenes so no two are alike. Secondly, as opposed to including stage directions in scene write-ups, teachers should allow students to stage their own scenes. Also, students can be given some freedom with the emotional content of the scenes. Students can explore how they would react in those situations and

tweak the script as needed, making sure to keep all necessary grammar, vocabulary and conversation strategies.

Finally, after collecting and organizing all the language content, I began to pull together a series of theatre resources that would best reflect the ideology behind the proposed curriculum. I compiled this information onto a website that would be accessible to anyone wanting to implement the theatre curriculum in their program. This provides educators with a single place of reference, as well as a forum to communicate with each other, and myself.

### **The Project**

For ease of organization, I have uploaded all components of my project to the following website: <http://alwilliamsfleck.wix.com/esldrama>. Though the site has been specially designed to house the project, I will provide more in-depth explanations of the various parts in this section.

**Theatre and warm-up games.** Games and warm-ups are an important part of the theatrical process. From the basic building blocks of fostering an ensemble, to retaining a strong sense of focus and hard work, games and warm-ups have great theatrical benefits. Though I have separated them into three categories - beginner, intermediate, advanced (based on English language proficiency level), many of them can be enjoyed by all. Each of the games/warm-ups provided focuses on at least one of the following aspects of theatre: taking the stage, ensemble-building, focus, and improvisation. Also, many of the games have a secondary language focus, including vocabulary, conversation skills, and verb practice.

It is possible that many students will be unfamiliar with taking the stage, from the point of view of the actor. In an effort to provide a space where they can be silly - and vulnerable - in front of one another, some of the games provided are designed to help them face their fears. For example, 'Introductions and Applause' is not only a great way for new students to learn each other's names, but it gives them their first taste of being visible in front of others in a low-stakes situation.

Once students begin to find their place on the stage, the next step is to build them into an ensemble. The idea is for them to see themselves not as a solo player, but as an important piece to a larger puzzle. Some of the games included are invaluable in getting students to work together. For example, 'The Machine' is an excellent way to get everyone in sync. By asking students to pay attention to their classmates, and compliment their actions to one another, the educator instills in them the skills necessary to communicate with one another. Slowly, students will learn to listen to and trust one another. When that happens, everyone is finally on the same page.

After building the ensemble, the next step is to fine-tune its focus. When onstage, students must speak, listen, move and react. And while it sounds like what we do in everyday life, there are some unique challenges that present themselves when one takes the stage. For example, because students will be working from full scripts, they will know how the story ends, unlike in real life. As a result, it will probably be difficult for them to keep their reactions fresh, to play each line as it comes and not the end of the scene. Ideally, the educator wants students to learn to hear each line for the first time, every time they perform. Some of the exercises provided are designed to help students expand their toolkit, making this possible. For example, 'Bippity, Bippity, Bop!' is a

great focus-building exercise. Students are required to pay close attention to their cast-mate in the center of the circle, and react quickly when the spotlight is on them. It requires concentration and trust, both in themselves and in others.

Now that students have filled their toolkit with the basics, it is time for the next step: putting it into practice. Improvisation is a great stepping-stone toward scripted exercises, as it allows students a spontaneous, creative outlet. It is also a wonderful way to create level-appropriate scripts in the classroom, by recording student-generated content. Improv gives students the chance to speak, move and react – like with scripted scenes – but with the added benefit of true, in the moment reactions. Exercises such as ‘Beads on a String’, where students must go from point A to point B, are excellent. Not only are students asked to pay close attention to the flow of conversation, and how to keep the scene moving in the right direction, but they must also discover their objectives and stay true to them over the course of the scene.

**Sample theatre scripts.** The scripts created from the pedagogical materials used in a specific English language program are the most important piece of the puzzle. These scripts incorporate the grammar, vocabulary, conversation strategies, speaking areas and key phrases, mixing the language and theatre content. Due to the nature of this project, I only created sample scripts for the beginning level, using select linguistic content. Ideally, however, each level would have its own repertoire of sample scripts, making it possible to have more than one script teaching the same material. This way the same exact scripts aren’t taught again and again; there is some variety to choose from, either within the class or between semesters.



The overall theme of the beginner script is meeting someone and going on a date. This is derived from the type of language content included in the beginner books, and how it can be used. The script contains five scenes. The first scene is titled 'First Meeting' because it includes the following conversation strategies: introducing yourself, telling someone your occupation, getting someone's contact information, describing your neighborhood, asking about someone's home and making small talk. The second scene is titled 'First Date' because it includes the following conversation strategies: asking for directions, apologizing for being late, talking about your family, describing what you do in your free time, ordering food, and discussing movie preferences. The third scene is titled 'Shopping Trip' because it includes the following conversation strategies: describing clothes, asking for colors and sizes, giving and accepting a compliment, asking for a different size or color, navigating a department store, and discussing clothing do's and don'ts. The fourth scene is titled 'Vacation' because it includes the following conversation strategies: discussing schedules and buying tickets, describing transportation problems, checking into a hotel, and talking about services and policies. The fifth scene is titled 'Second Date' because it includes the following conversation strategies: greeting someone arriving from a trip, telling someone about a past event, describing good and bad travel experiences, describing interesting experiences, discussing actions in progress, and expressing abilities.

**Script performance videos.** Due to time constraints and limited access to actors, I was unable to shoot video at the time of completion of this project. Nonetheless, these videos would showcase staged performances of the scripts by American actors, complete with full emotional, cultural and non-verbal content, specific to English-language

speakers. These videos would be included with the written curriculum as a model for EFL teachers and students. This would allow students to observe proper pronunciation, as well as expose them to cultural content specific to Americans that they would not be able to receive from a NNEST alone.

**Tongue twisters.** The tongue twisters that were collected are not to be taught for meaning. Instead, they are to be used to help students improve their English pronunciation. There has been much research done surrounding the Critical Period Hypothesis (CPH), which argues that similar to when acquiring a first language, there is a critical point in the language acquisition process after which native-speaker competency – in terms of accent – is impossible. This could be a result of many causes including neuromuscular plasticity, sociobiological programs, and cerebral development (Brown, 2007, pp. 62-63). Since a person's speech muscles are almost fully developed by the age of puberty, it is nearly impossible for older students to produce authentic sounds in a foreign language. This is due to the various components of the vocal tract, which are no longer able to freely manipulate unfamiliar words. However, because tongue twisters are fun to say, and often contain many words that sound the same, it is a great way to have students work on distinguishing sounds – when both speaking and listening.

The tongue twisters are recorded so that students can hear authentic pronunciation as they practice. I also included their written form so that students can match the sounds they hear and speak with the words they see. I believe that by practicing tongue twisters – of which these are just a small sample – students can improve their pronunciation significantly. While it may not be possible for them to attain native-speaker pronunciation, they will be able to better differentiate discrete sounds.

**Adaptations.** Adaptations are a great way to incorporate a writing component into the theatre curriculum. Essentially, the teacher gives students a text that is already written in the form of a story, fairytale, or fable, and has them change it into a theatrical piece. Because the building blocks of the story are already there, students will not have to struggle too hard with the idea of being creative in a foreign language. Because they will already know what happens at each point in the story, all they have to do is expound on the details already given. This lets students off the hook from creating a new script entirely from scratch, while letting them explore the boundaries of their imagination.

