

B. RUBANOVITŠ
L. BEKKER



ATERJALE
KLASSI-
VÄLISEKS
TÖÖKS
INGLISE
KEELES

EESTI NSV HARIDUSMINISTEERIUM

B. RUBANOVITŠ, L. BEKKER

MATERJALE
KLASSIVÄLISEKS TÖÖKS
INGLISE KEELES



KIRJASTUS „VALGUS“ • TALLINN 1969

4T
RO2

Kunstiliselt kujundanud T. Aru

2

Tartu Riikliku Ülikooli
Raamatukogu
74332

ARHIIVKOGU

SAATEKS

Võõrkeele omandamine nõuab intensiivset harjutamist, kusjuures õpingute tulemused sõltuvad üsnagi suurel määral sellest, kui võrd õpilastele suudetakse keelepraktikat pakkuda ka väljaspool tunde. Seetõttu on võõrkeelealane klassiväline töö paljudes koolides muutunud traditsiooniks ja õpetajad püüavad leida mitmesuguseid õpilaste eale ning huvidele vastavaid töövorme. Käesolevas kogumikus tutvustavad pedagoogid B. Rubanovitš Tallinna 26. Keskkooli ja L. Bekker Tallinna 15. Keskkooli kogemusi sel alal.

NUKUTEATER KUI DIALOOGILISE KÕNE ARENDAmise VAHEND

B. Rubanovitš

Kõneoskuse arendamiseks tuleb kasutada mitmesuguseid töövorme dialoogidega: dialoogide õppimist ja esitamist, nende koostamist ning kohendamist vastavalt uuele olukorrale jne. Klassi- ja ka ringitöö tingimustes on aga sageli raske selleks loomulikku stiimulit leida, mistõttu töö muutub ebahuvitavaks. Nagu on näidanud Tallinna 26. Keskkooli praktika, saab vajaliku situatsiooni loomiseks edukalt kasutada nukuteatrit. Ehkki too nukuteater kuulub meil põhiliselt ringitöö hulka, kasutame nukke sageli ka tunnis. Nukuteatri tegevuse algatajaks meie koolis oli 5. klassi inglise keele ring, kus õpilased olid keelt õppinud alates 3. klassist. Meie esimesteks «näitlejateks» olid õpilaste poolt kaasatoodud koerake ja nukk Baby. Ringi töökoosolekuil õppisime käsitsema nukke ja tegema dekoratsioone ning lasksime valmistada lihtsa lavasirmi. Puudus ainult näidend Baby ja koerakese jaoks. Tegin õpilastele ettepaneku ise mõned stseenid välja mõelda. Kutsusin välja kaks õpilast, kes said ülesande kujundada stseeni, kus Baby on eksinud ja kus koer aitab tal leida koduteed. Esimesel paaril koosnes dialoog üksnes tervitustest ja mõnest üksikust lausest, järgmisel paaril aga tuli juba sisukam kahekõne. Seejärel hakkasime kollektiivselt seda

dialogi täiendama ja viimistlema ning nii saigi valmis dialoog nr. 1.

Nukuteater äratas klassis huvi, kõik tahtsid oma jõudu proovida. Oli näha, kuidas õpilased oma osasse sisse elasid, kuidas nad püüdsid meenutada stseenis vajalikke sõnu ja väljendeid ning kuidas kadus argus ja kohmetustunne. Nii saigi valmis uus dialoog (vt. dialoog nr. 2).

Nagu praktika on näidanud, saab nukke edukalt kasutada ka tunnis (õpitavate sõnade, väljendite ja keelendite harjutamisel), IV klassis (2. õppeaasta) koostas, kasutades tegelastena nukke, dialoogi tegusõna «can» harjutamiseks (vt. dialoog nr. 3). Tegusõna «can» sai õpilastele selgeks ja nad pakkusid dialoogiks juba oma variante. Lasksin neid tugevamatel õpilastel improviseerida. Õpilastele see töö meeldis ja kodune ülesanne — koostada dialoog tegusõna «can» kasutamiseks — võeti vastu rõõmuga. Nukkude abiga õppisime selgeks ka ingliskeelsed liiklusreeglid. Koostasime selleks terve rea dialooge (vt. dialoogid nr. 5a ja 5b).

Edukalt saab instseneerida luuletusi, lugemispalu, jutukesi. Instseneerisime näiteks valmi «The Fox and the Crow» ning luuletuse «Different Languages».

Praegu on meie koolis ligi paarkümmend nukku, sealhulgas peaaegu kõik muinasjuttudes esinevad loomad: rebane, karu, hunt, jänes, kass, koer jt. Ehkki need on kaunis primitiivselt valmistatud, meeldivad nad siiski õpilastele. Paljud õpilased käivad vabal ajal metoodilises kabinetis «nukuteatrit tegemas» — mängivad siin juba harjutatud stseene, täiendavad neid ning improviseerivad uusi. Õnnestunumaid dialooge olen ka kirja pannud ja viimistlenud (vt. dialoog nr. 7).

Lühikeste, peamiselt klassis õpitud materjali aktiviseerimiseks mõeldud dialoogide kõrval lavastame ringis ka lihtsamaid nukunäidendeid, peamiselt muinasjuttude ja jutukeste instseneeringuid või õpilastele tuntud sõnavara põhjal koostatud näidendikesi (vt. Little Plays for Puppet-Shows).

DIALOGUE No. 1

BABY: Mother! Mother! Where is my mother? (*Cries.*) Oooo!
I don't know where my mother is! I don't know where my house is! Oo-oo-oo! I want to go home!

PUPPY: Wow-wow-wow! Who is crying there? (*Sees Baby.*)

Oh! Why are you crying, little child?

BABY: I'm not a little child. I'm Baby. I want to go home.

PUPPY: Where is your home?

BABY: It is in a house.

PUPPY: And where is the house?

BABY: It is in a street.

PUPPY: But where is that street?

BABY: It is in a town.

PUPPY: Oh! You are a silly baby! Don't cry. Come with me.

(*Sees a house.*) Is this your house?

BABY: Yes! Yes! It is. This is my house. You are a good Puppy.

Thank you very much. (*Baby kisses Puppy.*)

DIALOGUE No. 2

PUPPY: Baby! Baby! It's time to get up!

BABY: Oh! I'm so sleepy!

PUPPY: It is late already. Look! The sun is shining. The birds are flying high up in the sky. Get up! Get up quickly!

BABY: All right. Here I am. Now let's have our breakfast.

PUPPY: Wait a bit, Baby! First let's do our morning exercises.

One, two! One, two! (*They do their morning exercises.*)

BABY: And now, Puppy, let's go to the river.

PUPPY: All right. Let's go. (*They sing a song and march away.*)

BABY: (*At the riverside.*) Can you swim, Puppy?

PUPPY: Of course, I can. I swim very well. Look at me. (*Swims.*)

BABY: Yes, You swim very well. Is the water cold?

PUPPY: It isn't. The water is very warm. And what about you? Can you swim, Baby?

BABY: I don't know. I think I can. (*Tries to swim but cannot.*)

Oh! Help! Help! I cannot swim! The water is cold! Help! Help!

PUPPY (*jumps into the water*): You silly Baby! You cannot swim. You are too small. (*Pulls Baby out of the water.*)

BABY: Thank you very much, Puppy. You've saved my life. You are a good friend.

DIALOGUE No. 3

PUPPY (*addresses the class*): Good morning, children. I'm little Puppy.

BABY: And I'm Baby. I'm very small.

PUPPY: Baby, what can you do? Can you play football?

BABY: Oh, no! You silly Puppy. I cannot play football. I'm too small.

PUPPY: Can you read and write?

BABY: No, I cannot read or write. I don't go to school. I'm too small.

PUPPY: Can you run?

BABY: Yes, I can. Look. (*Begins to run, falls down, begins to cry.*) No, I can't run, I'm too small. Oo-oo-oo!

PUPPY: But what can you do, Baby?

BABY: I can cry. Oo-oo-oo-oo!

PUPPY: Yes! You cry very well.

BABY: And what can you do, Puppy? Can you play football?

PUPPY: I cannot, but Dick can. He plays football very well.

BABY: Can you read and write?

PUPPY: No, I cannot, but these children can.

BABY: Children, can you read and write?

CHILDREN: Yes, we can.

BABY: They can read and write, but we cannot. What can you do, Puppy?

PUPPY: I can run. (*Runs.*) I can jump. (*Jumps.*) I can bark. (*Barks.*)

DIALOGUE No. 4

The Fox and the Crow

THE CROW: Good morning, children. I'm the big, black Crow. I live in a tree, not far from here. I'm very hungry. What shall I have for breakfast? Oh, I see a big piece of cheese. That will be a very good breakfast for me. (*Takes the cheese.*)

THE FOX: Good morning, children. I'm the red Fox. I live in the woods. I'm very hungry. Oh! I see the Crow. And the Crow has a big piece of cheese in her mouth. I must have that cheese! (*To the Crow.*) Oh! How beautiful you are, Mrs.

Crow! And what big eyes you have! What a pity you cannot sing!

THE CROW: Of course I can sing. Just listen to me! Carr! Carr! Carr! Oh! My piece of cheese has fallen down! And now the Fox has taken it. Give it back to me, you nasty Fox!

THE FOX: Thank you very much. The cheese was very good, and you sang very well. What a pity you don't think as well as you sing!

DIALOGUE No. 5-a

Father Frost and New Year

FATHER FROST (*stands in the middle of the street*): Look, New Year. This is the town which I told you about. Now we must go to School number 26. The children are waiting for us.

NEW YEAR: Oh! How big this town is! How many cars! And buses! And trolley-buses! I'm afraid to walk here.

FATHER FROST: Yes! Traffic is heavy in big towns and cities! But don't be afraid. I'll take you in my arms. (*Does so.*)

NEW YEAR: Be careful! A bus is coming! Stop! Stop! A car is coming.

MILITIAMAN: Hallo, Father Frost! Hallo, New Year! What are you doing in the middle of the street?

FATHER FROST: I want to go to see the children of School number 26. There is a New Year party at their school. But there are so many cars and trams in your town!

NEW YEAR: We are afraid to cross the street.

MILITIAMAN: Oh, I see. You don't know the traffic regulations. Now listen and repeat the following rules after me. Never cross the street when the light is red. (*Father Frost and New Year repeat each rule after the Militiaman.*) Wait till the light shows green. Cross the street only at crossings. When you want to cross the street, first look to the left and then to the right. Well, now you know the rules.

FATHER FROST: Thank you very much.

NEW YEAR: The trams and cars	Stop!
In our town	Look at the light!
Run up and down,	First look to the left
Up and down.	And then to the right.

MILITIAMAN: Now you may cross the street. Good-bye! Come again next year!
FATHER FROST, NEW YEAR: Good-bye! Good-bye! Thank you very much!

DIALOGUE No. 5-b

Granny Comes to Town

GRANNY: Look, Baby, this is the town which I told you about. Now we must go to Pärnu Street. That's where my dear sister lives.

BABY: Oh! How big this town is! How many cars! (*Runs away from Granny.*)

GRANNY: (*catches Baby by the dress*): Stop! Don't run!

BABY: And how many buses! And trolley-buses!

GRANNY: Baby! Be careful! A bus is coming!

BABY: Oh, Oh! (*Runs away from the bus.*) I am afraid! I'm afraid to walk here!

GRANNY: Yes! Traffic is heavy in big towns and cities. But don't be afraid, I shall take you in my arms. (*Does so.*)

BABY: A car is coming! Stop! Stop!
(*They run up and down the street.*)

MILITIAMAN: Hallo, Granny! Hallo, Baby! What are you doing here, in the middle of the street?

GRANNY: We have come from the country. It's the first time we have been in a big town. I want to visit my sister.

BABY: There are so many cars and trams in your town! We are afraid to walk in your town.

MILITIAMAN: Oh, I see! You don't know the traffic regulations. Now listen and repeat the following rules after me. (*Granny and Baby repeat all the rules after him.*) Never cross the street when the light is red. Wait till the light shows green. Cross the streets only at crossings. When you want to cross the street, first look to the left and then to the right. Now you know all the rules.

GRANNY: Thank you very much.

BABY: The trams and cars	Stop!
In our town,	Look at the light!
Run up and down,	First look to the left
Up and down.	And then to the right.

MILITIAMAN: Now you may cross the street. Good-bye!
GRANNY and BABY: Good-bye! Good-bye! And thank you very much.

DIALOGUE No. 6

Different Languages

YURICO: Good morning, children! I am Yurico Ushimura. I come from Japan. It is very far from here. I have no friends here. Oh, somebody is coming this way. How shall I talk to him? I don't know his language.

JOSÉ: Good morning! My name is José. The name of my country is Mexico. I work on a tobacco plantation.

SAMBO: And I am Sambo. I come from Africa. It is very, very hot there. I want to meet children from other lands.

YURICO: How do you do, boys? How do you do? I'm glad to meet you.

JOSÉ: I don't understand her language. What did she say?

SAMBO: We all speak different languages. I can't understand you, but I want to be friends with you, and with you. (*Points to them in turn.*)

ALL: What shall we do? What shall we do?

JOSÉ: Last year I was in Moscow. I met a little girl there. I couldn't speak her language, but I took her by the hand. (*Takes Yurico and Sambo by the hands.*)

YURICO: Oh! I understand. You want to dance with me, don't you?

JOSÉ: Yes, I do.

SAMBO: Let's all dance together. We shall have such fun!

ALL: Dancing is a language you can speak to anyone. (*They all begin to dance.*)

ALL: I met a little girl

Who came from another land.

I couldn't speak her language,

But I took her by the hand.

We danced together,

Had such fun,

Dancing is a language

You can speak to anyone.

DIALOGUE NO. 7

Naughty Tom

MOTHER: Tom! It's time to get up.

TOM: Oh, Mother! I'm so sleepy! What time is it?

MOTHER: It's seven o'clock. Get up quickly.

TOM: Ohhhh!

MOTHER: And now go and wash your hands and face with cold water.

TOM: Brrrr! The water is too cold! I don't want to wash my face with cold water.

MOTHER: But you must! It's good for your health. Wash your neck and your ears. Now comb your hair. That's right! Breakfast is ready. Sit down.

TOM: I don't want tea! I want milk! Give me some milk!

MOTHER: Oh, Tom! You are a naughty boy! Take some bread-and-butter.

TOM: It isn't tasty. I have no appetite.

MOTHER: Here's some meat-pie. Look, how brown it is! Eat it.
(*Mother goes away.*)

TOM: I don't want any meat-pie! I want apple-pie! Mother! Mother! Give me some apple-pie! That meat-pie isn't tasty!

PUPPY (*jumps up on the table*): Oh, you don't want that meat-pie! I can eat it. (*Begins to eat it.*) I have a very good appetite.

TOM: No! No! Don't eat it! It's my meat-pie! Mother! Mother! Puppy is eating my pie! (*Cries.*) Oh! Oh!

Näpunäiteid tööks nukkudega

Üksikasjalikumaid juhiseid nukkude, dekoratsioonide ja lavaseadmete valmistamiseks võib leida kogumikust «Meie nukuteater»¹ ning mõningatest teistest väljaannetest. Inglise keele ringis saab lihtsamaid stseene ja näidendeid lavastada ka primitiivselt. Allpool esitamegi mõningaid Tallinna 26. Keskkooli ringitöö praktikas rakendatavaid võtteid.

Nuku pea võib teha paberimassist või õmmelda trikoost. Paberimassist nukupea valmistamiseks voolime pea ja kaela plastiliinist (või savist). Kui näole on antud vajalik ilme, määrime pea vaseliini või taimeõliga. Seejärel

¹ Meie nukuteater. Repertuaari nukuteatrile ja nõuandeid lavastajale. Eesti Riiklik Kirjastus, 1958.

võtame õhukese paberilehe, rebime selle küljest tükikesi ja katame nendega ühtlaselt kogu pea. Teine paberikiht kleebitakse juba liimiga (kõige parem on seda teha kartulijahust). Selleks rebime jälle (tingimata rebida, mitte lõigata) paberitükikesi ja kleebime need esimesele kihile. Selliseid kihte olgu 7—8 ja viimased kihid olgu valgest paberist. Pea tuleb lasta hästi ära kuivada, seejärel lõikame selle pooleks (kõrvade tagant üle pealae, nii et nägu jääks terveks). Nüüd eemaldame ettevaatlikult plastiliini mõlemast peapooltest, ühendame pooled uuesti ja kleebime nad väikeste paberiribadega kokku (põigiti lõikele). Silmaavadesse kleebime helme või nõõbikese («Agu» liimiga). Kui kael on nimetissõrme jaoks liiga lai, kleebime sellesse torukese.

Pea värvime vesivärvidega. Paruka võib teha niinest või lõngast. Nuku käed õmbleme trikoost, tehes neisse torukesed sõrmede jaoks. Nüüd tuleb ömmelda nuku jaoks nn. särk, mille näitleja kätte tõmbab. Särki külge kinnitame pea ja käed. Seejärel õmbleme vajaliku riietuse ja nukk ongi valmis.

Loomnukkude päid võib teha riidest. Selleks mähime vatisse papist torukese, anname peale vajaliku kuju ja kinnitame selle niidiga. Seejärel tõmbame pea üle trikooga. Silmad, suu ja ninasõõrmed võib tikkida või joonistada pintsliga.

