

The Unforgiving Servant

from *Invitation to a Party*

By Debbie Salter Goodwin

An Audience-Participation Story

(Matthew 18:23-34)

Divide the audience into the following groups and assign them the responses corresponding to their character. Each time the storyteller mentions the name of the character, those assigned to that character sound make the appropriate response. It is helpful to choose a leader for each group. Simple props for each leader add to the fun.

Character

Storyteller

King

Money

Servant

Time

Unforgiving Servant

Sound

One person who reads the story with appropriate pauses for audience response.

Ta-da-ta-da! (as if making a trumpet announcement)

Gimmee, gimmee, gimmee!

Yes Sir!

Tick-tock; Tick-tock!

Booooo!

Props:

Use a fast food crown for the **KING**

Play money for **MONEY** leader

An alarm clock for the **TIME** leader

Apron and/or broom for **SERVANT**

A waiter's towel over the arm for the **UNFORGIVING SERVANT**

The Story

Once there was a **KING**. He was in his **MONEY**-counting room when he realized that one of his **SERVANTS** owed him some **MONEY**. This **SERVANT**

owed him a lot of **MONEY**: \$10,000 to be exact. So the **KING** called for his **SERVANT** to be brought to him.

When the **SERVANT** came before the **KING**, the **KING** said: “You owe me some **MONEY**. When can you pay me the **MONEY**?” The **SERVANT** fell to his knees, “But I can’t pay you the **MONEY**,” the **SERVANT** cried. So the **KING** ordered that the **SERVANT** and his family be put in prison.

“Oh please, please don’t do that!” the **SERVANT** sobbed. “I’ll pay you the **MONEY**. Just give me some more **TIME**.”

The **KING** saw his brokenhearted **SERVANT** and changed his mind. The **KING** said to his **SERVANT**: “I can’t put you in prison. I can’t put your family in prison, just because of **MONEY**. Never mind about more **TIME**. Just forget about the **MONEY** you owe me.

His **SERVANT** couldn’t believe his ears. “Thank you! Oh, thank you, my **KING!**” And the **SERVANT** went away happy.

As this **SERVANT** was leaving, he met up with another **SERVANT** who owed him some **MONEY**. How much **MONEY**? Only \$100. But the first **SERVANT** grabbed the second **SERVANT** and began to choke him. “You owe me some **MONEY** and I want you to pay me today.”

The second **SERVANT** fell to his knees and begged: “Please give me some **TIME** and I will pay you back.”

But the first **SERVANT** was an **UNFORGIVING SERVANT**, and he had the man put in prison until the **MONEY** was paid.

When the other **SERVANTS** saw what happened they reported it to the **KING**. So the **KING** called the **UNFORGIVING SERVANT** to appear before him and the **KING** said: “You wicked **UNFORGIVING SERVANT**. I canceled the **MONEY** you owed me because you begged me to. But when you saw another **SERVANT** who owed you **MONEY**, you didn’t show the same kindness I showed you. Because you are an **UNFORGIVING SERVANT**, you will go to prison where you will stay for as much **TIME** as it takes to pay me all the **MONEY** you owe me. Then, maybe you will learn what it means to be a **SERVANT** of the **KING**.”

Group-Participation Drama

USING GROUP-PARTICIPATION DRAMA

For Practice or Performance

Group-participation stories are especially helpful when working with children. It's a way to get everyone in on the act. They allow children to experiment freely with expression without realizing it. Any form of a story that allows simultaneous group enactment falls into this category. Two special methods appear in this collection: rhythm stories and audience-participation stories.

Rhythm Stories

Rhythm stories are stories in rhyme that require participants to echo each line. They have very predictable, even singsong rhythm. It helps to emphasize the rhythm through clapping. The leader speaks the first line with appropriate inflection. Participants simply repeat it using similar inflection. Stories allow participants to experiment with variety in speed, volume, even pitch. The rhythm story could be thought of as a forerunner to rap. The difference between rhythm stories and rap is that rap does not use an echo response and rap rhythm is generally more complicated, emphasizing syncopation.

Use rhythm stories in rehearsal warm-up to give every participant good experiences in expressing ideas with vocal variety. You can also use rhythm stories for an audience. You will find ideas for performance at the end of each selection.

Audience-Participation Stories

These are narratives that assign certain identifying phrases to different characters. Divide your group by the characters in the story. Each time the narrator reads the character's name, the group responds with its phrase or sound. It's a fun exercise with which to talk about characterization by what they say and how they say it. When used for an audience, the participants lead the audience in their responses. Especially in this setting, simple props or costumes make the presentation more interesting.



The purchase of this sketch entitles the purchaser to make photocopies of this material for use in their church or nonprofit organization. The sharing of this material with other churches or organizations not owned or controlled by the original purchaser is strictly prohibited. The contents of this sketch may not be reproduced in any other form without written permission from the publisher. Please include the copyright statement found below on each copy made.

Questions? Please write, call, or E-mail:

Lillenas® Publishing Company
Drama Resources
P.O. Box 419527
Kansas City, MO 64141

Phone: 816-931-1900
Fax: 816-412-8390

E-mail: drama@lillenas.com
Web Site: www.lillenasdrama.com

The sketch collection *Invitation to a Party* (MP-781) is available for purchase from Lillenas® Drama or from your local Christian bookstore. For a full description of the rest of this collection, or to purchase other individual sketches, refer to www.lillenasdrama.com

SAMPLE
DO NOT PRINT