

PREVIEW

Some bosses treat their employees unfairly. Do you know a story about a bad boss that you or someone you know experienced? How did the story end?

Language

Define each phrase below by writing the letter of the explanation on the line next to the phrase.

1. ___ He's hard on her.
2. ___ a pastry chef
3. ___ You took advantage of me.
4. ___ She's been on my case.
5. ___ He looks familiar.
6. ___ You owe me an apology.
7. ___ a terrible misunderstanding
8. ___ Prove it.
9. ___ threatened to fire me
10. ___ a bully

- a. *someone who bakes cakes and desserts*
- b. *I think I've seen him before.*
- c. *I expect you to say you are sorry to me*
- d. *someone who uses power or strength*
- e. *He said he might take away my job*
- f. *You used my work to benefit yourself*
- g. *Show evidence for what you said.*
- h. *people do not share the same information*
- i. *He is critical of her work.*
- j. *She keeps telling me to do something*

PRAGMATICS

Responding to false accusations

People sometimes make false accusations. They say that someone else is cheating or lying. Sometimes they want to hide their own guilt. Sometimes it's hard for their victims to defend themselves without getting upset, but certain expressions can help.

- Um, I don't really know how to answer that.	mild ↑ ↓ strong
- I think there's been a misunderstanding here.	
- I'd like to tell my side of the story.	
- That's not true, and I can prove it.	

A. As you read, note the scenes in the play where a character makes a false accusation against another. How do the other people respond? Does the accuser get away with it?

B. Practice the language used in the scenes you found in part A. Partner A makes a false accusation,

PRONUNCIATION TIPS FOR ACTORS

As an actor, your job is to connect with the audience. When this goes well, your viewers feel what you feel and experience what you experience. Achieving this connection is difficult for any performer, but it is especially hard when you are speaking in a new language. There is always the possibility that the audience will not understand. However, you can work with your script to make sure your English is comprehensible and that you are expressing the emotions and intentions of the character with your voice and body. The benefits of this pronunciation work can transfer to English in other areas of your life.

Here are some tips for making your pronunciation clear and believable. You can do these activities in any order, and often you may revisit one or another of them during rehearsal.

1. Decide how you will express the emotions that your character feels. Read your part and think about your character. What is their backstory? What do you notice about your character's outlook on life? What is your objective in the play as a whole and in each scene? What is your obstacle? How do you feel? Angry? Powerful? Confident? Secretive? Scared? Frustrated? Or some other emotion? Write your emotions and other notes in the margin of your script next to your lines. When you understand your character, you will be able to identify the character's feelings and make decisions about your intonation. It will be believable and support your message.

2. Next, mark your script for stressed words and syllables. First, identify the thought groups. Every thought group has at least one focus word, the word that carries the most meaning, along with surrounding grammar words, which are often reduced or linked. Focus words are generally nouns, verbs, adjectives, and sometimes adverbs. They also include emphasizees. Put a slash between thought groups and underline or highlight the focus words. Here is an example.

The **branch** breaks, / and I fall. / **Crash**, / **bang**, / **boom**.
/ I **bounce** / from **branch** / to **branch** / and as I **fall** / all
I'm **thinking** is / I've **got** / to **protect** / my **head**.

to lock the door.

s private email messages.
the last cookie.

ational pragmatics did you notice

Extract from *Just Desserts* by Alice Savage

Scene 1: The kitchen of a restaurant

JAY: Business is down.

HANA: Yeah, I've noticed that. The restaurant isn't crowded anymore.

JAY: Kurt's supposed to be this big celebrity chef, and he's losing customers.

HANA: But I have some good news.

JAY: What?

HANA: Layla's orange saffron cake is a big hit. Customers love it!

JAY: That's right. It's fantastic. And that pistachio cream is brilliant.

LAYLA: It was just an experiment. I don't think Kurt liked it.

HANA: Well, it's genius, and if his majesty King Kurt doesn't like it then he can . . .

(KURT enters. Everyone becomes tense.)

KURT: What did you say, Hana?

HANA: Oh nothing.

KURT: No really. What did you say?

HANA: Errr, just something about how the customer is king.