Nukulavaks võib olla lihtne lavasirm, mis koosneb kahest pukist ja nende vahele kinnitatud lava servalatist, milles on väike süvend, kuhu asetatakse dekoratsioonid. Lavaservast langeb alla alumine eesriie, mis varjab näitlejaid. Dekoratsioonid lõikame tavaliselt papist ja värvime nad siis ära, alusele aga kinnitame puust liistu.

Kui näidendi käigus on vaja esemeid liigutada, näiteks näidendis «Bunny Helps the Bear» (jänes nihutab paigast kivi), tuleb vastav ese kinnitada kepikese külge, mida nukunäitleja hoiab teises käes. Linnupoja lendamisel näidendis «Baby Bird» varjab puu näitleja kätt. Veekogu kujutamiseks (dialoogis nr. 2) kasutame lainelist sinist paberit. Näidendis «King Midas» kullaks muutuvad esemed ja nukk lastakse alla ning vahetatakse kiiresti uutega.

LITTLE PLAYS FOR PUPPET-SHOW

Little Dog and Little Cat

A little dog walks along the stage eating a big bone. A little cat appears from the opposite side. The cat is eating a big fish.

LITTLE DOG: Wow, wow, wow! This is a good bone! Grrrr!
How nice this bone is! (*Eats it.*)

LITTLE CAT: Mew, mew, mew! What a nice fish I have! Prrr!
Prrr! How good the fish is!

(*They meet and look at each other.*)

LITTLE DOG: Good morning, Little Cat!

LITTLE CAT: Good morning, Little Dog!

LITTLE DOG: What have you?

LITTLE CAT: I have a big fish. How nice the fish is! Prrr! Prrr!
Prrr! And what have you, Little Dog?
LITTLE DOG: I have a nice bone. Grr! Grrr! Wow! Wow! It is a
very, very good bone!
LITTLE CAT: Give me your bone, please, little Dog! Give me
your bone!
LITTLE DOG: Here it is! Take it. And you give me your fish.
LITTLE CAT: Here's my fish. Take it.

*(They exchange the bone and the fish and run quickly to the
opposite sides of the stage. Here they begin to eat.)*

LITTLE DOG (*angrily*): Wow, wow, wow! This fish is not good!
LITTLE CAT (*angrily*): Mew, mew, mew! This bone is not good!
*(They begin to run and they meet again at the centre of the
stage.)*

LITTLE DOG: Puh, puh! Your fish is not nice!
LITTLE CAT: Mew, mew! Your bone is not good!
LITTLE DOG: Give me my bone!
LITTLE CAT: Give me my fish!
LITTLE DOG (*throws the fish at the cat*): Take your fish! It's
not good!
LITTLE CAT (*throws the bone at the dog*): Take your bone! It
is not tasty at all!
*(The dog takes the bone, the cat takes the fish. Both run to a
corner and begin to eat.)*
LITTLE DOG: What a nice bone!
LITTLE CAT: What a tasty fish!

Pussy-Cat Wants to Have a Friend

PUSSY: Mew, mew, mew! Mother has gone away and I am all
alone. Mew, mew, mew! I have no friends. I want to have a
friend!
PUPPY: Who is crying there? Oh, Pussy-Cat! Why are you
crying?
PUSSY: I want to have a friend. I have no friends.
PUPPY: Don't cry, Pussy. Do you want me for a friend?
PUSSY: And what can you do?
PUPPY: I can do many things.
PUSSY: Can you sing?
PUPPY: Of course, I can. I sing very well. Listen: Bow-bow-
bow!

PUSSY: Stop it! Stop it! I don't like your song! It is not nice.
PUPPY: Do you sing better?
PUSSY: Of course I do. Listen: Mew-mew-mew!
PUPPY: Your song is terrible! Stop it! Stop it!
PUSSY: My song is not terrible. It is beautiful. You are a silly
Puppy, you cannot be my friend. Go away! (*Cries.*) Mew!
I want to have a friend! I have no friends!
PUPPY (*holds a bone behind his back*): Pussy-Cat, Pussy-Cat!
Don't cry! I have something nice for you.
PUSSY: What is it?
PUPPY: Guess!
PUSSY: Is it a fish?
PUPPY: Oh, no! It is much better than a fish. It is a big bone.
Look!
PUSSY: Is it tasty?
PUPPY: Yes, it is. It is very tasty.
PUPPY: (*takes the bone*): All right. I shall try it. (*Eats the
bone.*) Ph, ph, ph! It isn't tasty at all! You are a silly Puppy!
Go away!
PUPPY: But Pussy . . .
PUSSY: Go away! You cannot be my friend! Mew! I have no
friends! I want to have a friend!
PUPPY: Don't cry Pussy! I can be your friend. We can run
together. Look! (*They run around.*) And we can jump
together. Look! (*They jump about.*)
PUSSY: Yes, you run very well. And you jump well too. All
right! Let us be friends!

The Bear's Servant

BEAR: Who wants to be my servant? I'm an old bear. I need
a servant.
CAT: Oh, I must run away! If the bear sees me, he'll catch me.
BEAR (*sees the cat*): Stop! Stop! (*Catches the cat.*) You will
be a good servant for me. Come with me. (*They go to Bear's
house.*)
CAT: Please, dear Bear! Let me go! I'm not a good servant.
BEAR: Stop talking! Take the broom and sweep the floor! (*The
cat takes the broom and begins to sweep the floor. It swings
the broom so hard that each time the bear gets hit on the
head.*)

CAT: One, two, three, four, I'm sweeping the floor, I'm sweeping the floor!

BEAR: Oh! Oh! Don't hit me, you silly cat!

CAT: I've told you that I'm a bad servant.

BEAR: Stop it! Go and cook my dinner. Here's a box full of fish. Take the nicest fish and cook it.

CAT: Which fish is the nicest! I must try them all. (*Quickly eats up all the fish.*)

BEAR: Stop it! Stop it! Oh, you nasty cat! Now I shall eat you! You cannot cook, you cannot clean the room. What can you do?

CAT: I can purr. Listen! Purr! Purr! Sleep! Sleep! Prrrrrr!

BEAR: That is a nice song. And it makes me sleepy. (*Lies down. As he falls asleep, he mutters.*) I ... want ... to sleep. Then ... I'll eat ... you ... khh ... khh ...

CAT: Purr! Sleep! Now he is asleep and I can run away! Good-bye, dear Bear!

Baby Bird

(*Baby Bird is sitting in a nest in a tree. Mother Bird is standing under the tree.*)

MOTHER BIRD: Baby, Bird, you are big enough now. You must begin to fly.

BABY BIRD: But I can't fly! I'm afraid! It's so nice in the nest.

MOTHER BIRD: I shall help you. Look. First move your wings. Up and down. Up and down. One, two! One, two!

BABY BIRD: One, two! One, two! Oh! That's easy. (*Moves its wings.*)

MOTHER BIRD: And now hop out of the nest quickly.

BABY BIRD: I'm afraid! I'll fall!

MOTHER BIRD: Don't be afraid, Baby Bird. The grass is soft.

BABY BIRD: The wind is too strong.

MOTHER BIRD: No, it's not. The wind will help you to fly.

BABY BIRD: Oh, no, no, no! I don't want to fly!

MOTHER BIRD: Look, what a nice fat worm there is in the grass here.

BABY BIRD: A worm? Where? Where? I'm very hungry. (*Baby Bird bends down and begins to "fall".*) Help! Help! I'm falling! But it's very nice to fall!

MOTHER BIRD: You silly Baby Bird! You are not falling. You are flying.

The Tiger and the Monkey

TIGER: Grr! I am hungry. What shall I have for dinner? Oh,

I see a Monkey. He will help me. Hey! Monkey, come here!

MONKEY: Oh, my Tiger! Here I am! What is your wish?

TIGER: I am hungry. Bring me something to eat!

MONKEY: I have nothing. I am only a poor monkey.

TIGER: Go to the village and bring me a fat pig!

MONKEY: But . . .

TIGER: Be quick or I shall eat you!

MONKEY: Oh, oh! Don't do that! I shall go and bring you a fat pig! (*Runs away.*)

TIGER: Ha-ha-ha! That silly monkey! Now he will work for me and I shall sleep as much as I want to! Grrrr!

MONKEY: Here is the pig you wanted. Take it, my Master, but don't eat me.

TIGER (*eats the pig*): Grrr! That was a tasty pig. Now I want to sleep. And when I get up you'll bring me another pig. (*Goes to sleep.*)

MONKEY: What shall I do? If I don't find a pig, the tiger will eat me. What shall I do? (*Thinks.*) Oh! I have got a good plan! (*Waking the tiger.*) Tiger, Tiger! Wake up!

TIGER: Rrrrr! Have you brought me another fat pig?

MONKEY: Oh, Tiger! I cannot do that! There is another tiger in the jungle and he is much stronger and younger than you. He told me not to bring you anything.

TIGER: What! Show me that tiger. I shall speak to him.

MONKEY: Come! (*They go to the lake.*) He lives in this lake. Look! (*Tiger looks into the water.*) Do you see his green eyes and white teeth?

TIGER: Yes, I see him and now I shall eat him up. (*Jumps into the water.*) Help! Help! I'm old! I cannot swim!

MONKEY (*pushes him under the water.*): Good-bye, dear Tiger! Now I shall never see you again!

The King and the Astrologer

KING (*to servant*): Come here and listen to me.

SERVANT: Yes, your Majesty.

KING: My astrologer is very old. I want to get rid of him. Find him and tell him that I want to talk to him. Keep a good watch all the time that we are talking, and at my signal throw him out of the window.

SERVANT: Yes, your Majesty.

KING: I shall be back soon. (*Leaves.*)

SERVANT: Poor astrologer. I'm sorry for him. Oh, there he is. (*Calls him.*)

ASTROLOGER: Do you want to see me?

SERVANT: Yes. The king wants to talk to you. But be careful. He wants to get rid of you. Hush! Here he comes.

KING: Oh, there you are! I want to ask you a question.

ASTROLOGER: I shall be glad to answer it, your Majesty.

KING: You are such a clever man. Do you know how long you will live? When will you die?

ASTROLOGER: Of course I know. I shall die three days before you do, your Majesty.

KING: Three days before I die! Are you sure of it?

ASTROLOGER: Oh, yes! I'm sure.

KING: Servant! Servant!

SERVANT: Yes, your Majesty!

KING: Take good care of my astrologer. Give him the best food and let him live in the best room of my palace.

Bunny Helps the Bear

BEAR (*is lying on the ground. There is a big stone on his back.*)
Help!

BUNNY: Oh! There is a big bear there. What's the matter with you, Bear?

BEAR: Oh, Bunny! Please help me! Take this stone off my back and I shall be your friend for ever!

BUNNY: I'm afraid of you. You'll eat me.

BEAR: Oh, no! I'll never eat you. You are my best friend.

BUNNY (*tries to lift the stone*): Oh! How heavy the stone is! One, two, three! No, I cannot move it!

BEAR: Oh! Please, Bunny! Please!

BUNNY: All right! I'll try once more. One! Two! Three! (*Moves the stone off the bear's back.*) Well, now you can get up.

BEAR: Good! Now I can get up. (*Stands up.*) Oooo! (*Grabs Bunny.*) And now I shall eat you!

BUNNY: Let me go! Let me go! I shall never help you again!

BEAR: I shall not let you go! I shall eat you!

BUNNY: No, no! You cannot do that! It wouldn't be just! Let's ask the clever Fox. Here he comes. Foxy! Come here, please!

BEAR: All right. Let's ask the Fox.

FOX: What's the matter?

BEAR: Listen. A big stone fell on my back and I couldn't get up.

BUNNY: And I took the stone off his back and now he wants to eat me!

BEAR: That's right. I'm hungry and I shall eat Bunny.

FOX: Wait a bit! What stone? A big stone, or a little stone?

BUNNY: A big stone. Here it is.

FOX: And the Bear was on the stone, wasn't he?

BEAR: Oh, no, no, no! You silly Fox! The stone was on my back!

FOX: No, I don't understand. Please, explain it to me once more.

BUNNY: The Bear was on the grass.

BEAR: Yes, I was here on the grass. And the stone was on my back.

FOX: Show me how it all happened. Help me, Bunny! Let's put the stone back on the Bear's back. (*They do so.*) Is it right now?

BEAR: Yes, it is. Now you see how it was.

FOX: Well, we are going home now, and you can ask somebody else to help you.

BEAR: Come back! Come back! Help! Help!

BUNNY: Oh no! I shall not help you any more. Good-bye, dear Bear! Good-bye!

King Midas

PRINCESS (*is watering flowers in the palace garden*): Oh, how beautiful this flower is! I love it very much. And this apple-tree is also very beautiful.

KING: Princess! You are working in the garden again! You must not work. Remember, you are a princess!

PRINCESS: But Father! I like to work in the garden.

KING: Do as I tell you. And now leave me, my child. I shall call you if I need you.
(*Princess leaves. Midas takes out a bag and begins to count his gold.*)

KING: Oh, my beautiful gold! How it glitters in the sun! I have a lot of gold, but I would like to have some more.

OLD WOMAN (*appears*): Who said: I would like to have some more?

KING (*hides his gold*): I said it. But how dare you, old woman, speak to me!

OLD WOMAN: I'm old. I'm ugly. But I know some magic. If you want some more gold, I can help you. But you must promise to give me some of your gold.

KING: I shall give you anything you want if you help me. But how can you, a poor, old woman, give me some more gold? It's impossible!

OLD WOMAN: It's possible. Listen to me: If you touch something, it will turn into gold. Just try.

KING: All right. I'll try. But if it isn't true, I shall kill you. Well! I shall touch this flower. (*Touches it and it turns into gold.*) Oh, look! This flower has turned into gold! Glittering gold!

OLD WOMAN: And now give me what you promised.

KING: Never! Never! Go away! Leave my palace at once! (*Drives her away.*) Princess! Princess! (*Princess comes.*) I'm the happiest king in the world! Look at this flower. I've turned it into gold! Glittering gold! Sweet, sweet gold!

PRINCESS (*looks at the flower*): Oh, my poor, poor flower! It's dead now! Why did you do it, Father?

KING: How silly you are, Princess! Gold will bring us happiness. Look at this tree. I shall turn it into gold, too. Just watch me.

PRINCESS (*holds the king back*): Father! Father! Don't do it! These apples are so nice!

KING: Let me go, you silly girl! (*He touches the tree and it turns into gold.*) Now you see how rich we are. Beautiful, beautiful gold!

PRINCESS (*cries*): Poor, poor tree! It's dead, just as my flowers are!

KING: Don't cry, my child! You should be glad that we are so rich. Come, come! Don't cry! (*He touches her and she turns into gold.*) Oh! What have I done? My dear, dear child has turned into gold! Princess! Princess! Look at me! Talk to me! No! She doesn't talk to me and never will! She's just a piece of cold gold! How unhappy I am! Old Woman! Old Woman! Come! Help me! I'm the most unhappy king in the world. (*Cries.*)

OLD WOMAN: I can't believe it! The king is crying! What's the matter with you?

KING: Take away all my gold, but give me back my child. I can't live without her.

OLD WOMAN: Now you see that gold does not make people happy. Remember it. (*She touches the Princess, who becomes a live girl again. Then she touches the flower and the tree. They come to life.*)

KING: Thank you very much, You've made me very happy!

Märkus: Lill ja puu on teiselt poolt värvitud kuldseks ja niipea kui kuningas neid puudutab, pööratakse nad kiiresti ümber. Kui kuningas puudutab oma tüdart, lastakse senine nukk alla ja asemele ilmub kullavärviline papist väljalõigatud nukk. Näidendi lõpus toimub see vastupidiselt.

INSTSENEERINGUID JA LÜHINÄIDENDEID

B. Rubanovitš

Näidendite õppimine ja lavastamine on üks populaarsemaid klassivälise töö vorme. Sobiva repertuaari saamiseks (trükkis ilmunud näidendite kõrval) harrastatakse Tallinna 26. Keskkoolis rahvajuttude ja lühipalade, aga ka tuntud kirjanike teoste dramatiseerimist. Lavale on siin toodud ka omaloomingulisi näidendeid, millest käesolevas kogumikus avaldatav «Winter» tuli esitamisele ka televisioonis.

THE OLD WOMAN AND THE YARN

Characters:

1. Old Woman. 2. Jane — a very small girl. 3. Ann. 4. Nelly. 5. Snuffy — the strongest boy in the family. 6. John. 7. Dick.

(A room. On the table there is a basket with yarn in it. All the children are in the room. They are quarrelling.)

JANE (*pulling a book away from Ann*): It's my book. Give me my book.

ANN (*holding the book in her hand*): Leave me alone. It's my book.

NELLY (*trying to get away from Snuffy*): Go away!

SNUFFY: Come with me. Don't you hear me!

JOHN: (*to Dick*): Why did you take my coat? (*Hits him.*)

DICK: How dare you! (*Hits back.*) Here, I'll teach you a lesson!
(*They fight.*)

JANE: Hush, children! Hush! Granny is coming!

ALL THE CHILDREN: Granny! Granny!

ANN: Granny, Jane has taken my book.

JANE: It's my book. She took it from me.

NELLY: Granny, tell Snuffy to leave me alone!

SNUFFY: Why does she tease me all the time?

DICK: John hit me!

JOHN: Dick hit me first!

