

上海市教委学校艺术科研课题



New  
Voyage

新起航大学英语

# 英语戏剧表演综合教程

*Acting Drama in English*

主编◎孙琦 (美) Anna Michaels



上海交通大学出版社  
SHANGHAI JIAO TONG UNIVERSITY PRESS

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插图设计 Tordy Memet



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# 序

中国的教育界有两个有趣的现象：排课时间最长、学的人数最多的课是英语课，排课时间接近于零、学的人最少的是戏剧课。而读者翻开的这本教材居然巧妙地把这两个极端拼到了一起。中国人上英语课花的时间特别多，但效果却并不一定很好，原因之一就是过分注重书面英语，特别是语法，而实际的使用却不够多。“听说读写”的“说”的部分又往往过于简单。其实，英语教育中的语言和文学最好结合起来，而文学中最能帮助语言学习的就是戏剧，因为文本的大部分是口语对话。而且，戏剧在英语文学中的地位本来就特别高——不像中国文学中地位最高的体裁是诗歌，学习英语戏剧还可以一举两得。

一般学校不教戏剧课，这倒不是中国的独特现象，事实上全世界还没有一个国家真正普及了戏剧教育，但中国的情况是，除了专业戏剧院校以外，几乎没有普通学校开设正式的戏剧课程。近十几年来有不少人试图引进西方的“教育戏剧”，主要是鼓励学生自编自导自演的“创作性戏剧”，收效甚微。因为班级大、学生多，一堂课的时间完全不可能让大家投入真正的创作，老师又不给学生提供相对统一的剧本，十几年实验下来，还是不能说服任何校长或教育行政部门下决心全面推广戏剧教育。这里的关键是要有好的剧本，让学生喜欢演也能够学着演，而且还能通过表演而提高——既提高表达能力、表演能力，也提高对人生的认识能力，还要提高运用语言的能力。有这样的剧本吗？在哪里呢？孙琦和 Anna Michaels 两位老师从大量的英文戏剧经典中精选而来的这 20 个剧本片段就是很好的例子。

这是一本我们已经期盼了许久的教材，不但内容极其重要，书的编排形式也特别有意思。整体结构的依据是跨文化戏剧大师理查·谢克纳从印度美学中归纳而来的“味美学”所说的涵盖人之七情六欲的基本情绪。每个章节都以一种特定的情绪为主，循序渐进地组合进一定的表演练习和相关的戏剧文本。剧本中有两个莎士比亚的名剧，但大多数是现当代的英美剧本。这个选材的比例也很恰当——现当代剧本中的语言多半还在现在的英语世界中被很多人使用着，因此，这本教材既是戏剧爱好者会很喜欢的戏剧教材，又是能帮助想通过反复练习说好英语的人的最活的英语口语教材。

费春放

2016 年 6 月

# 前言

戏剧作为一个文学学科,同时也是一门综合性的艺术,历史久远,寓教于乐,其丰富性却从未被人类所穷尽。戏剧教育是集文学、艺术、素质培养、能力开发为一体的教学,绵绵瓜瓞,方兴未艾。

本教程是一本以精选英语戏剧剧本选段为基础、以戏剧表演及舞美艺术为实践内容的综合性教程,集剧本学习、表演训练、人物塑造和舞美设计为一体。它以情感为选材主题,根据戏剧表演规律由浅及深地组织练习,为学生提供英语戏剧学习和创作的课堂实践平台,以丰富的创意工作坊形式,开发和培训学生的英语语言想象力、移情通感的感受力、传情达意的语言及形体表现力、戏剧艺术的创造力,以及互助合作的团队精神等综合素质。

实践型英语戏剧创作课程是“做中学(learning by doing)”教学方法的高效呈现。通过对经典剧本的表演实践,可以全面提升学生在听、说、读、写各学习环节的基本能力。更为重要的是,通过戏剧化情景教学,可以激发学生对语言和文学的感受力、想象力和创造力。戏剧中丰富的词汇、鲜活的语言、复杂的情感,以及多样的肢体语言,都可以潜移默化地令学生感受、感知、实践和体验英语戏剧。

