

Warm-Ups

The following selection of games can be useful to help participants develop a range of skills, including developing awareness, focus, quick reactions and a sense of ensemble. They help participants relax and prepare for practical drama activities. One or two of the following exercises can be used at the start of each of the lessons.

Tongue Tied

- Much of *Pygmalion* is based around phonetics (the physical sounds of human speech). A simple tongue twister is a great way to get participants to experiment with phonetics. Begin by teaching them one of the tongue twisters (right) and then ask them to repeat it three times as quickly as possible.
- Once completed explain that the following exercises are used by actors from The Old Vic, one of the most famous and respected theatres in the world, to prepare them for a performance.

TONGUE TWISTERS

**She sells sea shells
on the seashore**

**Three free thugs set
three thugs free**

**Round and round the rugged
rock the ragged rascal ran**

The Big Chew

- Ask participants to imagine they are holding a big, juicy apple in their hand. Each should take a big bite and chew, making big chewing movements and sounds.
- This exercise should last about a minute until participants feel their mouths tingling. The tingling sensation means they have completed the exercise correctly as all the blood is rushing to their cheek muscles meaning the mouth is getting nice and warmed up.

The Jaw Massage

- Ask the participants to use the first two fingers on each hand to massage the place where their jaw and skull meet. This is found by placing hands on cheeks just in front of the ear lobes and then opening and closing the jaw. Participants should gently massage this area, releasing the muscles that enable the mouth to open and close quickly.

The Tongue Massage

- Ask participants to place their tongue in between their teeth and lips and then rub their tongue around the inside of their mouth, between the teeth and lips, five times one way and then the other. Participants wearing braces should be careful and push their tongue towards their lips. Participants might find that the tongue aches slightly simply because the tongue rarely gets exercised in such a way.
- Participants should then take their thumbs and, at the point where the neck and chin meet, gently massage the area under the chin. This is where the tongue root meets the mouth. It might feel a little strange as it's probably the first time that particular area has ever been massaged.
- Once completed participants should try saying one of the tongue twisters again, five times through getting faster each time. This time it should be slightly easier.

The Counting Game

This exercise develops focus and concentration

- Participants as a group must count from 1 to 20 out loud.
- Only one person can say a number in the sequence if two or more people speak at the same time the sequence must start at the number 1 again.

Warm-Ups

The previous exercises dealt with clarity of voice. The following exercises deal with being able to be heard.

Can You Hear Me!

- Ask participants to stand with their feet hip width apart and arms relaxed, hanging by their side. This neutral position is important as it enables the body to work at its best.
- Ask participants to bend their elbow at a right angle so they are holding their hands close to their mouth, approximately four inches away. Participants should now tell their hand what they had for breakfast only speaking loud enough for their hand to hear.
- Next participants should hold their hands at shoulder height, stretched out at full length in front of them. Each should blow so that they feel their breath hitting the palm of their hand. This should take quite a bit of work, especially in the abdominal area.
- Develop the exercise further by encouraging participants to tell their hand what their favourite popstar is. (It helps to imagine they can see the words landing in the palm of their hand).
- Complete the exercise by asking participants to pick a point in the opposite side of the room which they will 'speak to' about their favourite character from *Pygmalion*. Point out that it's important to keep the neutral position; leaning forward won't get the words out any further, it's really important to stay relaxed. Shouting should be discouraged but finishing the 'ends of words' encouraged as this will help them be heard from distance.

Shake Out

- The previous exercises should have warmed up the participant's voices sufficiently ensuring they can be heard clearly and with the right amount of volume. The following 'shake out' exercise will encourage physicality. Begin by shaking out the right arm and then the left. Do the same with the legs. Do this four times, then three times, twice and then once.

Ticking Bomb

This exercise develops awareness and encourages quick reactions.

- Ask participants to walk around the room.
- Ask participants to anonymously choose two people; one to be a 'bomb' and one to be a 'shield'.
- Begin counting backwards from 10 to 1.
- When the countdown hits one there will be an imaginary explosion.
- The aim of the game is that when the explosion happens participants need to have their 'shield' between themselves and the 'bomb'. Key points to remember are:
 - Participants can't talk or touch anyone else.
 - Participants are out when they haven't managed to get their shield and their bomb.
 - You can play on until there is a winner.

Cat and Mouse (Chair Tag)

This exercise develops teamwork and improves reactions.

