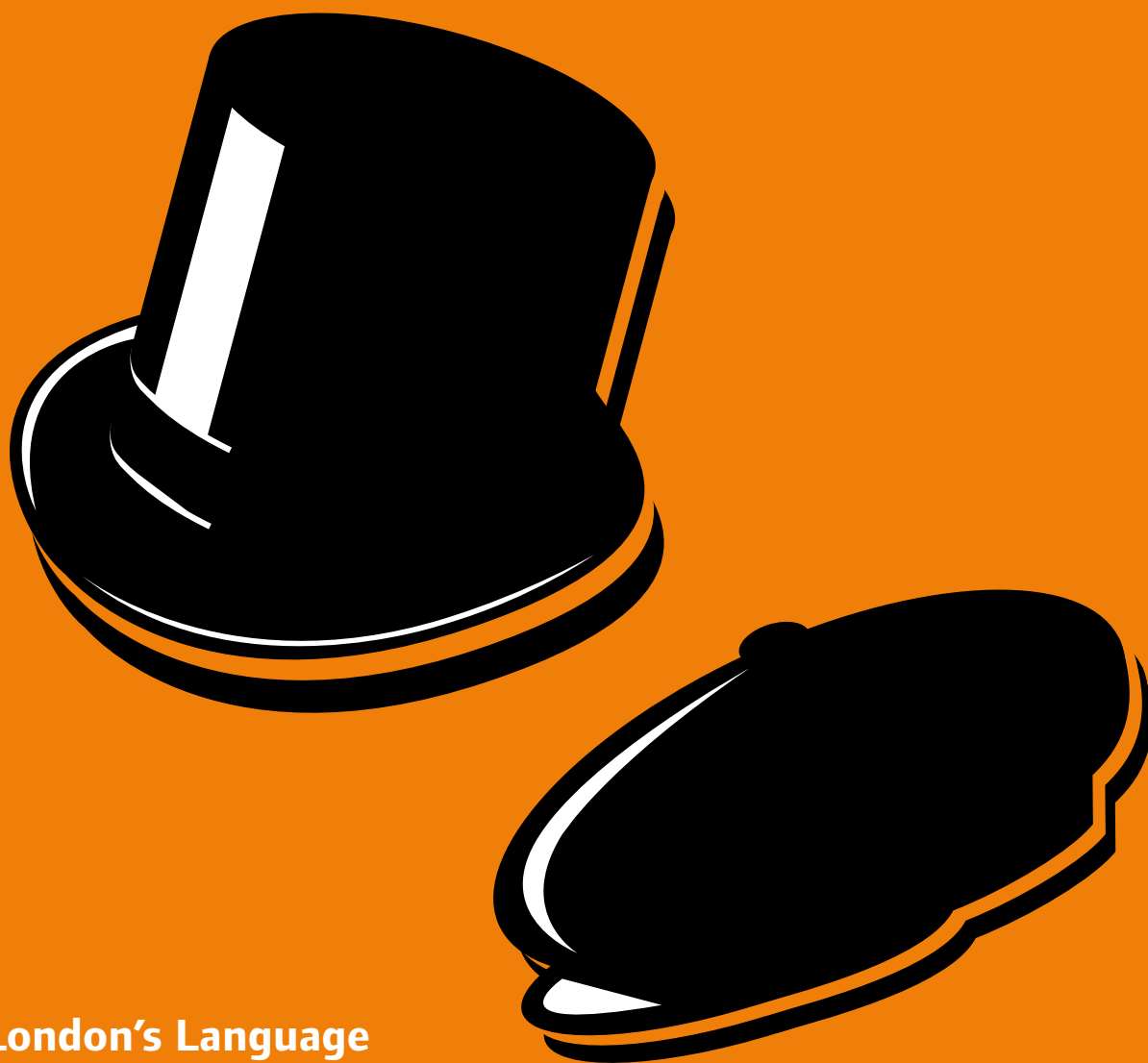


class

Distinction



London's Language

Lesson 1

Class Distinction

Class Distinction

Aims

- To explore social class in *Pygmalion* through practical exercises.
- To enable participants to develop skills in creating characters through physicality.
- To encourage participants to think about how social class affects their own lives.

Materials Required

- **Warm-Ups** (double sided sheet)
- **Appendix 1** (Turn Detective; one per person)
- **Appendix 2A** (Extracts from *Pygmalion*; one per person)
- **Appendix 3A** (Class Distinction worksheet; one per person)
- **Appendix 3B** (My Class worksheet; one per person)
- **Whiteboard** or **flipchart**
- **Pencils** and **marker pens**

Duration

- It should take approximately two hours to complete all the activities but the lesson can be reduced or extended as necessary to suit the timetable.
- It is important to stress that the drama sessions will work in a safe and imaginative way, and that the participants will be expected to contribute and listen without judgement or criticism from others.

Warm-Up

Select a vocal warm-up and a game from the Warm-Up sheet (choose an exercise from either side of the page).