21 世纪初,曾在全球范围内掀起过对艺术教育及戏剧教育的广泛推广。2008 年,欧盟教育与文化委员会启动了一个利用戏剧教育提高终身学习能力的两年项目,叫做“以戏剧提高里斯本教育标准能力”项目。该项目研究表明,教育戏剧课程的设置对许多国家完成欧盟 2020 年各项教育与就业目标有着不可替代的作用(DICE Consortium, 2010)。而美国早在 1994 年就已由全国艺术教育联合会的专家委员会制定了《艺术教育国家标准》,其中明确将戏剧与音乐、视觉艺术和舞蹈一起列为艺术教育的领域。该标准认为,戏剧教育应该从儿童开始,戏剧不仅是艺术学习的对象,更是一种学习的方式和技能(College Board, 2011)。

相比之下,我国的教育戏剧研究和实践还仅仅处于起步阶段。大多是专门职业训练,局限在专业戏剧教育高等学校和专业艺术学校内。而作为实用剧场的教育戏剧,无论是学科建设,还是课程设置,在普通高等院校还鲜有所见。

《英语戏剧表演综合教程》填补了国内外此类教材的空白,可以有效地改善目前大学英语教学“耗时低效”的现状,全方位提高学生的听说读写的实践能力,同时也有助于提高学生的艺术品味。

## 教材特色

1. 课程的创新性。在英语语言教学中引进艺术设计、戏剧表演与创作,是对传统语言教学的创新性

的改革。

2. 学生的参与性。强调在戏剧创作实践训练中提高英语语言的感悟力和表现力,提高学生的艺术素养和参与实践,以“在做中学,在学中做”的原则让学生做课堂的主角。教师进行有效的组织和适当的指导,是课堂上的旁观者和评论人。

3. 培养的综合性和项目课程。项目课程是包括范本阅读、戏剧表演、舞台艺术设计,以及剧场呈现等各种戏剧元素在内的综合性通识实践课程。

4. 艺术的审美性。在戏剧艺术实践中提高戏剧感悟力和艺术审美能力,全面提升体验戏剧的审美素养,陶冶和塑造积极的人生态度,形成健康的人格素质。

5. 选材的丰富性。课程安排受到美国戏剧教育家谢克纳(Richard Schechner)的“RASA Box”理论的启发,将课文按照人类的七情六欲为选材主题,分十个单元组织课文、练习和训练内容。所选剧本片段充分地体现了各个单元的主题,涵盖了自16世纪戏剧至今的英语戏剧优秀作品选段。

6. 利用网络信息的时代性。本教材鼓励该教程使用者,尤其是学生,合理使用网络资源,课外进行信息的搜寻、知识空缺的填补以及知识的扩展和利用。因此,教材主体剧本仅提供极其简要的剧情梗概和必要引导,原则上不提供网络上可获得的资源,留出空白给学生自学完成。

7. 教学大纲的灵活性。本课程作为一学期选修通识课,使用本教材的教师可根据学生的情况和教学条件,灵活选用书中十个单元中的若干单元。选材难度略有差异,但是基本可以任意选用,顺序亦可按照需求随意选用。

8. 考核的实践性。一个学期的期末考核建议由学生分组排演本教程中的剧本选段,可以由学生自选,也可由教师指定。按照表演效果、创作新意等进行考核。

## 教学方法

面对目前学生英语语言信息查询能力提高,创新能力活跃,但语言创作能力差,感受力和观察力较差,艺术想象单一,情感表达贫乏,形体表现僵硬,组织和运用信息的能力欠训练等问题,建议使用者利用戏剧拟真性质采用以下几个教学方法:

1. 循序渐进的剧本范例:利用所选定的戏剧文本设定各种戏剧化虚拟场景,提供戏剧训练所需假定时空和冲突主题,将学生带入特定情景,增强角色意识,激发表演动机,丰富人物感受。

