

PLAYS IN TEACHING ENGLISH

A thesis
presented to
the English Department
Sanata Dharma
Teachers' Training Institute

In partial fulfillment
of the requirements for the
Sarjana Degree

By
A. Mari Sudarto

I. 787

JAKARTA

August 1974

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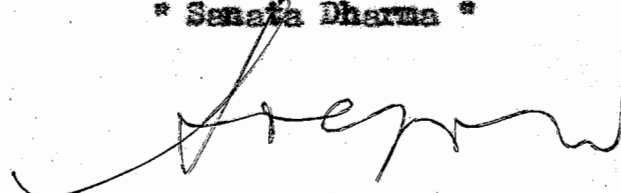


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Chapter I

INTRODUCTION

Interest in drama began a long time ago. "Since the very beginning, men have amused themselves by acting"¹). In the olden days people have amused themselves and found pleasure in acting, in beating the ground with their naked feet. "Drama and theater are older than religion"²). The very primitive man knew already about acting and dramatization. They began their drama by imitating animals. It seems that the impulse of acting and dramatization has been rooted in man since the very early stage of the human historical development. Drama has been one of the greatest forms of entertainment for centuries..

But it is only lately that people have begun to think of drama in relation with education in schools. Lately, there appeared some volumes of magazines with articles written on drama as a medium of education. People begin to see the significance of drama in school teaching. Ideas on the relationship between drama and the natural development of man have been put forward. Seminars and experiments have been conducted to see the place of drama in education and the possibilities of using it as a medium of teaching.

Mr. Richard A. Via, for example, is reported to be teaching English through the medium of drama. He has been a Fulbright lecturer in theater in Japan; he has worked with students from some 30 universities in English language play productions³).

1). Kenneth Macgowan, and Melnitz, w., The Living Stage, N.Y., 1955, p.2.

2). Ngalo Marsh, "Play Production", Post Primary Bulletin, Vol.13, 1960, PP 1,2.

3). Sadler, E, English Teaching Forum, Vol.I, July-August 1972, P.4.

Motivated by ideas put forward in those bulletins, the writer feels encouraged to discuss the possible place of drama in the teaching and learning of English in Indonesia. The main interest of the writer is to see the real possibilities of using drama as a medium of teaching English.

Why is it regarded important? The answer springs from the realization that the writer has heard some complaints and that he himself has felt how painful learning English is, while on the other hand he has also heard from the teachers' part how painful teaching English is. Unfortunately, many people say that the result of teaching English is still poor. Thus, the writer is seeking for ways of overcoming such problems.

Inspired by benefits he got from taking part in some occasional English play performances at Sanata Dharma Teachers' Training College, the writer has the opinion that drama can be one of the ways of overcoming the problems of English language teaching and learning in Indonesia. At least, drama must have some contributions to the teaching of English.

The thesis begins by discussing some values of plays in the teaching of English, to see how far drama can contribute to learning. The next step is to discuss the problems that may arise in using drama as a means of teaching English. This will be accompanied by some possible solutions to the problems.

Chapter IV discusses some features of a good play, to find out the characteristics of a good play text for a school production. This chapter describes a suitable play text for teaching purposes.

Chapter V discusses play writing as a result of finding

a really suitable text. In this chapter the writer is trying to discuss how a suitable play text can be provided. One of the ways is to write our own plays. Methods of writing a play text are given here. This will describe how ideas can be made into plays using some methods of writing. Some samples of play texts are included in chapter VI. And some ideas to be made into plays are given.

Play Production is presented in chapter VII that is followed by the discussion on some possible approaches to teaching drama through plays.

Chapter VIII discusses some ways of teaching English using drama. This chapter shows how drama can be made possible to teach items of English.

A sample of lesson plan for a play production is given in chapter IX. This describes the process of putting up a play and the way how to make a play text into a real play production.

At last a conclusion is drawn in the last chapter (chapter X). The writer comes to his final judgement on the subject.

Chapter II

VALUE OF PLAYS IN TEACHING ENGLISH

1. IT IS ONE OF THE THREE MAIN FORMS OF LITERATURE.

Many people admit the importance of literature in teaching English, whatever the aim of the teaching is. The study of the language is not complete without being accompanied by the study of its literature, because literature reflects the substance of the language. In literature the resources of the language are most fully and most skillfully used.⁴⁾

Language is a cultural product; it is a vehicle in social intercourse. What people think and do is expressed by words. Words used in the language have their own references and meanings. If we do not know the cultural background of the words, it will be hard to understand values behind the words. To know words means to know systems and values symbolized by the systems.

Drama, as one of the three main forms of literature expresses the culture of the speaking people. It reflects their everyday activities. It is a mirror of their lives.

To know the culture of the English speaking people, it is ideal if we can stay for a certain length of time in a country where English is spoken as the mother tongue. But is that possible for all of us? For most of us it is just enough to see the reflection of the target culture through proper Portrayal. It must be accepted that we do not feel the full impact, but at least we can enjoy the atmosphere of the target culture through the portrayal.

4). Lee, W.R., E.L.T., Editorial, Vol. XIV. No.1.

through English houses, English speaking clubs, slides or film performances and drama performances in English.

Drama can make our students effective communicators, not only on the stage, but also in the English speaking culture. In plays they learn not only the structures of the target culture but also the underlying values, assumptions and even beliefs. They have got to learn them in order to experience the full feelings of words and sentence constructions, so that they will be effective communicators at least on the stage.

2. IT PROVIDES SITUATIONAL AND DAILY USE OF ENGLISH.

The teaching of English should be approximately situational, but this depends on what philosophy one follows. Some people would not associate the teaching of the language with the situations. They would rather teach the language as a system separated from the situation because they believe that the situation serves as the noise in learning. The situation takes away the attention of the student. Instead of being a help, the situation serves as a hindrance in learning. But it also depends on how we use the situation as a help. It remains to be proved whether the situation will serve as a help or a hindrance. The writer believes that the situation rather serves as a help than a hindrance.

Our minds are capable of associating stimuli. The impressions created in our minds are greater when the stimuli come through various senses.

A child learns its first language by getting used to hearing certain patterns of speech in connection with certain situations. It has become used ^{to} hearing its mother and older siblings saying words in accompaniment with the

daily situations. It has begun to find some of them come unbidden to his mind. Speech is not understood at first in itself but as an accompaniment to situations or actions.5).

Actions and situations help the child associate them with the patterns of speech. Later, when he hears the speech he will also associate it with the actions and situations, even without the support from the actions and situations.

As teachers our task is to present words to our students in connection with situations and actions. We must give our students the opportunity to hear words used in various situations, so that later on they will be able to associate the situation meant through the words alone. They must learn the language, experience it, and live in it, not merely understand its forms.

As communicators the need for expression arises because of the need to deal with the situations we are in. Patterns of sentences, words and other aspects of the language put in situations are readily learnt by our students because they will need them to express the same situation that will occur.

Language in drama is used to convey situations. Words and sentences used in the plays are taken from everyday life situations. Such words and sentences meet the students' language need. The language in drama is not classroom language.

3. IT BRINGS ENGLISH TO LIFE.

It is important to link the reality outside the classroom with the teaching of English in the class. In

5). Billows, F.L., The Techniques of Language Teaching, Longmans, 1961, P.1.

reality outside the class English is spoken within social situations; we speak and someone hears.

We listen and we respond, we ask questions and are answered. We express feeling and expect reactions. Spoken English is used between one man and another in dialogue.

Acting a situation in an artificial condition is not the same as taking part in a situation in real life but it is closer to reality than structure drill or reading aloud. By allowing children to act out everyday life situations the teacher can bring English to life. It becomes more than a school subject. It begins to infiltrate into their total awareness and will appear in their speech at home or at play.

4. IT APPEALS TO THE STUDENTS' IMAGINATION.

In the life of every person there are incidents that stand out above the ordinary happenings of everyday life. Such events are so significant that they appeal strongly to the imagination or emotion, often leaving strong impressions on the mind. Such impressions will not easily be forgotten. Mr. Bentley calls such events 'the dramatic part of life'⁶). These are usually incidents that cause sorrow, happiness or fear. These are the situations seized upon by dramatists. The situations are arranged in a plot. The plot is decorated by every ^{day} life situations. That is why a play is called 'life presented in actions'⁷). It enables us to see our own daily life conflicts presented on the stage. Therefore good play performances are always interesting.

6). Bentley, E.J., B.A., Drama for secondary schools, book I, Sydney, 1962. II.

7). Harinawan, Lecturers.

The students will find that the language used in dialogues of the play is close to the daily life expressions; therefore it appeals to their emotions and imagination. Through the interest in actions and dramatization they will readily learn the sentences and words. They will become their possession that can be used whenever the situation demands it. As teachers, our task is to equip the students with the ability to use words or sentence patterns occurring in situations they may meet.

5. IT MAKES A VALUABLE CONTRIBUTION TO THE DEVELOPMENT OF LEARNING.

The process of learning is usually carried out by activities, in the classroom as well as outside the classroom. Language is also learnt through activities.

In the classroom the students sit in narrow benches and the teacher stands in front of the students, reading, explaining something or may be dictating. The students should listen to the teacher or sometimes the students speak and the teacher listens. This kind of teaching appeals only to the mind. Teaching is just an intellectual activity that fills the mind or the brain. In most Indonesian schools the teaching is conducted this way. The body does not take part in the process of learning; activities of the body are excluded from the process. If this goes from year to year the body will, then, be frustrated. The body will have no chance of development in terms of expression.

Why should we also include the activities of the body in the learning process? Language is used to express feelings. Facial expressions, gesture and movements contribute a great deal in expression. The same sentence may express quite different feelings or even meanings if said with different

gesture or movements. Parts of the body have the power of expression. The movements of the mouth and the eyes of someone when he despises his friend is quite different from that if he adores his friend.

Besides, seen from the total development of a man, a person consists of a body and a mind. As teachers, we are responsible for developing all aspects of a man's personality. Acting and dramatisation provide a change for the body to make parts in learning. The body is also trained to express feelings and meanings, because in drama we use both words through the vocal apparatus as well as gesture through the body.

6. IT MAKES A VALUABLE CONTRIBUTION TO CLASS ACTIVITIES.

A native learner learns his mother tongue in various kinds of situations as he gradually attains his mastery of the language. Language is also learnt to apply to various kinds of situations and environments. An item is mastered better if it is correctly produced as a response to a situation. One of our most difficult tasks is to provide enough situations and environments for the language we are teaching in class. The situations in the classroom are limited. In the classroom our students are only conscious of the classroom walls which confine them. The classroom will not give an adequate environment for the teaching of English. The problem is to relate the teaching in the class with that used outside. If the teacher teaches his students using situations and environments he finds in his class, the language taught may not be realistic, may not meet the students' need. The words in many school courses are selected to fit particular situations which only happen to be there. The words taught in class may begin with 'book', 'desk', 'blackboard' etc., only because the objects are in

the teacher's hand. These words are really easy to be demonstrated. But we can only find few words like that.

Acting, make-believe and dramatization give us the solution of such problems. Acting and dramatization give us the opportunity to throw open the classroom doors and make use of communication in shops, in offices, in stations and in streets. We can pretend that we are no longer teachers, students, but shop-keepers, mothers, fathers, doctors and whatever we like to play. This kind of make-believe is essential to the meaningful practice of language.8).

As teachers we need the skill to devise easily understandable situations that will lead naturally to the practice of certain language items that have recently been more formally drilled. As suggested by Dr. Morgan, for example, play acting can be used to teach Simple past continuous forms. A teacher may invite some students to act as a policeman and as a witness.

The police may ask : "What was the man doing when you first saw him?" That is the kind of question with appropriate responses, that the make-believe situation might well produce.9).

7. IT IMPROVES THE COMMAND OF SPOKEN ENGLISH.

The whole story of a play is delivered in dialogues or monologues, containing conversational sentence patterns.

Students have a certain memory span in a foreign language. Examples in a foreign language may not be heard correctly or if heard at all may be forgotten in seconds.

8). Hoss, W.E., English language Teaching, Vol.XIV, Feb. 1971, p.163.

9). Morgan, E.V., Games and play acting, ELT., January 1967.

The students cannot use the examples to understand the grammar or create other sentences by analogy, because they do not remember them. Therefore it is good to memorize dialogues.¹⁰⁾ Conversation in a play presents the language in a matter of fact context. A short and simple play is good material to teach because it contains sentence patterns to be memorized that meet the language needs. If a teacher drills the dialogues and explains them for memorization at home and they are later presented in front of the class, the students will repeat a sentence several times; it increases the power to hear, to recall, understand and later to speak. By memorizing dialogues the students will get a better mastery of the language patterns, concerning the sentence patterns and the sound system. Memorizing is very helpful for the mastering of the patterns.

But we must also remember that memorizing is not the basic way of teaching. The writer believes that memorizing will not help the students much, unless they know what they are memorizing.

Memorization should be an accompaniment to the teaching of, let us say, grammar. Grammatical explanation is remembered by the students if they also memorize what has already been explained. Memorizing without knowing what is memorized will not enable the students to make other grammatical patterns with analogy; there may be one thing that they know, namely the sentence memorized. Memorization may increase the quality of the mastery of the language. The patterns of sentences may become the possession of the students that is used in their daily expression.

Another advantage of memorizing dialogues in the play is that it helps the learners to speak clearly and

10). Lado, E., Language teaching, New York, 1964, p.31.

expressively, because they are supposed to use the language fluently, clearly and expressively on the stage in connection with the dramatic actions. An actor is always supposed to act naturally, speak clearly so that the audience will get what he is saying. It encourages him to use his voice as well as possible, artistically, if he can.

8. CHILDREN ARE CAPABLE OF PLAY ACTING.

Children are very fond of playing. In fact, it is through playing that they develop themselves towards adulthood. The process of learning takes place in playing. To play is man's basic need.

Imitating or play acting is one form of playing. Children like playing in this way. When a girl plays with a doll she imitates adult people taking care of babies. She acts as if she were a mother taking care a baby.