Adaptation exercises have measurable benefits for students, both in terms of theatre and English language learning. For theatre, students learn all about the playwriting process: creating characters, outlining scenes, determining settings, creating action, and writing dialogue. Then, they put it all together into a finished project. For English language learning, students can be required to incorporate some of the grammatical structures and vocabulary words taught during the course of the class. This ensures they put into practice the new language knowledge they gained through preparation of the pre-written scripts. It is a great way to assess their progress without giving them a formal test.

**Neutral scenes.** Neutral scenes are a great way to give students some extra creative freedom in the classroom. These types of scenes consist of vague dialogue between two – sometimes more – people. There is a logical flow to the conversation, but it is devoid of contextual information: no character description, no setting, and no thematic content. Actors and audiences find these scenes particularly interesting, as they can observe the many different possibilities of interpretation. Moreover, this type of

scene study can help introduce students to the versatility of the English language. They can further explore the nature of ambiguity in the English language by studying the freedom of interpretation inherent in the scenes.

While writing this field project as I completed the MA in TESOL program at the University of San Francisco, I was given the opportunity to teach a four-week English through Readers Theatre and Drama class. I asked my advanced students to form groups and write an adaptation of one of two fairy tales, either Godfather Death or The Three Little Pigs. I also had my advanced students perform open scenes. Each group chose the same dialogue and interpreted it very differently, successfully demonstrating the flexibility of the English language. In the first scene, a young girl tries for the millionth time to get a boy to talk to her; in the second scene, a young man tries to get a pretty stranger to talk to him at the movies; and in the third scene, a young man pretending to pray is surprised when God talks back. [I have included a copy of their scripts (Appendices E-F) and recordings of their final performance (<http://alwilliamsfleck.wix.com/esldrama#!videos/c1vg6>). These resources offer educators some insights into possible outcomes from utilizing the model presented.]

## CHAPTER IV CONCLUSIONS AND RECOMMENDATIONS

### **Conclusions**

Knowledge of the English language has become a widespread necessity in countries all across the globe. As one of the universal languages, it opens both academic and professional avenues that might otherwise be inaccessible. While many countries require English language study in elementary, middle, and/or high school, it is difficult to adequately impart the benefits of learning to young students. Coupled with the lack of

need for the language independent of the classroom, students lack motivation and interest.

By providing teachers and administrators with an alternative method for teaching English, they receive the tools necessary to create a more engaging and interactive curriculum. In parallel, students are provided with a medium focused on more authentic language, when measured up against traditional pedagogical materials. Through the development of this project, I posit that it is possible to create a theatre-based curriculum for English language programs in both traditional K-12 schools, as well as private language institutions. The curriculum itself is customizable by applying the process to any program's specific language material, guaranteeing teachers continue to impart the desired linguistic information. The supplemental aspects – tongue twisters, stories for adaptations, etc. can be used, as is, by all.

The benefits of developing theatre-based curriculum according to this model are twofold. One of the greatest benefits, for any academic program, is building intrinsic motivation in students. When students are motivated to study – when they come to class desiring knowledge – they immediately retain more than students who are resistant. Unfortunately, due to a lack of support from the outside environment, intrinsic motivation is difficult to cultivate, particularly through the use of traditional materials. With a theatre-based approach, students are offered the opportunity to acquire language through creativity, exploration and play.

The other crucial benefit lends itself to authentic use of the language. In ESL environments, students have the benefit of needing English outside of the classroom: at the grocery store, in other classes, at the library, etc. Whether or not they desire learning,

they receive automatic reinforcement from their surroundings. Students in EFL settings, on the other hand, have little, if any, support outside of the classroom. Their spoken practice is limited to the conversation exercises used in their classroom, which largely test grammar and vocabulary acquisition. By using theatre, students are exposed to many different forms of authentic language. They practice the forms through performance, they display their command of the forms through improvisation, and they practice grammar and vocabulary through writing. A theatre-based curriculum is truly a universal method for language teaching.

### **Recommendations**

While it is possible to create a single, universal curriculum by collecting materials from schools all over the world, it is recognized that curriculum is often designed with particular core values in mind. By using the project as a model to create discrete curriculum by school, those same core values are respected. This process does not change the information taught to students, but enhances it. Additionally, the pedagogical materials can be used as a supplement for the purposes of evaluation. To verify students have mastered the grammar and vocabulary as desired, the more traditional exercises and speaking drills could be used as an alternative assessment practice.

Further development of this project would include drawing from additional source material, to expand the content of the scripts that were created. Also, all scripts would include a video recorded performance by native English language teachers, to help support proper pronunciation. Lastly, further development would include a trial implementation of the curriculum for fine-tuning.

## References

- Alcott Structure and Speaking Practice* (3rd ed.). (2013). Boston, MA: Pearson Learning Solutions.
- Bellow Structure and Speaking Practice* (3rd ed.). (2013). Boston, MA: Pearson Learning Solutions.
- Brown, D. H. (2007). *Principles of Language Learning and Teaching*. White Plains, NY: Pearson Education, Inc.
- Butt, R. (1998). Notes from the Classroom: Improvisation and Language Acquisition: Actor Training as a Tool to Enhance Fluency. *College ESL*, 8, 58-63.
- Cather Structure and Speaking Practice* (3rd ed.). (2013). Boston, MA: Pearson Learning Solutions.
- Clark, E., & Paran, A. (2007). The employability of non-native-speaker teachers of EFL: A UK survey. *An International Journal of Educational Technology and Applied Linguistics*, 35(4), 407-430.
- Davies, P. (1990). The Use of Drama in English Language Teaching. *TESL Canada Journal*, 8(1), 87-99.
- Dickinson Structure and Speaking Practice* (3rd ed.). (2013). Boston, MA: Pearson Learning Solutions.
- Emerson Structure and Speaking Practice* (3rd ed.). (2013). Boston, MA: Pearson Learning Solutions.
- Ernst-Slavit, G., & Wenger, K. J. (1998). Using Creative Drama in the Elementary ESL Classroom. *TESOL Journal*, 7(4), 30-33.
- Fitzgerald Structure and Speaking Practice* (3rd ed.). (2013). Boston, MA: Pearson Learning Solutions.
- Gilman Structure and Speaking Practice* (3rd ed.). (2013). Boston, MA: Pearson Learning Solutions.
- Hayes, D. (2008). Non-native English-speaking teachers, context and English language teaching. *An International Journal of Educational Technology and Applied Linguistics*, 37(1), 1-11.
- Hughes Structure and Speaking Practice* (3rd ed.). (2013). Boston, MA: Pearson Learning Solutions.
- Irving Structure and Speaking Practice* (3rd ed.). (2013). Boston, MA: Pearson Learning Solutions.

- Jambor, P. Z. (2010). The 'Foreign English Teacher' A Necessary "Danger" in South Korea. *Korea University – IFLS: Department of Education, Art & Design*, retrieved from <http://eric.ed.gov/?id=ED511524>
- Mahboob, A. (2005). Beyond the Native Speaker in TESOL. In S Zafar (Eds.), *Culture, Context, & Communication. Abu Dhabi, United Arab Emirates: Center of Excellence for Applied Research and Training & The Military Language Institute*, retrieved from <http://nnest.asu.edu/articles/Mahboob.pdf>
- Micoli, L. (2003). English through drama for oral skills development. *ELT Journal*, 57(2), 122-129.
- Tajino, A., & Tajino, Y. (2000). Native and non-native: what can they offer? Lessons from team-teaching in Japan. *ELT Journal*, 54(1), 3-11.
- Walkinshaw, I., & Duong, O. T. H. (2012). Native- and Non-Native Speaking English Teachers in Vietnam: Weighing the Benefits. *TESL-EJ*, 16(3), retrieved from <http://www.tesl-ej.org/wordpress/issues/volume16/ej63/ej63a1/>
- Wessels, C. (1991). From improvisation to publication on an English through Drama course. *ELT Journal*, 45(3), 230-236.
- Yahya, N., Moores-Abdool, W., & Unzueta, C. H. (2011). Learning Preferences of Saudi University Students with Native English Speaking Teachers. *TESOL Arabia Perspectives*, 18(3), 18-24.