2. 练习安排:每单元配有三个热身练习(warm-ups),从形体到呼吸和发声进行准备工作。在剧本A和剧本B后配有相关练习。剧本A后的理解练习和细节快答练习有助于学生熟悉剧本,较快进入假定情景。之后是与人物处理和表演创作有关的“Character in the Making”和“Creativity Workshop”,引导学生深入挖掘人物内涵,进行舞台创作的探索。剧本A后还有两个扩展练习,一个是“Theatre Game”,一个是“Game of Role Playing”,旨在扩展与单元主题相关的课堂练习和小品练习。剧本B后除了理解问答外,还有一个台词训练,分别在独白(monologue)、对话(dialogue)、内心独白(soliloquy)、旁白(aside)及潜台词处理等方面安排口头及形体的戏剧语言训练。最后安排有“演员日记”项目,指导学生进行日常的生活观察和体验思考。

3. 剧本解读及创作训练:剧本是戏剧艺术的文学部分,也是戏剧整体创作的基础。利用戏剧这一文



学体裁所特有的基本戏剧元素进行创造性表演、制作,是学生全面地尝试戏剧创作实践的重要组成部分。

4. 戏剧表演基本训练及剧目排练:表演基本训练包括语言及形体放松与控制,是注意力、想象力、感受力、模仿力、记忆力、表现力、信任感和协调合作能力等表演素质的训练,同时也包括具体剧目排练所需要的剧本分析和角色构思及诠释等内容。

5. 舞台设计等制作艺术工作坊:戏剧是一个多种艺术因素组合的综合艺术,包括灯光效果、舞台设计、音响效果、服装设计及导演等。

6. 给教师的建议:

(1) 各项基本训练常规化,每堂必做,不少于 15 分钟。

(2) 多用指令,用声音调动学生,避免长篇大论。

(3) 以排演练习主导课堂活动,避免排练前过多、过早地讨论剧本。

本教材得到上海市教育委员会学校艺术科研项目的资助,同济大学外国语学院和该校外办的大力支持。更得到恩师挚友和同窗学友们的训谕指教,英语戏剧文化研究的学科创立人费春放教授赶在出国演出前,克服酷暑为本书书写前言,提携学生;禹昱副教授如及时雨般无私襄助,指点迷津;上海交通大学出版社臧燕阳老师和张冠男老师敬业匡正鄙稿,耐心鼓励新人;才高行洁的同济人文学者徐云翔教授及时为我提供详尽的拉丁文注解;马秋武教授为本书确定书名;戏剧教育先行者叶逊谦导演缓急相助,助我张目;同济才子图尔迪·麦麦提同学为书添图增色。我也衷心感谢我的合作者 Anna Michaels 女士。还有诸多挚友同事无私的帮助,此时念彼恩德绵绵,没有他们,我们无力完成此书。一并鸣谢,余生铭记。

孙 琦

2016 年 7 月

# Foreword

Through the generosity of the Shanghai municipality and my colleagues' support here, I was able to share my knowledge and vast experience in the theatre with you, the future generations of students and teachers who are interested in using this textbook to enhance their language skills and promote a better interpretation and understanding of the English Language.

This book is designed to foster growth in better oral presentation and the tools needed in the use of the English language and in its most natural and purest form.

Voices without substance cannot grow. My intent is to help students and teachers find their voice by using the theatre as a tool. To create voices with substance by understanding the words spoken. By using our instrument, the body and voice, we can express our feelings and thoughts and at the same time build self-esteem and confidence.

Some of the key components of this textbook are designed to ask you to think outside the box and at the same time think critically about yourself, your character's self and how you go about using this material to the best of your ability. Reaching out to another plateau of what you are capable of doing, who you are capable of being within yourself.

The notion that "YOU CAN" brings out a whole new set of ideas that you can tap into. There are a million and one reasons one can give you for using these kinds of methodologies and particularly in the discipline of using as your template or guidance "The Theatre".

You might question why you need to learn a language through acting, when you are not at all interested in becoming an actor? Simple, we are all actors in one way or another. And the fact that you can tap into your inner self and use your TOOL (You) to the fullest to make your meaning understood, is quite a feat.

Whether you are in business, banking, fashion, marketing, or a teacher, the future is yours. And progress has developed to such a degree with all of social media reaching us by the thousands each day, now is the time that we need to use everything we can to improve our language skills to compete with the best in our world today and certainly tomorrow.