It is not only for children that playing is important. Even adult people cannot devote themselves to their daily routine all the time. We need to do something else that pleases us. We need to play. Being another person for a little while is our deepest desire.

At play a child recalls his past experiences and expresses his wishes, difficulties and conflicts. Children especially under the age of fourteen, are very fond of playing and are capable of doing it.11).

Chapter III

SOME PROBLEMS WITH DRAMA AS A MEDIUM OF TEACHING

1. THE MAIN AIM IS TO TEACH ENGLISH.

Teaching English using plays seems to be interesting and may gain good results. But, if a teacher is too busy with acting and dramatization in class he will forget that his main concern is to teach English not drama. The element of drama like play acting and pretending is intended to give make-believe situations to the teaching. An attempt to teach acting and dramatization should be limited as to accompany the language taught, instead of preparing an adult play performance. Something that teachers should not forget is that an English class is an English class, not a drama class.

Miming, for example, may be helpful to the teaching in the class. But we should not put a strong emphasis on teaching it. Mime is a silent art, and our main task is to teach English.¹²⁾

2. MOST PLAY TEXTS ARE ONLY GOOD FOR LITERATURE.

Good texts are hard to find. There is hardly a script suitable for this special purpose. Most college plays are only good as literature and not so good to be presented in class as language teaching; those scripts may be too literary or reflect too foreign ideas or too foreign a cultural background so that they are hard to understand.

Death of a Salesman, for example, is a really good work of art. But it needs a knowledge of American cultural value system to know the play fully. Let us quote a piece of its dialogues.(App.1)

12). Ross, W.B., 'The play is the thing', E.L.T., February 1971, PP.161-164.

Happy : Where is the surprise, pop?

Willy : In the back seat of the car

Happy : Boy! (he runs off)

Biff : What is it, Dad? Tell me what'd you buy?

Willy : (laughing, cuffs him) Never mind, something
I want you to have.

Biff : (turns and starts off) What is it, Nap?

Happy : (off stage) It's a punching bag!

Biff : Oh, Pop.

Willy : It's got Gene Tunney's signature in it'

(Happy on runs onstage with a punching bag).

Biff : Gee, how'd you know we wanted a punching
bag?

Willy : Well, it's the finest thing for the timing.

Happy : (lies down on his back and pedals with his
feet) I'm losing weight, you notice, pop?

Willy : (to happy) Jumping ropes is good too.

Biff : Did you see the new football I got?

Willy : (examining the ball) Where'd you get a new
ball?

Biff : The coach told me to practice passing.

Willy : That's so? And he gave you the ball eh?

Biff : Well, I borrowed it from form the locker room
(He looks confidently).

Willy : (laughing with him at the theft) I want you to
return that.

Happy : I told you he wouldn't like it.

Willy : Well. I'm bringing it back'

The students will not know the play, unless they know Willy's dream and the American reality. On which the play is written. To be able to understand Willy's dream and the American reality the students must understand the American culture. This play will be too difficult for the students to understand.

Plays in class for presentation should reflect the English speaking culture, yet they must have easy structure and simple vocabulary. To find such texts is really hard. This may be overcome by letting the students compose their own plays; or a teacher may compose a play text for the students. Other possible ways are to simplify texts and adapt stories into plays.13).

3. TEACHING ENGLISH USING PLAYS IS NOT EASY.

A play production itself is a complex thing. College production in a foreign language is far more complex. Because it includes talent, will and love for theatre that may be lacking. The teacher himself and his students may be only amateur, as there is always not enough time to train themselves to be really good actors.

To have a really good performance in class is really ambitious. There is not always enough time to practice. The life of the students is usually very complex. They are not only burdened down with memorization, but also with many kinds of problems, such as homework papers, exams and probably financial difficulties.

4. PLAYS ARE ONLY SUITABLE FOR ADVANCED STUDENTS.

It is really helpful to use plays for a better mastery of English. But the patterns of sentences and sound system should be known to the learner. They should have followed a

a special drill on the items. The role of the play, here, *Good* is just to help them master the patterns already taught. Only to some extent can drama be used to present new items. That is why some degree of mastery of the language is needed before a teacher can use a play to teach English.

The writer thinks that the possibilities of using drama with beginners are small. Drama is only suitable with advanced students.

5. THE PROBLEM OF LARGE CLASSES.

In most Indonesian schools a class contains about 40 students. With a play performance a director can only deal with some four or five students. The problem lies in the fact that a teacher cannot direct the whole class for a play performance. If he directs a play with some four students only, what would he do with the rest of the students?

As solution to the problem a teacher can give a play text to every students. They are supposed to learn it. The play text is used as usual reading material for the whole class with explanations of the structure and vocabulary accompanied by language exercises using the material. The class is divided into groups and they are told to memorize at home and to learn the characters. The last activity is to let each or some of the groups perform the play in front of the other groups. The best performance may be put up as a real stage performance, as a reward.

Chapter IV

FEATURES OF A GOOD PLAY

In selecting a play suitable for English teaching in certain classes two assumptions are made : (1) that the structures and lexicon of the learner's language interfere with his mastering of the structures and lexicon of the target language, (2) that the patterns of the students culture interfere with his understanding of the cultural patterns of the speakers of the target language. The most difficult pattern is the pattern that differs the most.¹⁴⁾ As a teacher we should begin with patterns that have the least difficulties in terms of language and culture. So, in order to judge a good play for teaching English we should view it according to the following criteria :

1. LINGUISTIC CRITERIA.

A play presented in the classroom should not give too many linguistic problems to the students. Difficulties may discourage the students. A feeling of success usually leads to further success. If we present the simple patterns first, the students may get the feeling of success through the experience they get from being able to understand the patterns. On the other hand, if we begin with the difficult ones they may be frustrated through the experience of failure in understanding the patterns. They will feel like facing a wall that is too high for them to climb.

But if we always present the easy patterns or words their efforts are not challenged. To be wise, we must present some difficult patterns and words amidst the easier ones.

That is why a good play text is the one with

14). Nation, I.S.P., Lectures.

easy sentences and words and with some difficult ones.

2. CULTURAL CRITERIA.

The order of difficulty in sequencing works chosen by cultural criteria is based on the extent to which the student can identify himself with the situations or characters portrayed in the material. A play that reflects too much cultural background will be considered a difficult one. A good play is the one in which the characters and scenes are quite familiar to the students. A play with a universal theme, for example, will be appealing and less confusing.

In choosing a play a teacher should consider the students' interests, desires, likings, experiences, and everyday activities. The situations depicting the familiar experiences of the students will be most likely appeal to the imagination or emotions of the students. A visit to the beach or going for a picnic are popular situations for the students. A football match, birthday parties, choosing schools are familiar situations for SMA students. Applying for a job is a good kind of situation that interests college students. English plays with these kinds of situations appeal to their imagination, instead of confusing them.

If the situation depicted in the play, the characters and the theme are already familiar to them, though they are depicted in a foreign language, the students will be motivated to learn. They will like to memorize the play and later perform it. When they play, or in this case learns, they are recalling the memory of a past experience, using their imagination to relive and extend these feelings and actions.

3. CLASSROOM CRITERIA. ^{≠ content}

Rep. A teacher must always remember that the play is used as a means of teaching. It must give our pupils opportunity for speaking practice. Plays are not used to teach drama but to teach language through speech. Some linguists say that speaking should come first, even if the goal is only to equip the students with the knowledge of reading, while some others may differ in this opinion. But the writer believes that speech is a better means of expression than any form of writing. Speech affects us more closely than what is written, especially if it is applied to the situation we are in.

The number and the age of the students should also be considered in selecting a suitable play text for them.

The play for a classroom production should be short enough to be presented during a class period. A simple and short play will really be welcome in the class.

4. A SAMPLE OF A GOOD PLAY TEXT.

A good play text must be the one which is simple in its vocabulary and structure having characters, time, and scenes that are familiar to the students and short enough to be performed during a class period. The writer believes that all plays in Longman Structural readers meet with those requirements. Here is one of the plays.

LET THE BOY SPEAK (App.2)

Characters

MR SMITH, a greengrocer

MISS WHITE

MRS BALL } customers in the shop

MRS WOOD }

JOHNNY BELL, a small boy.

A greengrocer's shop. Mr Smith is serving behind the counter. One counter is going out. Three women are waiting in the shop.

MR SMITH : Yes? Who's next, please?

MISS WHITE : I think that you're next, Mrs Ball. You were here before me, weren't you?

MRS BALL : Oh, was I?

MR SMITH : What can I do for you, madam? Do you need any fruit?

MRS BALL : Let me see. Ah, yes! I want.....

A small boy runs into the greengrocer's shop. He pushes his way between the women and stands in front of the counter.

JOHNNY : Please, Mr. Smith.....!

MR SMITH (not letting him continue): One moment, young fellow! I'm serving this lady. And these two ladies are waiting. (He turns to Mrs Ball again) Yes, madam, What were you saying?

JOHNNY : But, sir!

MRS BALL : Be quiet! I want three pounds of potatoes, Mr Smith.

MR SMITH : Three pounds of potatoes. Certainly. I have some good ones here. (He points to the potatoes near the counter). Fourpence a pound. Are these all right?

MRS BALL : Yes, I'll take those.

MRS WOOD (looking at Johnny) : The children to day! They push in!

MISS WHITE : They can't wait! They want to be first!

MRS WOOD : How old are you?

JOHNNY : Nine, madam.

MRS WOOD : Only nine! And you pushed in front of this lady.

JOHNNY : I had to I wanted.....

MISS WHITE (not letting him finish) : Young people must learn to wait. You can't push in front of people. You're not the only customer in the shop, are you?

JOHNNY : No, madam.

MRS BALL : Did your mother send you?

JOHNNY : No I wanted....

MRS WOOD (quikly) : Ah, you wanted something for yourself! You couldn't wait, could you? What's your name?

JOHNNY : Johny Bell.

MISS WHITE : You like in Church Street, don't you? I've seen you there.

JOHNNY : Yes, madam.

MISS WHITE : Yes, I know your mother. I'll speak to her about you.

JOHNNY : But I only wanted....

MR SMITH : That's enough, young man. We don't want to hear. (He turns to Mrs Ball). Here you are, Mrs Ball. Three pounds of potatoes. Is that all? That'll be a shilling, please. Thank you.

MRS BALL gives Mr Smith a shilling. She takes her potatoes and leaves.

MR SMITH : Next, please.

JOHNNY : I'm sorry but.... (No one listens to Johnny).

MISS WHITE : I want some apples, please. Two pounds.

MR SMITH : What about these? (He points to some apples on the counter). They're only ninepence a pound.

MISS WHITE : No, they look rather green. Have you any sweet ones?

MR SMITH : Certainly, madam. I have some good ones but they're still in my car. A shilling a pound.

MISS WHITE : Can I see them?

MR SMITH : I'll go and get them.

Mr. Smith goes out of the shop. After a minute he runs in again.

MR SMITH (shouting) : They're not there! There was a box of apples in my car and now it's gone. The car's empty.

JOHNNY : I saw two men near your car, Mr. Smith. They opened the door and took out a box of apples.

MR SMITH : My apples! I've lost a big box of apples. (He turns to Johnny and shouts in an angry voice). Why didn't you tell me?

JOHNNY : I wanted to tell you, sir, but no one let me speak!

THE END

Chapter V

PLAY WRITING.

1. INTRODUCTION.

The problem now is the fact that there is hardly any script for the special purpose of teaching English. There are of course thousands of plays. But the question is whether they are suitable for teaching English in Indonesian classes :

Some plays, however, can be considered. To mention some examples we may point to some plays in the Longman structural readers, stage 3. We can find 7 one act plays. Those plays are written with simple vocabulary and sentence constructions. They are short enough to be performed within class periods. In the Longman's graded readers, stage 4, we also find three mystery plays written by the same author. The plays are written with more complex sentence constructions and difficult vocabulary compared with the ones in stage 3. Yet they can still be considered.

A collection of rather good plays is provided by Mr. Bentley in his Drama for secondary school. They are plays for Junior classes. By simplifying or shortening the plays we can perform them with our students in Indonesia.

To find such plays is hard. In this case the writer suggests making our own plays. Of course, we will not be able to write a really good play text judged from the literary point of view. But the writer believes that our own plays will be some interesting for the students because they will really project our daily incidents, conflicts and longings; they are the projection of our own lives.

2. GENERAL PRINCIPLE OF WRITING A PLAY.

One may wonder whether we really can write a play script. A play is a work of art. Unless one has the talent, one will not manage writing a play. Good literature is usually characterized by its expressiveness, its power of stimulating our imagination and its power of holding our attention because we are motivated by the adventures of the characters in the play or novel. Hardly any one of us can manage writing such a quality of literature. Yet we are trying to write a play now. We are not writing a play for literature, but for teaching. Now we are going to learn how a play comes to be written.

a) What is a play

Different definitions are given by many people, with some truth about what is defined.

Ngalo Marsh, for example, says that drama is a conflict of ideas that have been set out for performance. In everyday life, we have ideas that sometimes conflict with other people's. The drama presents such conflicts in front of the audience. That consists of people with their own conflicts 15). In this way, the play is interesting.

The life of human beings is full of incidents; some incidents may stand out above the ordinary happenings; they are incidents that cause fear, apprehension, happiness or sorrow. Mr. Bentley calls them 'the dramatic part of life' 16). A dramatist seizes upon it. Then he arranges it in such a pattern as to create the plot of an interesting stage presentation. To do this he makes many additions to

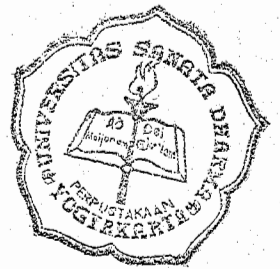
15). Ngalo Marsh & Sam Williams, Post-primary Bulletin Vol.13, No.4. 1969, p.4.