APPENDIX A

Linguistic Content for Beginner English Language Learners

## SCENE 1: “First Meeting”

*\*linguistic content used in sample scripts*

### Vocabulary

- First and last names
- Occupations
- Days of the week
- Numbers

### Conversation Strategies/Speaking

- Tell someone your occupation
- Spell names
- Tell someone your first and last name
- Get someone’s contact information
- Describe your neighborhood
- Ask about someone’s home
- Make small talk

### Key Phrases

- “And you?” – show interest in another person
- “Excuse me” – initiate a conversation
- “Excuse me?” indicate you didn’t hear/understand
- Repeat info to confirm
- “Why?” – ask for a clearer explanation
- “What would you say to…” – propose an idea
- “Ok” – indicate that an agreement has been reached

- “Talk about weather to begin a conversation”

### **SCENE 2: “First Date”**

#### **Vocabulary**

- Relationships (family/non-family)
- Locations
- Means of transportation
- Transportation problems
- Destinations
- Early/on-time/late
- Explanations for being late
- Food and drinks – count/non-count nouns
- Movie genres/descriptions
- Describing preferences
- Daily activities at home
- Leisure activities
- Household chores

#### **Conversation Strategies/Speaking**

- Ask for directions
- Confirm that you’re on time
- Ask about birthdays
- Describe what you do in your free time
- Order from a menu
- Speak to a server and pay for a meal

- Apologize for being late
- Discuss movie preferences
- Talk about your family
- Talk about habitual activities

### **Key Phrases**

- “Too” – reciprocate a greeting
- “You’re welcome” – formally acknowledge a thanks
- “Well...” – indicate deciding how to begin a response
- “How about you?” – ask for parallel information
- “How much do I owe?” – offer to repay someone
- “Really?” – show interest or mild surprise
- “Well, actually” – begin an excuse

### **SCENE 3: “Shopping Trip”**

#### **Vocabulary**

- Clothes
- Colors and sizes
- How to bargain
- Ways to discuss beauty

#### **Conversation Strategies/Speaking**

- Give/accept a compliment
- Describe clothes
- Ask for colors/sizes
- Pay for clothes

- Navigate mall/department store
- Discuss clothing do's and don'ts

### **Key Phrases**

- “Ok” – acknowledge advice
- “Look” – focus someone's attention on something
- “Great!” – show enthusiasm for an idea
- Offer someone best wishes on their birthday
- “Thank you” – acknowledge a compliment
- “Actually” – introduce opinion that might surprise

### **SCENE 4: “Vacation”**

### **Vocabulary**

- Kinds of tickets and trips
- Travel services
- Airline passenger info
- Flight problems
- Hotels – room types/features, services, room amenities

### **Conversation Strategies/Speaking**

- Discuss schedules and buy tickets
- Book travel services
- Describe transportation problems
- Check into a hotel
- Talk about services and policies

**Key Phrases**

- “Thanks!” – acknowledge someone complying with a request
- “Uh-oh” – indicate you may have made a mistake
- “Hello?” – answer the phone
- “This is...” – identify yourself on the phone
- “Talk to you later” – indicate the end of a phone convo
- “That’s fine” - reassure

**SCENE 5: “Second Date”****Vocabulary**

- Ways to describe good/bad travel experiences
- Cars – types, parts, causes of accidents, aggressive driving behavior
- What time is it? – present/future expressions
- Parts of the body/face

**Conversation Strategies**

- Tell someone about a past event
- Greet someone arriving from a trip
- Ask about someone’s vacation
- Describe good/bad travel experiences
- Show concern about an injury
- Describe a car accident
- Express abilities
- Contrast habits and actions in progress

**Key Phrases**

- “I’m sorry” – express disappointing information
- “That’s too bad” – express disappointment
- “So” – introduce a conversation topic
- “That’s great” – acknowledge someone’s positive experiences
- Repeat part of a question to clarify
- “What about you?” – ask for someone’s opinion
- “Oh” – begin a response to an unexpected question

APPENDIX B

Linguistic Content for Intermediate English Language Learners



### **SCENE 1: “Likes and Dislikes”**

#### **Vocabulary**

- Comparative adjectives
- Positive/negative adjectives

#### **Conversation Strategies/Speaking**

- Talking about likes and dislikes
- Convincing others
- Getting to know what someone likes
- Make a recommendation

#### **Key Phrases**

- Make suggestions
- Express opinions
- “I know what you mean” – to agree

### **SCENE 2: “Tech Talk”**

#### **Vocabulary**

- Computer terms
- The internet

#### **Conversation Strategies/Speaking**

- Describe how to use computers
- Discuss the impact of the internet
- Make predictions about the future
- Describe technology
- Discuss the pros and cons of development

**Key Phrases**

- Describe technology
- Future predictions
- Make a recommendation

**SCENE 3: “Job Interview”**

**Vocabulary**

- Career skills

**Conversation Strategies/Speaking**

- Discussing past habits
- Troubleshoot problems
- Discuss skills, abilities and qualifications
- Describe a busy schedule

**Key Phrases**

- Express logical conclusions
- Express possibility/ability
- “well” – have time to think

**SCENE 4: “Out Sick”**

**Vocabulary**

- Aches
- Pains
- Illnesses
- Medications

**Conversation Strategies/Speaking**

- Calling in sick
- Make a medical/dental appointment
- Cheer someone up
- Explain a change in plans

**Key Phrases**

- Describe ailments

**SCENE 5: “Touchy Subject”**

**Vocabulary**

- Cultural literacy
- Endangered animals

**Conversation Strategies/Speaking**

- Develop cultural awareness
- Talk about how culture has changed
- Discuss controversial issues politely
- Asking about local customs

**Key Phrases**

- “What does it say” – get information about an article
- “I give up” – get listener’s attention

**SCENE 6: “Need Help”**

**Vocabulary**

- Helping others
- Services
- Lost and found

**Conversation Strategies/Speaking**

- Requesting service
- Recommend a better deal
- Offer to lend something

**Key Phrases**

- Express urgency
- Ask for help
- Offer to lend something
- “Right” – confirm information

**SCENE 7: “Ethics”**

**Vocabulary**

- Sports
- Unethical behavior

**Conversation Strategies/Speaking**

- Show concern for endangered animals
- Ask about personal ethics
- Express concern about fair play in sports

**Key Phrases**

- “That was nothing” – indicate something even more surprising happened
- “No kidding” – convey surprise

## APPENDIX C

### Linguistic Content for Advanced English Language Learners

### **SCENE 1: “History, Mystery”**

#### **Vocabulary**

- Descriptive adjectives
- Articles

#### **Conversation Strategies**

- Speculating about the out-of-the-ordinary
- Presenting a theory about a past event
- Historical mysteries