Everything is developing so fast we can barely keep up, but using skills within our reach,



ourselves, we can better understand the world around us and achieve many great things in the future.

By using theatre skills and your tenacity, you are bound to be on top. I hope this book will at least make you think of taking a risk and trusting your instincts. Focus on your goals with conviction and go forward by challenging yourselves everyday with new ideas and methods.

We can also engage the disengaged by stepping outside of the box and speaking creatively and with conviction on whatever topic or subject we need to put across. One can reach their potential goal in the art of the spoken word in a foreign language by using the same tools that actors use in their daily lives.

I hope that *Acting Drama in English* will benefit whomever uses it and at the same time that students and teachers find learning through this book enjoyable and interesting. Let us never lose the art of communication and conversation the very essence of life.

There are so many people to thank one doesn't know where to begin. For my part I can say that without the guidance and collaboration of my colleague and good friend Professor Sun Qi, this book would have been sitting on a shelf collecting dust and students everywhere could not have the benefit of learning firsthand about the joys of using language in such a creative way.

I must also thank with my sincerest respect, admiration and much love for her patience and tolerance of my bad penmanship, and my harried notes—Ms Laura McBride, without whose magical ability with form and consistency, this book would not have been done at all. THANK YOU.

Anna Michaels

2016 年 7 月

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# Unit 1 Serendipity

## TASKS

- Read the scripts of the plays selected in the theme of “getting to know somebody”.
- Understand the emotions evolving at the moment of meeting someone special that range from curiosity to stupefaction to daze to amazement and even admiration.
- Learn stage blocking ABC.
- Learn to act and interact with one another on stage.

### Building Block

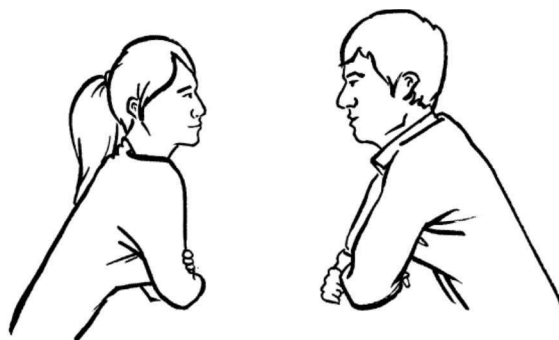
**Serendipity**, a neology coined from a Persian fairy tale, *The Three Princes of Serendip* (《锡兰三公主》), means a “fortunate happenstance”, or a “happy discovery by accident”. It is like stumbling upon something truly wonderful by trial and error. It can be a love, a new job, a find, an idea, or a theatre. In essence, serendipitous meetings and happenings tap the spontaneity of situations and the creativity, intuitions, and hunches of a person or persons meeting each other without predetermined scheme or strategy. Improvisational theatre is such a concourse of serendipity amongst actors and between actors and audience.

## Warm-ups

### ■ Physical Movement—Eye Contact

**Purpose:** Trust Building

Students pair up and act out meeting at the first moment. Lengthen the quick look that most people take upon meeting someone into a longer gaze. Look straight into each other's eyes for 2 minutes, focusing on the potential awkwardness and discomfort. Try to overcome the awkwardness and discomfort and begin to feel the warmth or curiosity or bewilderment or coolness in the gaze of your partner. Smile if you like. Do NOT grimace to get the other to laugh. Try to communicate with your eyes without speaking. Enjoy



the silent communion under teacher's directions.

You may maintain fixation with slight voluntary or involuntary eye movement. Do NOT look away from your partner's face. This is a moment of truth, truthful to yourself and truthful to your friend! To open up yourself to another person is hard sometimes, and takes formidable courage. You are a brave soul if you can stay focused for over one minute.

You will not get bored if you observe the changes in your partner's mood and changes in your inner mind. Gradually you should relax all your nerves. Think of a clear message that you want to convey to your partner and try to send it without uttering it. And talk with your partner after the exercise to see if he/she gets it.