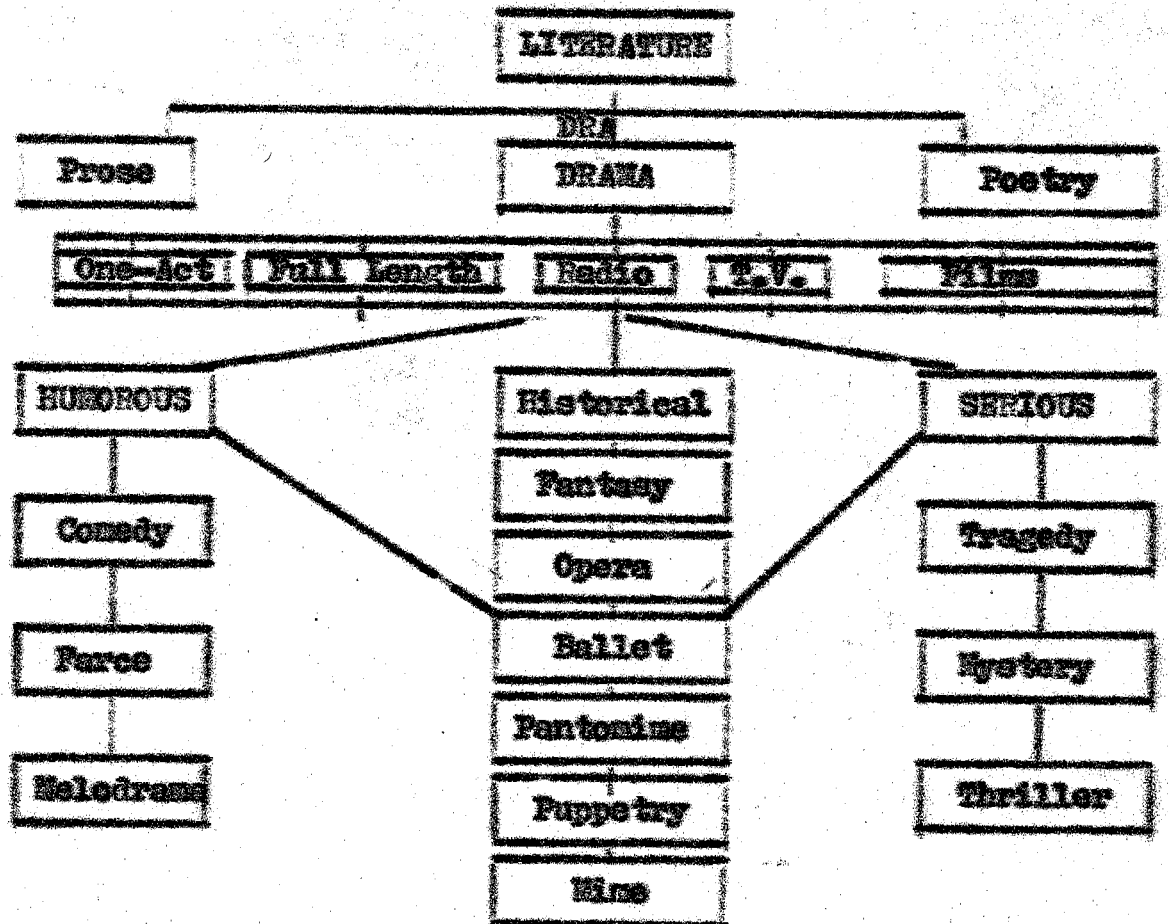
16). Bentley, R.C., Drama for secondary schools, book I, p.1.

the original incidents. He decorates the plot with background or setting. The setting should be made so realistically that it seems to be close to life. Then characters are added. They may be casual friends of the main participant or merely a passing crowd. They have, with the main characters, certain speaking parts. This is how dialogues are composed.

b) The types of play.

There are many ways of classifying drama. Plays may be grouped according to either the way they have been constructed (one act, two acts, etc.) or to the nature of subject matter they contain. In the latter classification the distinctions are often difficult to make, as anyone type often possesses similar characteristics to a another. Mr. Bentley has shown a diagram indicating the chief types of stage presentations: 17).





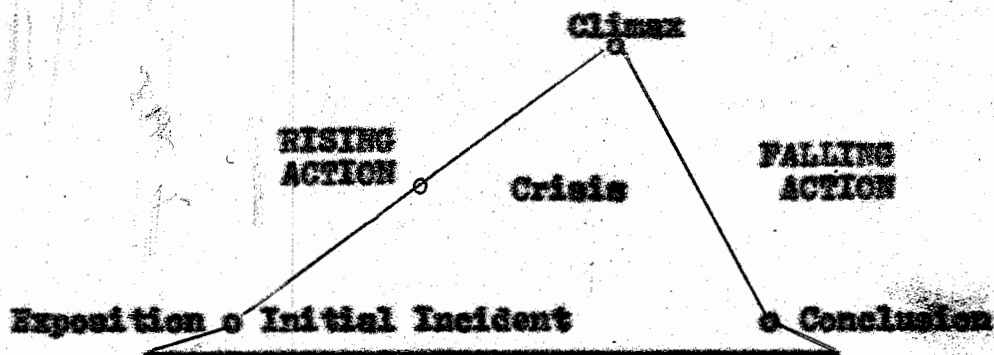
The writer is not interested in discussing each type of drama. He just wants to show that there are two common types of drama, namely comedy and tragedy. There are, of course differences in opinion, but in all, a comedy is a form of drama that is written to stimulate laughter from the audience. In writing a comedy, the characters are involved in humorous or amusing situations. While in tragedy the characters are placed in desperate situations which will end in suffering or loss. Tragedy is usually understood as the story of failure.

c) The structure of a play.

Usually plays are written to conform to a certain plan understood as 'a plot'. The subject matter or problem is introduced in the exposition, where the playwright explains the situation and gives some indication of the number and type of the characters involved. Then the play is set in motion by giving some incidents. The action, then is

increased by the tension. This part of the drama is called the rising action. The part of the drama where action is most vivid is called climax. After the climax the play tends to be less and less exciting. The action slows down. This part of the play is called the falling down part of the play. The action keeps slowing down until there is no more conflict, and so the play ends. This part is called catastrophe. At this point the audience can draw some conclusions. It gives the final explanation to the audience.

This is the usual diagram of the play :



Anyhow, not all of the plays are written with this plot. Modern plays are written with various kinds of plots.

a) Hints for writing a play.

A play is a form of entertainment. Any attempt to write a play should therefore take into consideration the possible effect it would create on the audience. It must always give pleasure to the audience.

There are some elements to be taken into consideration in writing a play :

Type : What type of a play are we going to write? Is it a comedy, a tragedy, or does it possess the elements of both?

Setting : Setting is the location or background of the play. Where does the play we are writing take place? Wherever it is we must make it create the illusions of our being actually on the scene. We must make the setting make-believe. The manner and speeches of the actors should be suitable for the story and setting.

Theme : The theme is the central idea of the play. This is the main problem or the central idea around which the play is written.

Structure : What is the structure of our play? How would we construct the plot? What are the scenes like. Is it written in one act or two acts or how many acts?

Plot : How is the story developed? Will it be written chronologically or gradually or in what way?

Characters : The characters should be made true to life. They should be easily visualized on the stage.

Dialogue : The dialogue is the conversation of the characters. It must be made natural like that of everyday life.

In writing a play, of course, we are not supposed to follow these elements too rigidly, but the writer thinks that are useful to consider.

3. DIFFERENT APPROACHES TO WRITING A PLAY.

In writing a play, approach is not everything. The first thing a teacher should know before he directs the writing of a play is that our students should be prepared for doing it. Play writing needs some planning beforehand on the part of the teacher. If the students have some knowledge of English already, a realistic imaginary situation must be created or provided by the teacher. An idea or a summary of a play needs to be presented by the class teacher for the students to work over. Some knowledge about the nature of a play, the elements and the structure of the play need to be explained.

To work on the details of the ideas already told, the imagination of the student can be enriched through oral questioning, pictures, films, slides, reading passages or

may be outdoor activities.

a) Situational composition method.

An imaginary but realistic situation is created by means of pictures, a chart, a set of instructions or anything else. The learner is told to write a play based on the situation. He is helped by ideas or subjects given but he must take care of the structure himself. He must suit his style to the audience he is writing for, and to the subject matter he is writing.18).

The central idea of a play (ideas to be made into plays are given in chapter VI) is given to the students. Their duty is to work it over either individually or in groups. They have to determine their own characters, plot and dialogues.

b) Group composition method.

The class may be divided into groups consisting of boys and girls determined by the number of characters, in the play they are going to write. Of course, the teacher has already given them an idea to be made into a play. Some details have already been discussed together. The duty of the group is to work over the lines. They must decide who is speaking first, and what he will say. Then, who will speak the next line and what will he or she say to respond to the first speaker. This continues until the whole dialogue of the play is built up. In this way the whole class will write several plays with the same theme. The teacher may read all of the plays written at home and decide which one is the best. Some good play compositions are typed for the whole class to learn and later perform.

c) Individual free writing.

Individual students may be able to write some play texts if they are given a chance or motivation. For the

talented students some samples of play texts should be given to read. They should be encouraged to write some texts at home by offering prizes for the good texts. In this way the teacher gives 100% freedom to the individuals to write the play scripts.

4. SIMPLIFYING A PLAY.

To simplify a play means to make the play easier for the students to understand. Plays to be performed in the class should be linguistically simple. This means that the vocabulary and the sentence constructions should be within the students' grasp. Some long complicated sentences can be made simple by breaking them up into short ones. Difficult words should be replaced with familiar ones. To do this is not too difficult.

This can be done by letting a group of students read a play text. Let one of them read a character's lines. While reading they may stop if they find any word or idiomatic expression they do not know. They must discuss it and think of other words to replace the difficult ones. If the teacher is there among the group he may be of some help to them. He may explain the difficult word or idiomatic expression they do not know. Eventually, all of the words and idiomatic expressions or sentence constructions are replaced with ones familiar to them.

5. SHORTENING A PLAY.

Plays for school production should be short, for the time offered for a class period is limited. To find plays that are short enough may be hard. That is why some plays should be shortened. The teacher may do the shortening of the play. This is relatively easy to do. Some unimportant details of the play may be omitted. Unimportant lines

should be crossed out. But the teacher should be careful that by omitting some lines he does not spoil the progression of the play.

6. DEVELOPING STORIES INTO PLAYS.

We will find a lot of suitable play scripts if we know the way to adapt stories into plays. But the problem of developing stories into plays lies in the concern of dramatic action, change of scenes, time lapses and maintaining the original story told in the form of dialogues. This means there may have to be additional action for dramatic suspense, omission of unessential incidents and characters.

In the play we have to make as few scenes as possible. If necessary, it is better to rearrange the incidents. If possible we must make the story take place in one setting.

To do this is really hard for ordinary teachers. To be able to do this needs a special talent and skill. It is too risky for ordinary teachers to do that.

Chapter VI

SAMPLES OF PLAY SKITS AND STORIES TO BE MADE INTO PLAYS

1. One act plays:

THE SLEEPING SNAKE.

Cast of characters:

Jack about 23 years old, hard pale face.

John..... about 26 years old.

Dr. Smith..... about 40 years old, serious in nature.

The action takes place in a sitting room of a boarding house. The scene reveals Jack lying on an easy chair wearing a pyjamas, suffering from a great fear and feeling of anxiety. Soon as Jack sees John passing by Jack utters a moan.

John : Hey? What's the matter with you? You look as pale as a sheet of paper.

Jack : (almost whispering) John, would you do me a favour, please? Oh God what a great fear is here in me. Would you help me? It is only you that I can rely on (other students are out for a holiday).

John : Tell me exactly what's the matter with you.

Jack : a snake

John : a snake? where (looking around), is there any snake in this room?

Jack : Yes, a snake, I am not making a joke, serious, oh.. a snake. I cannot bear it any longer.

John : I still don't get it. Why? Did a snake bite you?

Jack : No, please don't shout. It may wake it up, and it means that I lose my life.

John : (impatient) OK. Tell me where is it.

Jack : Here... on my very stomach (whispering) It's sleeping under my pajamas cannot imagine what will happen if

it wakes up.

John : But... but what... how did it come there.

Jack : I was asleep just now. Suddenly I was awakened by so something cool moving up my leg. It climbed up and..... damn it. It has been sleeping here since an hour ago. I haven't seen what it's like, though. What I know is that it might send me to hell.

John : Alright, I will roll your pajamas up as quietly as possible to keep it from waking up.

Jack : Oh, don't do that. For the sake of my soul. What a crazy idea.

John : But what shall I do now. Probably I.....

Jack : Oh... no, please. I think it's time now for the snake to wake up-oh... doctor.

John : OK, I will call for the doctor, then.

Jack : Oh, please call for doctor Smith the specialist for poison.

John : (speaking in the phone after moving around the dial)
Hallo.. yes. Evening doctor. Excuse me doctor, but this is a serious matter. Yes, a snake is sleeping on Jack's stomach. Strange, yes... please come doctor. Thank you. You can inject him before the snake wakes up and bites him.

Jack : What did he say?

John : He is coming. He said he is very busy. He is coming, though.

Jack : Are you sure? Oh I am afraid the doctor.... Oh, it is moving now. Oh its tail.... oh its tongue is licking my stomach. Oh God it will be the end of my life.

John : What shall I do now. What should I do? I will go and get the doctor.

Jack : No. Don't ever leave me alone facing up this
unfortunate death.....(the doctor's motor car is
heard) Soon the doctor rushes in. John greets him
at the door).

John : Ah, Evening Doctor. There you are.

Doctor : Where is the snake?

John : Here doctor inside the pajamas

Doctor : Be quiet, I will give an injection to keep you
from the poison. Well I think....

Jack : Do not speak too much doctor, do it immediately.

Doctor : Do not scream. Your scream may wake it up.

Jack : Oh, it hurts me. (he moves a little).

Doctor : Don't move. It is Ok now. John you can roll up
his pajamas. I will hold a stick to hit the
snake's head.

John : I am ready now.

Doctor : Jack you can jump up as quickly as possible. Now,
one, two, three.... jump.(Jack jumps)

Doctor : Where is the snake?

