

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?



Who said this? Where were they?

Extracts from *Pygmalion*

Extract 1: Act Two

DOOLITTLE *[to Pickering]* I thank you, Governor. *[to Higgins, who takes refuge on the piano bench, a little overwhelmed by the proximity of his visitor; for Doolittle has a professional flavour of dust about him]* Well, the truth is, I've taken a sort of fancy to you, Governor; and if you want the girl, I'm not so set on having her back home again but what I might be open to is an arrangement. Regarded in the light of a young woman, she's a fine handsome girl. As a daughter she's not worth her keep; and so I tell you straight. All I ask is my rights as a father; and you're the last man alive to expect me to let her go for nothing; for I can see you're one of the straight sort, Governor. Well, what's a five pound note to you? And what's Eliza to me? *[he returns to his chair and sits down judicially]*.

PICKERING I think you ought to know, Doolittle, that Mr Higgins' intentions are entirely honourable.

DOOLITTLE Course they are, Governor. If I thought they wasn't, I'd ask fifty.

HIGGINS *[revolted]* Do you mean to say, you callous rascal, that you would sell your daughter for £50?

DOOLITTLE Not in a general way I wouldn't; but to oblige a gentleman like you I'd do a good deal, I do assure you.

Extract 2: Act Three

PICKERING Oh, I see. The problem of how to pass her off as a lady.

HIGGINS I'll solve that problem. I've half solved it already.

MRS. HIGGINS No, you two infinitely stupid male creatures: the problem of what is to be done with her afterwards.

HIGGINS I don't see anything in that. She can go her own way, with all the advantages I have given her.

MRS. HIGGINS The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?

PICKERING *[indulgently, being rather bored]* Oh, that will be all right, Mrs Higgins *[he rises to go]*.

HIGGINS *[rising also]* We'll find her some light employment.

PICKERING She's happy enough. Don't you worry about her. Good-bye.

Discussion Points

Why does Mrs Higgins think that Eliza poses a problem?

What options do you think exist for Eliza in the world of the play?

Do you think that women today have limited options as to what they can do with their life? Why? Why not?

Extract 3: Act Four

HIGGINS *[a genial afterthought occurring to him]* I daresay my mother could find some chap or other who would do very well—

LIZA We were above that at the corner of Tottenham Court Road.

HIGGINS *[waking up]* What do you mean?

LIZA I sold flowers. I didn't sell myself. Now you've made a lady of me I'm not fit to sell anything else. I wish you'd left me where you found me.

HIGGINS *[slinging the core of the apple decisively into the grate]* Tosh, Eliza. Don't you insult human relations by dragging all this cant about buying and selling into it. You needn't marry the fellow if you don't like him.

LIZA What else am I to do?

HIGGINS Oh, lots of things. What about your old idea of a florist's shop? Pickering could set you up in one: he's lots of money.

Discussion Points

What options do you think exist for Eliza in the world of the play?

Do you think that women today have limited options as to what they can do with their life? Why? Why not?

Is marriage a good option for Eliza? Why? Why not?

Is marriage a good option for modern women? Why? Why not?

Extract 4: Act Five

HIGGINS I have never sneered in my life. Sneering doesn't become either the human face or the human soul. I am expressing my righteous contempt for Commercialism. I don't and won't trade in affection. You call me a brute because you couldn't buy a claim on me by fetching my slippers and finding my spectacles. You were a fool: I think a woman fetching a man's slippers is a disgusting sight: did I ever fetch *your* slippers? I think a good deal more of you for throwing them in my face. No use slaving for me and then saying you want to be cared for: who cares for a slave? If you come back, come back for the sake of good fellowship; for you'll get nothing else. You've had a thousand times as much out of me as I have out of you; and if you dare to set up your little dog's tricks of fetching and carrying slippers against my creation of a Duchess Eliza, I'll slam the door in your silly face.

Discussion Points

Do you think audiences in 1912 would have agreed with Henry's view of women?

Do you think that men and women today are equal?

Appendix 5A

What Are Women Made Of?

What are young women made of, made of?

What are young women made of?

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That's what young women are made of.

Appendix 5B

What Are Men Made Of?

What are young men made of, made of?

What are young men made of?

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That's what young men are made of.

Appendix 6A

Further Discussion: Gender

The Women and Equality Unit works with employers to try to get a fair deal for women, it has identified that, on average, women get paid 17.2% less than a man doing the same job. Some of the factors they have identified that affect this are:

Women are more likely to work part time

Occupational segregation; 60% of women work in just 10 types of job

Commuting; on average women travel less far to work

Women have more breaks from work, often to have children

Prompt Questions for Discussion

What do you think are the most significant factors that affect equal pay?