OLD WOMAN: Hush, Hush! You quarrel every day. There is never peace in our house. Is everybody present?

CHILDREN: Yes, Granny!

OLD WOMAN: Now listen to me and do as I ask. I want each of you to bring me a ball of yarn. (*Each child brings her a ball of yarn.*)

ANN: Here is a ball of green yarn.

JANE: My ball of yarn is red.

DICK: Take mine, Granny. It's yellow.

SNUFFY: Here's my ball.

NELLY: Is this ball of yarn all right, Granny?

JOHN: Take my yarn. It's white.

OLD WOMAN: Thank you, children. Thank you. Now let the youngest and the smallest child come forward.

JANE: I'm the smallest child, Granny!

OLD WOMAN (*ties the child's hands with a single thread*): I've tied your hands with only one thread. Try and tear it, my dear!

JANE (*tears the thread*): I've done it.

OLD WOMAN (*while talking takes a thread from each of the balls and twists them all together to make a rope*): Now, look at me. I have taken a thread from each of these balls. You have just seen how easy it was to tear a single thread. Will it be as easy to tear this rope? Let the strongest child step forward.

SNUFFY: I'm the strongest boy.

OLD WOMAN: Give me your hands. I'll tie them with this rope.
(*Ties his hands.*) Now try to tear it.

SNUFFY (*tries to do so*): Why, I can't do it! I'll try once more.

One, two, three! No, I can't tear this rope!

OLD WOMAN: See now, my dears, how much stronger threads are when united.

CHILDREN: Yes, Granny, we see it now!

OLD WOMAN: Remember, children: you must never quarrel. In unity there is strength.

ALL CHILDREN: In unity there is strength! We understand that now!

The Sun and the Wind

Characters: The Wind, The Sun, The Man.

WIND (*blowing*): Whooooooo! Whooooooo! Oh, how strong I am!

I am the strongest in the world!

SUN: Oh, no, Mr. Wind! I, the Sun, am much stronger than you.

WIND: You are not!

SUN: I am! Let us see. Look at that man. He is wearing a black coat.

WIND: I see him.

SUN: Let us see who can make that man take off his coat.

WIND: Oh, that is easy. I shall blow hard and the man will take off his coat.

SUN: All right. You may try first.

WIND (*blows*): Whoooooo! Whoooooo! Take off your coat.

Whoooooo!

MAN: Oh, how cold it is! (*He holds on to his coat.*)

WIND: Whoooooo! I want that coat! I want that c-o-a-t!

MAN: Oh, me! What a strong wind! I must button my coat!

(*Does so.*)

WIND: Whoooooo! I want that coat! Winds! Winds!

DANCE OF THE WINDS

N. Laanepõld

Allegro con moto

The musical score is written for piano and consists of four systems of music. Each system contains a grand staff with a treble clef on top and a bass clef on the bottom. The time signature is 2/4. The key signature has one sharp (F#). The first system begins with a *mf* dynamic. The second system continues with *mf*. The third system features a *f* dynamic. The fourth system includes the dynamic markings *mf*, *poco*, and *a poco cresc*. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs.

First system of a musical score. It consists of two staves. The upper staff contains a melodic line with various notes, including a triplet of eighth notes. The lower staff contains a bass line with chords and single notes. The key signature has one flat (B-flat). The tempo marking *e accel* is written between the staves.

Second system of the musical score. It consists of two staves. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the bass line. The key signature remains one flat.

Third system of the musical score. It consists of two staves. The upper staff features a melodic line with a long slur over a series of notes. The lower staff continues the bass line. The key signature remains one flat.

Fourth system of the musical score. It consists of two staves. The upper staff has a melodic line with a slur and a fermata. The lower staff continues the bass line. The tempo marking *poco rit.* is written between the staves. The dynamic markings *sf* and *ff* are also present. The key signature changes to two flats (B-flat and E-flat) at the end of the system.

Poco pesante

First system of musical notation. The left hand (bass clef) plays a melody starting with a half note G2, followed by quarter notes A2, B2, and C3. The right hand (treble clef) plays a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *mf* is present in the left hand. The system concludes with a double bar line and repeat signs.

Second system of musical notation. The left hand (bass clef) plays a melody starting with a half note G2, followed by quarter notes A2, B2, and C3. The right hand (treble clef) plays a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *f* is present in the left hand, and *mf* is present in the right hand. The system concludes with a double bar line and repeat signs.

Third system of musical notation. The left hand (bass clef) plays a melody starting with a half note G2, followed by quarter notes A2, B2, and C3. The right hand (treble clef) plays a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *f* is present in the left hand, and *sub mp* and *poco* are present in the right hand. The system concludes with a double bar line and repeat signs.

Fourth system of musical notation. The left hand (bass clef) plays a melody starting with a half note G2, followed by quarter notes A2, B2, and C3. The right hand (treble clef) plays a melody starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic marking *a poco cresc* is present in the left hand. The system concludes with a double bar line and repeat signs.

mf *miss.* *f* *mf*

rit. molto e dim. *ppp*

2x D.C. al

MAN: I am so cold! I shall tie a belt around my coat. (*Does so.*)
WIND: No! I cannot make him take his coat off. And you will never be able to either, Sun!
SUN: We shall see! (*Shines on the man.*) Sunbeams! Come! (*Many Sunbeams come and begin to dance around the man while the Sun sings.*)

SUNBEAMS

B. Rubanoviš

N. Laanepõld

Andantino

mf

f poco rit.

mf a tempo

Sun - beams dart - ing through the air

mf

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter note E5. The lyrics "Sun - beams dart - ing through the air" are written below the notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and ends with a quarter note E4. The dynamic marking *mf* is placed above the piano staff.

shak - ing their gol - den hair.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ends with a quarter note E5. The lyrics "shak - ing their gol - den hair." are written below the notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and ends with a quarter note E4.



MAN: It's getting warmer. What a funny day! First it is cold.
Now it is hot. (*Unbuttons his coat.*)

MAN: Now I am very hot. I'll take off my coat. (*Man walks away.*)

SUN: Well, Mr. Wind. Do you see now who is stronger?

WIND: Yes, you are stronger. You made the man take his coat off.

Who Is Right?

Characters: Father, Mike, Farmer, Old Woman, Old Man, Little Girl.

FATHER: Come, Mike!

MIKE: Where are we going, Father?

FATHER: We are going to take our donkey to town to sell him.
(They lead the donkey around the stage several times singing.)

WALK MY DONKEY

B. Rubanoviš

Tempo di marcia

N. Laanepõld

Pulgad

$\frac{4}{4}$ *mp* etc.

poco rit.

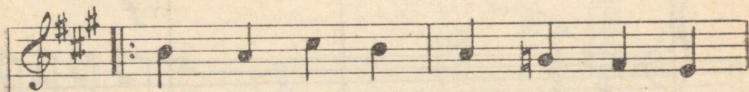
mf

1. Walk my don-key lean and grey.

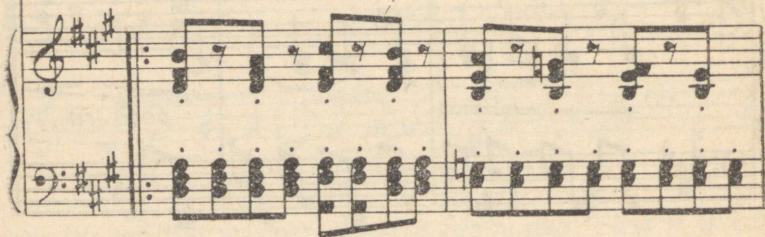
mf



We shall sell you at break of day.



Hee - haw! Hee-haw! Trot - trot - trot-trot,



trot - trot - trot - trot, trot - trot - trot!



2.

trot - trot - trot!

Lõpetamisel (r) (r)

We shall take you
To the town,
And there we'll sell you
For a crown.
Hee-Haw! Hee-Haw!
Trot-trot-trot!

And when you bray
And swing your tail
You will get
For dinner hay.
Hee-Haw! Hee-Haw!
Trot-trot-trot!

FARMER: How silly you are! You have a donkey to ride, but both of you are walking! Let the boy get on the donkey's back and ride (*Leaves.*)

(*Father and Mike look at each other.*)

FATHER: Oh! I didn't think of that! He is right! Get on, Mike!

MIKE: All right. Father. (*Mike gets on the donkey's back and they go down the «road» singing the same song, till they meet an old woman.*)

OLD WOMAN: Look at that lazy boy! He rides the donkey, and his old father walks! Shame on you! (*Leaves.*)

FATHER: Hm! I think she is right, Mike. Get off the donkey.

MIKE (*gets off*): All right, Father. Now you may get on the donkey. (*Father gets on the donkey, they continue their journey singing their song, till they meet an old man.*)

OLD MAN: Look at that lazy Father! He rides, but his poor boy has to walk! (*Leaves.*)

FATHER: Oh my! What shall we do now?

MIKE: I think, Father, that I must get on the donkey with you. (*They both ride the donkey, singing till they meet a little girl.*)

LITTLE GIRL: Oh, look! That poor donkey! He looks so tired! (*To Father and son.*) You are too heavy for that little donkey! Get off quickly. (*Leaves.*)
(*Father and Mike get off the donkey.*)

FATHER: I think she is right. What shall we do now?

MIKE: Let's give the poor donkey a ride!
(*It's hard to do, but they lift the donkey up. They go on singing, but their song is not very merry, for the donkey is too heavy for them. They come to a little bridge.*)

MIKE: Look out, Father! The bridge is not big enough for us!

FATHER: Help! Help! I am falling!

MIKE: So am I! Help!

(*Father, Mike and the donkey all fall into the water.*)

FATHER (*getting up*): Well, what shall we do now?

MIKE: We can't please everyone! Let's do as we like.

FATHER: You are right. After this we shall do things our own way! (*They walk limping and singing, but their song is very sad now.*)

Kõige keerulisem selle näidendi juures on eesli kujutamine laval. Eesli võib saada päris lihtsalt: pea teha papist ja kinnitada see kepi külge, kepi teise otsa aga kinnitada saba. Eeslit käe kõrval viies hoiavad tegelased keppi käes. Kui on vaja ratsutada, istutakse kaksiratsa kepile, kui teda aga tuleb kanda, hoitakse kepp ülessirutatud kätel. Laulukest lauldakse iga kohtumise korral (kohtumisel vanamehe, farmeri, eidekese ja tüdrukuga), kusjuures iga kord võib laulda üksnes üht salmi.

Isa ja farmer on rietatud enam-vähem ühesuguselt: ruuduline särk, traksidega tööpüksid, lai kaabu. Eidekesel on pikk seelik, tanu ja põll.

Winter

It is winter. A clearing in the woods. Boy and Girl appear.

BOY: Look, how nice it is in the woods. The tree-tops are white, and the grass is already covered with snow.

GIRL: I have never been in the woods in winter. Are there any wolves in these woods?

BOY: Oh, no, you mustn't be afraid! There are only bunnies here.

GIRL: Then it is all right! I'm not afraid of bunnies. I think they are afraid of me.

THREE LITTLE BUNNIES (*from behind the bushes*): We are not afraid of little girls.

BOY: Hey! What was that?

GIRL (*excited*): I've just seen three little bunnies! Look! There they are, behind the bushes. (*Children run to the bushes.*)

BUNNIES (*from opposite side*): Here we are (*Bow.*) How do you do?

BOY: What nice bunnies!

GIRL: Oh, look at them!

(*Bunnies begin to dance and to sing.*)

WE ARE MERRY LITTLE BUNNIES

B. Rubanoviř

N. Laanepõld

Tempo di polka. Moderato

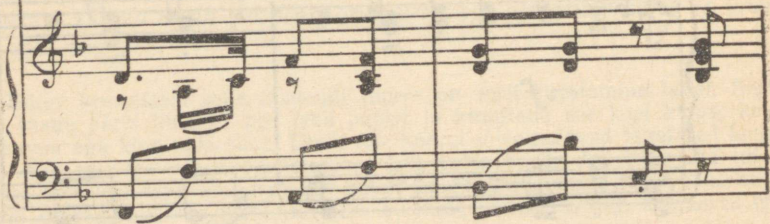
The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of two systems of music, each with a treble and bass staff. The first system begins with a mezzo-forte (*mf*) dynamic. The second system includes a fortissimo (*f*) dynamic in the first measure and returns to mezzo-forte (*mf*) in the final measure. The melody is characterized by rhythmic patterns typical of a polka, including eighth and sixteenth notes.



1. We are



mer - ry litt - le bun - nies with



long and fluf - fy ears. We



dance and play when it's sun - ny and

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of eighth and quarter notes, with a slur over the final two notes. The piano accompaniment includes chords and moving lines in both hands.

sing when no one hears

The second system continues the musical piece. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The key signature remains one flat. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features chords and moving lines.

f Tra - la - la, tra - la - la, tra - la - la! We

f

The third system of music includes a vocal line and piano accompaniment. The key signature is one flat. The vocal line starts with a forte (*f*) dynamic and features a series of eighth notes. The piano accompaniment also starts with a forte (*f*) dynamic and consists of chords and moving lines. The system concludes with a fermata over the final note of the vocal line.

hop and hop and ne - ver stop!

The first system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line consists of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment includes a treble clef staff with notes G4, A4, Bb4, A4, G4, F4, E4, D4 and a bass clef staff with notes G3, A3, Bb3, A3, G3, F3, E3, D3.

Tra - la - la, tra - la - la, tra - la - la! We

The second system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line consists of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment includes a treble clef staff with notes G4, A4, Bb4, A4, G4, F4, E4, D4 and a bass clef staff with notes G3, A3, Bb3, A3, G3, F3, E3, D3.

hop and hop and ne - ver stop!

The third system of music features a vocal line on a single staff and piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is 2/4. The vocal line consists of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment includes a treble clef staff with notes G4, A4, Bb4, A4, G4, F4, E4, D4 and a bass clef staff with notes G3, A3, Bb3, A3, G3, F3, E3, D3.

The day is getting colder.
That's why we mustn't stop.
Your paw on my shoulder!
Now hop and hop and hop!
 Hoppety-hop! Hoppety-hop!
 We hop and hop and never stop!

And when we see a hunter,
We stop and do not play.
We think it is much wiser.
To run and hop away!
 Hoppety-hop! Hoppety-hop!
 We hop and hop and never stop!

(Boy and Girl clap hands.)

BOY: What a lovely dance!

GIRL: Oh! It was just wonderful!

BUNNY I: And now you will dance with us. *(Bunnies take children by the hands and try make them dance. Children try to get away.)*

BOY: I cannot dance. Let me go.

GIRL: He is right. We cannot dance as well as you can.

BUNNIES II and III: That's not nice! You must dance with us!
 You must! You must! You must!

BOY: Hush, hush! You silly bunnies! We really cannot dance and hop. But we thank you very much for the nice dance.

GIRL: We cannot dance, but we can make a nice snowman for you.

BUNNIES *(hide behind each other's backs)*: A snowman? What is that?

BUNNY I: Has he a gun?

BUNNY II: Can he shoot?

BUNNY III: Is he a hunter?

ALL BUNNIES: We are afraid of him! We are afraid of him!

BOY: You silly Bunnies! A snowman is made of snow.

GIRL: He cannot move. He will not hurt you.

BUNNIES: Then it's all right. Make a snowman for us. We shall help you.

(Children want to make a snowball, but there isn't enough snow on the ground).

BOY: There isn't enough snow on the ground. What a pity!

GIRL: Oh! What shall we do now?

BUNNY I: Let's call the Snowflakes.

BUNNY II: They are our friends!

BUNNY III: They will bring us snow.

ALL BUNNIES: Snowflakes, Snowflakes! Bring us some more snow. We want to make a snowman!

(Music. 5 little snowflakes come out. They dance and sing. They have little bags round their shoulders. Out of them they take "snow" and from time to time throw it on the stage).

SONG OF THE SNOWFLAKES

B. Rubanoviš

N. Laanepõld

Tempo di valse *Leggiero*

The first system of the musical score is written for piano. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The right hand part begins with a dynamic marking of *mp* (mezzo-piano) and features a melodic line with a slur over the first five notes. The left hand part provides a simple harmonic accompaniment with a slur over its first two notes. A dashed line with a fermata symbol above it spans the first measure of both staves.

The second system of the musical score continues the piece. It also consists of two staves (treble and bass clef) in the same key and time signature. The right hand part has a dynamic marking of *mf* (mezzo-forte) and continues the melodic line with a slur. The left hand part continues the accompaniment with a slur. A dashed line with a fermata symbol above it spans the first measure of both staves.

8

The piano introduction consists of two staves. The right hand features a melodic line with a slur over the first five notes, followed by a quarter rest and then a descending eighth-note pattern. The left hand provides a simple accompaniment with quarter notes and a final half note.

mf

The vocal line begins with a mezzo-forte (*mf*) dynamic. It consists of a single staff with a treble clef and a key signature of two sharps (D major). The melody is: D4 (quarter), E4 (quarter), F#4 (half), G4 (quarter), A4 (quarter), B4 (quarter).

1. We are snow - flakes, ti - ny

mf

The piano accompaniment for the first phrase consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature is two sharps. The melody in the right hand is: D4 (quarter), E4 (quarter), F#4 (half), G4 (quarter), A4 (quarter), B4 (quarter). The left hand accompaniment consists of quarter notes: D3, E3, F#3, G3, A3, B3.