John : Where is the snake?

Jack : You both are the snake... ha...ha...ha...

John : (angry) Why did you do that.

Doctor : You, (to John), you (to Jack) are cursed by hell.
How dare you mock me like that. Don't you know
who I really am?

John : (thinking and then...) Oh, ha I remember now
doctor, ha...ha...ha...Excuse me doctor, but I re
remember now that a psychiatrist once told me
that Jack is recovering from a madness. I didn't
really know this doctor. I didn't really expect
this to happen.

Doctor : You both are mad.(starting off)

Jack & John : Thank you doctor.

(the doctor leaves).

Jack : Don't be too serious next time, doctor.

**(Jack and John look at each other. Then they
burst out laughing like crazy boys).**

—oo—

2. One act play:

SPILLING COFFEE

The light reveals the open air. Three boys sit lazily by a quiet road. They look pale and tired.

Jack : Come on boys, the town is only eight miles ahead of us. Move about, or you will never get there.

John : If you want to move, move yourself. I am too tired to move. We cannot move further when our stomachs have been empty for two days. See my hands. They are very weak and trembling.

Jim : The problem is that we are too poor to buy even a loaf of bread. I admit that this is a really poor and crazy journey.

John : After all we are too adventurous.

Jack : Oh, come on don't complain too much. Complaining does not solve any problem.

John : Ok, OK. I understand, don't ever try to preach in the middle of road. But what kind of strength is there to continue our journey. Do you want to die before we get to town?

Jack : And we do not like to die in this place either.

Jim : Wait a minute, don't start a fight. Let me see. Do you notice a small white house over there? Probably it is a coffee shop. We can go there and find some drink. If we are lucky we can have something to eat there.

John : It's an excellent idea, but do we have money to pay? we do not find problems in finding such a shop, but the fact is that we do not have money to pay.

Jim : Oh, I still have money. (Jack and John look interested).

John : How much? (Jim puts his hand into his pocket).

Jim : (producing a coin) five rupiahs, ha...ha...ha...

John : (gloomily) If I were a ghost, I would go there and take some cookies for you.

Jim : And I would ask you to take a plate of rice with chicken. But you are only a weak poor thing. (Jim pushes John's shoulder and John falls to the ground readily).

Jack : Well, now you listen to me. I have got an idea. (Jack whispers to them and makes gestures explaining something to them. The two boys are interested in Jack's idea. They nod their heads several times. Then the three of them laugh together).

John : It's a good idea. Who will go first.

Jack : I will. You, two, can go there some moments after I get there. Is it clear? You've got to pretend that you do not know me.

John & Jim : (almost together) Okay boss, we agree. (lights out for some moment. Another scene must be prepared. The second scene should reveal a coffee shop. The owner of the shop is a rather old woman. She is very sleepy. She puts her head against the bamboo wall. A rather old man is drinking coffee there. Jack enters and sits beside the old man).

The woman : Do you want coffee?

Jack : (puts on his overcoat) Yes thank you, Can I have rice and fried chicken, please.

The old man : The weather is good, isn't it?

Jack : It's too hot, I guess. And it's lonely.

The old man : I always get my lunch here, you see.

The woman : Here is your coffee, young man. You seem to be very tired. You must have had a long journey.

Jack : (Shipping his coffee calmly); quite. I have been

walking ten miles.

The woman : Here is your rice. Of course you are very hungry.

Jack : Thank you. (begins to eat).

The man : Ah, the chicken is good, isn't it.

The woman : Some travelers like my chicken very much, you see. This gentleman always eats chicken here.

The old man : Yes, I never find any better chicken anywhere.

(uhu...uhu... He coughs) But I must continue my journey now. How much shall I pay? (John and Jim arrive).

John : Afternoon, mam. Can we have coffee, please.

The woman : Sit down, will you gentlemen. (to the old man) What did you eat?

The old man : Rice with chicken, a banana and a glass of coffee.

The woman : Let me count it. (She figures it with her fingers) one rice one chicken, once banana and one coffee. One hundred and fifty. (the old man pays and leaves).

The woman : Thank you. What do you drink, gentlemen?

Jim : We want two glasses of coffee with milk, please.

The woman : Yes, but won't you sit down.

Jim : Thank you, But it's too hot. I'd like to sit near the door, to get some breeze. (to Jack) Excuse me, won't you move there a little? (and Jim sits near Jack, Jack shows a feeling of uneasiness towards Jim).

John : How far is the town from here, mam?

The woman : It's about seven miles. Here is your coffee. Do you want to have rice?

John : No we are not hungry yet.

Jim : John, I think we ought to eat our lunch here. The

town is still seven miles away.

John : It's up to you.

Jim : Well, man, give us rice and fried fish, please.

Jim : (trying to speak to Jack) It's too hot, isn't it?

Jack : Cool, I say. (they drink while Jack is busy eating his chicken)

The woman : here you are

Jim : thank you

The woman : (to Jim) Do you want cabbage?

John : Yes thank you. (they eat in silence. The woman begins to look sleepy again. Her head falls on the wall).

Jack : Give me some more rice, man.

Jim : John we still have some seven miles to go. Have some more rice.

John : Yes. I think the fish is good

Jim : Can I have the chicken, please.

(Jim picks up the chicken and John the fish)....

Jack almost finishes his part and he holds the glass drinks it. In eating the chicken Jim makes much movement and finally his elbow hits Jack's hand which is holding the glass of coffee.

The coffee spills over Jack's trousers. He gets angry).

Jack : Mister, Can't you use your eyes? See what happened with my trousers. Do you want to wash them. What do you think I am?

Jim : I am sorry, sir. But I didn't do it on purpose.

The woman : Oh, for God's sake, gentlemen, do not start a fight here.

Jack : Don't do it on purpose. You are clever at finding excuses. This is what you are after. (Jack spills

the rest of the coffee onto Jim's coat. Jim stands up angrily now).

Jim : So what now. Didn't I tell you that I am sorry? Or, do you want me to teach you how to behave?

The woman : Oh, now, no, don't start a fight. Police, oh help!

John : (holding a bottle of beer) Tell him to go out. I will teach him (threatening Jack with the bottle of beer) Jack hits Jim in the stomach and Jim cries painfully)

Jim : Oh my stomach, God. John. I am badly hurt. Oh....

The woman : Oh, stop that, police.....

John : You, how dare you hurt....., stop. (Jack hits Jim again on the neck and runs away). John runs after him with the bottle of beer in his hand.

The woman : I didn't expect all this to happen. How is your stomach?

Jim : It's very painful. Oh, I am sick.....

The woman : Get up, let me nurse you. Wait a minute.(goes to the table) take this pill.

Jim : I am almost alright now. Well, I am OK now.

I will call the police. Wait....wait....police.... wait.(runs after the two boys).

The woman : Wait....wait....you didn't pay, sir. Oh, one rice, one chicken, one coffee and a bottle of beer each.

3. Some stories to be written into plays.

THE FARMER AND THE RICH MAN

A rich man once told a poor farmer to plant something in his field; he told the farmer to give him one third and the farmer could have the rest.

The poor farmer planted rice on the field. And now, when the action takes place, the poor farmer tells the rich man ~~the whole harvest~~ because he needs money. He hopes that the rich man will give him money instead of the two thirds of the harvest, as is his deal.

The rich man is willing to take the whole harvest from the field, but he does not want to give the farmer money. The reason he tells the poor farmer is that he never told the farmer to plant rice, he told him to plant something, not rice. Since in fact the farmer planted rice, the rich man will take the whole harvest. The poor farmer is very disappointed and goes to the 'Lurah' (the chief of the village) for judgement.

The Lurah tells the poor farmer that the rich man is right. He tells them that a judge is always trying to give the right to those who are right, and the farmer is considered to be wrong. He says that a judge is a judge, and nature tells the truth.

The Lurah tells them to go to the field. The right man will be allowed to take the produce that stands up right, while the wrong is punished by having to take the produce that stands up crooked. So the farmer takes home the rice and the rich man takes home the stalks.

∠ time is there. He tells the rich man to take

THE CRYING STATUE

Two poor boys are playing in the garden. There is a statue under a big tree. It is cool there. Everyday many people take shelter under the tree. Sometimes some couples go there to offer sacrifices to the statue. Cookie sellers, fruit sellers and other passersby find a suitable place there to rest.

The two poor boys are thinking of ways to get some cookies or other sacrifices from the statue. They agree to remove the statue and hide it. Instead one of them will dress himself up representing the statue and stand up there.

A cookie seller goes there for shelter. She puts a basket full of cookies under the statue. She sits trying to relax. The statue takes one cookie and eats it. He takes another and throws it to the place where his friend is hiding. He takes some more and puts them into the pocket of his overcoat.

The cookie seller is surprised to find that some of her cookies are missing. She looks around wondering what has happened to some of her cookies. She looks up at the tree to see if some birds have stolen the cookies. Her eyes notice the mouth of the statue, and the statue looks at her. The statue's eyes become wider and wider to show his anger. The seller is afraid and runs away with the basket.

A moment later a young couple brings some flowers, apples and bread to the statue. The young man carries a bowl of water with some flowers in it. They pray there hoping to be given a child. They have been married for three years and do not have a baby yet. While they are burning the incense the statue takes the bread and the

apples. They are surprised to find that their bread and apples are gone. They look around. Finally they look up; the statue makes faces to them. The young man throws the water of the bowl into the statue's face. The statue gets down from its place and cries.

THE SMELL OF FRIED FISH. (App.3)

A poor traveler stopped under a tree to eat the boiled rice and vegetables which he had brought with him. A few yards away, there was a small shop by the side of the road where a woman was frying fish and selling it to some other travellers who were able to afford it. The woman watched the poor traveller carefully, and when he finished his food and began to go, she shouted rudely, "you haven't paid me for the fried fish!"

"But I have not had any fried fish!" he said.

"Everyone can see that you enjoyed the smell of my fried fish with your rice and vegetables" argued the woman. "If you had not smelled the fish, your meal would not have been so pleasant".

Soon a crowd collected, and although they supported the poor traveller, they had to admit that the wind was blowing from the shop to the place where he had eaten, and that it carried the smell of the fried fish to him.

There happened to be a judge passing by. The judge said: "The woman says that the traveller ate his meal with the smell of her fried fish. The traveller agrees that the wind was blowing from the woman's shop to the place where he ate his meal and that it carried the smell of her fried fish to his nose while he was eating, so he must pay for it. What does your fried fish cost? he asked the woman.

"Twenty five cents" the woman replied, delighted.

"Then go outside together," said the judge. "There the traveller must hold up a twenty-five cents piece so that its shadow falls on the woman's hand. The price of the smell of the fish is the shadow of twenty-five cents".

Chapter VII

PLAY PRODUCTION

I. INTRODUCTION

Why do we perform a play? Why is a play performance interesting? As stated in the introduction, even very primitive men have found pleasureⁱⁿ acting and dramatization. They pleased themselves by beating their naked feet. / in

Ngaio Marsh in her book 'Play production' says that acting is an expression of men's feelings, or even ideas. It is played out in a way that makes other men share and enjoy these feelings and ideas. The impulse of acting and the need of self-expression is in all human beings. 20).

This explains the question why small children like leaping and yelling, playing with toy pistols imitating cowboys, simply because they have seen a cowboy film in TV. They like to act.

As the small children grow, their feelings and ideas grow with them. Their feelings and ideas become richer and richer, more interesting and more complicated. So the need of an audience grows then. To satisfy this need we perform a play. People come to see the performance to share the feelings and ideas expressed.

A good play sets out, in satisfying words, ideas and feelings that are important to all of us. The actors and actresses are heroes and heroines of the audience in satisfying the need to express feelings, ideas, and excitement. That is why a good play performance is needed both for the actors and the audience.

A play performance may require the audience to think intelligently, but when it is really well done it makes

20). Mido swi.p.Pr.I.A Widyanartaya, A. Dramaturgi,
Stanolled paper.

them enjoy thinking.

People can learn English through performing English plays. English classes can be made into English drama rehearsals. In this case we are going to exploit the inner desires of our students for the motivation in learning English. We are learning English by exploiting the basic impulse.

There will be two kinds of play performances. One is a public performance and the other is a classroom performance. We are going to discuss both of them, since at schools we perform English drama as a public as well as a classroom performance.

2. SELECTING A PLAY

The very first thing we must do is to select a play script. This is not easily done. A suitable play script as described in chapter IV is not easily found.

Mr. Via recommends that we select one written during the last 25 years. It will contain the English we want. We should avoid Shakespeare.¹⁹⁾ We must select plays written in the English of today; the structure, vocabulary, and phrases must be what the young people of today use. It is best if we can find some modern, simple family drama or comedy that fits our students' need for daily conversation. Probably we should choose a one act play.

3. DISCUSSION ABOUT THE PLAY

Before we go further we need to discuss the play with the students. Since it is the play in a foreign language the first things the teacher must discuss may be the

19). Via, R.A., E.T. Forum, Vol. I No. 4, 1972, p. 6.

language, its vocabulary, idiomatic expressions and sentence constructions. This is to make sure that the students understand the language in which the play is written. Only after that we may begin our discussion by analysing the play regarding its plot, theme, characters and so on. It is also worthwhile for the students to know the type of the play, the moral teaching or the message the author is trying to give to the audience. Next, we discuss the setting or the background of the play.

The last thing the teacher may discuss is the feelings hidden behind each line. Let the students evaluate or interpret the feelings or the mood of each lines. Let them state their own attitude towards the characters. The teacher may ask them about the characters they want to identify with. A good discussion is characterized by the presence of an argument about the theme, characters and plot. If this discussion is done in English this will also serve as a spoken practice of the language learnt.

4. CASTING

Casting is the process of choosing an actor or an actress to play a certain role.

There are four types of casting; 20)

a) Casting by type. The casting is determined by the physical type of the potential actor. An actor is chosen to play a certain role because he has some physical characteristics similar to those of the role identified.

b) Casting by ability. The casting is determined by the abilities of the actors. The best actor may be given the most important role in the play.