### **SCENE 2: “Music and Art”**

#### **Vocabulary**

- Music
- Elements of music

#### **Conversation Strategies**

- Explain the role of music in your life
- Boosting brain power through the arts
- Benefits of music

### **SCENE 3: “Shopping”**

#### **Vocabulary**

- Related to advertisements, persuasion and shopping expressions

#### **Conversation Strategies**

- Discussing advertisements
- Bargaining/pricing
- Consumer shopping habits

### **SCENE 4: “Mental Health”**

#### **Vocabulary**

- Anger
- Attitudes and behavior

#### **Conversation Strategies**

- Parent/teen issues
- Expressing regrets
- Shortcomings
- How to cope with stress
- How to handle anger

### **SCENE 5: “Helping Others”**

#### **Vocabulary**

- Community service

#### **Conversation Strategies**

- Regret/responsibility
- Morals
- Giving
- Leadership behavior

### **SCENE 6: “Family”**

#### **Vocabulary**

- Describe parent/teen behavior

#### **Conversation Strategies**

- Ways of thinking

- Family trends
- Preferential treatment
- Generation gap – care for the elderly

**SCENE 7: “Internationalism”**

**Vocabulary**

- World problems

**Conversation Strategies**

- Cultural impact of foreign imports
- Global issues
- Reacting to news
- International communication



APPENDIX D

Beginner English Language Learner Script

**ACT ONE  
SCENE I****First Meeting**

*(Lights up. Paul and Sasha are browsing around a bookstore. Each carries a handful of books, paying little attention to those around them. It's cold outside, so they are bundled in hats, gloves, scarves and winter coats. As they browse, they collide, dropping their books. They each bend to retrieve them.)*

Paul: I'm so sorry—

Sasha: I'm so sorry—

*(They laugh)*

Paul: *(looks at the book in his hand and reads)* "Chicken Soup for the Writer's Soul". I think this is yours.

Sasha: Ah, yes. Thank you. Sorry about that. *(She reaches for her book)*

Paul: *(hesitates before releasing book)* I'm Paul, Paul Oaks.

Sasha: *(takes book)* Nice to meet you, Paul Oaks. *(Turns to leave)*

Paul: And you?

Sasha: *(turning back)* Excuse me?

Paul: *(smiling)* What's your name?

Sasha: *(frowning)* why?

Paul: You almost knocked me over. The least you could do is tell me your name.

Sasha: What!?! I did *not*—

Paul: *(laughing)* I'm kidding! I'm kidding.

Sasha: *(smiling reluctantly)* Jerk.

Paul: *(surprised)* Jerk?

Sasha: (embarrassed) I'm so sorry! It just came out—

Paul: (laughing) It's alright. I've been called worse. And something tells me you didn't mean it to be rude.

(Sasha nods, visibly relieved)

Paul: So...are you gonna tell me your name, or do I have to guess?

Sasha: Sasha. It's Sasha.

Paul: (extends a hand) Nice to meet you, Sasha (still holding her hand). What would you say to coffee?

Sasha: Nothing. I've never heard a coffee talk back.

Paul: (smiles) Okay, well, what would you say to *drinking* coffee? With me?

Sasha: I don't know...

Paul: C'mon. Let me make up for sending you flying. And if you want, you can even tell me all about that book you're writing. I love stories.

Sasha: (shocked) How'd you know I was writing a—

(Paul glances pointedly at her Chicken Soup book)

Sasha: Oh. Right. Well, I guess one coffee couldn't hurt.

Paul: Great! (Pulls out his cell) What's your number? I'll call you and we can set up a date.

Sasha: Six, five, zero—

Paul: Wait, wait. I'm slow with this thing.

(Sasha smiles)

Paul: Okay. Six, five, zero—

Sasha: Seven, three, four, six, three, four, seven.

Paul: Six, five, zero, seven, three, four, six, three, four, seven?

Sasha: Correct.

Paul: Perfect. I'll call you.

(Sasha starts to protest)

Paul: I know, I know. Guys say that all the time and then don't. But I will. I promise.

Sasha: (smiles) I'll hold you to that.

Paul: Please do. (Winks) See you soon, Sasha.

Sasha: Goodbye, Paul.

(Lights down)

## SCENE II

### First Date

*(Lights up. Sasha sits in a restaurant at a table set for two, nursing a glass of wine.*

*Periodically she checks her watch and glances around the room.)*

Paul: (flying into his seat) I'm so sorry I'm late!

Sasha: That's okay.

Paul: There was some sort of crazy accident.

Sasha: Oh no. I hope no one was hurt.

Paul: Someone was being taken away in an ambulance, but the car itself didn't look too banged up so, here's hoping. (Picks up a menu) So, have you ordered yet?

Sasha: Food? No. But I did get you a glass of this excellent Pinot. I hope you don't mind...

Paul: Not at all. Thank you.

Sasha: You're welcome.

Paul: Anyway, I'm glad you agreed to meet me on a Thursday. I know it's not quite the weekend, but I've been looking forward to this all week.

Sasha: (smiling shyly) Me too.

Paul: (nodding toward her menu) Have you decided on something? This is one of my favorite places to eat, so I already know what I'm getting.

(Sasha nods.)

Paul: Great. (Signals the waiter)

(The waiter approaches with order pad and pen.)

Paul: I'll have the lasagna Bolognese with extra meat. But light on the garlic. (Winks at the waiter.)

Waiter: Certainly, sir. The lasagna comes with a complimentary side soup or a salad.

Which one would you like?

Paul: Hmm, I think I'll take the...salad.

Waiter: Very well. (Takes notes, then turns to Sasha). And how about you, my dear?

Sasha: I think I'll have the pesto gnocchi and garlic bread. Heavy on the garlic. (Winks at the waiter.)

Paul: (laughing) I stand corrected. Though you can't blame a guy for trying!

Waiter: (chuckles politely) Of course. Would you like the soup or the salad?

Sasha: I'll have the salad as well.

Waiter: Very well, my dear. (Nods at both of them) Your order should be up soon.

(Waiter exits.)

Sasha: So, Paul, what do you do?

Paul: I work in Finance. Nothing exciting. Just managing other people's money. A regular old businessman. How about you?

Sasha: I'm a high school teacher.

Paul: Oh? What subject? English, math...

Sasha: French, actually.

Paul: (surprised) French? La langue d'amour?

Sasha: (excited) You speak it?

Paul: I wish. I dated a French girl once, and she taught me a few words. But nothing stuck.

Sasha: Oh. That's too bad. That would've been hot.

(Paul whips out his phone and starts pushing buttons.)

Sasha: What are you doing?

Paul: Buying Rosetta Stone.

Sasha: (laughs) No need. I think you're pretty hot already.

Paul: Really?

Sasha: Would I be here if I didn't?

Paul: (teasing) I just assumed you were taking pity on me.

Sasha: Hardly. Something tells me you know exactly how attractive you are, and that you use it to get away with quite a lot.

Paul: (mock-offended) I would never—

Sasha: Yeah, yeah. In fact, I'm sure you go around picking up girls in bookstores *all* the time.

Paul: Only the pretty ones.

(Sasha rolls her eyes.)

Paul: But, seriously. While I have been known to lay the charm on thick, it's certainly not how I spend the majority of my time. Though I do enjoy hanging out at the bookstore.

Sasha: Oh? Why's that?

Paul: (shrugs) The everyday can become tedious. I like to get lost in worlds other than my own.