- Two participants play tag, with one participant as 'it' and another as the person 'it' is chasing.
- Other participants sit in chairs scattered around the room.
- The participant being chased can avoid being tagged by running away or by tapping a seated participant on the shoulder and taking that participant's seat.
- The participant who is 'it' then chases the participant who was tapped.
- If a tag occurs, the roles are reversed, with a one-second delay before the new round starts to allow the new participant being chased to get away from the new 'it'.

Appendix 1

Turn Detective



Who said this? Where were they?



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Extracts from *Pygmalion*

Extract 1: Act One

THE NOTE TAKER Simply phonetics. The science of speech. That's my profession: also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshireman by his brogue. I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets.

THE FLOWER GIRL Ought to be ashamed of himself, unmanly coward!

THE GENTLEMAN But is there a living in that?

THE NOTE TAKER Oh yes. Quite a fat one. This is an age of upstarts. Men begin in Kentish Town with £80 pounds a year, and end in Park Lane with a hundred thousand. They want to drop Kentish Town; but they give themselves away every time they open their mouths. Now I can teach them—

THE FLOWER GIRL Let him mind his own business and leave a poor girl—

THE NOTE TAKER [*explosively*] Woman: cease this detestable boo-hooing instantly; or else seek the shelter of some other place of worship.

THE FLOWER GIRL [*with feeble defiance*] I've a right to be here if I like, same as you.

THE NOTE TAKER A woman who utters such depressing and disgusting sounds has no right to be anywhere – no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and the Bible; and don't sit there crooning like a bilious pigeon.

THE FLOWER GIRL [*quite overwhelmed, and looking up at him in mingled wonder and deprecation without daring to raise her head*] Ah-ah-ah-ow-ow-oo!

THE NOTE TAKER [*whipping out his book*] Heavens! What a sound! [*he writes; then holds out the book and reads, reproducing her vowels exactly*] Ah-ah-ah-ow-ow-ow-oo!

THE FLOWER GIRL [*tickled by the performance, and laughing in spite of herself*] Garn!

THE NOTE TAKER You see this creature with her kerb-stone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party. I could even get her a place as lady's maid or shop assistant, which requires better English.

Extract 2: Act Two

MRS PEARCE [*hesitating, evidently perplexed*] A young woman wants to see you, sir.

HIGGINS A young woman! What does she want?

MRS PEARCE Well, sir, she says you'll be glad to see her when you know what she's come about. She's quite a common girl, sir. Very common indeed. I should have sent her away, only I thought perhaps you wanted her to talk into your machines. I hope I've not done wrong; but really you see such queer people sometimes. You'll excuse me, I'm sure, sir—

HIGGINS Oh, that's all right, Mrs Pearce. Has she an interesting accent?

MRS PEARCE Oh, something dreadful, sir, really. I don't know how you can take an interest in it.

HIGGINS [*to Pickering*] Let's have her up. Show her up, Mrs Pearce [*he rushes across to his working table and picks out a cylinder to use on the phonograph*].

MRS PEARCE [*only half resigned to it*] Very well, sir. It's for you to say [*she goes downstairs*].

HIGGINS This is rather a bit of luck. I'll show you how I make records. We'll set her talking; and I'll take it down first in Bell's visible Speech; then in broad Romic; and then we'll get her on the phonograph so that you can turn her on as often as you like with the written transcript before you.

MRS PEARCE [*returning*] This is the young woman, sir.

HIGGINS [*brusquely, recognising her with unconcealed disappointment, and at once, baby-like, making an intolerable grievance of it*] Why, this is the girl I jotted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo; and I'm not going to waste another cylinder on it. [*to the girl*] Be off with you: I don't want you.

THE FLOWER GIRL Don't you be so saucy. You ain't heard what I come for yet. [*to Mrs Pearce, who is waiting at the door for further instructions*] Did you tell him I come in a taxi?

MRS PEARCE Nonsense, girl! what do you think a gentleman like Mr Higgins cares what you came in?

THE FLOWER GIRL Oh, we are proud! He ain't above giving lessons, not him: I heard him say so. Well, I ain't come here to ask for any compliment; and if my money's not good enough I can go elsewhere.

HIGGINS Good enough for what?

THE FLOWER GIRL Good enough for ye-oo. Now you know, don't you? I'm come to have lessons, I am. And to pay for 'em too: make no mistake.

HIGGINS [*stupent*] Well! [*recovering his breath with a gasp*] What do you expect me to say to you?