20^b). Ngalo Marsh, Post Primary Bulletin, Vol 13, No.4. 1969 p.2.

c) Anti type casting. The casting of the play is determined by the physical differences between the character and the actor. A character is chosen to play a role that has some physical or mental characteristics completely different from those of the character identified. This type of casting is also usually called 'educational casting'.

d) Casting to emotional temperaments 'The casting of a play is based on the study of the personal life of the actor. An actor is chosen to identify a role because there are similarities between his own personal life and that of the character identified.

The casting of the play in the classroom may be based on what the teacher knows about the student's personality his voice, appearance and enthusiasm. We are not really supposed to be too careful in choosing the actors for a classroom production. But if we want to cast our students for a public play production we must be careful indeed. Mrs. Ngalo Marsh has given us some criteria.²¹⁾

a. Voice. The actor must be heard. Can he speak loudly? Can he pronounce words correctly, clearly and completely?

b. Appearance. We won't get perfect looks for every part. Appearance is not everything. We may get a really perfect look but there may be bad speech, clumsy movements and no real acting ability.

c. Understanding. We must check the actor whether he understands the role identified. What we have to do is to watch and listen to any sign of his being able to project the character into an audience.

Considering these in mind, casting is not actually easy to do. Once we have chosen someone to take a role we have got to stick to our choice. If later because of some

21). Ngalo Marsh, "Play production" Feet Primary School bulletin, Vol 13, 1960 pp.22-25.

easy to do. Once we have chosen someone to take a role we have got to stick to our choice. If later because of some reason we feel that he is not suitable it is difficult to change him with another person, he will surely be disappointed.

5. REHEARSALS.

During the rehearsals we will drill our actors to speak well and to move well. Here the real teaching takes place. In this way the students learn to use the language as a means of communication, communication between actors and the audience. The actors will talk in ideas, they will talk in emotion, they must learn to add the suitable feeling to the words spoken.²²⁾ Actors should move and speak as a team, not as a collection of separate persons. The story of a play is carried out by its dialogue. Actors should communicate with each other using the dialogue.

It is the director's duty to train the young actors to say their lines with the right intonation, pronunciation, stress, rhythm and pause. Some lines may need to be spoken with great strength, while some others may need to be spoken slowly emphasizing some words. They may need to be spoken slowly and quietly but with full understanding of this value.

Between a sentence and another a pause may be needed. Some sentences may be long and some others may be short. We must control our breath.

We have the inclination to drop our voice at the^{end}/of a sentence with the same intonation. This is monotonous. So,

22). Via, R., E.T.Forum, Vol.X July-August 1972, p.5

we must learn to vary our intonation.

The most important thing for the director to notice is that feeling is the key to intonation, stress and rhythm. If the actor knows the feelings that lie behind the sentence he says, he will most likely give the right stress, intonation, pause, quickness and slowness of the sentence spoken. Standard Allen provides pronunciation practice for this purpose.

Again, Mrs. Ngaio Marsh gives some valuable speaking hints to the actor to achieve the desired effect:23).

- a) Speak to the audience as much as possible; if your voice is poor keep as close to the audience as possible.
- b) Do not continue with speech while the audience is laughing or clapping. But do not wait until too long after it has ceased, because it will slow down the production.
- c) Voice production is most important in any stage play. Do not speak too quickly and try to speak audibly. Try to articulate every word so that the audience will not get a lot of trouble in understanding what is said.
- d) Try to communicate with feeling.



After the director has dealt with the language, the dialogue, there is still one major factor, acting. In expression an actor uses his voice and his body. The first thing the director should do is to get the actor relaxed, so that he will not be stiff. The actor must feel the rhythm of what he is doing as if it were a tune that accompanies his words. The actor must make vivid pauses between words.24).

23). Ngaio Marsh, Post Primary School bulletin, Vol.13, 1960, pp.22,24.

24). *ibid.*

The actor must understand what he does and anything he touches should be accompanied by the feeling. He must understand every emotion behind any action. By this kind of control he can master the audience. Gesture, the movements of the hands, body and feet, may beautify actions. But if the actor makes too many gestures he will be overacting. Every movements should be calculated. After all, drama is an art. Sometimes it is difficult, an actor doesnot know what to do with his hands and feet. The director can help him by keeping his hands occupied with stage properties like newspapers, cigars and the like.

An actor sometimes cannot keep still, but wanders aimlessly about the stage, crowding against other actors. The director must tell the actors to use any place there is on the stage. The whole stage belongs to the actors. But we must form really interesting groups on the stage. If an actor is moving while speaking the others must conform to him so that an interesting blocking is formed.

Players should not mask each other. An actor must not stand in a position where he completely hides another actor from some part of the audience. He must learn to move with certainty to keep his proper place and to stay there until the next movement comes. But he must remember that unnecessary movement will take the attention of the audience from somebody who is speaking. An actor should avoid turning his back to the audience.

6. PERFORMANCE.

Performance is the end of all activities of the drama production. Some students may be the actors while the rest are the audience.

In a public performance every student is supposed to take part in the activites. Some of them may be ticket

sellers, prompters, receptionists and so on.

There are several items that are necessary for a successful Performance:

a. Costumes.

For a classroom production we should not worry too much about the costumes. Let them wear what they have. The most important thing for a classroom production is the mastery of the script, regarding the pronunciation of the words, intonation and fluency in saying the lines. The second important thing is action. But for a public play performance costumes should be properly prepared. They should suit the scene described.

It is common that each actor has a different opinion about the costumes of a certain scene. It often happens that an actor is only too conscious of the relation between him and the audience. He has the inclination to look smart without even thinking of the dramatic effects. Costumes should be calculated in harmony with the setting of the play. To make it clear, dark costumes are suitable for a tragedy while bright costumes are suitable for a comedy.

b. Make-up.

The function of make-up is to help the actor identify his role. Make-up helps the actor appear natural on the stage. Make-up changes the nature of the actor into the nature of the role. 25). A young girl, for instance, can be made up into an old lady. Sometimes make-up is used to conform with the effect of lighting or the scene of the play.

25). Wido, S.V.D.P., Fr.P. & Widyamartaja A., Dramaturgi II P.26.

c. Properties.

Stage properties in the classroom can be provided by the class itself. We can use everything in the classroom. Three chairs put together may serve as sofa. Two desks put together may serve as a dining table. A ruler may be used as a sword or a thermometer.²⁶⁾ But for public performance properties should be made as realistic as possible.

To create a make-believe scene there are two things to be considered:²⁷⁾

1. The composition of the scene should reflect the background of the story told. As soon as the curtain is drawn it should already reveal to the audience the place where the story takes place, what the story is likely to be about and at what time the story happens, in the night, in the afternoon or in the morning.

2. The composition of the scene should reflect the emotion of the story. A certain emotion should have already been aroused by looking at the scene revealing a broken window, a bloodstained pillow lying on the floor, an open cupboard with its contents spread out.

Properties and their arrangement play an important part. There are techniques of arranging properties to identify the scene pictured. 'Pars pro toto' is one among them. In order to describe the scene of a graveyard it is enough to put a tombstone on the stage. This tombstone represents hundreds of other tombstones.

d. Lighting.

The function of lighting is among others to give light

26). Via, R., E.F. Forum, Vol. X No.4, P.8.

27). Harymawan, B.M.A., lectures.

to the stage, to help describing the setting of time and place. Lighting can also function as a substitute for the curtain. Some play performances is done on a stage in an open arena. In this way, light out means the curtain closed, while gradually the light coming on means the curtain is open.28).

28). Mido, Sv.D, Dramaturgi II, p.31.

Chapter VIII

HOW TO TEACH ENGLISH USING PLAYS1. Via's method:

Mr. Richard A. Via has been teaching English through the medium of drama. He has made his English lessons into drama rehearsals, his drama rehearsals into English lessons.

Mr. Floyd Cammack has described Via's method of directing a play.²⁹⁾ It is reported that a sample rehearsal schedule runs for approximately six weeks, four hours a day. After casting, the first few days are spent reading and discussing the play with cast members seated round a large table.

During the reading, only the person actually reading the speech may look at his text. He must then deliver as much as he can remember of the lines while looking at the appropriate character. All others must listen and maintain eye contact with the speaker.

The setting and background of the play are discussed, it is forbidden to spend any time memorizing lines outside of these sessions. After the cast members are already familiar with their lines the second week is devoted to further analysis of action including the purpose of each speech, the message to be conveyed, the character's motivation for the line etc.

Via believes that stress, intonation and pronunciation become better as the familiarity increases, since actors begin to understand more about the characters and the situations in which the drama takes place.

29). Floyd M. Cammack, E.T. Forum, Vol.X. July-August 1972, pp. 13-15.

The attempt at blocking is only begun in the third week. The cast members may still carry books and no advance notice is given at the moment when they are required to work from memory alone. Little prompting is given, anyhow, when this moment does not come.

During the fourth week the cast begins to work with props and to analyse such matters as gesture and timing.

From this time on activities are devoted to polishing and refining.

Better intonations are discovered and better expressions are also found out at last.

The English speaking atmosphere is maintained to strengthen the feeling of group identity. By the time of dress rehearsals and opening night they form a working group, each confident of his ability to meet the demands of the performance.

2. Fr. Bolsius' way of teaching conversation.

It is interesting to note the way how Fr. Bolsius teaches conversation. When the author was in the first year of the Sanata Dharma Teachers' Training college the author was given two periods of conversation each week. A conversational dialogue was given three days before the second one. The first period of the conversation class of the week is devoted to the introduction of a short dialogue depicting a certain scene. 'Tea Time', 'Alan's visit', 'Going for a picnic' are some examples of the title of the dialogue. The dialogue is written on the board and the lines are drilled, regarding the pronunciation of words, stress, juncture and intonation. A model was given by reading the dialogue with the actual pronunciation, stress, juncture and intonation accompanied by facial expressions and actions. This was done in such a way that the dialogue

sounded natural and whenever the activity was done the students enjoyed it.

Then, the dialogue was drilled by letting the students repeat sentences or phrases individually or in union. Some difficult words were drilled until each one of the students could pronounce the words. Only after the students were confident enough to say the lines with the right stress, intonation and pronunciation in general they were told to memorize the dialogue at home.

When the next class period came the students were chosen to identify the character in the dialogue. They were supposed to dramatize, to come up in front of the class and say their lines without the benefit of the text. This was always an enjoyable class. The characters were identified by students that were chosen at random, to make sure that each student prepared the dialogue.

3. FR. BOLSIUS' METHOD IN DIRECTING A PLAY.

Almost every year there has been an English play performance in the Sanata Dharma Teachers' Training College in Yogyakarta. Fr. Bolsius is usually the director of the play performance.

The author took part in two performances. They were threeact plays. After deciding the text to be performed and getting it ready, some students were asked to take part in the play; the casting was determined. They were students whose pronunciation was good and who had some acting ability.

The first week was spent on reading the text and explaining some words the students did not know. Some difficult words were replaced with other easier ones to make sure that the audience would understand everything

said by the actors. Some lines that were considered not important were crossed out. Some complicated sentences were broken up into some easier ones. Then days for rehearsals were discussed. There were three rehearsals each week. Other teachers were asked to help the director deal with the acts of the play. Other teachers may help the actors saying lines with good pronunciation.

The dialogues of the play were memorized at home. Acting and movements were introduced while memorizing the lines. The actors were allowed to act and to move while carrying the text. It was only some for a six weeks from the actual performance that the actors were not allowed to bring their texts any more. The actors were supposed to be able to act, to move and say the lines from memory alone. Prompts were provided to help the actors in case they forgot their lines.

A lot of students enjoyed taking part in the performance. Some of them were stage crews, receptionists, ticket sellers and the like.

The performances were always attended by students from the English departments and other departments, some foreigners or even the parents of the students who did not know English.

4. PROPOSALS.

The most common way of teaching English through drama is by setting it as a play performance as practiced by Fr. Belgius and Mr. Via. Plays work especially well to teach the spoken form of English which becomes increasingly important these days.

a. Guided conversation.

A. very short and simple English play is suitable

material to teach guided conversation. It is read aloud by the students under the guidance of the teacher, discuss it and then perform it. But of course the play should be carefully chosen. Too many short plays depend on the last line or an unrepeatd line to give the whole play a meaning. If listeners are not good enough in English they will get problems in understanding the play. With plays like this it is helpful to write a few important sentences on the blackboard.³⁰⁾.

A simple English play, if can be performed within some five minutes, and can be used as class teaching material just like the short dialogues taught by Fr. Bolsius. The difference lies in the fact that plays have plots and some themes which dialogues do not. Plays will be more interesting than short dialogues.

b. Free conversation.

One way of teaching spoken English is by letting people talk in English. Some language teachers believe that free conversation gives much opportunity for the student to experiment with the language and eventually discover its system himself. The author believes that both guided and free conversation are needed for speaking practice.

Spontaneous drama (drama without a text) contributes a great deal in teaching free conversation. The teacher gives the students a short description of the situation, the learners each take part and then act. Here are some suggestions: ³¹⁾.

30). Nation, I.S.P., stencilled paper.

31). Ibid.

(i) A woman goes into a shop to return something that she bought. She found it was not satisfactory. The possible characters are :

The woman

The shop manager

The salesman

(ii) A man has lost an unusually shaped parcel on a bus. He goes to the bus company to see if they have found it. The man has to give a good description of the parcel. The possible characters are :

A man who works for the bus company.

The man.

(iii) A man goes into a train. He finds a chair the number of which correspond with the number on his ticket. But he finds a young lady sitting on the chair. The possible characters are :

The man

The young lady

The conductor

A short story can also be the basis of this type of practice. When a story is read several times, the students will be familiar with the story and the language expressions. They are told to identify characters in the story and act out the story as well as they can.

c. Listening comprehension.

To help students understand a story being read or reproduced some students can act in accordance with the story. This will make the reading or the listening more interesting. Some movements of the actors, gesture and facial expressions may help the students understand the story in spite of the difficult words.

After being read and acted out by the students other students may be asked to answer some questions given by the teacher.

d. Structure and grammar.