Sasha: (nods) I feel the same way. You'll rarely find me reading something other than fiction. I find present day life to be depressing enough.

(The waiter brings their food, refreshes their drinks, and exits.)

Paul: About time! I was ready to start snacking on the inside of my cheeks.

(They eat a few bites in companionable silence.)

Paul: So, what kind of movies do you like?

Sasha: Movies? Well...I tend to watch a lot of romantic comedies and dramas – I'm a woman after all. But I also love action films, particularly any film involving kung fu or martial arts.

Paul: (teasing) Why, because of all the buff dudes you get to see with their shirts off?

Sasha: (sticks out her tongue) That too, but mostly because I took martial arts as a kid. So I've always been a fan.

Paul: A woman who can handle herself. I like that.

(Sasha smiles.)

Paul: So, what's your take on scary movies?

Sasha: Hate them.

Paul: Why?

Sasha: They freak me out. Logically, I know they're not real. There's a camera there, green screen and special effects. But in the moment, all my mind can think is "run and hide".

Paul: It can't be that bad. When was the last time you saw one?

Sasha: Three months ago, with my best friend. She dragged me to see some crazy story about demonic possession. I almost crawled into her lap I was so scared. I was squeezing her hand for dear life, burying my head in her shoulder... You would've thought I was *in* the movie.

Paul: That's it, then.

Sasha: That's what?

Paul: (winks) Our next date.

(Sasha groans.)

(Lights down.)

### SCENE III

#### Shopping Trip

*(Lights up. Sasha and her best friend Maria are trying on clothes in a department store.*

*Sasha is preparing for her trip to France. They are each in their own dressing room, talking through a shared wall. A salesperson hovers in the vicinity.)*

Maria: So, how'd it go?

Sasha: How did what go?

Maria: Duh! The date from hell.

Sasha: (laughs) Actually, I had a surprising amount of fun.



Maria: You're kidding.

Sasha: Nope. He was funny, friendly. A little forward too, which I kinda liked.

Maria: Wow. Who knew you knew how to have fun?

Sasha: Ha, ha. I have a lot of fun.

Maria: Yeah...Walking around with your nose in a book doesn't count!

Sasha: Blah, blah, blah. (Opens her door and steps out wearing a cute dress.) What do you think of this one?

Maria: (sticks her head out) Hmm. I dunno. I think the green one would look better on you. And maybe the next size up? Let it drape a bit so you don't feel too constricted.

Sasha: You may be right. (Beckons the salesperson) Do you have this dress in green, and in a large? I think this one's a little too small.

Salesperson: Really? I think you look great. The neckline is very flattering, and the way the hem hits you really elongates your legs. You look stunning.

Sasha: Wow, thank you. (Glances at Maria) Apparently you did a good job picking this one.

Maria: Did you doubt me?

Sasha: (laughs) When it comes to clothes? Never.

Salesperson: Can I help you ladies with anything else?

Maria: I think we're done for now. Thank you.

(Salesperson exits.)

Maria: (grumbling) I still think you should try the next size up.

(Sasha laughs.)

Maria: (throws hands up and goes back into dressing room) Whatever!

(Sasha admires herself in the mirror.)

Maria: Back to what's important: this guy and your impending trip. Are you excited for your birthday?

Sasha: Are you kidding? I've studied French my entire life. I was made for this! I just can't believe this is my first time going.

Maria: And I can't believe you're going without me. I'm your best friend!

Sasha: (regretfully) I know. I'm sorry. By the time I thought to invite you it was too late. All the prices had gone up, the hotel was booked...

Maria: (teasing) Blah, blah, blah. Excuses, excuses. (sticks her head out and smiles reassuringly) Look, just make sure you climb the Eiffel tower, down some wine and a box of French artisanal chocolates, and eat like, forty croissants for me.

Sasha: (giggling) Ok! I think I can promise that.

Maria: Good. Now tell me more about this guy...

(Lights down.)

#### SCENE IV

##### **Vacation**

*(Lights up. Sasha arrives at the Citadines hotel in Paris, in the 16<sup>th</sup> arrondissement. She is checking in for her six-night stay.)*

Receptionist: *Bonjour Madame.* Welcome to Les Citadines. How can I help you?

Sasha: Hi. I would like to check into my room. I'm a little late. There was a problem on the metro.

Receptionist: Was it the *grève* again?

Sasha: The *grè*—? Oh, a strike. No, I think a train broke down.

Receptionist: Ah, yes. That's alright. Can I have your first and last name please?

Sasha: Sure. Sasha Wilson.

Receptionist: (typing) And can I please see a photo ID and a credit card?

(Sasha digs into her purse and removes her wallet. She takes out her ID and credit card and hands them over.)

Receptionist: Thank you. (types some more) Hmm. I see we have you down for a total of six nights. Is this correct?

(Sasha nods.)

Receptionist: (types some more before looking around with a frown) Uh-Oh.

Sasha: Is something wrong?

Receptionist: Are you traveling alone?

Sasha: Yes. Is that a problem?

Receptionist: Not exactly. It just seems all we have left are king size beds.

Sasha: (frowning) Well, I made these reservations a month ago. So I don't mind, as long as there's no extra fee involved...

Receptionist: (typing furiously) It does seem to be an error on our part – busy season and all. I'm sure my supervisor won't mind me waiving the standard charge—

Sasha: Thanks. I appreciate it.

(Sasha's phone rings.)

Sasha: (answers) Hello, this is Sasha? (Listens) Oh, hey Paul...I'm doing well, and you?

Actually, I'm on vacation...I'd love to, but I'm traveling. In another country... Yeah, I'm in Paris! My first time...Hopefully...When I get back? Sure, why not...Sounds good.

Talk to you later...Bye (hangs up)(to receptionist) Sorry about that.

Receptionist: (nods) Of course. (Presents an envelope to Sasha) You are all set. Here are your keys. You will be on the seventh floor, room 7150. You're free to take your luggage with you now, or we can have it sent up. There is a complimentary breakfast from six to eight-thirty daily, as well as coupons for our in-house restaurant.

Housekeeping cleans between the hours of seven and noon unless specially requested. If you don't want them to come in, just hang the sign provided outside your door. (Hands her a map) Here's a map of the *centre-ville* – center of town. If you have questions about fine dining, museums, etc. please do not hesitate to ask.

Sasha: (beams from ear to ear) Wow, thank you!

Receptionist: (smiles and nods) Enjoy your stay.

(Lights down.)

## SCENE V

### Second Date

*(Lights up. Paul sits at a bar nursing a whiskey, neat. He is waiting for Sasha to arrive, who has just returned from her trip to France. He does not worry or fuss, he expects her to show. He enjoys the people-watching as he waits.)*

(Sasha enters.)

Paul: (stands) Welcome Back!

(They hug.)

Paul: How was your trip?

(They sit.)

Sasha: It was fantastic!

Paul: (smiles) That's great.

Sasha: I still can't believe how long it took me to get there. Practically my entire life!

Paul: What did you do?

Sasha: (excited) Everything. At least that's how it felt. I saw the Mona Lisa at the Louvre. I went to the top of the Eiffel Tower – I even ate at their restaurant, the *58 Tour Eiffel*. I had coffee at the café from that movie *Amélie*, I saw *two* castles, took a boat on the Seine...the list could go on and on. It was just beautiful. The countryside was scenic, the streets were picturesque...Even the weather was surprisingly nice.