THE FLOWER GIRL Well, if you was a gentleman, you might ask me to sit down, I think. Don't I tell you I'm bringing you business?

HIGGINS Pickering: shall we ask this baggage to sit down or shall we throw her out of the window?

THE FLOWER GIRL [*running away in terror to the piano, where she turns at bay*] Ah-ah-ah-ow-ow-ow-oo! [*wounded and whimpering*] I won't be called a baggage when I've offered to pay like any lady.

PICKERING [*gently*] What is it you want, my girl?

THE FLOWER GIRL I want to be a lady in a flower shop stead of selling at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay him – not asking any favour – and he treats me as if I was dirt.

Extract 3: Act Five

LIZA *[to Pickering, taking no apparent notice of Higgins, and working away deftly]* Will you drop me altogether now that the experiment is over, Colonel Pickering?

PICKERING Oh don't. You mustn't think of it as an experiment. It shocks me, somehow.

LIZA Oh, I'm only a squashed cabbage leaf.

PICKERING *[impulsively]* No.

LIZA *[continuing quietly]*—but I owe so much to you that I should be very unhappy if you forgot me.

PICKERING It's very kind of you to say so, Miss Doolittle.

LIZA It's not because you paid for my dresses. I know you are generous to everybody with money. But it was from you that I learnt really nice manners; and that is what makes one a lady, isn't it? You see it was so very difficult for me with the example of Professor Higgins always before me. I was brought up to be just like him, unable to control myself, and using bad language on the slightest provocation. And I should never have known that ladies and gentlemen didn't behave like that if you hadn't been there.

HIGGINS Well!

PICKERING Oh, that's only his way, you know. He doesn't mean it.

LIZA Oh, I didn't mean it either, when I was a flower girl. It was only my way. But you see I did it; and that's what makes the difference after all.

PICKERING No doubt. Still, he taught you to speak; and I couldn't have done that, you know.

LIZA *[trivially]* Of course: that is his profession.

HIGGINS Damnation!

LIZA *[continuing]* It was just like learning to dance in the fashionable way: there was nothing more than that in it. But do you know what began my real education?

PICKERING What?

LIZA *[stopping her work for a moment]* Your calling me Miss Doolittle that day when I first came to Wimpole Street. That was the beginning of self-respect for me *[she resumes her stitching]*. And there were a hundred little things you never noticed, because they came naturally to you. Things about standing up and taking off your hat and opening doors—

PICKERING Oh, that was nothing.

LIZA Yes: things that showed you thought and felt about me as if I were something better than a scullery-maid; though of course I know you would have been just the same to a scullery-maid if she had been let in the drawing-room. You never took off your boots in the dining room when I was there.

PICKERING You mustn't mind that. Higgins takes off his boots all over the place.

LIZA I know. I am not blaming him. It is his way, isn't it? But it made such a difference to me that you didn't do it. You see, really and truly, apart from the things anyone can pick up (the dressing and the proper way of speaking, and so on), the difference between a lady and a flower girl is not how she behaves, but how she's treated. I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will.

Appendix 3A

Class Distinctions

Class in modern Britain is usually defined by your job.

Upper Class usually has a title, for example Lord, Lady, Duke or Duchess. The only chance of being in this class bracket is usually through birth or marriage. Not by employment.

Upper Middle Class typical jobs could include doctors, lawyers or heads of large financial institutions.

Middle Class typical jobs could include teachers, managers or accountants.

Lower Middle Class typical jobs could include general office and administrative.

Upper Working Class typical jobs could include being a supervisor or foreman, or a skilled trade such as electrician or plumber.

Working Class typical jobs could include skilled construction, bricklayer, painter and decorator or factory production line (eg car production).

Lower Working Class typical jobs could include cleaner, shop assistant, bar worker.

Underclass not in employment. This group of people are often reliant on state benefits for income. This could be because of lack of available work, disability or other difficult circumstances.

Going to university automatically places you in the middle class category, regardless of your profession or previous social standing.

Although traditionally your social class is defined by your job it is very easy to identify your social class by other factors such as the way in which you dress, speak or talk. Like Eliza in *Pygmalion* you can change what class people perceive you to be by changing these factors.

Appendix 3B

My Class

Whose class do you most identify with in *Pygmalion*?

What are your personal goals and ambitions; it could be sport, travel, or family related.

Does class affect your ability to fulfil these goals and ambitions?