Certain grammatical items can be taught using the play. For this purpose, people must elaborate upon the writing of the play. To teach past tense, the play should contain dialogues like the following: 32).

(i) Andi : Hello, Didi. I saw you in the market yesterday.

Didi : Hi. I didn't see you, Andi. What did you buy?

Andi : I bought a new shirt. And you?

Didi : I wanted a new school bag. I tried five shops, but I didn't find a good one.

(ii) to explain the difference between past tense and past progressive the following dialogue can be introduced:

Gunawan : Good morning, Rina. Did you see Darma?

Rina : Darma? Yes, I did. He was talking to Mr. Jusuf when I entered the office just now.

Gunawan : Was he? I saw him several minutes ago. He was going to the classroom then. Do you think he is still in the office?

Rina : Look, he is leaving the office.

Gunawan : Well, I have to see him. I want to borrow his biology book.

(iii) The following situational conversation is suitable to teach Countable and uncountable nouns:

32). Panitia Penyusunan Bahan Pelajaran Bahasa Inggris untuk S.L.P.A. Departemen Pendidikan dan Kebudayaan, English for the SMA, Students' book I.

Mother : I need some paper to write a letter.

Do you have any, Ina?

Ina : Yes, mother, I have a few sheets in my bag. Do you need a pen to write?

Mother : No. There is one on the desk. But I don't have any stamps. Can you go to the post office and get some for me?

Ina : It's time for the post office to close. It's two o'clock now. But there are some stamps in my box. How many do you want, mother?

Mother : I need a fifteen-rupiah stamp.

Ina : There aren't any fifteen-rupiah stamps in my box. How many do you want, mother? Here there are a ten and a five. Is there anything else that you need?

Mother : No. Thank you. That's all.

Thus, in the dialogue the use of a new structural item is illustrated in an everyday life situation. In reading plays the teacher asks the students to watch out the occurrence of the new structural item that is arranged deliberately amidst the familiar ones. To help them, the teacher in reading must put emphasis on the new items. This is used to help the formal structural explanations. The structural explanation is best preceded or followed by this play.

e. Literature.

A play, as a form of literature is a good source from which we can learn the culture of the users of that language. Drama is not less important than Novels or Poetry in literature. So there is not reason for not

including the play as a source in teaching literature. For the teaching of literature plays written by famous play-wrights like William Butler Yeats, Bernard Shaw and even. Shakespeare can be read and then analysed, or evaluated in terms of their elements concerning the human events, the images, rhythm, theme, characters, plot, and then we should conclude what the impact is of the whole.

Chapter IXA SAMPLE OF A LESSON PLAN FOR A PLAY PRODUCTION

NEVER ON WEDNESDAY (App.4)

A C O M E D Y

(by : Richard A Via.)

CAST OF CHARACTERS.

Fred about 17 years old.
 Dorothy (Dot) about 16 years old.
 Tom about 14 years old.
 Dad 40 - 45 years old.
 Mother 38 - 43 years old.

The action takes place in the living room of a "typical" American family. Dad is reading the evening newspaper and is sitting in a chair to the right of a lamp table on stage right. Dorothy is in the chair to the left of this table and is busily manicuring her fingernails. The sound of the nail file as it scratches back and forth bothers Tom, who is trying to do his homework. Tom is seated at a table behind the sofa on stage left. Fred is stretched out on the sofa reading a comic book. Mother is off stage right, in the kitchen.

TIME : Just after dinner (supper) - 7:30 P m.

(The curtain rises. We watch the quiet scene for a few moments. Then the phone rings in the hall off stage left. Both Dot and Fred react quickly. Both jump to answer it, but Fred is nearer and quicker. They speak as they get up, and at the same time. Fred thinks it's his girl friend and Dot thinks it's her boy friend calling.

FRED : I'll get it. (Goes to door and exits to the hall).

DOT : Coochoo! I think it's for me.

(She returns to the table to put the nail file down.

DOT : Tell him I'll be there in a sec.

(She looks at the hall door, expecting to be called at the phone. When she isn't, she sits and starts working on her nails again.)(DAD and TOM pay no attention to any of this activity).

TOM : (without looking up). Tell her I'm busy. Ask her to leave her number.

(We hear FRED talking in the hall on the phone, but we cannot understand what he is saying).

FRED : (standing in the doorway). DAD, can I use the car tonight?

TOM : (imitating Dad). No.

FRED : (goes to the left end of the sofa). Would you be quiet!

TOM : You'll see ... "No".

FRED : (to TOM--annoyed). Don't put ideas in his head. (Does to DAD's right. (Starts talking at first step).

Dad, can I have the car tonight?

DAD : Hmm?

FRED : (slight upset that DAD didn't listen). I said, "Can I use the car tonight?".

DAD : (correcting FRED's English). May I ...

FRED : Okay. May I?

DAD : May you what?

FRED : (really annoyed with the older generation--perhaps throws his arms up in disgust). You mean you really

didn't hear anything I said except "Can I"?

(Goes behind DAD to center stage).

DOR : (Actually teasing DAD rather than FRED) Haven't you heard of the generation gap? They turn us off.

DAD : Not as often as you turn us off.

FRED : You heard that and she wasn't even talking to you. (Goes back to DAD's left) Why don't you hear me?

DOT : (Teasing FRED) It's your deep voice. It doesn't carry.

TOM, : It won't carry through that scratching you're making with that nail file.

DOT : I (Teasing TOM because he bites his finger nails) At least I don't bite my nails like some people do.

TOM : (Imitating nail-file noise. This sound must be loud and exaggerated) Grrgh-grrgh. I can't even do my homework.

FRED : (Goes to center again) Would you two cut it out? I'm trying to reach DAD. (Goes to DAD's left, behind the lamp table). Dad?

DAD : (Without looking up) Uhmm?

FRED : Dad? (trying to make him listen, he stretches the word, d-a-a-d-perhaps almost sings it. Then as if trying to contact a spirit) Dad, give us a sign you are listening : one rap for Yes, (raps on table once) Two for No (raps twice).

DAD : (putting the paper down) Okay, you got through what is it?

FRED : Whew! (A sound like letting off steam, indicating relief-goes to Dad's right) Dad, may I use the car tonight?

DAD : No. (Goes back to paper).

FRED : Wait don't hang up (as if Dad were on the phone)
I'm not finished.

TOM : (Smiles as he goes to the bookcase up center for
a book) I told you so. (Mother enters and listens
to this bit of dialogue. Tom returns to the table.)

FRED : Back to your books, Einstein (goes to right center).

MOTHER : Fred, I've told you about that. (Goes to the sofa,
sits at the right end, and picks up knitting or
sewing from the coffee table).

Bather than tease TOM, you'd better do a little
studying yourself.

DOT : Do you like this colour, mother? (shows her finger
nails).

Mother : You shouldn't do your nails in the living room,
dear They should only be done in this privacy of one's
boudoir

DOT : (simultaneously). in the privacy of
one's boudoir. (Said with a bored sound, because
she's heard this so many times).

MOTHER : Yes. And Tom, why don't you study in your room?

TOM : This is where the action is--it's too quiet up there.

DOT : Mother. (Goes to Mother).

You didn't answer me. Do you like this color?

MOTHER: Very pretty.

DOT : (going back to chair). It's new... a special color
for this month: Passion Pink.

TOM : (teasing Dot, imitates the girl in TV commercials).
"And my hair color is special this month: Blatant
Black".

DOT : (not thinking he's funny). Oh, you're so fanny.
(not laughing, but flat). Ha, ha, ha

MOTHER : By the way, where was all that help I was going to have in the kitchen with the dishes?

TOM : I had to do homework.

DOT : I've been trying to talk to Dad.

MOTHER : You kids are really great at finding excuses. Homework isn't so urgent when the Rolling stones are on TV, and nails can stop when there's someone to gossip with on the phone.

(Slight pause—then):

TOM : (pokes his mother's back). What about Fred? Why don't you attack him?

MOTHER : Well....when a son wants to talk to his father, that's important.

FRED : I thought so too. (Goes to the sofa and sit down).

MOTHER : What did you two talk about?

FRED : Nothing.

MOTHER : Nothing?

FRED : He said about ten words. (Indicates news-paper.) I can't crash the news-paper barrier.

MOTHER : Paul?

Dad puts the paper down immediately. (He has been well trained by MOTHER to listen to her when she speaks).

DAD : Yes, dear?

TOM : That's training.

MOTHER : to TOM. Do you want to leave the room?

TOM (shakes his head No.)

MOTHER : Then behave yourself.

DAD : Yes, dear? You wanted me?

MOTHER : No, Paul. FRED wanted to talk to you.

(FRED starts to go to DAD, gets to center).

DAD : Oh, that. (He starts reading again—paper up).

FRED : (Turn back to Mother). You see. That. He refers to me as "that".

MOTHER : Don't get so upset....He's tired. Paul?

DAD : (Paper down). Yes, dear?

MOTHER : (Signaling FRED to go to DAD). Now, go ahead.

FRED : (Quickly). DAD, may I... (Goes quickly to DAD'S right).

DAD : No. (Paper up).

FRED : (To DAD). Wait. (Goes Back to center). To MOTHER: You see?

MOTHER rises : (Goes to FRED). What was it you wanted to talk to him about?

DAD : (Paper down). He wants to use the car. (Paper up).

MOTHER : (Goes to DAD'S right). Well., why can't he?

DAD : (Paper down). It's Wednesday. (Paper up).

MOTHER : Yes, it's Wednesday.

DOT : You don't need a calendar in this house. You just ask DAD for the car and he tells you what day it is.

MOTHER : (Goes behind table near DOT). Dorothy, that's not nice.

DOT : Well, it's true. Yesterday I asked and he said, "No, it's Tuesday".

DAD : (Paper down). You know the rules.
(Speaking together) :

FRED : Yes, we know the rules. Weekends only.

TON : Yes, you may only use the car on weekends.

DOT : Do we ever. Friday, Saturday, and Sunday afternoon.

DAD : (Paper up). Right.

MOTHER : (To FRED). What did you want the car for?

DAD : (Paper down). I said No. (Paper up).

MOTHER : Now, don't be so harsh. Maybe there's a special reason for him needing the car.

DAD : (Paper down). Rules's a rule. (Paper up).
(TOM mounts the above line as Dad says it, but makes no sound).

MOTHER : (Goes to FRED). Where were you going?

TOM : (Guessing why he wants the car and teasing).
To a drive-in movie with that new girl.

DOT : (Referring to the new girl). She bleaches her hair, you know.

FRED : She does not.

MOTHER : (Disappointed in Fred, goes to the sofa and sits down).
You want the car to date on a week night?

FRED : No.
(Very annoyed with TOM, he goes to him and messes his hair).
See what you started. Why don't you grow up?

MOTHER : Now, boys (meaning, Don't start a fight).
What did you want the car for, FRED?

FRED : Well, it's a secret.

DOT : (Comes back to center). It was her, though, wasn't it? As soon as you hung up you came in and asked DAD for the car.

TOM : I don't go with girls who call me.
(Rises, stretches. His back is tired from doing homework). I call them. I'm going to be the boss and make the decisions. No girl's going to run my life.
(Sits down).

FRED : Some boss! Every time you a girl, she hangs up

: on you.

TOM : (Very strong, defending his manhood). That's not so! (Meaning : That's not true).

MOTHER : Let's not start again. Now both of you be quiet.

FRED : Look, Mom. (Goes back to the sofa, sits down).
I really need the car. Honest.

MOTHER : Don't you think you ought to tell us where you're going?

FRED : Can't you trust me? It's a surprise.

TOM : (almost laughing---teasing Fred). Yeah, I bet.
(Meaning: I'm sure it will be a surprise!)

We were surprised that time you smashed the left fender, too.

(Takes book back to shelf).

FRED : (disgusted). Oh, forget it. (Starts for door left).

I'll go by taxi. (The word "taxi" makes Dad listen).

DAD : (paper down). To a drive-in movie?

FRED : I told you I'm not going to a movie. (Comes back a step).

DAD : Well, a taxi any-where will be expensive.

FRED : I have to go, and you won't let me use the car.

DAD : All right. Then let's talk it over. What's so urgent? (Puts paper on table).

MOTHER : He said it was a secret.

FRED : A surprise.

DAD : And you can't tell us what it is?

DOT : I'm going to use that technique the next time.
I want something.

DAD : I haven't said Yes yet.

MOTHER : Don't you think you could let him this time,
Paul?

DAD : How long will you want it?

FRED : If I don't hurry, I won't need it at all.
Grandma's at the station

MOTHER : (Rises). Grandma?

FRED : Yes. She said she'd take a taxi, but I said I'd
be right down... Oh my gosh, she's still on the
phone. (He rushes into the hall).

DAD : (gets up). Why didn't she let us know?

MOTHER : Fred said she wanted to surprise us. (Fred
returns).

DAD : You'd better get moving.

DOT : Can I ride down with you? (Goes to door left).

TON : Me, too. (Closes book and goes to the door).

MOTHER : What about your homework and your nails?

DOT : They're okay. (Exits).

TON : I'll do it later. (Exits).

MOTHER : Hurry, dear. What are you waiting for?

FRED : The keys.

DAD : Oh.....oh, sorry. (Goes to FRED, hands him the
keys). Now drive careful.

MOTHER : (correcting DAD's English). Careful (with strong
stress on the last syllable).

DAD : Yes, dear. (He watches them leave).

MOTHER : Now why didn't she let me know she was coming?
She knows I like to have things ready.

(MOTHER picks up a comic book and the sewing
from the sofa and coffee table. She goes to the
chair right and picks up the newspaper, then to
the lamp table and picks up all the manicure

stuff).

DAD : (as he crosses to his chair to resume reading).

If she let you know, you'd get all worked up about everything..... (He can't find his paper)

..... cooking..... cleaning.....

TOM's hair ... (He suddenly sees that MOTHER has the paper and goes to her for it).

MOTHER : (who now is picking up all of TOM's books and papers and putting everything in the bookcase).