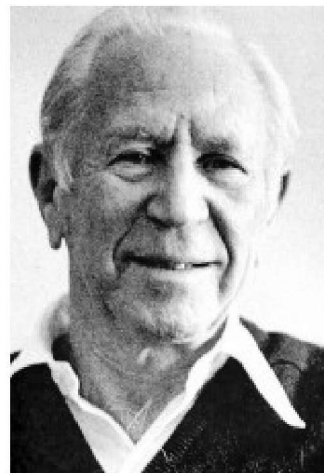
### ■ Breathing Drill—4—7—8 Breaths

#### Building Block

**Breathing:** a routine warm-up exercise to help actors to attune their body and their vocal organ. According to a vocalist coach, learning to breathe is the first step to have holistic control of actors' body for acting.

*It is a common belief that we breathe with our lungs alone, but in point of fact, the work of breathing is done by the whole body. The lungs play a passive role in the respiratory process. Their expansion is produced by an enlargement, mostly downward, of the thoracic cavity and they collapse when that cavity is reduced. Proper breathing involves the muscles of the head, neck, thorax, and abdomen. It can be shown that chronic tension in any part of the body's musculature interferes with the natural respiratory movements.*

—Alexander Lowen, *The Voice of the Body*



Students practice 4—7—8 breaths using their diaphragms.

- Exhale completely through your mouth, making a whoosh sound.
  - Keep your mouth closed with the tip of your tongue touching the upper palate. Inhale to a mental count of four.
  - Hold your breath and continue the count down to seven.
  - Exhale completely through your mouth, making a whoosh sound to a count from one to eight.
- This is one breath. Now inhale again and repeat the cycle three more times.

### ■ Vocal Exercise

Students build on the breathing drill by taking deep breaths and vocalizing a vowel on the exhale.

**Step 1:** At first use one breath for each of “A” “E” “I” “O” and “U”.

**Step 2:** Then try to lengthen your breath by pronouncing all the five vowels in one breath, “A—E—I—O—U”.

**Step 3:** Tongue-twister

Pay attention to the vowels. Be sure to produce all the vowels FULLY and CLEARLY.

- A snow-white swan swam swiftly to catch a slowly-swimming snake in a lake.

• A flea and a fly flew up in a flue. Said the flea, “Let us fly!” Said the fly, “Let us flee!” So they flew through a flaw in the flue.

A flea and a fly were trapped in a flue, and they tried to flee for their life. The flea said to the fly “Let’s flee!” and the fly said to the flea, “Let’s fly!” Finally both the flea and fly managed to flee through a flaw in the flue.

- A noisy noise annoys an oyster.
- A laurel-crowned clown!

## Play A M. Butterfly (excerpt)

### Synopsis

*M. Butterfly* is a 1986 play by the Chinese American playwright, David Henry Hwang, who admits the inspirations are Giacomo Puccini's *Madama Butterfly*, and two news figures of an espionage case as prototypes. Rene Gallimard, a married Frenchman working for French embassy in Beijing, meets and falls in love with a Chinese opera diva, Song Liling, who is actually a man masquerading as a woman on stage and in life as well. The *affaire de coeur* starts in 1960 as a love at first glance and lasts for over 20 years.

### M. Butterfly

#### Act I Scene 6

*German ambassador's house. Beijing. 1960.*

*The upstage special area now becomes a stage. Several chairs face upstage, representing seating for some twenty guests in the parlor. A few "diplomats"—Renee, Marc, Toulon—in formal dress enter and take seats.*

*Gallimard also sits down, but turns towards us and continues to talk. Orchestral accompaniment on the tape is now replaced by a simple piano. Song picks up the death scene from the point where Butterfly uncovers the hara-kiri knife.*

GALLIMARD: The ending is pitiful. Pinkerton, in an act of great courage, stays home and sends his American wife to pick up Butterfly's child. The truth, long deferred, has come up to her door.

*Song, playing Butterfly, sings the lines from the opera in her own voice—which, though not classical, should be decent.*

SONG: "Con onor muroe/ chi non puo serbar/ vita con onore."

GALLIMARD (*Simultaneously*): "Death with honor/ Is better than life/ Life with dishonor."