Paul: Wow, sounds like you had an amazing time.

Sasha: Definitely. Though I did almost get hit by a car.

Paul: What? How'd you manage that?

Sasha: (laughs) It was silly, really. It was when I first arrived. I had literally just stepped out of the airport. For some reason, I've spent all this time assuming people drove on the left side of the road, like in England—

Paul: Oh no...

Sasha: So naturally I was looking the wrong way when I stepped off the curb...

(Paul bursts into laughter.)

Sasha: (gives him side eye) It's not *that* funny.

Paul: (tries to stop laughing) You're right! You're right. I'm sorry. But hey, at least he missed!

Sasha: (rolls her eyes) Whatever. (smiles) So, what have you been up to?

Paul: Nothing too exciting.

Sasha: Nothing?

Paul: Well, you've been gone this whole time. How could it?

(Sasha laughs.)

Paul: Seriously though, I have been helping out a friend. He recently lost his job, right on the heels of his girlfriend kicking him out...so he's staying with me.

Sasha: I'm so sorry. That's too bad.

Paul: Yeah. He's a great guy, just a bit down in his luck.

Sasha: Yeah, it happens. (Looks at her watch) So, what time is this movie I don't want to see?

Paul: (laughs) Nine o'clock. What time's it now?

Sasha: Just after eight-thirty.

Paul: (stands and puts on his coat) I guess we'd better head out then.

Sasha: (standing) Remind me again why we're going to see this?

Paul: (winks) So you have an excuse to get close to me tonight.

Sasha: (laughs) If *that's* all you want, you could've just asked! (She wraps her arm around his waist and lays her head on his shoulder)

(Paul puts his arm around her shoulders)

Paul: (kissing the top of her head) I'll remember that for next time.

(Lights out)

THE END

APPENDIX E

Student Adaptation – “The Three Little Pigs”

“The Three Little Pigs”

Adapted by Tony and Daiki

Reader’s Theatre B – ELS General Section

**Characters**

Mama Pig

Tom

John

Ben

The Wolf

Straw Man

Stick Man

Brick Man

**Scene I**

(Lights up. Mama Pig cleans dishes in the kitchen. Tom and John fight over their space.

Ben reads the book.)

Tom: (Angry) Hey!! Get out of here!!! You have a big butt. I can’t sit down here.

John: (Sleepy) Oh. No way. I just wanna sleep here. I don’t wanna move...

Ben: Oh gosh. Mama! They are fighting again.

Mama Pig: Hey boys stop fighting. I’ll give you some candies.

Tom: Mama. Our house is too small for us! I think, we have to move to a new house.

John: I agree with Tom.

Mama Pig: Boys. You guys are not children. You guys have to be independent. It’s time of you guys to leave here and build your own houses by your self.



Tom: (surprised) Are you sure mama!?

John: (lying down) I don't want to. I want to stay here.

Mama Pig: No. You must leave.

(Lights down Mama exits to go shopping. Little pigs start to talk about their plan.)

## Scene II

(Lights up. The three little pigs are talking about their plans)

Tom: (Angrily) Nah. Why should we each build our own house?!

John: (Sleepily) I don't actually want to build my house. It bothers me.

Ben: But we should follow mom's opinion.

Tom: Damn. What should I do first?

John: Um, I don't have any ideas.

Ben: Can I tell you something?

Tom, John: What's that?

Ben: Here's the thing. We can each go out and look for something to build on. I mean, the material like bricks, stones, whatever you want!

Tom: Fine. I will go now. (Exits, slamming the door)

John: Ahhhh. I just want to sleep... (Exits)

Ben: There, there. See you brothers. Good luck! (to himself) So.. I should look for someone who sells some bricks and cement... (He also goes out)

(Lights down.)

## Scene III

(Lights up. Tom lies down under the tree. Straw man walks around selling straw.)

Tom: (yawning) Ah... I already wanna go home. I'll take a nap.

Straw man: (worry about Tom) Hey little pig. Are you ok?

Tom: Yes. I was just sleeping. (sees a man has some straw.) Oh, do you have some straw?

Straw man: Oh yes. I'm selling it.

Tom: Can I have some? Because, I have to build my own house.

Straw man: Of course. How much do you want?

Tom: Thank you so much! Can I have a suitable amount to build a house? (Gives him \$400.)

Straw man: Sure! I hope you'll build a great house. (Gives him some straw.) See you man.

Good luck!! (The straw man leaves.)

(Tom is building his house really quickly.)

(Continues to build his house.)

(Lights dim. The sun setting and rising. Tom finishes building a new house.)

(Next day.)

Tom: (Happy) Yes!! It's a great house. Doesn't look very strong. But, that's fine. I can live.

(He goes to straw bed. Lights down.)

#### Scene IV

(Lights up.)

John: (walking around slowly and yawning) Haaaww. What the hell can I do? I really have no idea. (Sees a man who is selling some wood sticks) Oh!!!! Got it! He will be my Messiah!!

(John runs to the Stick Man)

Stick Man: Good afternoon! Can I help you?

John: I need some wood sticks to build my house!

Stick Man: Sure! This is the best for your house!

John: (Scratching his belly) Well, I just need something to build a house. It doesn't matter what is good or bad. I just want to build it quickly.....

Stick Man: (Smiling) Cool. Then, these sticks will be the best for you.

John: Thanks.

Stick Man: How many do you want...?

John: (yawning) Just give me a suitable amount. Here. (Gives him \$500 bucks)

Stick Man: (Laughing) You seem like you're really bored with building your house.

(Gives John a bunch of sticks) Thank you!

John: (Shaking his hand) Yeah~. Have a nice day.

(The Stick Man leaves the stage.)

(John is building his house really slowly)

(Continue to build his house.)

(Lights down. Lights up. Lights down, and Lights up.)

(After 2 days.)

John : (Joyfully) Cool! Perfect! This is really good for me! I just needed a house that I can sleep in!! (He enters his house quickly, and falls asleep.)

(Lights down)

### **Scene V**

(Lights up. Ben thinks about how to build a new house. Brick Man walks around selling bricks.)

Ben: Hm... I want to build a very strong house. (Sees a man who has some bricks and cement.) Excuse me? Can I have some bricks to build a house?(Gives him \$600)

Brick Man: Sure. (Gives him some bricks and cement.)

Ben: Thanks. I can build a strong house!!

Brick Man: You're welcome. Have a good day. (He leaves.)

(Ben is building his house really slowly)

(Continues to build his house.)

(Lights dim. The sun setting and rising. Ben has a hard time to build a new strong house.)

(After 3 days.)

Ben: (Tired) Finally, my house is complete. Looks very nice!!

(Lights down.)

## Scene VI

(Lights up.)

(The wolf appears. He is looking around for the houses the pigs are living in.)

Wolf: Oh, my, Precious!!! My lovely little porks are there~~.

(He is looking for the weakest one.)

Wolf: (Sees Tom's house and yells) Gotcha! The first one seems very weak!! What the hell is that? It's made from straw??! Hehehe. That is my lunch for tomorrow!

(Finds John's house.) Hmm.. That one seems like wooden sticks..? But it's also gonna be weak! That one is my dinner for tomorrow~

(Finds Ben's house.) Shoot. That one is made from red bricks. But who am I?! I am the strongest wolf! It's not a big deal to eat that one too! Haha!