What measures would you take to ensure that men and women are paid equally?

Do you think women, or men, should be paid to stay at home and look after children and the home? Why?

It's a rip-off

Women working full-time are paid on average 17% less an hour or around £4,000 less a year than men .


It's a rip-off equivalent to men being paid all year and women working for free from 30th October.



Join Fawcett and UNISON on **Women's No Pay Day**, in demanding action.

WOMEN

Like men, only cheaper.



**IF YOU DON'T LIKE IT,
HELP US RIGHT IT.**

Appendix 6D

Further Discussion: Gender

The Suffragette Movement

From the middle of the 19th century many women campaigned peacefully to obtain the right to vote. These non-militant women were known as 'suffragists'. In 1897 many small groups came together to form one large group: The National Union of Women's Suffrage Societies (NUWSS). However, the Government continued to ignore their plea or recognize the activities of the NUWSS so in 1913 'militant' Suffragettes mounted a campaign of widespread arson to highlight their campaign. Male dominated sports facilities were one of a number of targets.

This article below is taken from the Birmingham Daily Mail on Tuesday 22 April 1913 which describes a suspected suffragette arson attack on the boathouse in Handsworth Park.

During the night suffragettes made a determined but only partly successful attempt to burn down the boathouse and its contents at the Victoria Park, Handsworth. A few minutes after six o'clock this morning Mr Howard Thurston, who has charge of the boathouse, went to the place, and upon opening the doors was met with dense smoke. He immediately summoned assistance, and an effort was made to extinguish the fire. Mr Bailey, the park superintendent, telephoned to the police, and Inspector Lomas, after communicating with the fire station, went to the scene. The Handsworth contingent of the Fire Brigade arrived and extinguished the fire.

It was then found that an entrance had been obtained into the boathouse through a small window opposite the pool. The glass having been broken and the catch moved. The intruder who carried out this portion of the work evidently cut her hand, for blood stains were found on the window sill. Prior to this an attempt had evidently been made to obtain admittance through two windows from the veranda this position having been attained by climbing the pillars to the veranda itself. Two window panes were broken, but the windows were found so securely fastened that it was impossible to open them.

Inside the boathouse was stored a number of rowing boats and boating apparatus, and on the floor, in the middle of the building, was a box containing a large quantity of boat cushion, of the approximate value of £20. Two gallon tins of paraffin were poured over the box, and a light applied. The box did not cause the great flame which was evidently anticipated for the nature of the contents was such that they appear to have smouldered away rather than flared. The heat which the fire caused, however, was so great that two boats on a platform directly above the box were practically destroyed, as well as one on the floor, whilst several others were badly charred. The damage to the boathouse itself was only slight.

The police found that not only had the box been fired, but two firelighters, one of which had been used, had been brought to assist in causing the fire in addition to some pieces of flannelette which had been steeped in paraffin. The two empty tins which had contained paraffin were found in the boathouse. They had been covered with brown paper, and one of them was badly burned.

There is little doubt that the outrage was the work of suffragettes, as there was found near the building three flags of the colours of the Women's Social and Political Union and five copies of a current issue of *Suffragette* containing a message from Mrs Pankhurst. The police incline to the theory that the fire was the work of two persons, and footmarks which were found near the boathouse were apparently those of women, who are supposed to have entered the part from the churchyard. No arrest has been made in connection with the affair.

Some facts about voting in the UK

The 1832 Reform Act enabled men who own land to vote, allowing one in seven men in the UK to do so.

The Reform Act is changed in 1867 to allow all men who own property to vote.

The Representation of the People Act in 1884 increases the number of people who can vote, though 40% of men (mainly without land) still cannot vote.

In 1912, when *Pygmalion* was written women did not have rights equal to men.

In 1918, six years after *Pygmalion* was written, the Representation of the People Act enables all men over 21 and women over 30 who own property, to vote.

In 1928, 16 years after *Pygmalion* was written, women made equal with men, anyone over 21 can vote.

In 1969 the Representation of the People Act is changed to allow anyone over 18, male or female to vote.

Prompt Questions for Discussion

Who were the suffragettes and what did they want?

Were the suffragettes right to target male dominated sports facilities? What else could they have targeted?

Why do you think it took 96 years for women to get equal voting rights with men?

Do you think that male only clubs such as golf clubs and working men's clubs should be allowed today?