2. v. d

The second vocal line begins with a *v. d* (vibrato) marking. The melody is: D4 (quarter), E4 (quarter), F#4 (half), G4 (quarter), A4 (quarter), B4 (quarter).

snow - flakes whir - ling, whir - ling

The piano accompaniment for the second phrase consists of two staves. The right hand has a treble clef and the left hand has a bass clef. The key signature is two sharps. The melody in the right hand is: D4 (quarter), E4 (quarter), F#4 (half), G4 (quarter), A4 (quarter), B4 (quarter). The left hand accompaniment consists of quarter notes: D3, E3, F#3, G3, A3, B3.

in the air. Kis-sing

(2.x 8^{va} ad lib.)

fa - ces, tick-ling no - ses, stick-ing

close - ly to cur - ly hair.

Hand in hand
Like little sisters
We keep on dancing
All day long.

Landing gently
On the tree-tops,
Singing, singing
Our snowflakes' song.

BOY: Now we have enough snow to make a snowman.

GIRL: Thank you, little Snowflakes. Thank you very much.
(*Snowflakes wave their hands and dance away while music plays.*)

BUNNIES: Good-bye! Good-bye! Come again!

BOY: And now, Bunnies, we shall show you how to make a snowman.

(*Boy and Girl sing and begin making a snowman. At first Bunnies just watch them. Then they join the children and help them.*)

TAKE SOME COLD, WHITE SNOW

B. Rubanovičs

N. Laanepõld

Allegretto moderato

The musical score is written in 4/4 time and consists of two systems. The first system features a treble clef and a dynamic marking of *mf*. The melody is composed of eighth and quarter notes, with a slur over the first two measures. The second system includes a bass clef and dynamic markings of *f*, *sub p*, and *poco*. The melody continues with eighth and quarter notes, and the bass line provides accompaniment with eighth notes and rests. The score concludes with a final chord in the right hand and a bass note in the left hand.

3. v.

a poco cresc

mf 3. v.

1. Take some cold, white snow, make a ti-ny

mf

3. v. *f*

ball. So! Ho! So! Ho! Now

f

J. V.



roll the shi - ny ball



2. v. *♪ ♪*



when it's still so small. Now roll the shi-ny



3. v.



ball when it's still so small.



1.2 *f* So! Ho! So! Ho! 3. *f* *ff* So! Ho! So! Ho!

Watch the snowball grow
 In the soft, white snow. So! Ho! (2)
 Ball over ball
 Look at that snowy doll! So! Ho!

A carrot for a nose,
 A broom, but no . . . no clothes! So! Ho! (2)
 We greet you, man of snow.
 And round and round we go! So! Ho! (2)

BUNNIES: Our snowman is ready. What a lovely snowman!

BUNNY I: Thank you, children.

BUNNIES II and III (*shake hands*): Thank you. Thank you.

BOY: It's getting dark. We must go home.

GIRL: Good-bye, dear Bunnies. I hope we shall meet again.

BUNNIES: Wait a bit!

BUNNY I: We shall go with you.

BUNNY II: It's getting dark.

BUNNY III: We are afraid of the dark.

BOY: All right. Let's all go together.

SNOWMAN (*begins to cry*): Oo-oo-oo! Oo-oo-oo!

ALL (*turn around*): What's that? Who is crying?

GIRL: Oh, look! Our snowman is crying!

BUNNIES (*hopping around him*): He is crying! He is crying!

BOY: What's the matter with you! Why are you crying?

ALL: Why? Why?

SNOWMAN (*sings*)

I CANNOT MOVE

B. Rubanõviš

N. Laanepõld

Moderato con moto

mp

The first system of the piano introduction consists of two staves. The right hand starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a half rest, followed by a quarter rest, then a half note chord of F# and C. This is followed by another quarter rest and a half note chord of F# and C. The second measure features a quarter rest, a quarter note G, an eighth note A, and a quarter note B. The left hand starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. It begins with a half note G, followed by a half note F#.

poco rit.

The second system of the piano introduction consists of two staves. The right hand continues with a quarter rest, a quarter note chord of F# and C, a quarter rest, and a quarter note chord of F# and C. The second measure features a quarter rest, a quarter note G, an eighth note A, and a quarter note B. The left hand continues with a half note G, followed by a half note F#. A slur over the right hand's second measure is labeled "poco rit.".

mf

The first system of the vocal line consists of a single staff with a treble clef, a key signature of one sharp, and a 4/4 time signature. It begins with a quarter rest, followed by quarter notes G, A, B, and C. The second measure features a quarter rest, followed by quarter notes G, A, B, and C.

1. I can-not move, I can-not play.

mf a tempo

The second system of the piano accompaniment consists of two staves. The right hand starts with a treble clef, a key signature of one sharp, and a 4/4 time signature. It begins with a quarter rest, followed by quarter notes G, A, B, and C. The second measure features a quarter rest, followed by quarter notes G, A, B, and C. The left hand starts with a bass clef, a key signature of one sharp, and a 4/4 time signature. It begins with a half note G, followed by a half note F#.

3.v. $\underline{J \quad J}$ 2.v.

You run a - way, but I must stay!

cresc. 2.v. *ten. mp*

You run a - way, but I must stay! But

cresc. *ten.* *mp* *ten.*

I must stay!

What shall I do here
All through the night?
And all day long
When the sun's so bright?

Come back, my friends!
Don't leave me here!
Snowflakes and Bunnies
And children dear!

GIRL: Poor, poor snowman! We can't leave him here!

BUNNIES: But it's getting dark. We are afraid of the dark.

BOY: Look! Look! The Snowflakes are coming again.

GIRL: And they are pulling a nice little sled!

(Music. Snowflakes appear pulling a sled.)

SNOWFLAKES: Put the snowman on the sled and take him with you.

SNOWMAN: Thank you, little Snowflakes. Thank you very much.

BOY: Good! We'll take him to our garden.

GIRL: There he'll never be alone.

BUNNY I: And if there is no dog in your garden, we'll come to visit him.

BUNNY II: Of course, we'll come.

BUNNY III: If there is no dog!

BOY: And now help me to put the snowman on the sled.

(While they put the Snowman on the sled, they exclaim: "Be carefull! Don't push me! Look out!" Boy and Girl pull the sled, the three Bunnies push it from behind. The Snowflakes dance round the stage several times, then leave it. The Snowman waves his broom and cries: "Good-bye")

Juhiseid näidendi «Winter» juurde.

Dekoratsiooniks on talvine mets. Laval kaks pöösast, mille taga on peidus jänesed. Pöösad võib teha papist või vineerist. Kui lava on suurem, võib sellele paigutada kuuski ja riputada okstele vatti.

Kõige raskem on teha lumememme. Selleks lõikame papist kolm ringi (kaks kere ja ühe pea jaoks), millest laval «monteeritakse» lumememm. Ringide tagaküljele kinnitame tugevdamiseks liistud. Esikülgedele kleebime vatti või valget paberit; paberimassiga võib esiküljele anda kumera kuju. Peakettale joonistame näo — silmad, suu; nina jaoks jätame ava. Lumememme püstitamiseks vajame keppi, mis seisaks alusel nagu näärikuusk. Kepile kinnitame haagid, ringide tagaküljele — aasad. Lumepalle võib teha vatist. Selleks tuleb vatt kasta kartulijahust tehtud klištri sisse, anda sellele palli kuju ja lasta kuivada. Lauldes «Take some cold, white snow», hakkavad lapsed käies lumepalle «tegema» ja neid loopima. Laulu ajal «Ball over ball» kinnitavad lapsed ringid kepile, mille toob lava keskele üks jänestest. Sel ajal kui poiss seab kerele pead otsa, topib tüdruk ninaavasse paberimassist tehtud porgandi.

Kui lumememm on valmis, on vaja «näitlejat», kes laulaks lumememme-
laulu. Selleks tuleb märkamatu (ümbritsetuna jänekest) lavale poiss ja
asub lumememme taha.

THE DOLL'S HOUSE

After Katherine Mansfield

Characters:

- | | | |
|---------------------------|------------------|-----------|
| 1. Mrs. Burnell. | | |
| 2. Isabel — a girl of 14. | } her daughters | |
| 3. Lottie — a girl of 12. | | |
| 4. Kezia — a girl of 10. | | |
| 5. Emmie Cole. | } schoolchildren | |
| 6. Lena Logan. | | |
| 7. Jessie May | | |
| 8. Lil Kelvie | | } sisters |
| 9. Else Kelvie | | |

(The stage is divided into two parts by a fence. To the right is the yard of the Burnells' house, to the left — a part of the road leading to the school. In the middle of the yard there is a stool, some garden chairs, a little table. When the curtain rises the yard is empty. We hear voices: "Oh, how big it is! Be careful! Don't drop it!" Mrs. Burnell and Isabel come in carrying a big parcel wrapped in paper. Lottie and Kezia follow.)

MOTHER: Where shall we put it?

KEZIA (*jumping*): Oh, Mother! Hurry up! I want to see what it is!

ISABEL: Kezia! You are pushing me! Don't jump like that!

LOTTIE: Let us put it here. (*Points to the chair.*) That's the right place!

(Mother and Isabel put the parcel down. They begin to unwrap it.)

KEZIA (*jumping all the time*): What can it be! What can it be! What do you think, Lottie?

LOTTIE: How do I know?

MOTHER: Be patient, my children! You'll know very soon.

(Takes off the paper. We see a beautiful doll's house.)

ALL: Oh! oh!

ISABEL: A doll's house!

LOTTIE: It's painted green and yellow!

KEZIA: Oh, Mother! Look at these two little chimneys! They are glued on to the roof!

LOTTIE: And there are four windows! Four real little windows!

ISABEL: Oh, how lovely! And look at that door!

LOTTIE: What a nice little door! (*Tries to open it.*) It opens, too.

KEZIA: Let me try! Let me try! I want to open that door too!

LOTTIE: Don't push me! I saw it first!

MOTHER: Children, children! There will be time for each of you to open that door!

ISABEL: A perfect, perfect little house!

MOTHER: Look at the wall. There is a hook on it. I think we can remove it. (*Raises the hook. The whole house front swings back.*)

CHILDREN: Oh! Look at that!

ISABEL: Five rooms! You can see them all now! It is wonderful! I have never seen anything like that!

LOTTIE: And there is a family of dolls. The mother doll is sitting in an armchair. Oh, how lovely!

KEZIA: Oh! oh! oh! I see a lamp! A very, very little lamp standing in the middle of the dining-room table. Look! Look! How beautiful it is! A yellow lamp with a white globe! (*Takes it out of the house.*) I like it more than anything else!

MOTHER: Put it back, Kezia! You must not touch anything!

ISABEL: Mother, may I ask the girls at school to come to see the doll's house?

MOTHER: Yes, you may. But don't ask the little Kelveys.

KEZIA: Why, Mother? I am sure Lil and little Else will be very glad to see this house.

LOTTIE: How silly you are!

ISABEL: Don't you know that their mother is a washerwoman?

LOTTIE: And their father was once in prison.

MOTHER: You know that you go to your school because it is the only one in the neighbourhood. All kinds of children go to it, but I don't want you to mix with all of them. You mustn't even talk to the Kelveys!

ISABEL and LOTTIE: Of course! Certainly, Mother! We know that!

MOTHER: I shall leave you now. Be good, children. (*Leaves.*)

ISABEL: I shall decide who will come to see our doll's house first.

LOTTIE: It's always you! Always you!

ISABEL: I am the eldest. Don't forget that!

LOTTIE: You always do what you want to!

ISABEL: Well, let's go! *(Isabel and Lottie run out through the gate, then stop. They see some of their friends, call out to them and wave their hands.)*

LOTTIE and ISABEL: Girls, girls! We have something to tell you! Something very important!

(Emmie Cole, Lena Logan, Jessie May approach and surround them. They all begin to whisper. Lil and Else Kelvey come near them but stand outside the circle. Lil is wearing a long green dress made from an old tablecloth, the sleeves are of a different colour. Else is wearing a long white dress which looks more like a nightgown than a dress. The other girls pay no attention to them. When Lottie and Isabel leave the yard Kezia lingers for a while. She looks in admiration at the doll's house, takes out the little lamp.)

KEZIA: Oh! How nice this lamp is! How beautiful! *(Puts the lamp back, joins her sisters.)*

ISABEL: Oh, girls, it's simply wonderful! Just imagine, there are carpets on all the floors!

EMMIE, LENA, JESSIE: Carpets!

EMMIE: Do they look like real carpets?

ISABEL: Of course! One is green, the other blue.

LOTTIE: And the beds have real bedclothes on them.

ISABEL: Lottie! Be quiet! I shall speak about the house.

LENA: And how many rooms are there in that doll's house?

ISABEL: There are five: a dining room, a living-room, a study...

LOTTIE: And two bedrooms with tiny beds, a cupboard...

ISABEL: Lottie!

JESSIE: And is there a kitchen too?

LOTTIE: Of course there is. The kitchen has a stove and there are tiny pans on it.

JESSIE, LENA, EMMIE: Oh! How interesting! A real kitchen!

KEZIA: You have forgotten to mention the lamp, Isabel!

ISABEL: Oh, yes! There is a little lamp all made of yellow glass. It stands on the dining-room table. You couldn't tell it from a real one.

KEZIA: The lamp is best of all!

ELSE (*pulling her sister by the skirt*): Lil, Lil! Couldn't we see that little lamp?

LIL: Hush, you silly! Just listen to them.

ISABEL: And I shall say who will come and see our doll's house.

EMMIE, LENA, JESSIE: Oh! I want to see the house! I! I! I!

EMMIE (*embracing Isabel*): Isabel is my best friend. I shall go!

JESSIE: She is my friend too. (*Takes Isabel under the arm.*)

LENA: I gave you my book. My nice picture-book. You must show me your doll's house!

(*The girls surround Isabel.*)

EMMIE, LENA, JESSIE: I want to see it! I must see it! I! I!

(*While they are shouting, Isabel shuts her ears and runs away. The girls run after her shouting. At the same time Else pushes Lil.*)

ELSE: Lil! Lil! Ask her to show me the house! Just for one moment. Only for one moment!

LIL: They will never let us! Never!

ISABEL: Don't shout, girls! Be quiet! I shall tell who will come. You, Lena . . .

JESSIE: But I?

LOTTIE: Jessie is my friend. Let her come.

ISABEL: All right. Jessie may come. And Emmie, too, must see our house.

JESSIE, LENA, EMMIE: We shall see it! We shall see it! We shall see it!

LOTTIE: Well, let's go!

(*All the girls move towards the gate. As they are approaching the gate, Else begins pushing her sister.*)

ELSE: Lil! Lil! Ask them! Ask them to show us the house! Please!

LIL (*moves slowly towards Isabel.*) Will you please let Else see . . .

ISABEL: How dare you speak to me!

LOTTIE: Your mother is a washerwoman! A washerwoman! A washerwoman!

ISABEL: You know that you must never talk to us!

JESSIE: If they go to see that doll's house, I shall never go near it!

LENA: Is it true that you are going to be a servant when you grow up, Lil Kelvey?

LIL: I don't know. I... I...

ALL (*except Kezia*): A servant! A servant! She is going to be a servant! Ha-ha-ha!

(*Lil and Else draw back. Else begins to cry.*)

EMMIE: And look how she is dressed!

LOTTIE: Her dress is made from our old tablecloth.

ALL (*laugh*): Ha-ha-ha! What a dress! Made from a tablecloth!

ISABEL: Well, girls! Let's go!

KEZIA: Isabel! Why can't the Kelveys see our house? Let them come. Just for one moment.

ISABEL: Kezia! I am ashamed of you! Let's go!

(*Isabel, Lottie, Jessie, Lena and Emmie enter through the gate of the Burnells' yard, surround the doll's house and look at it in amazement. Exclamations are heard: "Oh, how wonderful! How nice! How pretty!"*)

KEZIA (*approaches the Kelvey girls, looks at Else, who is crying*): Don't cry, Else! Wait here. I shall come back for you later. (*Runs after the other girls. The two Kelvey girls run up to the fence and try to peep through it.*)

EMMIE: Look at the mother doll! What a nice dress she has on! May I take her out of the house?

ISABEL: Yes, you may.

LOTTIE: But Mother said you must not touch anything!

ISABEL: Don't try to tell me what to say. Take it, Emmie, take it.

(*Emmie takes the mother doll and begins to play with it.*)

JESSIE: And I'll take the other dolls. (*Takes them out.*)

LENA: Look at the beds! How nice this one is! (*Takes out one bed.*)

LOTTIE: Give this bed to me. I have not seen it myself. (*Tries to pull it away from Lena.*) Give it to me. It is not yours!

LENA: I took it first!

(*All the children stand around in the yard. They play with the toys taken from the doll's house. They show things to each other exclaiming: "How nice it is! Oh, look at this! Isn't it lovely? What a pretty chair!"*)

MOTHER'S VOICE: Children! Children! Tea is ready!

KEZIA: Mother is coming! Mother is coming!

ISABEL: Quick, girls! Put all the things back into the house!
(*The girls put the toys back.*)

LOTTIE: The bed was here. Put it back in its place. Where is the mother doll?

EMMIE: Here it is. I shall put it back on the chair.
(*As soon as they hear Mrs. Burnell's voice, the Kelvey girls run away from the gate.*)

MOTHER (*comes in*): Well, children. How do you like this doll's house?