But she should have called. Suppose we'd been away?

DAD : (gets his paper). In the middle of the week? With the kids in school and me at work? Not likely.

(Meaning that, since he must be at work and the children are in school, it is not likely that the family would be out of town).

MOTHER : Just the same (meaning even if that is true), I wish I'd known.

DAD : (sits down). No communication (hunts for what he was reading) generation gap (he finds it) only at the other end of the line.

(Meaning that there is a generation gap not only between parents and grandparents).

(Paper up----DAD reads. MOTHER continues to straighten things up as the curtain falls).

CURTAIN.

1. INTRODUCTION

This production paper can serve as a preparation for a play production. "Never on wednesday" is chosen because it meets the requirements as stated in Chapter V. This is a suitable play text because it has suitable characteristic features for a class play production. It seems that it has been written to be performed in the classroom without the benefit of scenery, lighting, make up or costume. The sentences and vocabulary are simple. It reflects the life of English speaking people in a not too western cultural situation so that it will be easily identified with by people of other cultures. It is also suitable for the age of the students. What is more, it is short enough to be performed within a class period.

This section includes the complete procedure on how we can perform it. In chapter VII general ideas about a play production have already been given. In this section the author tries to show the way ^{how} these general ideas can be put into practice. _{how}

Any teacher with love for the theatre and competence in English can perform this play under the guidance of this lesson plan.

In preparing this play the author imagined that this play would be performed on an actual stage that would be seen by a real audience, maybe students from other departments or students from other classes, other teachers, parents of the pupils and some guests. So, it is prepared for a formal stage production.

The procedure of the play production can be begun by an introduction to the play itself. Such an introduction, however brief, is always better than no introduction at all.

since the audience cannot understand the meaning of the play from reading itself.

Let us imagine that each of the students has got a stencilled text. The teacher then tells the class what the play is about. This is a one act comedy. Probably it will help them a lot if the teacher explains a bit about the nature of a comedy. "Comedy is a play that is humorous in the treatment of its theme, usually not exaggerated or overdone".

2. THE FIRST READING.

The first reading of the play is very important. When it is read aloud, it must make its impression on the ear, aurally, through the sounds of the spoken words.

A good reading will help a lot in clarifying the meaning because the teacher is reading the sense units, not the structural units, pausing where he should pause and raising and lowering his voice in accordance with the rhythm of the line.

To achieve this degree, the teacher should prepare it well, at home and he should also keep the students in full concentration on the reading.

The aim of the reading aloud by the teacher is to enable the students to catch the rhythm, the mood, and the sense of every line. Later, they must understand which part should be read with an angry voice, and which part should be read in a softer and gentler voice. They will at last know the flow of sentences and sounds which are quite different from those of Indonesian. They are also expected to be familiar with the distribution of stresses. This aim will gradually be achieved after some readings.

After the first reading aloud is done by the teacher,



the general content is roughly explained. If necessary, it is done in Indonesian.

3. UNISON READING.

After the students get some ideas about the content of the play the second activity is devoted to unison reading. The teacher reads the lines of the play together with the students. He reads a line and the class repeats after him. The purpose of this unison reading is to give the experience of saying the lines, to pronounce the words correctly, and put stress on the correct place. All these things they have learned as separate subjects. Unison reading guides them to say the sentences with a correct rhythm and intonation and that improves their speech flow. In some way unison reading can be regarded as a sort of pronunciation drill.

4. WORDS AND STRUCTURE.

The difficult words, idiomatic expressions and structure which are necessary for the understanding of the play need to be explained. There are many ways of finding out which words are difficult. The simplest way is to tell some students to list the items that are difficult for them.

The teacher should have prepared himself well before. These are words that he must know in case the students do not know them :

- | | |
|------------------|--|
| - to manicure | = to take care of hands or finger nails. |
| - to bother | = to disturb, to annoy. |
| - sofa | = divan |
| - to stretch out | = to lie down. |

- ., to be off stage
- ., to turn one off
- ., to cut something out
- ., nail file
- ., to get through
- ., to hang up
- ., to knit
- ., a privacy
- ., boudoir
- ., passion pink
- ., blatant black
- ., to gossip
- ., to poke
- ., to attack
- ., to crash
- ., barrier
- ., to behave oneself
- ., to be upset
- ., to go ahead
- ., to be harsh
- ., to mouth
- ., a drive-in movie
- ., to bleach
- ., to date
- ., to mess
- = to be not on the stage.
- = not to listen to someone.
- = to stop.
- = metal tool with roughened surfaces for cutting or smoothing nails.
- = to get to the destination, to reach.
- = to put down the telephone.
- = to make a sweater or socks, merajut.
- = a private or secret place.
- = dressing room for ladies.
- = bright pink.
- = dark black
- = to talk about other people.
- = to push
- = to criticize.
- = to break with a loud noise.
- = a wall
- = to act well, politely.
- = to be disturbed.
- = to go in front, to advance
- = to be rude.
- = to speak with too much movement of the jaws.
- = a place where people can watch films from their car.
- = to make or become white.
- = to arrange an appointment.
- = to put into disorder.

- to run one's life = to control someone
- to smash = to break violently
- the left fender = the left front part of a car
- to talk something over = to discuss
- to be urgent = to need prompt decision or action
- to get moving = to go, to start to work
- to get worked up = to become excited, nervous
- book case = cupboard for books

- In explaining the difficult words, it is suggested ^{that} the teacher make sentences of his own, using the difficult words in order to make sure that the students know the meaning of the words, and also their occurrence in contexts. Some lines that need to be explained :

1. Tell her I am busy. Ask her to leave her number =
Tell her that I am busy with my homework, I have no time to receive her call. Ask her to tell her telephone number and I will call her up later, when I am not busy any longer.
2. Don't put ideas in his head =
Let Dai decide the answer himself. Do not try to influence him.
3. Haven't you heard of the generation gap? They turn us off = Don't you. Know about the generation gap. Our parents do not like to hear us. They do not listen to us. Our father does not hear anything you say except "Can I", though Fred has repeated the words.
4. Not as often as you turn us off =
You do not listen to us more frequently than we do to you.
5. You heard that she wasn't even talking to you =

You heard Dot, though she was not even talking to you.
Why didn't you hear what I said?

6. It's your deep voice. It won't carry = It is because of your deep voice, the voice of a boy, that father does not hear you. The deep voice cannot be heard easily.
7. Would you two cut it out? = Would you, Tom and Dot, stop quarrelling?
8. Okay you got through = Okay I hear you. You could reach me.
9. Wait don't hang up, I am not finished = As if by saying 'no' and going back to paper the father tried to put the telephone down, Fred was not finished talking to him. Like communicating through a telephone wire, Fred still wants his father to listen to him, not to cut the communication.
- 10 Back to your book, Einstein = come back to what you are doing with your book. Do not try to interfere with me. You think you are as clever as Einstein?
11. He said about ten words = he only said a little. He gives only a little chance for communication.
12. I can't crash the newspaper barrier = I am not successful in communicating with father. He is more interested in the newspaper than in me.
The newspaper serves as a barrier between my father and me. I am separated from my father by the newspaper.
13. That's training = father has been well trained to listen to mother as soon as she speaks.
14. He refers to me as that = he does not refer to me as a person, but as a thing. 'That' is ^pnot commonly used to refer to a person.

15. No communication..... generation gap.....only at the other end of the line = there is a generation gap that occurs between parents and children and even between parents and grandparents. Everywhere there is the lack of communication, not only between parents and children, but also between parents and grandparents. The lack of communication seems to be the inheritance of the older generation.

5. READING WITH IDENTIFICATION.

The teacher chooses some students to be Tom, Dot, Father and Mother, and lets them read through the whole text. This activity is done to make the students get the content of the play while recognizing the application of the difficult words or idiomatic expressions already explained in the context in the play. While the players read, the teacher checks their pronunciation.

6. ANALYSIS.

After the language problems have already been solved the teacher can begin with analysing the play in terms of its characters, theme, and plot. The teacher can give chances for the students to state their own ideas about the theme, characters' nature with evidence and the plot. Let them argue until a general agreement is reached.

a) Theme : the story goes round about the lack of communication in a family. Everywhere there is the lack of communication; among the children, between children and parents and even between grandparents and parents.

b) Characters :

FRED. He is 17 years old (indicated by the text).

He is the oldest son in the family.

He is easily angry (when his father says : " May you what? " He is annoyed and quickly replies : "You mean you really didn't hear anything I said except can I ?").

DOT. She is 16 years old.

She likes to care for herself (she spends much time on her nails).

She is childish (she likes other people to pay attention to her.

As soon as her mother comes she asks :

"Do you like this colour, mother?).

She likes teasing other people. (She teases Tom, Fred, Dad and even her mother whenever there is a change to do it.).

TOM. (Tom, is not important in the play).

He is 14 years old.

He is the youngest son of the family.

DAD. He is 40 - 45 years old.

He is indifferent towards his children. (he won't listen to them.

He closes himself off with the newspaper). (He listens to his wife as soon as she calls.).

MOTHER. She is 38 - 43 years old.

She likes rules and formality (She reminds Dot to do the finger nails in her boudoir, she asks Tom to study in his room).

c) The relationship of the characters.

(1) Among the children.

From the very beginning it is described that personal communication is lacking. Each one of the children is only too conscious of his own

self. Dot is expecting a call from someone, and so is Fred. They react quickly as soon as the phone rings. In the same way, Tom thinks it is his girl friend that is on the phone. Each one of them is only concerned with his own business. Fred wants to use the car and he likes nobody to interfere with him, Dot is very busy with her finger nails and she likes no one to interfere with her business, Tom is busy with his homework. While on the other hand they, at least Tom, unconsciously feel the need of communication. This is shown by the lines:

MOTHER: Yes. And Tom why don't you study in your room?

TOM : This is where the action is. It's too quiet up there.

There is indeed the feeling of solidarity in the children as shown in lines:

FRED : Yes we know the rules. Weekends only.

TOM : Yes. You may only use the car on weekends.

DOT : Do we ever.

They stand as a team against their father. They feel that they belong to one generation fighting against the older generation. But later the communication is broken by Tom by saying: "To a drive-in movie with that new girl".

There the atmosphere of teasing each other begins again. They get the feeling of communication but soon they lose it again.

(ii) Between parents and children.

The lack of communication between parents and

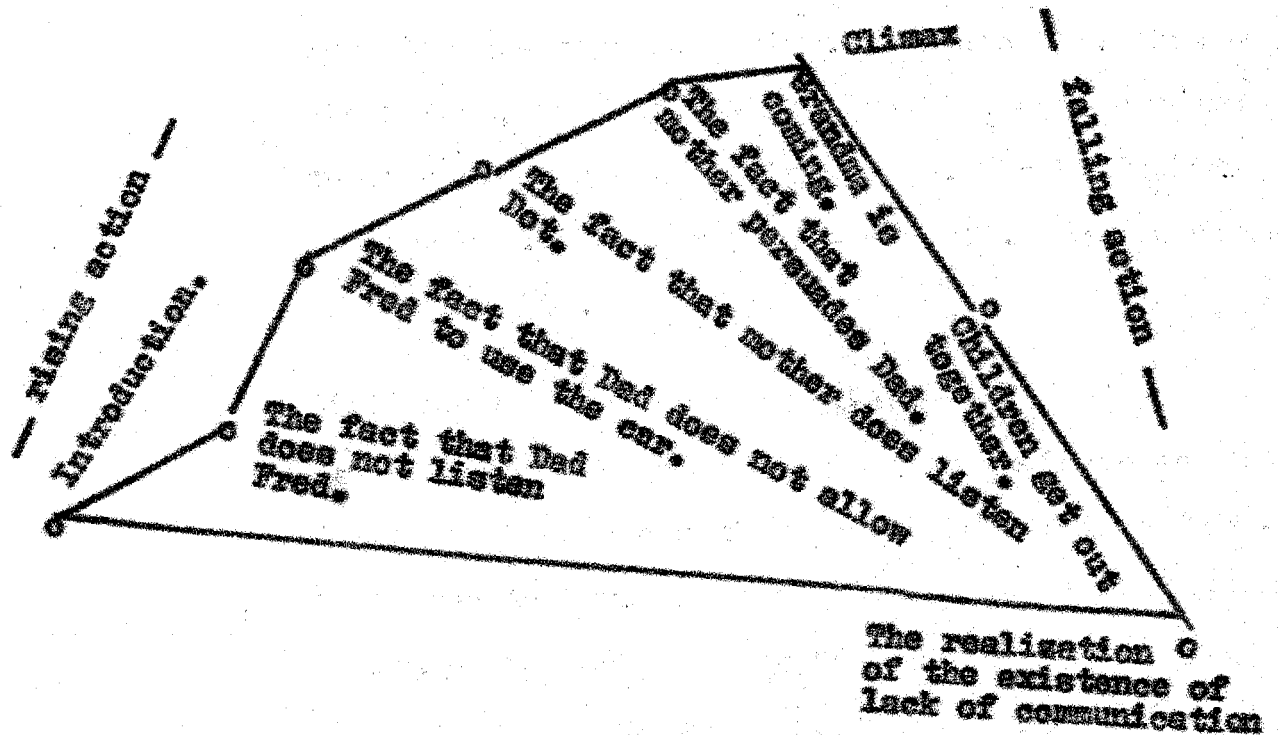
children is marked by the fact that father does not listen to Fred, and also by the fact that mother does not listen to Dot talking about her nails. Dad seems to like Dot best; he pays attention to her when she says something. He hears her, though she is not, in fact, talking to him. Mother seems to like Fred more than the others. She helps him get the car. She does not attack him. She tries to understand him.

(iii) Between father and mother.

There is the lack of communication as indicated by the text which shows that mother has trained father to listen to her. In other words, the sign of communication as shown by father springs not from the realization to communicate but it is the result of training. There is always an effort from the part of the mother to communicate until at the end there grows the realization of the fact that the lack of communication comes from the father. Only then it is realized that lack of communication exists not only between the parents and the children, but even between the parents and the grandparents.

c) Plot.