(With laughing, boasting of his muscles. He goes back to his home, giggling with great expectation of the next day's meals.)

(Lights down.)

### Scene VII

(Lights up. The wolf walks further along the road. He comes to the house of straw that the first little pig (Tom) built. Tom sees the wolf coming, and he runs into the house.)

Tom: (panicking) Oh my god!! The wolf is coming!!!! (Looks outside)

Wolf: (knocking) Little pig, little pig. Let me come in~

Tom: (scared) No way!! Get out of here!!

Wolf: Don't worry baby. I'll just blow your house in and eat you. Hehehe. (The wolf blew Tom's house.)

Tom: Please! Don't kill me!! I'm not delicious.

Wolf: Don't worry. You look so appetizing. (Laughing. The wolf eats Tom.) That was nice pork!!! I wanna eat more!!!

(Lights down. The wolf is not satisfied. So, he goes to find other pigs.)

### Scene VIII

(Lights up.)

(The wolf walks further along the road. He comes to the house of sticks that the second little pig (John) built. John sees the wolf coming, and he runs inside.)

John: (Screaming) No way!! What the hell? The wolf is coming!!! (Locks the door)

Wolf: (Knocking) Knock, Knock, Knock! Little pig, little pig. Let me come in~

John: I will kill you! Go away! You can never come into my house! Get out of here!

Wolf: (laughing) You're so funny. Then I'll huff and I'll puff, and I'll blow your house in!!

John: Huh? You think you can do it? You're also so funny!

Wolf: (Angrily) Huh? You make me angry! Uoooooh!!

(The wolf huffs and puffs again and again)

John: (Embarrassed) Uh? Ha? No!!! (The house of sticks falls down "easily") What the..!!!

(John and wolf, faces each other.)

Wolf: I told you, idiot. I am the strongest wolf in the world!!! HAHA!!!

John: (Crying) Please, please.. I was wrong sir... You're the strongest animal!! I'm sorry about that... Please don't kill me ... (Shouting) Somebody help me!!!!

Wolf: Shut up, dude. Thank you for being my dinner~~!

(He opens his mouth as much as he can and, he eats up John at once.)

Wolf: (Burping) Oh, that was a really nice meal~ I dug it~! Thank you my pig~~

(The wolf leisurely goes back to his house.)

(Lights down.)

### Scene IX

(Lights up. The wolf walks to Ben's home. Ben reads the book. )

Wolf: This is the last one. (knocking,) Little pig, little pig. Let me come in~

Ben: (not afraid) no no. You can't come in. See you.

Wolf : (angry) Are you kidding me? I'm the strongest wolf. I can blow your home in easily and eat you!!!

Ben: OK. Come on.

(The wolf tries to blow Ben's home. But, the wolf can't because Ben's house is so strong.)

Ben: (laughing) Of course the wolf can't!!! My house is too strong!!!

Wolf: You wait in there. I'll come in from the chimney. hehehe. (The wolf climbs the chimney.)

Ben: (Ben puts a very hot water pot below the chimney.) OK OK. You can come, stupid wolf.

Wolf: (really angry) You make me so angry. I'll eat you immediately.

(The wolf comes down into the hot water and dies.)

Ben: Hahaha! Stupid wolf.

(Lights down. He cleans his house.)

### Scene X

(Lights up. Ben comes back the mama's house.)

Ben: (Crying) Mom~~~!!! I was about to be eaten by a wolf!!

Mama Pig: (Crying) Oh, dear, sweetheart. You're so clever!! but..

Ben: But what?... What happened??

Mama Pig: (Still crying) Your brother Tom and John were eaten by that wolf...

Ben: (Starts wailing) Oh my god.. my brothers!!!

Mama Pig: (Still crying) So, that means that you took your brothers revenge, my sugar.

How brave you are!

Ben: (In disbelief) You have got to be kidding me!

Mama Pig: No.. It's true, sweetie...

Ben: No way ..!! Oh my god-

(Ben and mama pig keep crying.)

(Lights Out.)

**THE END**



APPENDIX F

Student Adaptation – “Godfather Death”

“Godfather Death”

Adapted by Theo, Fuka, and Elly

Reader’s Theatre B – ELS General Section

**Characters:**

Old Tiffany

Kiki

Death

The Father

Doc

The King

The Queen

Young Tiffany

God

The Devil

Two People

**Scene I: Old Tiffany, Kiki**

(Lights up. Kiki is in her bed. Tiffany, her grandmother, comes in and sits on a chair next to Kiki’s bed.)

Kiki: Grandma?

Tiffany: (gently) Yes my dear?

Kiki: What is love, exactly?

Tiffany: Love is a strong feeling which makes people do beautiful things as well as huge mistakes.

Kiki: But why?

Tiffany: Because, for someone who is in love, nothing else matter except the loved one.

Kiki: I don't understand.

Tiffany: Let me tell you a story. Once upon a time, a poor family lived in a little house in a small village. There was a mother, a father and twelve children. But one day, the mother got pregnant again. Being too poor to raise a thirteenth child, the father decided to find a godfather who could raise the little boy.

(Lights down)

### **Scene II: The Father, God, The Devil, Death**

(Lights up. The father is walking on a road. He meets God meditating.)

God : A good day to you my son. In my infinite wisdom, I understand that you are looking for a godfather. Being the father of everything, I am more than able to take care of the little Doc.

Father: Please believe that I would give you my son without any hesitation if I didn't know that you let your son die on a cross.

(The father walk away.)

God: (surprised) But I...But he...But you...

(He meets the devil smoking a cigarette.)

Devil: Hey, bro. If you give me your child he will become the prince of light, and the richest man on earth. I'm the Devil. I can give him anything.

Father: Go away, prince of darkness, master of all pain, I won't give my child to someone like you.

(The father walk away.)

Devil: What a shame, dude.

(He meets Death sit on the floor.)

Death: How are you, mortal? A beautiful day to die, isn't it? I am Death. If you give me your child, he will learn how beings are equal, and it will make him humble.

Father: I like this idea. You will be Doc's godfather. But promise me you'll take good care of him.

Death: I promise.

(Lights out.)

### **Scene III: Old Tiffany, Kiki**

(Lights up. Kiki is in her bed. Tiffany sits next to her.)

Kiki: And he gave him the child?

Tiffany: Yes, he did.

Kiki: (surprised) But how could he send his little boy to death?

Tiffany: (smiling) Well, if you think about it, there's no better godfather than Death. If he decides who shall live and die, he is the best to protect his child.

Kiki: (thinking) Maybe...

Tiffany: So, the next day, after Doc had been baptized, Death came.

Fifteen years passed, and the boy had everything he needed to become a healthy young man. One day, Death decided that it was time.

(Lights down.)

#### **Scene IV: Doc, Death**

(Lights up. Doc and Death are in a dark room full of trunks, papers and books.)

Death: Today, my son, is an important day for you.

Doc: (surprised) Why, godfather?

Death: Because I am about to give you the power over life and death. You know, I am a very old man. At the beginning, I felt very powerful doing my job. I was the most important person on earth. Without death, there is no life, and without life, there is nothing. But, after so many years, I am tired of being responsible for drama, pain and tears. Today is the day I give you the most powerful medicine. Every sick person who will take it shall live. You will become a doctor, and you will cure people. But remember, if you see me standing by the patients' head, you can give them the medicine, and everyone will be happy. But if you see me at the foot of the bed, the dying are mine. Never forget it.