JESSIE, EMMIE, LENA: Oh, it is wonderful! It is just wonderful! We like it very much!

MOTHER: And now come into the dining-room. We shall have tea.

THE GIRLS: Thank you! Thank you very much!

ISABEL: After tea we shall come back to the doll's house.
(*They all leave except Kezia.*)

KEZIA (*goes up to the Kelvey girls.*) Else! Lil! You can come and see our doll's house now if you want to.

LIL: Oh no, no!

KEZIA: Why not?

LIL: Your mother told us not to dare to speak to you.

KEZIA: Oh, well! That doesn't matter! You can come and see our doll's house all the same. Come on. Nobody is looking!

LIL: No, no, no!

KEZIA: Don't you want to?

ELSE (*pushing Lil*): We do, we do! We want to see it very much!

KEZIA: Then come.

LIL: I don't know if it will be all right.

ELSE: It will! It will! Come along!
(*They all go into the yard. The Kelveys are afraid. They look around shyly.*)

KEZIA (*stops in front of the doll's house*): Here it is!

LIL, ELSE: OH! (*They look at it enchanted.*)

MOTHER (*suddenly comes out of the house*): Kezia!
(*The children give a start.*) Kezia! How dare you ask the Kelveys into the courtyard? You know that you must not even talk to them. (*To the Kelveys.*) Run away, children! Run away! And don't come back again. (*Lil and Else run away quickly. Mother takes Kezia by the arm, shakes her.*) You wicked, wicked girl!

KEZIA: But Mother . . . Lil . . . I wanted . . .

MOTHER: Bad girl! Now come along! (*She drags her into the house.*)

LIL: Now you see, Else! I told you not to go there.

ELSE: (*smiling*): Oh! I have seen that little lamp at last! The tiny, tiny little lamp! I have seen it!

(*They walk down the road. The curtain falls.*)

THE RANSOM OF RED CHIEF

After O. Henry

Scene I.

Sam and Bill are on the stage in front of the drawn curtain.

SAM (*counting the money in his hand*): Two hundred, three hundred, four, five . . . We've got six hundred dollars.

BILL: And we need two thousand dollars more. We must kidnap the boy. His father will surely give us a ransom of two thousand dollars to get him back.

SAM: Of course he will. There's no doubt about it!

BILL: Hush! Here he comes! Hide! Be quick about it! (*They both hide.*)

(*A boy comes out from behind the curtain. He is throwing stones at a cat.*) Ksh! Go away! Go away!

BILL (*coming up to the boy*): Hey! Little boy! Would you like to have a bag of candy?

RED CHIEF: Here are some candies for you! Take them! Take them! Ha-ha! (*He throws stones at Bill.*)

SAM (*rushing at the boy*): That will cost his father five hundred dollars more. (*Seizes the boy.*) Now come along, young man.

RED CHIEF (*fights back and screams*): Leave me alone! Don't touch me!

(*Bill and Sam drag him away.*)

Scene II.

The curtain opens. A fire is burning in front of a cave. There is a kettle on the fire. Red Chief (*with some feathers in his hair*) and Bill are sitting by the fire. Bill is bandaging

his hand, which is wounded after a fight with Red Chief. Sam comes in.

RED CHIEF (*jumping up*): I am Red Chief, the great Indian. How dare you, pale-face, enter the camp of Red Chief?

BILL: He's all right now. We are playing at being Indians. I'm Old Hank, the Hunter, Red Chief's prisoner. He's going to scalp me tomorrow at sunrise. My! That boy kicks hard! Look what he has done to my hand. (*Shows Sam his bandaged hand.*)

RED CHIEF (*to Sam*): Your name will be Snake-eye!

SAM: Snake-eye! All right.

RED CHIEF: And tomorrow morning you will be burned in a big fire.

SAM: Burned in a fire! How terrible!

BILL: And I shall be scalped. It's a fine life, isn't it.

SAM: Stop worrying! Let's have supper. Sit down, Red Chief. Here is some bacon and bread.

(*They sit around the fire and eat.*)

BILL: Red Chief, would you like to go home?

RED CHIEF: What for! I don't have any fun at home. I like to camp out. You won't take me back home again, Snake-eye, will you?

SAM: Not today. We'll stay here in the cave for some time.

RED CHIEF: That'll be fine. I've never had such fun in all my life!

SAM: Now you may play a little, Red Chief. Bill and I have some work to do. (*To Bill in a whisper.*) Now let's write the letter to Old Dorset, the boy's father.

(*Red Chief sits down in a corner. Bill and Sam go to the other corner.*)

BILL: Here's some paper. Sit down and write.

SAM (*sits down and writes on a box*): Dear Sir, we have hidden your son in a place far from town. Don't try to find him. It's useless. If you give us a ransom of two thousand dollars, we'll return your son to you. If not, you'll never see him again. (*While they write, the boy goes up to the fire, pulls some potatoes out of it, puts the end of a stick through one of them, creeps up to Bill, and quickly throws the potato down his back.*)

BILL (*screams, jumping to his feet*): Aaa! Oh! Ah!

- SAM (*jumps up*): Bill! Bill! What's the matter, Bill? (*Red Chief laughs*).
- BILL (*jumping up and down*): He's put something hot down my back! Oh! Take it out, Sam! It burns like hell! Oh! Ah!
- SAM: Stand still. Wait a moment. Just a moment. Here it is. It is a potato.
- BILL (*rushing at the boy*): You terrible boy! I can't stand it any more! I'll teach you a lesson! (*Strikes him on the face. They begin to fight.*)
- SAM (*trying to pull them apart*): Stop it! Stop it at once! Stop it!
- RED CHIEF (*shaking his fist at Bill*): I'll show you! You touched Red Chief! How dare you!
- SAM: Now be a good boy! Go and play for a while. (*The boy goes to a corner of the stage and begins to play with a rope.*) Bill, come, let's finish the letter to old Dorset. (*They sit down and continue to write the letter.*)
- BILL: Sam! Nobody will ever give us two thousand dollars for that devil. Let's make the ransom one thousand five hundred dollars. Please, Sam.
- SAM (*sighs*): All right, Bill! Just to please you (*Rewrites the letter*) . . . "send us a ransom of fifteen hundred dollars, and we'll return your son to you. If not, you'll never see him again."
- RED CHIEF (*makes a loop at the end of the rope, steals up to Bill and throws the loop over his head, pulls it tight around his neck, shouting*): That's for beating me! That's for beating me!
- BILL (*falls across the fire*): Help! Help! I'm burning! Help!
- SAM (*pulls him away from the fire*): It's all right. It won't hurt long!
- BILL (*groans*): Oh! Oh! Oh!
- SAM: Now sit down and rest. I'm going to town with this letter.
- BILL: Don't go away! Don't leave me here with that devil! Don't!
- SAM (*seizes the boy, shakes him violently*): If you do not stop, I'll take you right home! Now, are you going to be good or not?
- RED CHIEF: I'll be good, Snake-eye. Don't send me home! I like it here!

SAM: All right. Tell Mr. Bill that you are sorry and then you can stay.

RED CHIEF (*shakes hands with Bill*): I am sorry.

SAM: And now, lie down on the blanket and have a rest. (*The boy lies down.*)

BILL: Hey, Sam. Let's make the ransom a thousand dollars.

SAM: A thousand dollars? But Bill . . .

BILL: Please, Sam! I can't stand it any more!

SAM: All right, Bill! Let's make it a thousand dollars. (*Rewrites the letter*) " . . . give us a ransom of one thousand dollars. If you pay the money, the boy will be returned to you." Now — how shall we sign the letter?

BILL: Let's sign it: Two Desperate Men.

SAM: All right! (*Writes.*) "Two Desperate Men". The letter is finished. (*Puts the letter into an envelope.*) I'll take it to town.

BILL: No! No! Don't leave me with him!

SAM: But, Bill! Someone has to take the letter to town! I'll be back soon. I'll bring an answer. (*Leaves.*)

BILL (*shouting*): Come back soon! Don't leave me alone for a long time.

Scene III

(*The scene is the same. Sam enters with a big envelope in his hand. There is no one else on the stage.*)

SAM: Bill, Hey, Bill! Where are you? Look! (*Waves the envelope.*) I have got an answer!

BILL (*steals in, he does not know that the boy is behind him*): Sam! The boy is gone! I sent him home! I could not stand it any more.

SAM: What happened, Bill?

BILL: He told me to be a horse. I had to get down on my hands and knees. He rode on me. He kicked me. My legs are black and blue! He bit me four times! So I took him by the neck and said, "Get out of here! Go back to your father". So he went away. Oh, Sam! I am the happiest man in the world.

SAM: Bill! Is your heart strong?

BILL: My heart?

SAM: Yes, your heart.

BILL: I guess it's all right.

SAM: Then turn around and look behind you.

BILL (*turns around, sees the boy, who laughs, makes faces at him, then goes over to the blanket and lies down on it*): Oh! (*Faints.*)

SAM (*supporting him with one hand and holding up the envelope with the other*): Now listen to me! Here's the answer to our letter. We'll take him back to town. We'll get our ransom. Now Bill, look, look at the letter.

BILL (*comes to himself*): The answer ... read it ... read it quickly.

SAM (*opens the envelope, takes out the letter, reads*): "Two Desperate Men!

Gentlemen, I received your letter today. You want too much. I shall not pay you anything. If you want to get rid of my son, bring him home and pay me two hundred and fifty dollars. Then I'll take him." Do you hear that? He wants us to pay him! Never! Never! Never! Never!

BILL (*pleading*): Sam! What is two hundred and fifty dollars, after all? We've got the money. (*Takes some money out of his pocket.*) Take my money. Take it!

SAM (*thinks it over*): Hm! To tell you the truth, I've had enough of him too. All right! We'll take him home, pay his father the money, and get out of this town as soon as possible (*To Red Chief, who is sleeping on the blanket.*) Hey, Red Chief! Wake up!

RED CHIEF (*stretches*): What is it? What are you calling me for?

SAM: We're taking you home!

BILL: Aren't you glad?

RED CHIEF: Home? I won't go home! I won't. I want to stay with you.

BILL and SAM (*seizing the boy*): Oh, no! We shall not keep you! (*They drag him away.*)

RED CHIEF (*shouting*): I won't go home! I won't, I won't!

ÕPPEVAHENDITE VALMISTAMINE

B. Rubanovitš

Enamikus koolides annab võõrkeele õpetamisel teravalt tunda näitlike vahendite vähesus. Hea tahtmise korral saab aga nii mõndagi võrdlemisi lihtsal viisil ise valmistada. Meie kooli õppevahendite kogu on täienenud paljude õpilaste poolt valmistatud mängude ja kõnearenduslike piltidega, kusjuures see töö on aidanud tublisti tõsta õpilaste huvi keele õppimise vastu.

Niihästi klassi- kui ka ringitöös kasutame õpilaste valmistatud seinapilte aplikatsioonidega. Tagapõhja joonistavad õpilased ise, aplikatsioonideks aga lõikavad välja vastavaid objekte vanadest ajakirjadest, postkaartidelt või mujalt.

Mitmesuguse pildimaterjali alusel on meie õpilased teinud pildiseeriaid ka epidiaskoobi jaoks.

Õpilaste valmistatud on ka allpool kirjeldatud keelemängude komplektid. Kasutatud on selleks niihästi väljalõikeid trükiteostest kui ka õpilaste joonistusi. Selleks selgitati õpilastele mängu põhimõtte ja märgiti, kui palju ning milliseid pilte läheb vaja. Seni kuni ühed õpilased otsisid või joonistasid pilte, valmistasid teised papist aluseid kaartide jaoks.

I. EESSÕNAD

Mänguks on vaja suuri ja väikesi kaarte. Igal suurel kaardil on kolm pilti, mille põhjal saab moodustada lauseid õpitud eessõna kasutamisega. Iga suurel kaardil kujutatud pildi juurde kuulub veel kaardike, millele on kirjutatud kaks nimisõna.



car
street

girl
tree

cat
table

M ä n g u k ä i k. Klass jaguneb kaheks võistkonnaks. Mängu juht jaotab suured kaardid õpilastele, väikesed kaardid aga jäävad tema enda kätte. Ta võtab (valimata) ühe kaardikese, loeb sellele kirjutatud sõnad, näiteks *girl*, *tree*. Õpilane, kellel on vastav pilt, peab kiiresti ütleva lause, näit. «The girl is behind the tree» või «The girl is standing behind the tree».

Kui lause on õige, saab õpilane kaardikese ja katab sellega enda käes kaardil oleva pildi. Kui mõnel mängijal on kaetud kõik kolm pilti, saab tema võistkond ühe punkti. Kui lause on vigane, ei anta kaardikest õpilasele, vaid pannakse karpi tagasi.

Neid kaarte saab kasutada ka *there is*-, *there are*-lausete harjutamiseks.

II. VÖRDLUSASTMED

Mängu juurde kuuluvad kolmest kaardist koosnevad komplektid. Kõigil kolmel kaardil on kujutatud sama ese, mis aga erineb mõne omaduse poolest.



a tree

Näitena toodud komplektil on kaartidel kujutatud erineva jämedusega puud. Esimesel kaardil on ülal nurgas märgitud number 1 ja pildi alla kirjutatud sõna «thick». Teistel kaartidel on ainult numbrid: 2 keskvärde ja 3 ülivörde jaoks. Iga komplekti juurde kuulub väike kaardike vastava eseme nimetusega (antud juhul — *a tree*).

Mängu käik. Kaardid segatakse hästi ja jagatakse kahte võistkonda jaotatud mängijaile. Väikeste kaardikeste virn on laual. Mängujuht võtab virnast esimese kaardi. Kui sellele on kirjutatud näiteks sõna “a tree”, kulgeb vestlus alljärgnevalt.

Mängujuht: Who has got a tree?

Õpilane (kellel on kaart puuga nr. 1): *I've got a tree. My tree is thick.*

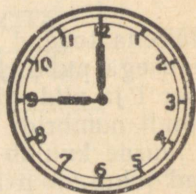
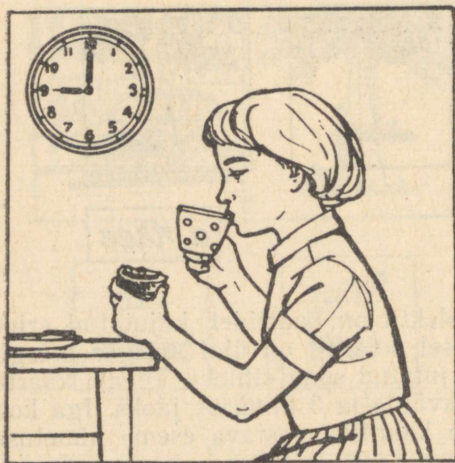
Õpilane (kellel on kaart puuga nr. 2): *My tree is thicker.*

Õpilane (kellel on kaart puuga nr. 3): *My tree is thickest of all.*

Viimane neist saab endale kõik kolm kaarti ja tema võistkonnale märgitakse üks punkt. Kui mõni mängijatest teeb vea, panakse kaardike virna tagasi.

III. KELL

Iga kaardi ülemises nurgas on kell, selle all pildil näeme tüdrukut (või poissi) sooritamas mingit tegevust. Iga kaardi juurde kuulub papist väljalõigatud ringike kella numbrilauaga, mille osutid näitavad sama aega, mis kaardilgi.



Kaardid jagatakse õpilastele, kes jagunevad kahte võistkonda. Ringid numbrilaudadega on laual. Mängujuht võtab laualt ringi ja ütleb: "It is nine o'clock. What is Jane doing?" Õpilane, kelle kaardil kell näitab 9, ütleb: "It is nine o'clock. Jane is drinking tea." Kui vastus on õige, saab mängija ringi, millega katab kella oma kaardil. Võidab see võistkond, kes kiiremini katab oma kaardid.

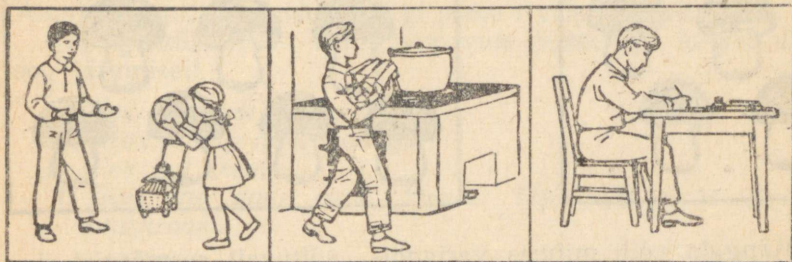
Sama mängu puhul võib kasutada ka ajavormi *Present Indefinite*. Sel puhul kulgeb vestlus järgmiselt.

Mängujuht: *It is nine o'clock. What does Jane usually do at nine o'clock?*

Mängija: *At nine o'clock Jane usually drinks tea.*

IV. LOTO AJAVORMIDE KINNISTAMISEKS

Õpilastele jagatakse välja kolmest pildist koosnevad kaardid. Iga pildi kohta on mängujuhi käes sama tegevust kujutav kaardike.



Mängujuht võtab pakist ühe kaardikese ja ütleb (vastavalt pildi sisule): *“Tom plays with his little sister every afternoon. What is Tom doing now?”* Õpilane, kelle kaardil on kujutatud vastav tegevus, vastab: *“Tom is playing with his little sister”*. Sõltuvalt tegevusest, kasutab mängujuht ka teisi ajamäärusi: *every morning, every evening* jt.