KURT: That's weird, Hana. *(Turns to LAYLA.)* Layla, you ruined my strawberry trifle!

LAYLA: I did?

KURT: *(Disappointed)* How many times do I have to tell you? The strawberries need to be cut into quarters. You can't leave them whole. The little old ladies won't be able to eat them! Do you even know how to eat a trifle?

LAYLA: Not really.

KURT: You want a bite where cake, cream, and strawberry come together and create a perfect blend of flavor and texture.

LAYLA: I got it. Create a perfect blend of flavor and texture.

KURT: Then don't just throw in berries. Cut them, and cut them right!

LAYLA: Okay, okay.

KURT: Layla, let me make myself clear. I will not tolerate laziness in my kitchen. You either follow instructions, or you find another job.

LAYLA: I'm not lazy. I just thought I'd try something a little different.

KURT: *(Sighs impatiently)* Have you won any awards for your desserts?

LAYLA: No.

KURT: Well I have. My trifle won the Seaside County Dessert Bake-Off two years ago and I got an honorable mention in the Watertown Food Fair that same year. Do you know what that means?

LAYLA: Yes.

KURT: It means professionals have recognized me as a top baker.

LAYLA: *(Sighs)* Right.

JAY: I think Layla just believes in whole berries.

KURT: Oh, so now you're an expert, Jay?

JAY: No, but . . .

KURT: How about you, Hana?

HANA: Uhm, I kind of liked Layla's trifle.

KURT: It figures. *(Turns to LAYLA)* Don't think, Layla, and don't listen to them. Just follow my recipe. Didn't I just say it's an award-winning recipe?

LAYLA: Yes, you told me.

KURT: Then don't try to improve it! No wonder we're losing money!

SCENE 2: The owner's office

KURT: Maxine! I wasn't expecting you.

MAXINE: Kurt, have you got a minute?

KURT: Sure. Just waiting for a delivery. What's up?

MAXINE: Business is down, Kurt. I want you to fix this.

KURT: Raise prices?

MAXINE: No, I will not raise prices when business is down.

KURT: Cut staff?

MAXINE: We may have to. But how are you going to get back our customers?

KURT: I know you have an idea. Why don't you just tell me.

MAXINE: As a matter of fact, I do. Your trifle is getting a little old. We need something fresh! Something that will get us some media attention. Maybe even a prize. I want you to create a new dessert.

KURT: Oh.

MAXINE: Yes. I need to see some creativity.

KURT: *(Getting an idea)* Now that you mention it, I have been working on something.

MAXINE: Oh, tell me about it.

KURT: I've been playing around with some new ingredients like . . .

MAXINE: What?

KURT: Well, saffron!

MAXINE: Cool! That's an exotic spice. And it's yellow. I like it! Good for spring and summer. Go on.

KURT: Maybe a saffron cake.

MAXINE: Good. . . *(Gestures for KURT to keep talking)*

KURT: With. . .

MAXINE: With what.

KURT: With, um, pistachio cream.

MAXINE: Brilliant! I love pistachios. Why have you been hiding this from me?

KURT: It's not ready.

MAXINE: Well, make it ready. I want you to enter this year's Seaside County Dessert Bake-Off.

KURT: But it's in two weeks.

MAXINE: Come on, you've won it before. I have faith in you, Kurt. I'm going to sign you up.

KURT: I, uh . . .

MAXINE: Gotta run.

(MAXINE leaves. KURT puts his head in his hands and groans.)

These scripts give students the opportunity to confidently practise language in a safe and structured setting where they can enjoy playing roles and bringing the story to life...they can concentrate on the pragmatic aspects of communication, such as expression, gesture and body language....they'll be having so much fun that they won't even realise that they are learning!

—David Farmer, actor, director, consultant to NILE

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Foreword by Steve Hirschhorn

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Introducing Rob 978-1948492430

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About the Author

ALICE SAVAGE grew up in a theater family, studied drama at the University of Washington, and earned a degree in English language teaching from the School for International Training. Now a faculty member at Lone Star College in Houston, Texas, she teaches an English through theater course and has authored several short plays for ELLs with Alphabet Publishing. Four plays will be released in 2019, as well as a guide to doing theater in the ESOL classroom.



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