*The stage is illuminated; we are now completely within an elegant diplomat's residence. Song proceeds to play out an abbreviated death scene. Everyone in the room applauds. Song, shyly, takes her bows. Others in the room rush to congratulate her. Gallimard remains with us.*

GALLIMARD: They say in opera the voice is everything. That's probably why I'd never before enjoyed opera. Here... here was a Butterfly with little or no voice—but she had the grace, the delicacy... I believed this girl. I believed her suffering. I wanted to take her in my arms—so delicate, even I could protect her, take her home, pamper her until she smiled.

*Over the course of the preceding speech, Song has broken from the upstage crowd and moved directly upstage of Gallimard.*

SONG: Excuse me. Monsieur...?

*Gallimard turns upstage, shocked.*

GALLIMARD: Oh! Gallimard. Mademoiselle...? A beautiful...



SONG: Song Liling.

GALLIMARD: A beautiful performance.

SONG: Oh, please.

GALLIMARD: I usually—

SONG: You make me blush. I'm no opera singer at all.

GALLIMARD: I usually don't like *Butterfly*.

SONG: I can't blame you in the least.

GALLIMARD: I mean, the story—

SONG: Ridiculous.

GALLIMARD: I like the story, but ... what?

SONG: Oh, you like it?

GALLIMARD: I ... what I mean is, I've always seen it played by huge women in so much bad makeup.

SONG: Bad makeup is not unique to the West.

GALLIMARD: But, who can believe them?

SONG: And you believe me?

GALLIMARD: Absolutely. You were utterly convincing. It's the first time—

SONG: Convincing? As a Japanese woman? The Japanese used hundreds of our people for medical experiments during the war, you know. But I gather such an irony is lost on you.

GALLIMARD: No! I was about to say, it's the first time I've seen the beauty of the story.

SONG: Really?

GALLIMARD: Of her death. It's a ... a pure sacrifice. He's unworthy, but what can she do? She loves him ... so much. It's a very beautiful story.

SONG: Well, yes, to a Westerner.

GALLIMARD: Excuse me?

SONG: It's one of your favorite fantasies, isn't it? The submissive Oriental woman and the cruel white man.

GALLIMARD: Well, I didn't quite mean ...

SONG: Consider it this way: what would you say if a blonde homecoming queen fell in love with a short Japanese business man? He treats her cruelly, then goes home for three years, during which time she prays to his picture and turns down marriage from a young Kennedy. Then, when she learns he has remarried, she kills herself. Now, I believe you would consider this girl to be a deranged idiot, correct? But because it's an Oriental who kills herself for a Westerner—ah! —you find it beautiful.

*Silence.*

GALLIMARD: Yes ... well ... I see your point ...

SONG: I will never do *Butterfly* again, Monsieur Gallimard. If you wish to see some real theatre, come to Peking Opera sometime. Expand your mind.

*Song walks offstage.*

GALLIMARD (*To us*): So much for protecting her in my big Western arms.

## Exercise A

### ■ A-1. Comprehension Questions

1. What is the play in the play? What dramatic context does it set for the meeting of Gallimard and Song Liling?
2. How do you infer the meaning of “Con onor mureo/ chi non puo serbar/ vita con onore” from the play? What tone does it foreshadow for the ending of the play?
3. When Gallimard compliments “A beautiful performance”, how does Song respond? Why?
4. Does Song think her own performance is convincing or not? Do they agree with each other?
5. What does Song mean by “one of your favorite fantasies”?
6. Why does Gallimard say the last line to *us*, the audience?

### ■ A-2. Snap Answers and Improvisations

Fingers on the buzzers! Quick answers to the questions about simple facts or related speculations about the characters. Do not think too much. Just snap the questions at the first moment when an answer pops up in your mind. Improvise answers to those questions about what you cannot find in the text of the play. Make it up bravely by guessing the most likely in your mind. Teacher can reward students for their quick answerers with a point plus in their excellency record.

- What's the man's name?
- What's the Chinese Opera singer's name?
- How old are they?
- Where do they live?
- Which period of history sets the story?
- What do they look like?
- What are their jobs?
- Are they married?
- How do they spend their spare time?
- What kind of memory may make them sad?
- What are they curious about?
- Do they have any secrets? If so, what?
- What language do they use in conversing?
- What really matters to them?
- What hinders them from getting what they want?