Kui vastus on õige, saab õpilane kaardikese, millega katab pildi oma kaardil. Kui vastuses oli viga, segatakse kaardike uuesti pakki ja mäng jätkub.

Seda mängu võib mängida mitmes variandis. Võib alustada näiteks ajavormiga *Present Continuous*. Siis toimub vestlus järgmiselt.

Tom is playing with his little sister. What does he do every afternoon?

Tom plays with his little sister every afternoon.

V. ÖPPIGE ARVUTAMA

Mäng koosneb paari kuuluvaist kaartidest, millel on kujutatud erinev arv samu esemeid.



Mängida võib mitmes variandis, sõltuvalt eesmärgist ja klassi tasemest.

I variant. Iga mängija saab kaardi. Õpetaja määrab ühe õpilase, kes alustab mängu. Dialoog võiks kujuneda alljärgnevaks.

I. *I've got four mushrooms. Who else has got mushrooms?*

II. (õpilane, kellel samuti on kaart seentega): *I have.*

I. *How many mushrooms have you got?*

II. *I have got seven mushrooms.*

I. *Please give me your card.*

II. *All right. But just tell me how many mushrooms you will have then.*

I. *I'll have eleven mushrooms.*

II. *That's right. Take my mushrooms.*

I. *Thank you.*

Mängu jätkab järgmine õpilane. Kui õpilane ei ütelnud õiget arvu, ei saa ta kaarti. Teine õpilane ütleb: *«You are wrong. I shall not give you my card. Seven and four is eleven. Give me your card.»*

II variant on raskem. Selle eesmärgiks on õpetada õigesti kasutama umbmääraseid asesõnu. Kaarte peab olema selle variandi korral kaks korda rohkem kui mängijaid.

Mängu käik. Klass jaguneb kaheks võistkonnaks. Kaardid jagatakse kahte pakki nii, et ühte pakki ei satuks samu esemeid kujutavaid kaarte. Iga õpilane saab 2 kaarti. Mängijate vahel toimub umbes alljärgnev vestlus.

Mängija I võistkonnast, kelle kaardil on 4 seent, ütleb: "I've got four mushrooms". Pöördudes siis mõne õpilase poole II võistkonnast, lisab ta: "Aino, have you got any mushrooms?" Kui nimetatud kaardil seeni ei leidu, vastab too "No, I have not. I have no mushrooms, but I have 5 cherries." Seejärel jätkab ta (Aino) mängu, pöördudes kellegi poole I võistkonnast.

Kui aga küsitul on kaart nõutavate esemetega, kulgeb dialoog järgmiselt.

II. *Yes, I've got some.*

I. *How many have you got?*

II. *I've got seven.*

I. *Give me your card, please. Then I'll have eleven mushrooms.*

II mängija annab oma kaardi ära ja jätkab mängu teise kaardiga. Kui tal aga teist kaarti enam pole, jätkab mängu mõni teine õpilane samast võistkonnast.

Iga saadud kaardi eest arvestatakse võistkonnale 1 punkt.

VI. ELUKUTSED

Mängu jaoks läheb vaja paarikaupa kokkukuuluvaid suuri ja väikesi kaarte. Suurtel kaartidel on kujutatud mingi elukutse esindaja, näiteks aednik, madrus, lendur. Väikesel kaardil on aga mingi ese, mis kuulub antud elukutse juurde (kastekann, laev, lennuk).

Mängu käik. Suured ja väikesed kaardid jaotatakse kahe võistkonna vahel selliselt, et paari kuuluvad kaardid satuksid eri võistkondadele. Iga mängija saab kaks kaarti — ühe suure ja ühe väikese. Mängijal tuleb ära arvata, kellel vastasvõistkonnast on tema käes olev suure kaardi juurde kuuluv väike kaart. I võistkonnast pöördub üks mängija mõne II võistkonna mängija poole.

I. *What are you?*

II. *I'm a gardener.*

I. *What do you need?*

II. *I need a watering-can.*

I. *Where is your watering-can?*

II. *I don't know.*

I. *Find it.*

II mängija pöördub huupi mõne vastasvõistkonna mängija poole.

II. *Ants, give me my watering-can, please.*

III. *I have no watering-can, but I have a parachute.*

Ning III mängija alustab mängu uuesti.

Kui aga III mängijal on nõutavat eset kujutav kaart, annab too oma kaardi ära ja ütleb: "*Here it is.*" II võistkonnale arvestatakse 1 punkt. Mäng jätkub, kuni üks võistkonnadest saab teatud arvu punkte.

VII. OMASTAV KÄÄNE

Omastava käände kordamiseks saab kasutada eelmise mängu kaarte.

Mängu käik. Õpilased jagunevad kahte võistkonda. Suured kaardid jagatakse õpilastele, väikesed jäävad lauale. Mängujuht võtab esimese kaardikese ja küsib: "*Whose watering-can is this?*" Õpilane, kellel on kaart aednikuga, vastab: "*It is the gardener's watering-can.*"

INGLISE KEELE KLUBI TALLINNA 15. KESKKOOLIS

L. Bekker

Mitmekülgne ja laiemale õpilaskonnale huvi pakkuv klassiväline töö nõuab tugevat organisatsioonilist külge ja head kooridioneerimist. Seetõttu on reas koolides hakatud võõrkeele ringe ühendama kooli võõrkeele klubiks. Sellised klubid võimaldavad kaasa haarata rohkem õpilasi ja pakkuda neile mitmekülgsemat tegevust. Ühtlasi rajaneb klubi organisatsiooniline külg suurel määral õpilaste isetegevusel ja omaalgatusel.

Ka Tallinna 15. Keskkoolis (vene õppekeelega) kasvas 1964/65. õppeaastal vanemate klasside ringidest välja inglise keele klubi. Enne seda töötasid koolis üldtüüpi ringid. Ringide töökava oli kirju: vestlused, mängud, instseneeringud, töö piltide, diafilmide ja magnetofoniga, luuletuste ning laulude õppimine jms.

Õige pea hakkas ringitöö diferentseeruma. Hakkasid kujunema järgmised töösfäärid: mitmesugused töövormid praktilise keeleoskuse arendamiseks, kirjanduse lugemine, kunstiline isetegevus, raadiosaated. Ringitöö laienedes tekkis vajadus koondada võõrkeelealane klassiväline tegevus klubi raamidesse. 1964. a. sügisel algaski ettevalmistus klubi asutamiseks. Organiseerimiskoosolekul, millest võtsid osa kõikide ringide liikmed, määrati kindlaks klubi tegevuspiirkonnad ja valiti klubi juhatus.

KLUBI STRUKTUUR

Võõrkeele klubi annab võimaluse väga mitmesuguste ringide ja sektsioonide koostöök. Tegevusalade valik sõltub suurel määral õpetajate huvialadest ja võimetest, kooli eri kallakutest ning traditsioonidest jne. Tallinna 15. Keskkoolis loodud klubi tegevus arenes üldjoontes juba varem kujunema hakanud suundades.

Klubitöö haarab vanemaid klasse (8.—10. klass, kusjuures viimasel ajal on kaasa haaratud ka tugevamaid 7. klassi õpilasi), mis tingib ka klassivälise töö iseloomu ja töövormide valiku.

Klubi tegevuse organiseerimisel on aluseks olnud järgmised põhimõtted.

Taseme ühtlustamiseks on põhilised sektsioonid komplekteeritud paralleelklasside õpilastest. Võimaluste piirides arvestatakse seda ka isetegevusrühmades.

Keelepraktika eri sektsioonides toimub tegevuse kaudu, mis vastab õpilaste keeletasemele ja nende eale. Nii on töö r a a m a t u k o g u r i n g i s 8. klassi õpilastele heaks ettevalmistuseks suuremat keeleoskust nõudvale ringitööle vanemates klassides. 9. klasside konversatsiooniringis avardub vestlustemaatika, kusjuures kõnepraktika keskendub põhiliselt õpitava keele maa tundmaõppimisele. 10. klasside kirjandusringis ühendatakse keele õppimine mõnede tähtsamate inglise ja ameerika kirjanike tutvustamisega.

Milline ka ei oleks ringi nn. erialane tegevus ja talle omased töövormid, tähelepanu keskpunktis seisab siin siiski alati keelealaste oskuste — kõnest arusaamise, suulise ning kirjaliku väljendusoskuse, lugemise ja ingliskeelse kirjanduse kasutamisoskuse — arendamine. Tähtis koht ringi töös on hääldusravil, õige intonatsiooni ja fraseerimise kujundamisel. Tehniliste vahendite kasutamisel abistavad õpetajat selleks väljaõpetatud assistendid. Ringi töökoosolekud algavad sageli eelseisvaks tööks vajaliku sõnavara ja kõnestruktuuride harjutamisega. Koos arutatakse ja korrigeeritakse õpilaste kirjalikke referaate, seinalehe ning stendide materjale.

Ehkki klubitöö ei tohi kujuneda klassis toimuva õppetöö dubleerimiseks, on see meil siiski õppetööga tihedalt seotud, täiendades ja konkretiseerides paljusid programmi teemasid. Sageli juhitakse klassis tähelepanu klubi stendide ja seinalehtede materjalidele, soovitatakse neid lugeda ning esitatakse küsimusi loetu kohta.

Sektsioonide töös püütakse võimalikult arvestada õpilaste individuaalseid võimeid, rakendades diferentseeritud raskusega ülesandeid (näit. materjalide iseseisval läbitöötamisel, ettekannete ja referaatide tegemisel). Mitmesuguste tehniliste ülesannete abil on võimalik mõneski seni keeleõppimisega vähe tegele- nud õpilases äratada huvi võõrkeele õppimise vastu.

Meie inglise keele klubi on ka massiliste klassiväliste üri- tuste — ülekooliliste võõrkeeleõhtute ja -konkursside — organi- saator. Raadiosaadete, seinalehe ja stendide abil äratatakse õpi- laste hulgas laiemat huvi inglise keele vastu.

Klubi tööd planeerib ja juhib klubi juhatus. Selle koosseisu kuuluvad esimees, sekretär, ringide vanemad, kunstilise isetege- vuse organisatsioon, raadiokomitee esimees, fotokorrespondent. Klubi tööd juhib esimees. Sekretäri põhiliseks ülesandeks on fik- seerida üritused klubi albumis, fotokorrespondent muretseb sel- leks vajalikku fotomaterjali, ühtlasi on tema mureks kõnearen- duslike piltide suurendamine. Isetegevuse organisatsioon vastutab isetegevuse eest.

Klubi juhatus valimine toimub õppeaasta lõpul, tavaliselt aprillis, pärast võõrkeeleõhtut. Sellega vabastatakse lõppklassi õpilased lähenevaks eksamiperioodiks ning antakse võimalus uuele juhatusle enne uut õppeaastat töösse sisse elada. Õppe- aasta algul koostatakse klubi tegevuse üldplaan, mille alusel pla- neerivad oma tööd eri sektsioonid.

TÖÖ SEKTSIOONIDES

Raamatukoguring

Klassivälise lugemise elustamiseks organiseerisime inglise keele kabinetis raamatukogu, mida hooldavad raamatukogu- ringi liikmed. Kooli raamatukogust eraldati olemasolevad ingliskeelsed raamatud, osa raamatuid tõid õpilased. On saanud tra- ditsiooniks, et iga lugejaks astuja kingib raamatukogule ühe ing- liskeelse raamatu. Raamatukogu täiendatakse pidevalt müügil- olevate klassiväliseks lektüüriks kirjastatud väljaannetega. Mit- meid ringi tööks vajalikke väljaandeid oleme muretsenud suure- mas koguses (15—20 eks.), välja on pandud soovitusnimekirjad klasside kaupa. Siin on ka ingliskeelne lugeja meespea, mida iga lugejaks astuja peab teadma.

Rules To Be Remembered

Put a paper cover on every book you read.

Open a book carefully so that you do not break the back of it.

Turn the pages carefully to avoid tearing them.

Do not lose pages of the book.

Do not turn down the corners of pages.

Do not lick your fingers when you turn the pages.

Take good care of books.

Raamatukoguringi liikmeteks on VIII klasside õpilased. Ringi liikmed registreerivad raamatuid, korraldavad kataloogi, laenuvad raamatuid, jälgivad nende hoidmist, vestlevad lugejatega loetud raamatutest. Kogu kõnelus raamatukogus toimub inglise keeles.

Töö raamatukogus annab algajaile häid võimalusi keele praktiseerimiseks õpitud dialoogide eeskujul. Ringi töökoosolekuil omandatakse vastav sõnavara, harjutatakse vajalikke keelevorme ja lauseid, koostatakse ja õpitakse vastavatemaatilisi dialooge. Me alustasime lihtsatest lühikestest dialoogidest, mida järk-järgult täiendasime. Õpitud dialoogide teksti kohandati vastavalt olukorrale ning sel viisil valmistuti vestluseks lugejatega. Näidisdialoogid oleme kirja pannud ringi albumisse. Allpool esitamegi mõningaid näiteid dialoogidest, mida kasutati näidiseina vestluseks. lugejatega.

At the Library

READER: Good afternoon. How do you do?

LIBRARIAN: How do you do? Glad to see you, Ann. Are you a subscriber to our library?

READER: Yes, I am. I joined our Library Circle a month ago. And now I have come to change my book.

LIBRARIAN: What have you got?

READER: It is "David Copperfield" by Charles Dickens.

LIBRARIAN: Did you like it?

READER: Yes, I read it with great interest.

LIBRARIAN: Did you use the dictionary when reading the book?

READER: No, I didn't. It is adapted for the 9th class, so it was not difficult to understand.

LIBRARIAN: Well, would you please tell me the plot of the novel? You know that's one of the rules of our library.

READER: Yes, I do. I'll try. When David Copperfield was a little boy, he lived very happily with his mother. His father had died before David was born. When David was eight, his mother married again. David's stepfather was very cruel to him and David was very unhappy. After some time David's stepfather sent him to a school in London. Soon his mother died and he went to work in a wine cellar. He got very little for his work and suffered terribly from hunger. At last he decided to run away to try to find one of his aunts.

LIBRARIAN: Thank you. What other books by Charles Dickens have you read?

READER: "Oliver Twist" and "Little Dorrit". I have read them in Russian, of course. I like his books very much and I would like to take "Hard Times". Have you got it in your library?

LIBRARIAN: I'm sorry, we haven't. Our library is not rich enough in books; it contains about sixty books and some newspapers.

READER: Would you recommend something interesting for me to read?

LIBRARIAN: What kind of book do you prefer?

READER: Fiction, of course. But I also like to read biographies and travel stories.

LIBRARIAN: I'll help you to choose a book to read.

READER: Thank you . . . Oh, I see "Martin Eden" on the second shelf. May I have it?

LIBRARIAN: Yes, if you'd like it.

READER: Thank you. I have been looking for it for a long time. I have read many stories by Jack London and enjoyed them all.

LIBRARIAN: I also like his books. His characters are always brave men.

READER: Thanks for the book; I have never read it.

LIBRARIAN: You are welcome. But first fill in this slip and I shall write down the title of the book in your reader's card . . . Now you may have it.

READER: How long may I keep it?

LIBRARIAN: You are allowed to keep a book for a fortnight. If you have not finished reading it by that time, we can prolong it for another week or two.

READER: Thank you. May I take a copy of "Moscow News"?

LIBRARIAN: You may read it here; you are not allowed to take newspapers home. Can you read "Moscow News"?

READER: I read only the children's corner. There are nice poems, jokes and interesting stories on that page.

LIBRARIAN: Here's a copy.

READER: Thank you, but I see it is an old issue. I bought the same number last Friday and read everything in the children's corner. Well, its time for me to go. Good afternoon!

LIBRARIAN: Good afternoon! See you soon!

Raamatukoguringi töökavasse kuulub ka tutvumine raamatukogus olevate teostega. Selleks loetakse 8. klassi õpilastele jõukohaseid teoseid, teiste kohta annab lühikokkuvõtte õpetaja.

Konversatsiooniring

Kõnepraktika IX klasside konversatsiooniringis haarab niivõrd ümbritseva elu aktuaalsemaid sfääre kui ka Inglismaa geograafiat, tema olustikku ja traditsioone, episoodide inglise ajaloost ning suurmeeste elust.

Heaks stiimuliks mitmesugustele kõnearenduslikele töövormidele (vestlused õpilaste eluga seotud teemadel, töö piltide ja diafilmidega jms.) on ettevalmistus ülekooliliseks kõneoskuse konkursiks. Vestlusnäidiseid ja pildimaterjali selleks pakuvad mitmed kirjastuse «Prosveštšeniye» poolt välja antud kogumikud (vt. kirjanduse loetelu lk. 92).

Üheks tähtsamaks töövormiks konversatsiooniringis on ingliskeelse kõne kuulamine ja vestlus kuuldu alusel. Põhiliselt kasutame siin õpetaja jutustust ning ka õpilaste lühiettekandeid Inglismaast ja tema olustikust. Sellele järgneva vestluse käigus kontrollitakse arusaamist kuuldust ja harjutatakse kuuldu sisu refereerimist ning ergutatakse õpilasi täiendama kaasõpilaste vastuseid või neile vastu vaidlema, esitama küsimusi täiendava informatsiooni saamiseks jms.