Doc: (proudly) I won't, godfather. I promise.

#### **Scene V: Old Tiffany, Kiki**

(Lights up. In Kiki's bedroom. Old Tiffany sits next to Kiki's bed.)

Old Tiffany: After the godfather gave Doc the herb, he did as his godfather said, and it didn't take long time that he became the very famous doctor.

Kiki: (curious) Everyone knew him? Why did he become famous? I think there were many doctors, and some of them could be great doctors. I don't really understand why he was the most famous doctor.

Old Tiffany: Because his way to see a patient surprised people greatly, and also he could know if the patient would live or die because he could see his godfather and understand their extent of a disease. It was easy to be famous for him. He was known by the whole nation and many foreign countries, so lots of people visit and consult him. He could earn a lot of money, and he was a rich man right away.

Kiki: Hmmm

Old Tiffany: Suddenly, a big accident was happened that the king of that country fell ill. To recover the health of the king, retainers called up the doctors who were supposed to the best doctors at that time, and they also asked Doc to see the king. He went to the castle, and he was ushered into the king's bedroom.

(Lights down.)

#### **Scene VI: Doc, Death, Two People, The Queen, Young Tiffany**

(Lights up. In king's bedroom. Death stands at the foot of king's bed. Two people are standing by the door. The queen and the princess stand by the bed. Doc enters king's bedroom, and see Death standing at the foot of the bed)

Doc: (surprise, whispering) Death is standing at the foot of the bed! I cannot heal him! But I cannot tell people that he cannot survive, and he will die soon! Because I am the most famous doctor in the world, and everyone expects me! (whispering) If I could deceive him, I can heal the king! I will make him angry, but he will let it pass because I am his godson! Just once, just once. I can do it! Don't be afraid! If I cure the disease, I will be more famous and rich. (loudly) Please turn the king round on the bed.

(The people turn the king round, and go back to their former location. Doc gives the king a decoction of the herb)

Doc: (impatiently) Could you drink this, please?

(The king receives and drinks with difficulty, and wake up slowly.)

The King: I feel better than before. Thank you, doctor.

(Doc feels at ease, and let escape a sigh.)

Doc: I am very glad that you have gotten well.

The Queen: I appreciate you, doctor.

Young Tiffany: You were a big help curing the king. I cannot thank you enough.

Doc: You're very welcome.

Young Tiffany: I want you to be one of our doctor. Many famous doctor saw my father, and everyone said that they couldn't do anything to cure him. But you did! You are the best doctor in this country.

Doc: Thank you very much.

(Lights down.)

### **Scene VII: Doc, Death, Two People, The Queen, Young Tiffany**

(Lights up.)

(In the king's bedroom. No one moves, except Death and the physician. Death comes to the physician quickly. Death shaking his finger, and frowning darkly. The physician is alone.)

Death: (angry)I can't forgive you for what you did. You promised, but you cheat me!

(Doc kneels down.)

Doc: (scared)I'm so sorry, I didn't mean it.

Death: What did you mean? What do you want me to do?

Doc: Sorry. I only wanted to cure him. I wanted him to get better.

Death: (calmly) Today, I let you go. You became a good doctor, and I'm your godfather.

However, if you do it again, you cannot exist on the earth. You know that?

Doc: I understand. I promise you.

Death: Don't break your promise.

Doc: Okay, okay. I won't do it again.

(Lights down.)

### **Scene VIII: Old Tiffany, Kiki**

(Lights up. In Kiki's bedroom.)

Kiki: (curious) And then? What's happened to him?

Old Tiffany: After that, he worked as their doctor for a short while. In this country, the princess got serious sick.

Kiki: Hmm...Did the king have a prince?

Old Tiffany: No, he had only one daughter, so the princess had to survive. And also, the king loved her a lot. The king wanted to help her, so he gathered all doctor in the castle, he also asked Doc to see her. The king said that, if someone could heal her sick, he would give someone all his stuffs and could allow him to marry her.

(Lights down.)

### **Scene IX: Young Tiffany, Death, Doc, Old Tiffany, Kiki**

(Lights up. In Tiffany's room. Tiffany is lying on her bed. Death is standing at her feet.

Doc enters. He looks that Death are standing at the princess's feet)

Doc: (talking to himself, trying not to see Death) Oh, my god, what should I do? (being surprised by her face) How a beautiful girl. I want to cure her.

Death: (getting angry, shaking his fist) Grrrrr...



Doc: (ignoring Death's snarling, trying to turn her round) I should move her. (taking 2 pills from his pocket and giving it to her) You will be better soon.

Tiffany: (waking up) I feel better, thanks. Thank you so much.

Death : (getting angry) I can't forgive you. You cheated me 2 times. Why did you do that? Didn't you know that you shouldn't have done that? How? I told you!!!

(Lights dim)

Old Tiffany: Death tied the physician with his bony hand. And he pulled him away from my bedside, and away from the palace, and away from the town, and his ice-cold grasp was so firm that the physician couldn't pull free, no matter how hard he tried. Death led him to a great cavern under the mountain, where thousands and thousands of candles were burning, some of them tall, some of them medium-sized, and others so short they were on the point of going out. In fact, at every moment some candles did go out, and others elsewhere suddenly came alight, so that the little flames seemed to be leaping about from one spot to another in constant movement.

(Lights down.)

### **Scene X: Death, Doc**

(Lights up. In a great cavern.)

Death: (looking around the candles and calmly) See these candles? Everyone alive on earth has a candle burning own here. The tall ones belong to children, the middle-sized ones to married people in the prime of life, and the little ones to old people. Mostly, that is. Some people who are only young have a very short candle.

Doc: (looking around and trying to find his candle)Which is mine?

Death : (pointing to a little stump)This is yours.

Doc : (being horrified) What? No way, oh.. godfather, please light another one for me. I really beg you! I want to marry the princess. As you know, i fell in love with her at once, that's why I turned her around. Please.. Let me live my life with her.

Death: (resolutely) No, it's impossible. I gave you a chance but you didn't keep our promise. I can't forgive you anymore. I can't light another one without letting the first go out.

Doc: (beginning in desperate) Oh, I beg you. Please, let me live. Please put a fire on top of a new one so it can carry on burning when the first one's finished!

Death: (pretending to light) Let me see...(purposely making a mistake) I can't make it for you. I was thinking about forgiving you. But, I already gave you a chance one time, but you didn't follow me. I can't believe you anymore. It's too difficult to believe you because of your behavior.

### **Scene XI: Kiki, Old Tiffany**

(Lights up. Kiki is in her bed. Tiffany sits next to her.)

Kiki: (sadly) And he died ? Just like that?

Tiffany: Yes indeed, my dear. Just like that. (Thinking) Life can be really fragile sometimes...But he lived in the memories of a lot people even if, today, just a few people can remember Doc's miracles.

Kiki: Why, grandma ?

Tiffany: Time, my child. Time changes everything. Events become gossips, gossips become stories, stories become legends. That's how humanity works. But some things never change. People will always do beautiful things and terrible mistakes for love. In Doc's case, it cost him his life, and it saved mine.

Kiki: (very surprised) You grandma?

Tiffany: (smiling) Yes, my dear. Me. I am the princess Doc saved. So you see, everything in life create a good thing and a bad thing. When you will clearly understand that, you will walk on the road of wisdom. Always remember this lesson. Amongst all the emotions love is the only one able to create all the others.

**THE END**