

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 Three

MRS HIGGINS *[quieting Henry with a touch]* Colonel Pickering: will you tell me what is the exact state of things in Wimpole Street?

PICKERING *[cheerfully: as if this completely changed the subject]* Well, I have come to live there with Henry. We work together at my Indian Dialects; and we think it more convenient—

MRS HIGGINS Quite so. I know all about that: it's an excellent arrangement. But where does this girl live?

HIGGINS With us, of course. Where would she live?

MRS HIGGINS But on what terms? Is she a servant? If not, what is she?

PICKERING *[slowly]* I think I know what you mean, Mrs Higgins.

HIGGINS Well, dash me if I do! I've had to work at the girl every day for months to get her to her present pitch. Besides, she's useful. She knows where my things are, and remembers my appointments and so forth.

MRS HIGGINS How does your housekeeper get on with her?

HIGGINS Mrs Pearce? Oh, she's jolly glad to get so much taken off her hands; for before Eliza came, she had to have to find things and remind me of my appointments. But she's got some silly bee in her bonnet about Eliza. She keeps saying 'You don't think, sir': doesn't she, Pick?

PICKERING Yes: that's the formula. 'You don't think, sir.' That's the end of every conversation about Eliza.

HIGGINS As if I ever stop thinking about the girl and her confounded vowels and consonants. I'm worn out, thinking about her, and watching her lips and her teeth and her tongue, not to mention her soul, which is the quaintest of the lot.

MRS HIGGINS You certainly are a pretty pair of babies, playing with your live doll.

HIGGINS Playing! The hardest job I ever tackled: make no mistake about that, mother. But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul.

PICKERING *[drawing his chair closer to Mrs Higgins and bending over to her eagerly]* Yes: it's enormously interesting. I assure you, Mrs Higgins, we take Eliza very seriously. Every week – every day almost – there is some new change. *[closer again]* We keep records of every stage, dozens of gramophone disks and photographs—

HIGGINS *[assailing her at the other ear]* Yes, by George: it's the most absorbing experiment I ever tackled. She regularly fills our lives up; doesn't she, Pick?

PICKERING We're always talking Eliza.

HIGGINS Teaching Eliza.

PICKERING Dressing Eliza.

MRS HIGGINS What!

HIGGINS Inventing new Elizas.

Extract 2: 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 7

Personal Identity

When look at me they see

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but

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..... That's the real me.

OR

In ten years' time they'll see

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