Õpetaja jutustuses esinevad õpilastele tundmatud sõnad kirjutatakse eelnevalt portatiivsele tahvlile, kust õpilased neid jutustuse ja vestluse käigus jälgida saavad. Uut faktilist materjali sisaldavate kirjelduste korral märgitakse välja rohkem sõnu. Süžeeeliste palade korral aga fikseeritakse ainult kõige hädavajalikumad sõnad ja väljendid, harjutades õpilasi mõistma sündmuste käiku ka siis, kui mõne sõna tähendus jääb ebaselgeks.

Populaarsed on meil vestlused Suurbritannia kaardi juures. Inglise keele tundides on õpilased omandanud elementaarse geograafiaalase sõnavara, ja seda mõnevõrra laiendades ning geograafiakursusest omandatud teadmisi meenutades (VI kl. füüsilise geograafia ja IX kl. majandusgeograafia), saab rääkida Suurbritannia loodusest, tema linnadest, vaatamisväärsustest ja majanduselust ning sooritada «ekskursioone» kaardil jne. Mitmesugune näitlik materjal aitab elustada vestlust. Huvitavat ja jõukohast materjali Inglismaa kohta avaldatakse viimasel ajal rohkesti ajakirjas «Иностранные языки в школе» ning ajalehes "Moscow News".

Lugusid tuntud kirjanikest ja teadlastest ning episoode inglise ajaloost võib leida kirjastuse «Prosveštšeniye» poolt klassiväliseks lugemiseks välja antud kogumikes ja mitmesugustes õpikutes. Seesuguste, oma valdavas enamuses humoristlike lookeste juurde anname me tavaliselt ka olustikulise ning ajaloolise tausta.

KIRJANDUSRING

Kirjandusringis tutvuvad X klassi õpilased mõningate tuntumate inglise ja ameerika kirjanike elu ning loominguga, loetakse jõukohaseid adapteeritud väljaandeid. Võrreldes IX klassi ringiga kasvab X klassi ringi tegevuses iseseisva töö osatähtsus: lugemine, materjali kogumine, ettekanded.

Ringi töökavas on olnud ülevaated Ch. Dickensist, Mark Twainist, Jack Londonist, W. Shakespeare'ist ja nende teostest. Tööd alustatakse materjali kogumisega. Inglise keele kabinetti kogutakse ajalehti (peamiselt "Moscow News"), õpikuid (õpikute varasemaid väljaandeid, eesti õppekeelega õpikuid, keelelt sobivamaid kõrgemate koolide ja iseõppijate õpikuid), brošüüre ning kogumikke, mis sisaldavad keelelt jõukohast materjali antud kirjaniku kohta. Vastavalt individuaalselt antud ülesannetele (näit. kirjaniku lapsepõlv ja kooliaastad, elukäik või üksikud episoodid elust, teosed jms.) teevad õpilased kogutud materjalist väljakirjutusi ja valmistavad nende alusel lühirefereate. Pärast arutamist ja korrigeerimist on neid õpilaste refereate kasutatud almanahhide, stendide ning seinalehe materjalidena. Selline töö stimuleerib iseseisvalt lugemist ja õpetab kasutama võõrkeelseid materjale, mis osutub väga vajalikuks oskuseks hilisemate õpin-

gute käigus. Vigade vältimiseks soovitame õpilastel võimalikult kasutada algmaterjali sõnastust.

Ringi töökoosolekul esitavad õpilased lühidalt oma ettekande, misjärel toimub vestlus läbitöötatud materjalide ja loetud teoste alusel, kusjuures sellesse vestlusse põimitakse ülevaateid ka emakeeles loetud teostest või teoste järgi loodud filmidest.

Seoses Shakespeare'i juubeliaastaga keskendus kirjandusringi töö klubi tegevuse algaastal W. Shakespeare'ile ja tema loomingule. Loomulikult ei ole suure näitekirjaniku teosed õpilastele algkeeles arusaadavad. Originaalis saadi tutvuda vaid mõne üksiku tsitaadiga. Üksikud tugevamad, varem väljaspool kooli keelt õppinud õpilased proovisid oma jõudu siiski ka mõnede Shakespeare'i sonettide lugemisega. Pärast ulatuslikke tekstis tehtud kärpeid õpiti selgeks ja esitati katkend tragöödiast «Kuningas Lear». Põhiliselt aga toimus tutvumine teostega proosa ümberjutustuse kaudu. Püüdsime õpilastes äratada huvi ka iseseisvaks tutvumiseks Shakespeare'i teostega (emakeeles). Samuti korraldasime stendi Shakespeare'i teoste illustratsioonidest ja kuulsaist näitlejaist Shakespeare'i rollides.

Ringi liikmete poolt kogutud materjalide alusel koostati Shakespeare'i almanahh õpilaste endi tehtud illustratsioonidega. Almanahh sisaldab peatükke Shakespeare'i elu ja loomingu põhi-etappidest, tsitaate Shakespeare'i teostest ja suurmeeste ütlusi tema kohta (emakeeles).

Ka järgmistel aastatel, kui ringi tegevus oli keskendunud mõne teise kirjaniku tundmaõppimisele, ei lakanud huvi Shakespeare'i vastu. Perioodiliselt uuendatakse stende, avaldatakse materjale seinalehes.

KUNSTILINE ISETEGEVUS

Isetegevus on üks efektiivsemaid klassivälise töö vorme. Andes õpilastele võimalusi aktiivseks tegutsemiseks, arendades nende võimeid ja maitset, sunnib osavõtt isetegevusest ühtlasi hoolikalt töötama oma keeleoskuse viimistlemisel, õppima laitmatut hääldamist, väljenduse ilmekust ja keele nüansside tundmist. Seetõttu on isetegevusrühmades repertuaari õppimise kõrval tähtis koht mitmet laadi keeleharjutustel. Ühtlasi tutvutakse õpitavate teoste autorite ja ajastuga ning teoseis kajastuva ajaloalise tegelikkusega.

Kunstilise isetegevuse rühmadest töötavad meie koolis vokaalansamblid, mida on kavatsus kooriks ühendada, ja näiterühmad.

Käesoleval ajal töötab koolis kaks näiterühma: üks noorema astme (7.—8. kl.) ja teine vanema astme (9.—10. kl.) näiterühm. Näiterühmad on võorkeeleeõhtutel ette kandnud lühinäidendeid ja instseneeringuid — niihästi trükis ilmunud kui ka omatehtud dramatiseeringuid. Näiteina sellest, kuidas pikemaist teoseist instseneeringuid koostada, on allpool toodud mõned stseenid Ch. Dickensi romaanist «Oliver Twist» (nooremale astmele) ja W. M. Thackeray romaanist «Edevuse laat» (vanemale astmele).

MISS SHARP AND MISS SEDLEY

From «Vanity Fair» by W. M. Thackeray

Characters:

REBECCA SHARP. Small and slight; pale, sandy-haired, with eyes habitually cast down.

AMELIA SEDLEY. Tall and thin, blonde; nose rather short, cheeks round and red; eyes sparkle with bright and honest good-humour.

JOSEPH SEDLEY: Amelia's brother. A very stout man.

Mr. SEDLEY: Amelia's father. An old gentleman.

COMPÈRE: William Makepeace Thackeray was a leading representative of critical realism in XIX century English literature. «Vanity Fair» is his best novel.

The story is built round the fate of Amelia Sedley and Becky Sharp. Amelia Sedley is the daughter of a rich London merchant. (*Amelia appears, bows, leaves.*)

Amelia received her education at Miss Pinkerton's school for young ladies. She has a kindly heart and wins the love of everybody who comes in contact with her.

Becky Sharp is a poor young lady. (*Becky appears, bows, leaves.*)

Becky is all alone in the world. Her mother was a French opera-girl who died when Becky was quite a child. Her father was a poor artist who had given drawing lessons at Miss Pinkerton's school. When Becky was seventeen he died and Becky went to live at Miss Pinkerton's school. She had to

look after little girls and ta talk French to older ones. In return for this she received an education which enabled her to become a governess. Amelia and Becky made friends at school. Now Becky has been invited to stay at Amelia's for a fortnight.

(Leaves.)

Scene I.

A room in Amelia's house. Rebecca and Amelia are playing the piano and singing a song called "Such Lovely Things to Hear and See".

Andantino

The musical score is written for piano and voice. It consists of two systems of music. The first system shows the piano accompaniment for the first two measures. The second system shows the piano accompaniment and the vocal line for the first two measures. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andantino'. The lyrics are: '1. Such lovely things to hear and winds, the birds that'.

1. Such lovely things to hear and winds, the birds that

see sing, be-long to bright autumn you, leaves, be-long to gay flow-ers of

me! The sun, the trees, the grass, the
spring! The rain and dew and snowflakes

sky. white, The sil-ver moon that's sail-ing
the sparkling waves, the stars of



Rebecca stops singing, comes up to the footlights. Amelia goes up to the mirror, then begins to look over some things on the little table under the mirror, humming while she does so.

REBECCA: How nice it is here! Such charming things everywhere. The Sedleys are so rich! Amelia gets everything she asks for. But I have nobody in the world. For two years at school I have heard nothing but insults. Oh, how I hate Miss Pinkerton, her school and all the children!

(Amelia hears this, runs up to Becky.)

AMELIA *(cries out)*: Oh, Rebecca, Rebecca, for shame!

REBECCA *(takes a step forward)*: Miss Pinkerton didn't like me. She always insulted me because I was poor.

AMELIA: Becky dear! *(Takes her by the hands.)*

REBECCA: I have been treated worse than any servant in the kitchen. I have never heard a kind word, except from you. You are my only friend.

AMELIA: Oh, Becky! Don't talk like that. Come with me. I'll show you over every room of the house, and I'll show you everything I have. These are my books, my dresses. *(Shows Rebecca her brooches, necklaces, rings.)*

REBECCA: What lovely things!

AMELIA: Do you like this necklace? I should like to present it to you. Will you please take it? And the ring too. How nice it looks on your finger.

REBECCA: Wonderful! I can never thank you enough.

AMELIA: Oh, don't mention it. And here's a sweet white dress; it is too small for me now. It will fit you beautifully.

REBECCA (*smiles, kisses Amelia*): Amelia, you are kindness itself.

AMELIA: It is a real pleasure for me to give you these things. My brother Joseph has just brought me two white Cashmere shawls from India. I'll ask mother's permission to give you one of them.

REBECCA: Oh, Amelia, it must be wonderful to have a brother. I am all alone in the world, an orphan without friends or relations.

AMELIA: Not alone, you know, Becky, I shall always be your friend and love you as a sister — indeed I will.

REBECCA: Ah, but to have parents, as you have — kind, rich, loving parents who give you so much! And you have their love, the most precious of all. But my poor papa could give me nothing, I had but two dresses. And then, to have a brother, a dear brother! Oh, how you must love him!

AMELIA (*laughs*): Love!

REBECCA: What! Don't you love him? You, who say you love everybody!?

AMELIA: Yes, of course, I do — only —

REBECCA: Only what?

AMELIA: Only Joseph doesn't seem to care much whether I love him or not. He gave me two fingers to shake when he arrived after an absence of ten years. He is very kind and good, but he hardly ever speaks to me. I think he loves his pipe more than his — (*stops*). He was very kind to me as a child, I was only five years old when he went away.

REBECCA: Isn't he very rich? They say all Englishmen in India are very, very rich.

AMELIA: I suppose he has a very large income.

REBECCA: And is his wife a nice, pretty woman?

AMELIA (*laughs*): La! Joseph is not married!

REBECCA: What a pity! I expected to see a number of your nephews and nieces here. I am quite disappointed to hear that Joseph is not married. I am sure you said he was. I am very fond of little children!

AMELIA (*surprised*): I think you must have had enough of them at Miss Pinkerton's school. (*Aside.*) I wonder at the sudden tenderness on her part. (*Walks off.*)

REBECCA (*to herself*): If Mr. Joseph Sedley is rich and unmarried, why should I not marry him? It's true that I have only a fortnight, but there is no harm in trying. (*Turns to Amelia, kisses the necklace, which she has already put on*). I shall never, never part with it. (*Runs up to Amelia.*) Dear Amelia! (*Kisses her.*)

(*The dinner-bell rings.*)

AMELIA: The dinner-bell has rung. Let's go downstairs.

REBECCA: Feel my heart, how it beats, dear!

AMELIA: No, it doesn't. Don't be frightened. Papa won't do you any harm. Come!

(*Becky puts her arm round Amelia's waist; they leave.*)

Scene II.

Joseph Sedley is dressed in buckskins, red striped waistcoat and an apple-green coat with large steel buttons; several immense neckcloths tied around his neck rise almost to his nose; he is reading a newspaper by the fire. Amelia and Becky enter. Joseph jumps up from his arm-chair.

AMELIA: It's only me, your sister, Joseph. (*Laughs, shakes the two fingers which Joseph holds out to her.*) I've come home for good, you know; and this is my friend Miss Sharp, whom you have heard me mention. (*Rebecca makes a courtsey to the gentleman.*)

JOSEPH: No, never, upon my word, that is yes. (*Stops for a moment.*) What terribly cold weather, Miss. (*Begins poking the fire with all his might.*)

REBECCA: (*whispers to Amelia, rather loud*): He's very handsome.

AMELIA: Do you think so? I'll tell him.

REBECCA: Darling! Not for worlds!

AMELIA (*to Joseph*): Thank you for the beautiful shawls, brother. Aren't they beautiful, Rebecca?

REBECCA: O, charming!

AMELIA: I can't make you such handsome presents, Joseph, but while I was at school, I embroidered a very nice purse for you.

JOSEPH: Oh, thanks, Amelia! For heaven's sake, see if my carriage is at the door. I can't wait. I must go. I must go immediately.

Mr. SEDLEY (*comes in*): Oh, Emmy, is this your friend Miss Sharp? I am very glad to see you, young lady. Have you and Emmy been quarrelling already with Joseph? I see he wants to run away.

JOSEPH: I promised a friend of mine I would dine with him.

Mr. SEDLEY: What? Didn't you tell your mother you would dine here?

JOSEPH: But in these clothes it's impossible.

Mr. SEDLEY: Look at him, isn't he handsome enough to dine anywhere, Miss Sharp?

Rebecca looks at Amelia and they both burst into laughter.)

JOSEPH: Father, please —

Mr. SEDLEY: Did you ever see a pair of buckskins like those at Miss Pinkerton's?

JOSEPH: My God! Father, please, stop.

Mr. SEDLEY: Have I hurt your feelings by speaking of your buckskins? Come Joseph, be friends with Miss Sharp, and let us all go to dinner.

AMELIA: Mother has prepared a pilau, just as you like it.

Mr. SEDLEY: Come, come, Sir, walk downstairs with Miss Sharp and I will follow with Amelia. (*Takes Amelia under the arm. They all leave.*)

OLIVER TWIST

After Ch. Dickens

Characters:

OLIVER TWIST, a sickly-looking boy of 10.

FAGIN, an ugly, wrinkled old man with red hair.

JACK DAWKINS (the Dodger)

CHARLEY BATES

A BOY

} Dirty boys dressed in men's coats reaching nearly to their heels; hands in pockets.

Compère. My good friends, you will now see two scenes from "Oliver Twist" after Charles Dickens, the great English writer.

Oliver Twist had no father or mother. He lived in a workhouse where children often died of hunger and cold. Their masters always beat them. One day Oliver decided to run away from the workhouse.

(Leaves)

Scene I.

Morning. The sun is shining. An empty street. Oliver appears limping; his bleeding feet are covered with dust; he sits down on a door-step; a boy passes him, then returns, looks at Oliver attentively.

THE DODGER: Well, how do you do. (*Oliver looks up, but does not answer.*) Hallo! What's the matter?

OLIVER (*with tears in his eyes*): I am hungry and tired. I have walked a long way; I have been walking the last seven days.

THE DODGER (*surprised*): Walking for seven days! Oh, I see. The police are after you, I suppose?

OLIVER: No, no, they are not.

THE DODGER: Yes, you look very hungry, you need food. I'll give you some. (*Takes a little package out of his pocket and gives it to Oliver, who unwraps it with trembling hands. Oliver takes out a piece of bread, begins to eat it.*)

THE DODGER: Going to London?

OLIVER: Yes.

THE DODGER: Have you any lodgings?

OLIVER: No.

THE DODGER: Any money?

OLIVER: No. Do you live in London?

THE DODGER: Yes, I do. I think you need a place to sleep to-night, don't you?

OLIVER: Yes, I do. I have not slept under a roof since the night that I left my home town.

THE DODGER: Well, I suppose I can help you. I have to be in London to night, and I know a respectable old gentleman who lives there. He will be glad to give you a lodging for nothing; that is, if I introduce you to him. Would you like me to introduce you to him?

OLIVER: Yes, thank you. You are a kind boy. What's your name?

THE DODGER: Jack Dawkins, but my friends usually call me "The Dodger".

OLIVER: And my name is Oliver Twist. I have nobody in London. I have nowhere to stay.

THE DODGER: I see. Have you rested a little? It's time to start. (*Oliver stands up, the boys go out.*)

Scene II.

A big room, badly lighted; the walls and ceiling are black with dirt; the furniture looks old and cheap. Fagin sits at the table. A whistle is heard.

FAGIN: Who's there?

THE DODGER (*from behind the stage*): Plummy and slam!

