

# 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.

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## 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.

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## 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.

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## 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?



Who said this? Where were they?

# Extracts from *Pygmalion*

## Extract 1: Act Five

**HIGGINS** Well, Eliza, you've had a bit of your own back, as you call it. Have you had enough? And are you going to be reasonable? Or do you want any more?

**LIZA** You want me back only to pick up your slippers and put up with your tempers and fetch and carry for you.

**HIGGINS** I haven't said I wanted you back at all.

**LIZA** Oh, indeed. Then what are we talking about?

**HIGGINS** About you, not about me. If you come back I shall treat you just as I have always treated you. I can't change my nature; and I don't intend to change my manners. My manners are exactly the same as Colonel Pickering's.

**LIZA** That's not true. He treats a flower girl as if she was a duchess.

**HIGGINS** And I treat a duchess as if she was a flower girl.

**LIZA** I see [*she turns away composedly, and sits on the ottoman, facing the window*]. The same to everybody.

**HIGGINS** Just so.

**LIZA** Like father

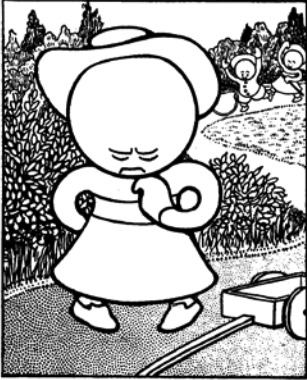
**HIGGINS** [*grinning, a little taken down*] Without accepting the comparison at all points, Eliza, it's quite true that your father is not a snob, and that he will be quite at home in any station of life to which his eccentric destiny may call him. [*seriously*] The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third-class carriages, and one soul is as good as another.

**LIZA** Amen. You are a born preacher.

**HIGGINS** [*irritated*] The question is not whether I treat you rudely, but whether you ever heard me treat anyone else better.

## Appendix 4A

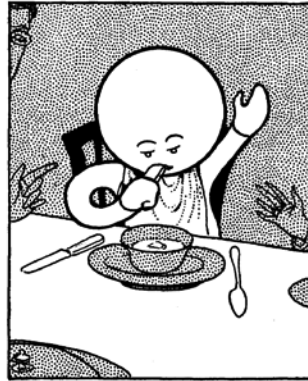
# Goops



**SUSIE KLEIN**

*Whining*

When e'er I hear a puppy whine,  
I always think of Susie Klein;  
I think of how she hangs her head,  
She doesn't speak – she *whines*, instead!  
Don't whine! If you don't speak right out,  
You are a Goop, without a doubt!



**MARMADUKE ARGYLL**

*Talking While Eating*

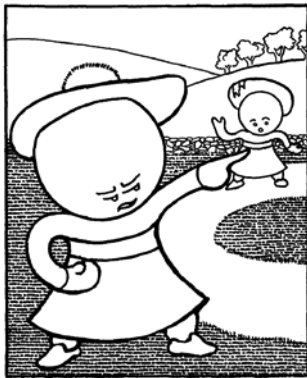
A Goop that always makes me smile  
Is this one: Marmaduke Argyll.  
His mouth is full from cheek to cheek,  
Why should he then attempt to speak?  
It makes me smile, but still, the fact is,  
It is a most unpleasant practice.



**NANCY BEAL**

*Throwing Away Things*

On the sidewalk Nancy Beal  
Throws her old banana peel;  
Throws her apple skin and cores,  
Right in front of people's doors!  
Isn't that a shocking trick?  
Ask that Goop to stop it, quick!



**AMANDA M JAMES**

*Calling Names*

She called her sister horrid names!  
She called her brother names, as well,  
So bad I wouldn't dare to tell!  
It's shocking how a Goop will act!  
They have no manners, that's a fact.



**ROBERTO LEES**

*Teasing Animals*

How thoughtless was Roberto Lees!  
(For only thoughtless children tease).  
He teased the little pussy cat,  
He teased the puppy! Think of that!  
He even teased his sister, too!  
I think he was a Goop – don't you?

## Appendix 4B

# Manners

Example of good manners

Example of bad manners

People in London should...