If we draw the incidents we will find this diagram:



the play reveals a typical American family. Dad is reading a newspaper, Dot is manicuring her finger nails, Tom is doing his homework, and Fred is on the sofa reading a comic book. Then the phone rings. The children are eager to receive the call, as each one of them is thinking of being called by a friend. Then they tease each other, just like children of their age usually do.

The play then grows to be more intense at the point when Dad does not or at least pretends not to listen to Fred. Fred says: "Dad, can I use the car", twice, and yet the father still says "May you what". The conflict between Fred and Dad begins. Fred is disappointed at the fact that his father is not sympathetic enough towards him.

The conflict develops into a more serious one at the

point when the father does not allow Fred to use the car. The father puts forward a rule as the reason. It is Wednesday; the rule says that nobody is allowed to use the car except on weekends. The father sticks to the rule and firmly says 'No' without any compromise.

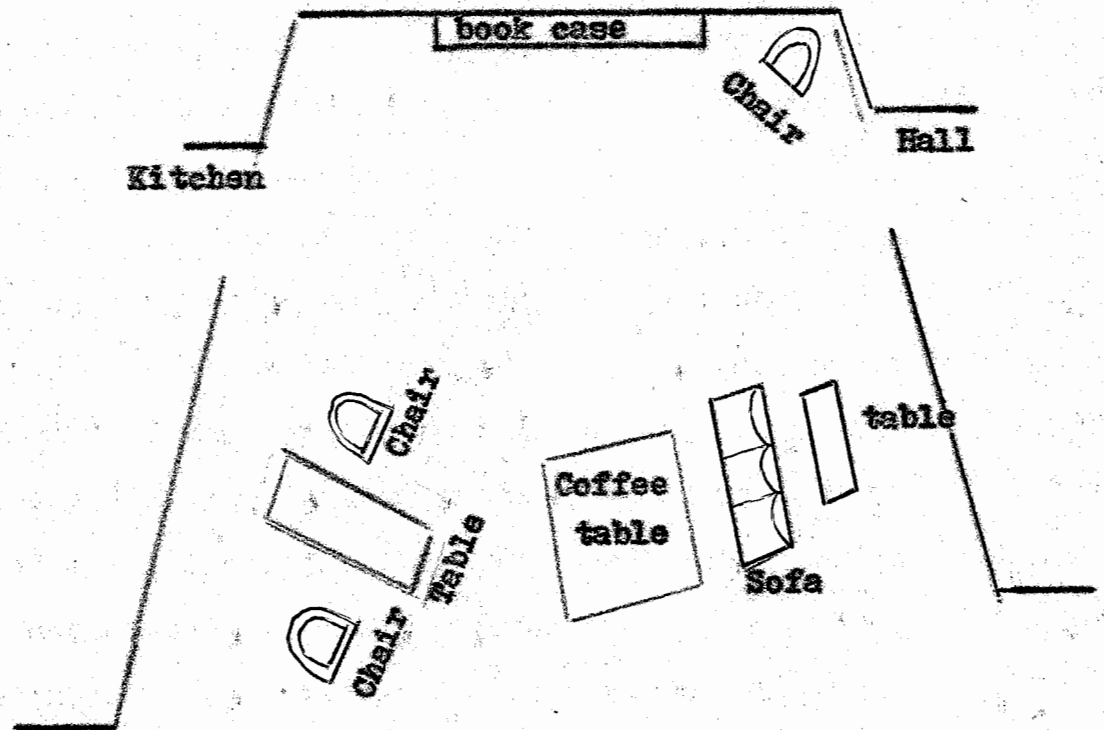
The conflict between Fred and Dad becomes the conflict of generations when Mother does not also listen to her daughter, Dot. At the sight of her mother Dot asks her: "Do you like this colour, mother?". Instead of giving a sympathetic remark she advises her not to do her nails in the living room. Again, the mother closes herself from the communication with formality and rule.

Mother, however, tries to persuade Father to give the car to Fred. She makes an effort to understand Fred, to communicate.

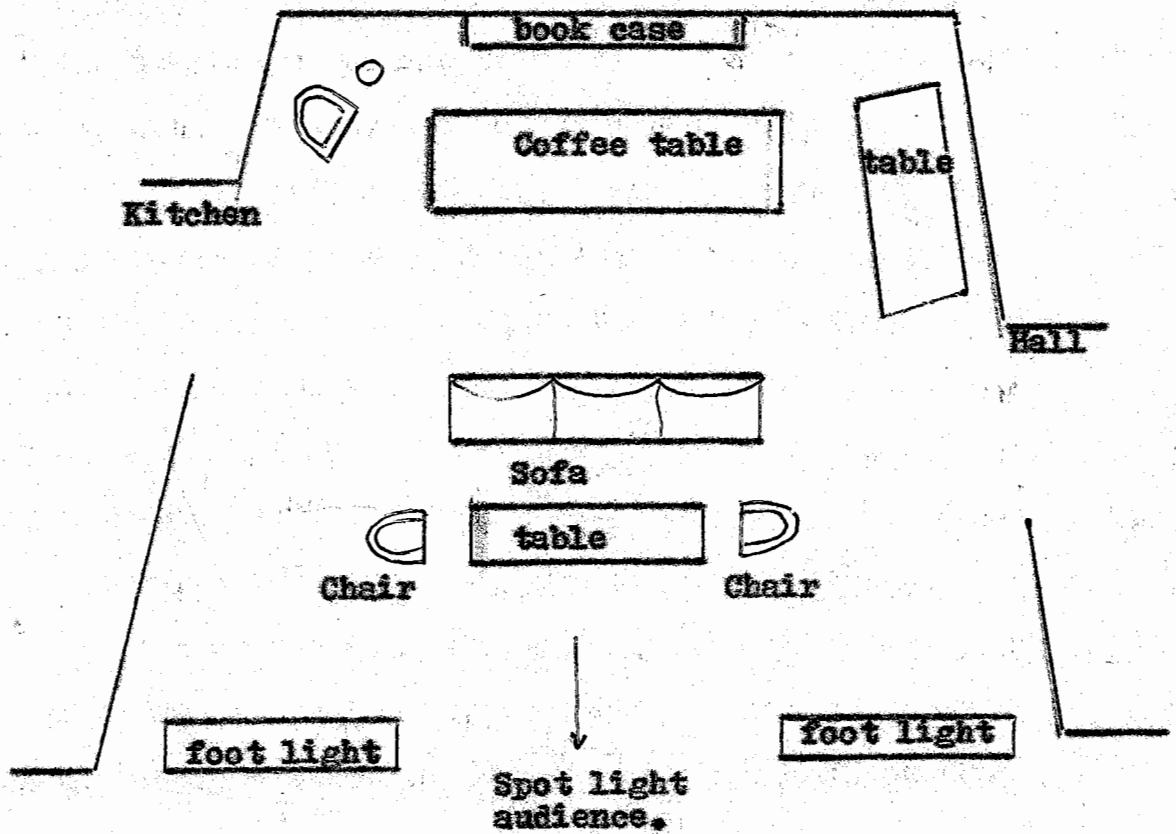
Father still sticks to the rule until the secret of the presence of grandma is told. Here is the climax of the play. From this time the atmosphere changes. Rules and formality do not work any longer. The parents, especially Dad, seem to realize that the older generation is quite closed in its communication with the younger generation. At last it is realized that parents have closed themselves with the rules and formality while the grandparents close themselves by the urge to surprise the parents. The father complains: "Why didn't she let us know". This may mean: "Why didn't she give any sign of communication to us?". At last the play ends with the realization of the fact that the lack of communication exists not only between the parents and the children as usually happens when there is a generation gap, but also between parents and grandparents.

e) Setting.

Here is the setting as planned by the writer of the play.



Here is the setting as planned by the author.



7. READING WITH FEELING.

After knowing the language and analysis of the play, the students will know the story better. Let them read once again. This is done to discover the feelings hidden behind each line. If necessary, some explanations in Indonesian are given. Let each student contribute his opinions or ideas regarding the feelings conveyed by each line. They should be free to interpret the way how they would read, so long as they sound normal. In this case, the teacher should watch the distribution of stress and the speech flow. If a student reads a line awkwardly, the teacher can help him by giving him the explanation including the purpose of the speech, the message conveyed by the line, the character's motivation for saying the line, etc.

8. TRANSLATION.

To help the students understand the play fully, the play can be translated into Indonesian orally.

9. CASTING

After hearing some students reading, the teachers will be given clues in determining the cast.

Personally, the writer would prefer to form the casting based on the emotional temperaments. The casting of the play is based fundamentally on the observation of the personal life of individual students. A student is chosen to be Fred, for instance, because there are many similarities between his own character and that of Fred. Beside this, the actor's voice and appearance are also factors to be considered.

During the casting time, some prompters need also be chosen. They must be present during rehearsals.

10. REHEARSALS.

The first thing the teacher (the director) must do is to have a rehearsal schema ready, so that each player can see when he or she is expected to come.

It is necessary for the director to remember that a little physical exercise before each rehearsal is important. This is done to create a more relaxed attitude of the body. "Muscular tension can strangle a performance at birth". Beside, the exercise will be stimulating to the rehearsal.

Ask them to jump up and down for a few moments, or let them do whatever they like to loosen their muscles.

The first and the second rehearsal can be spent to give the speech practise. The "Look and say" method can be used. Only the person reading the speech may look at the text. He must then deliver as much as he can remember of the lines while looking at the appropriate character. All others must listen and maintain eye contact with the speaker (or may react as they think normal in real life).

The director must elaborate upon the pronunciation of the words, distribution of stress and intonation and also the art of giving pauses. Examples of pronouncing the words, giving a pause in each line, and the rise or the fall of intonation in each line are necessary. Some lines need to be spoken slowly while others need to be spoken quickly.

Lines in the beginning of the play need to be spoken slowly. As the incidents increase, the actors must read the lines more quickly.

Example :

FRED	: Yes, we know the rules. Weekends only.
TON	: Yes, you may only use the car on weekends.
DOT	: Do we ever. Friday, Saturday, and Sunday

afternoon.

DAD : (Paper Up) Right.

MOTHER : (To FRED) What did you want the car for?

DAD : (Paper down) I said no (Paper up).

These lines need to be spoken quite quickly. If necessary do not try to give any pause so that the tension is maintained. But the next line, in order to give a change, needs to be spoken quite slowly as a cooling off of the tension.

MOTHER : Now, don't be so harsh, maybe there's a special reason for him needing the car.

In most of the lines, the writer suggests, the actors should read at normal speed. It means that the actors should read not too slowly and not too quickly either. The actors should articulate every word, emphasizing the important ones.

As familiarity with the play increases, the director may begin with "blocking" and the introduction of motion. Creative acting on the part of the actors and director is important. Anyhow, this play text suggests some general movements that can be followed.

It is up to the director to decide when the rehearsals should be ended. The author thinks it depends on how well the actors speak the lines and move on the stage.

It is only when the director feels he is confident enough to perform the play that he forms the stage and lighting crews. The stage and lighting crews may attend some refining and polishing rehearsals.

11. PERFORMANCE.

The last practice before the actual performance is called "DRESS REHEARSAL". This is the practice when everyone has to work together. The lighting and stage crews, the actors, prompters as well as the director work together as

a team to make as good a performance as possible. Learning from the mistakes they make, they prepare for a really interesting performance. The dress rehearsal is meant to give the experience of the real performance. There are several things that need to be noticed:

- a) **COSTUME** : We should not worry too much about the costume. Let the actors wear what they have. A boy playing DAD may wear his father's pejamass. To make him appear older he can put on a pair of glasses. And a girl playing the mother may wear a dress that is usually used by mother.
- b) **MAKE UP** : By adding some artificial moustache and some white colour to his hair a boy will identify with DAD'S role. With slight markings on the face and some white colour to the hair a girl will appear old enough to become the mother.
- c) **PROPERTIES** : If it is not too difficult we can put a real sofa, three tables, rotten chairs, potted plants, pictures and anything that gives the room a "lived in" look. If it is too difficult, a bench or three chairs may become the sofa; two desks may become the coffee table, a desk may become TOM'S table, etc.
- d) **LIGHTING** : If possible we can use two spot lights, and two foot lights. The foot lights with red, yellow and green

colours, are put on the floor.

The spot lights, are held high above the audience. It is good if we have a dimmer. In certain scenes, for instance during the dialogues in the climax, the stage can be lit brightly...-.....-

Chapter X

CONCLUSION.

Now we see from chapter IX that in preparing a drama production the actors must read the text many times. They must overlearn the language before they are confident enough to step into the stage. They begin with the printed form of the language (the written script). Then they listen to the way the competent teacher reads the printed words. They try to say them as well as possible. They learn the meaning of the words until their deepest meaning is conveyed, they must even learn to associate any feeling hidden behind the words. And at last they learn to use the language as a means of communication, though only in a social make-believe world. Thus we can say that through drama the students learn the dimensions of the language.

From this point of view drama serves as a many dimensional language learning device. Through drama we learn English with the emphasis put on the quality of the language, not on its quantity. By performing 'Never on Wednesday', as an example, the students will only learn a few new words and idiomatic expressions. But the writer believes that the students will really master the new vocabulary and idiomatic expressions in the play so that they will become part of the students' possession and will readily be used whenever the occasion demands it.

Repetition is very important in language learning. In this play repetition is done unconsciously and it means that it is not boring at all. The learners repeat the words during the rehearsals of the play. They do it with pleasure,

by playing.

The production paper in chapter IX shows the readers how printed texts can be made into an interesting stage performances. It is proved that directing an English play is not as difficult as people usually think it is. With competence in English and a little bit of knowledge about theatre some people can direct an English play performance as a means of teaching English. / to chapter

Going from chapter, / *to chapter* the author now comes to his final conclusion that drama can contribute a great deal to the teaching and learning English in Indonesia. Drama serves as one of the interesting ways of teaching English. The author agrees with the use of any possible activities in teaching English. We should not just limit our activities to reading aloud, vocabulary building, structure drills and other formal language exercises.

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