FAGIN (*opens the door. Oliver and the Dodger come in.*) There are two of you. Who is this boy?

THE DODGER: This is my new friend Oliver Twist. (*Pulls Oliver forward, goes up to Fagin and says some words in his ear.*)

FAGIN (*makes a low bow to Oliver*): We are very, very glad to see you. (*Two boys appear. They see Fagin bowing and begin to laugh. The two boys come up to Oliver, shake his hands, take his little bundle and cap; one boy puts his hand in Oliver's pockets. Oliver looks around and sees some pocket-handkerchiefs hanging on a clothes-line. Fagin sees him looking at them*). Ah, you're looking at the pocket-handkerchiefs! There are quite a lot of them, my dear. Ha! Ha! Ha! We have just washed them. Well, boys, I hope you have done some good work this morning?

THE DODGER: Yes, hard work.

FAGIN: Good boys, good boys. What have you got, Dodger?

THE DODGER: Two pocket-books. (*Puts them on the table. One is green, the other is red.*)

FAGIN: Not so heavy as they might be, but they are nice pocket-books. Dodger is a very good workman. What do you think, Oliver?

OLIVER: Very good, indeed.

(*All of them laugh; Oliver is astonished.*)

FAGIN: And what have you got, Charley?

CHARLEY BATES: Handkerchiefs. (*Gives Fagin four handkerchiefs.*)

FAGIN (*looks at them*): They are very good, but we must pick out the marks with a needle. We'll teach Oliver how to do it. Ha! Ha! Ha! Will you help us, Oliver?

OLIVER: I shall be very glad to help you, if you teach me how to do it.

(All of them laugh again.)

FAGIN: And now let us play a game. (*Fagin puts a watch, a handkerchief and a pocket-book in his pockets.*) Imagine that I am a rich old gentleman, one of those whom you can see walking about the streets any hour of the day. (*Walks up and down the room with a stick.*) I am looking into shop-windows. (*Stops at the fireplace, then at the door, then looks straight in front of him.*) Are there any thieves around here? (*Looks round him, slapping all his pockets in turn.*)

OLIVER (*laughs*): What an interesting game. (*The Dodger and Charley follow Fagin. They try to put their hands into his pockets and to take things out.*)

FAGIN: Stop, Dodger! I feel your hand. Charley, be careful. You are like an elephant. (*They go on walking about; at last, the Dodger steps on Fagin's foot and Charley falls upon him from behind and they take all his things away from him.*) Stop now. It's time for you to leave, boys. (*The boys leave.*) (*To Oliver.*) There, my dear. It's a pleasant life, eh? They have gone out for the day and they will do their work well. (*Stops.*) Is my handkerchief hanging out of my pocket, my dear?

OLIVER: Yes, sir.

FAGIN: See if you can take it out without my feeling it; do it as you saw the boys do when they were playing.

OLIVER (*pulls the handkerchief lightly out of Fagin's pocket*): Here it is, sir.

FAGIN: You're a clever boy, my dear. (*Puts his hand on Oliver's head.*) I've never seen such a clever boy. Come here, and I'll show you how to take the marks out of the handkerchiefs. (*He takes some handkerchiefs and shows Oliver how to work, then leaves the room.*)

OLIVER (*works a while, then looks up*): I wonder why they laughed at me all the time. I can't understand it. Was it a game? What were they doing? Why did they laugh when they told me to watch their merry game? (*Stands up.*) It is so dirty here. (*Listens, hears nothing, looks round, then tries*

to repeat some of the boys motions; stops, quickly comes up to the footlights.) They weren't playing a game. That ugly old man is a bad man. He was not playing with the boys, he was teaching them... O, my god! He was teaching them (*casts a glance behind him*) to steal. And all these handkerchiefs were stolen. (*Looks at the handkerchief in his hand, throws it away.*) The people here are thieves. I am afraid of them. What shall I do? (*Stands motionless for a while; then goes quickly up to the door, listens, comes back to the footlights.*) I'd rather die than live among thieves and steal!... I shall run away. (*Runs to the door, opens it, listens a while and then disappears.*)

Curtain.

RAADIOSAATED

Kord kuus antakse meie koolis suure vahetunni ajal ingliskeelseid raadiosaateid. Saated koostatakse õpetaja juhendamisel. Ingliskeelsed saated on heaks kõnest arusaamise praktikaks, diktoritelt ja esinejatelt nõuavad need aga tõsist tööd laitmatu häälendamise ning diktsiooni saavutamiseks.

Saated algavad vastava signaaliga. Seejärel kuuleme diktori häält:

"This is The English Speaking Club Radio. We present a program for girls and boys of Secondary School number 15. Hello everybody! Today you will hear..."

Pärast seda teatatakse saatekava ja esinejad. Raadiosaadetes kõneldakse ka klubi üritustest, kuuleme ingliskeelseid laule, deklamatsioone, lühijutte jms.

SEINALEHT

Kord kuus ilmub klubi seinaleht. Esialgu oli selle väljaandjaks seinalehe toimetus, kes kogus ja vormistas materjali. Praktika on aga näidanud, et otstarbekam on anda seinalehte välja kordamööda iga sektsiooni poolt.

Seinaleht kajastab tähtsamaid klubi üritusi, avaldab teateid ülekoolilistest konkurssidest, pakub informatsiooni Inglismaa kohta, kultuuriloolisi lühimaterjale, mitmesuguseid huvipakkuvaid andmeid rubriigis «Do you know that...», lühijutte ja

naljandeid, vanasõnu ning mõistatusi, ülesandeid nuputamiseks jms.

On antud välja ka temaatilisi seinalehti: tähtpäevadega seotud või mõne kirjaniku elu ja loomingut tutvustavaid numbreid.

Lugemise hõlbustamiseks tuuakse seejuures ära ka raskemate sõnade tõlked.

KONKURSID

Klassis ja ringis tehtud keelealase töö ülevaatuks on meil kujunenud ülekoollised konkursid, millest peale klubi liikmete võtavad osa ka teised tugevamad õpilased. Meil on saanud traditsiooniks kõneoskuse, ilmeka lugemise ja kirjandite konkursid.

1. Kõneoskuse konkurss

Konkursil nõutakse:

- 1) vestlust mõnel olustikulisel teemal,
- 2) jutustamist pildi järgi.

Konkurssidel ja ringide töös kasutatakse mitmesuguseid koolis olemasolevaid ja sisult sobivaid seinapilte, õpilaste endi poolt valmistatud pilte ning fotosuurendusi. Viimased on valmistatud mitmesugustes õpikutes ja kogumikes (näit. «English in Pictures») leiduvatest süžeelistest seeriatest.

2. Ilmeka lugemise konkurss

Konkursi tingimuseks on esitada peast proosapala (ca 1 lk.). Konkursist osa võtta soovijaile antakse valida keelelt ja sisult sobivamaid katkendeid inglise ning ameerika kirjanike teostest. Esitatava pala töötavad õpilased läbi iseseisvalt (õpetaja juhendamisel). Paljudest tekstidest on meie koolis olemas grammofooniplaadid ja magnetofonilindid.

Viimasest sellelaadsest konkursist võttis meil osa 30 õpilast. Parimaid esinejaid premeeriti raamatutega.

3. Kirjandite konkurss

X klassi õpilased kirjutasid kunstnikust Rockwell Kentist. Selleks tuli neil iseseisvalt läbi töötada vastav pala õpikust,

kasutada raamatukogus olevaid materjale ning tutvuda kunstniku teoste reproduktsioonidega.

Pärast konkurssi tegime stendi R. Kenti teoste reproduktsioonidest ja panime välja ka konkursil esikohale tulnud kirjandi.

Vene õppekeelegra koolide VIII klassi õpikus on üldsõnaline ja konspektiivne lugemispala «English Writers». Selle õppematerjali elustamise eesmärgil anti VIII klassi õpilastele võimalus kirjutada konkursi jaoks oma valiku kohaselt mõnest inglise kirjanikust. Enamik õpilasi kirjutas Charles Dickensist. Oma kirjandeis kasutasid õpilased õpiku materjali, meenutasid VI klassis loetut (kirjaniku lapsepõlvest), kirjutasid inglise keeles loetud katkenditest ja teostest, mida nad olid lugenud emakeeles.

Konkursi kirjandeid on olnud mitut laadi: kiri inglise õpilasele, muljeid möödunud suvevaheajast, oma elulugu jms.

Kirjandite konkursid on keelehuviliste õpilaste hulgas üsna populaarsed. Need on osutunud mõjukaks stiimuliks kirjaliku väljendusoskuse arendamisel, mis võõrkeeletundide vähesuse tõttu kipub klassis suulise töö varju jääma.

VÕÕRKEELEÕHTU

Igal kevadel toimuvaks võõrkeeleeõhtuks valmistatakse kõikides ringides, isetegevuslastele aga (vokaalansamblite ja näiterühmade liikmetele) kujuneb õhtu omamoodi eksamiksa aasta jooksul tehtud tööst.

Huvitavaks kujunes Shakespeare'i õhtu, mis sai otsekui klubi esimese tegevusaasta kokkuvõtteks. Shakespeare'ist rääkis juba saali kujundus: suurele kirjanikule pühendatud seinaleht, kirjandusringi liikmete poolt tehtud Shakespeare'i teoseid tutvustavad vitriinid jms. Õhtu avakõnes rääkis klubi esimees Shakespeare'i teoste populaarsusest meie maal, järgnenud ettekandes tutvustati lühidalt Shakespeare'i elu ja loomingut, kõneldi veel «Hamleti» filmimisest ja näitlejast Smoktunovskist. Keelt paremini valdavate entusiastide pingutuste tulemusena võis isetegevuslaste muude ettekannete hulgas kuulda ka Shakespeare'i teoseid: «Under the Greenwood Tree» (kornöödiast «As You Like It»), kaht sonetti originaalis ja tõlkes ning stseeni tragöödiast «King Lear» (tugevasti lühendatult ja lihtsustatult).

KIRJANDUST KLASSIVÄLISEKS TÖÖKS

Head materjali klassiväliseks tööks oleme leidnud kirjastuse «Prosveštšeniže» poolt viimastel aastatel väljaantud kogumikes.

B. A. Lapidus, S. V. Shevtsova. «The Way to Spoken English» — temaatilisi vestlusi ja pildimaterjali IX—X klassile.

M. I. Dubrovkin. «English in Pictures» — süžeelisi pildiseeriaid koos küsimustega VI—X klassile.

M. I. Dubrovkin. «The Everyday English. Almanac for Boys and Girls». Kalendaarselt paigutatud nuputusülesandeid, huvitavaid fakte, rahvajutte jms.

«Short Stories and Poems».

Lühilugusid suurmeeste elust, huumorit ja luuletusi.

«Pleasure Book» I, II

Ristsõnu, vanasõnu, kõnekäände.

L. A. Diment. «School Clubs and How to Run Them»

Juhiseid klassiväliseks tööks, dialooge, naljandeid, mängu, mõistatusi, šaraade.

Teiste kirjastuste väljaannetest võiks kasutada veel alljärgnevaid.

«English Humour» — Publishing House «International Relations».

Sisaldab muu hulgas ka lõbusaid lugusid kuulsatest meestest.

«Familiar Quotations» — Kirjastus «Meždunarodnõje Otnošenija»

(Moskva 1964) — tuntud kirjanike, teadlaste, filosoofide ja poliitika-tegelaste tsitaate.

«Entertaining English», Riga 1962.

SISUKORD

1. Saateks	3
2. Nukuteater kui dialoogilise kõne arendamise vahend. <i>B. Rubanovitš</i>	5
3. Instseneeringuid ja lühinäidendeid. <i>B. Rubanovitš</i>	22
4. Õppevahendite valmistamine. <i>B. Rubanovitš</i>	63
5. Inglise keele klubi Tallinna 15. Keskkoolis. <i>L. Bekker</i>	71

Блюма Абрамовна Рубанович и
Любовь Юлиевна Беккер
МАТЕРИАЛЫ ДЛЯ ВНЕКЛАССНОЙ РАБОТЫ
ПО АНГЛИЙСКОМУ ЯЗЫКУ

На эстонском и английском языках.
Художественное оформление Т. Ару

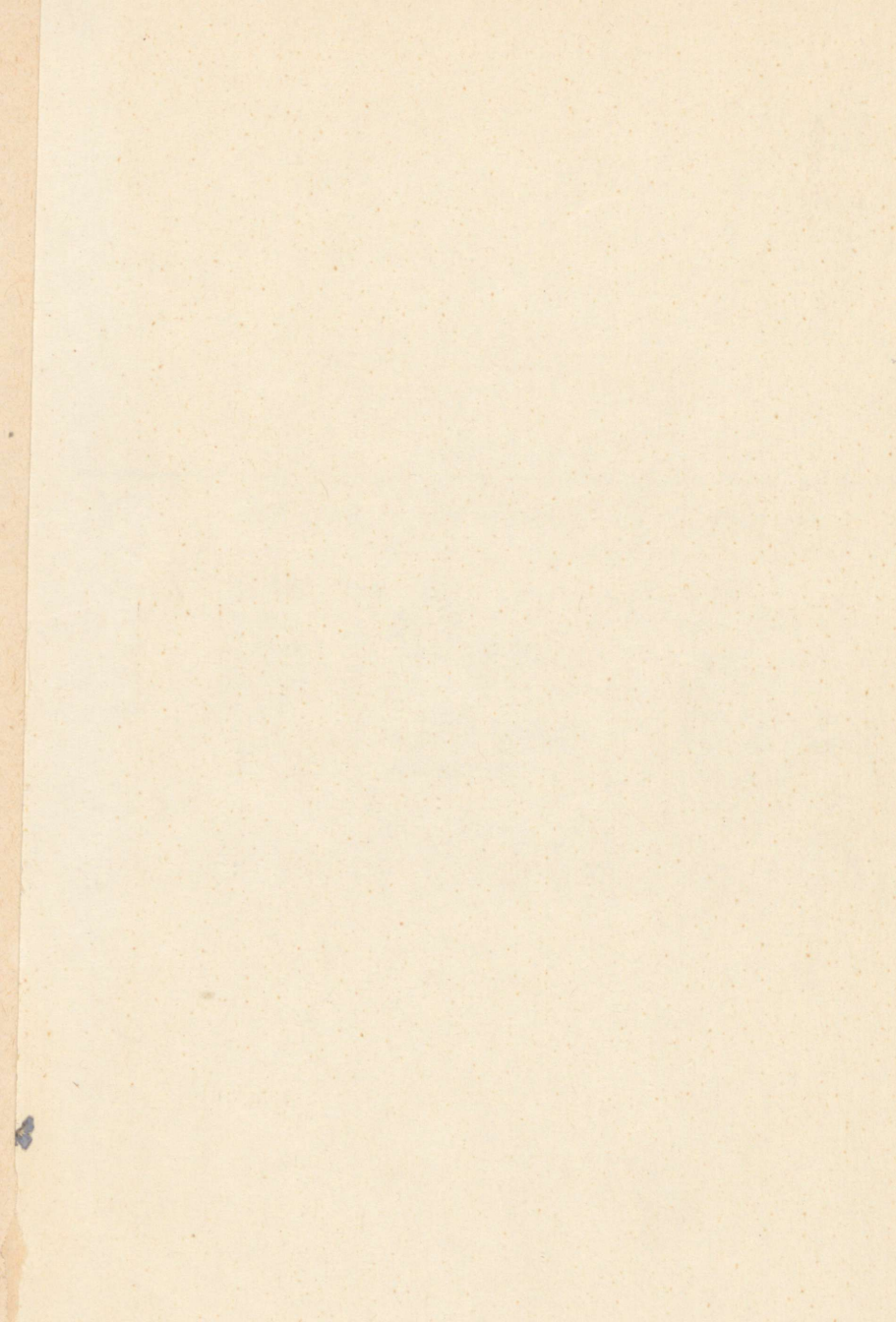
Издательство «Валгус»
Таллин, Пярнуское шоссе, 10.

*

Toimetaja V. Rummel
Kunstiline toimetaja H. Keigo
Tehniline toimetaja I. Vahtre
Korrektoirid H. Kull ja M. Pall

Laduda antud 26. XII 1968. Trükkida antud
14. IV 1969. Paber 60×84/16. Trükipoognaid 6. Ting-
trükipoognaid 5,58. Arvestuspoognaid 4,88. Trükiarv
1000. MB-04407. Tellimuse nr. 7637. Hans Heide-
manni nim. Trükikoda. Tartu, Ülikooli 17/19. I

Hind 22 kop.



TRÜKIVIGU

Lehekülg	Rida	On trükitud	Peab olema
40	9. ülalt	$= B'A.$	$= B'\bar{A}.$
78	15. ülalt	lõigu $O''A'' =$	lõigu $O''\bar{A}'' =$
80	4. ülalt	sidejoon $B''B''$	sidejoon $B''\bar{B}''$
104	12. ülalt	lõigud $\bar{A}I$	lõigud $\bar{A}\bar{I}$
265	13. alt	$\varphi = \varphi(s', s)$ ja lõigu AB originaalpikkuse $\bar{A}\bar{B}.$	$\varphi = \varphi(s', s)$ ja lõigu AB originaalpikkuse $\bar{A}\bar{B}.$

22 kop.

A

29 813

74 332

TÜ RAAMATUKOGU



1 0300 00410819 9