1.1 Status Swap

- Participants (preferably standing) read the selected pieces of text from Appendix 2A (*Pygmalion* extracts) through twice, firstly so that they are comfortable with the text and secondly to identify the characters' thoughts and feelings.
- Once they've done this, ask the participants to begin walking around the space, encouraging them to walk as individuals as this is an individual investigation of character. Do not allow participants to walk in circles, but encourage them to walk with energy.
- Next, ask the participants to begin thinking about how a king or queen might walk, thinking in particular about their body language and attitude; where is their eye level, do they move quickly or slowly, are they heavy or light?
- After sufficient time, repeat the exercise, but this time, ask the participants to move as a homeless person, noting down the differences. Expand the exercise further by considering other jobs, such as:

Judge
Nurse

Market trader
Servant

- Bring the group back to a circle for a brief discussion and ask the following prompt questions:

Which status did you prefer and why?

How did it make you feel?

Which was the easiest status to portray?

Which was the hardest status to portray?

- Develop the exercise further by selecting six or seven of the more confident participants to explore character in more depth. On your command, ask the selected participants to begin walking around the space, interchanging between high and low status roles, such as a king or queen and then a homeless person.
- Other interchanges to explore might be: homeless person to servant, servant to judge, judge to market seller, market seller to nurse. After sufficient time bring the exercise to a close with a round of applause and finish off by asking the following prompt questions to the whole class:

What were the most interesting characters to watch and why?

What physical clues gave away the status of each character?

Could a homeless person become a king or a queen?

1.2 Sorting the Characters

- The characters listed below should be written on the whiteboard or flipchart.

Henry Higgins
Colonel Pickering
Eliza (Flower Girl)
Mrs Higgins
Mrs Pearce

- Once you have done this, establish key facts about each of them and the relationship they have with one another. For example; Henry Higgins, Professor of Phonetics, son of Mrs Higgins, becomes friend to Colonel Pickering. Split the class up into smaller groups and give each group Appendix 3A (Class Distinction worksheet). Participants should then decide the social class of each character. After sufficient time ask the following prompt questions:

What social class structures exist in *Pygmalion*?
In what way do the characters demonstrate their social class?
Do any of the characters 'move class' during the play, if so who?

- It may be useful to record responses on the whiteboard or flipchart, or if working in small groups ask participants to take notes. Extend the exercise further by asking participants to think of modern day examples to the characters (eg; Leona Lewis and David Beckham are both excellent examples of a modern day Eliza Doolittle).

1.3 Picture Perfect

- Divide the class into groups of five or six and ask each of them to create a tableau using scenarios 1–4 (shown below). A tableau is much like pressing pause on a DVD with the actors 'frozen' in time. The tableau needs to show the class of each character and their relationships with the other characters. Prompt questions might be:

What physical shape is the character in at this moment and what are they doing?

What do the characters think of each other?

How can we show this in their body language?

- Develop the tableau exercise further by asking each group to decide on their characters' ambitions. 'I want...' is a good way to begin, ie; 'I want...to be rich, better, happy etc.
- Complete the exercise by asking each group to present their tableau. Those watching should guess who the characters are but keep in mind how they came to that conclusion, ie; was it their body language, group interaction etc.
- Finally, each group should vocalise their characters' ambitions. A discussion should ensue as to how possible it might be for each of the characters to achieve their stated ambition.

SCENARIOS

Scenario 1 Meeting Eliza for the first time.

Location A wet and rainy market at night.

Characters present Eliza, Colonel Pickering, Professor Higgins, market traders.

Scenario 2 Eliza at the end of the play.

Location Mrs Higgins' house.

Characters present Eliza, Mrs Higgins, Colonel Pickering, Professor Higgins, Alfred Doolittle, Mrs Higgins' maid.

Scenario 3 Meeting Alfred Doolittle for the first time.

Location Professor Higgins' study.

Characters present Alfred Doolittle, Eliza, Professor Higgins, Colonel Pickering, Mrs Pearce.

Scenario 4 Alfred Higgins at the end of the play.

Location Mrs Higgins' house.

Characters present Alfred Higgins, Eliza, Colonel Pickering, Professor Higgins, Mrs Higgins.

1.4 My Class

- Leaving space between one another, ask the group to lie down on the floor and close their eyes. After a few relaxing breaths ask each of them to think about the social class they most identify with. A good way in to this is to talk about personal goals and ambitions, not necessarily work related, but also sport, travel, family etc. A final question might be: does class affect your ability to fulfil these goals and ambitions?
- Distribute Appendix 3B (My Class worksheet) and pencils/pens. Give the participants a short time to complete it, offering support if necessary but encouraging individual work.
- Collect the My Class worksheets together and ask the participants to return to their tableau groups. Randomly allocate the completed My Class worksheets and ask each group to select three of the most interesting ambitions and statements that they find funny, interesting or challenging. From here each group should create a new tableau, based on a London street scene showing as many different classes and ambitions as possible.
- Develop this exercise further by encouraging the use of some of the phrases from the completed My Class worksheets as dialogue building into a group improvisation using tableau, vocal intonation, volume and accents.

DVD Point

To inspire the group improvisation, select Class on the enclosed DVD. The scene shown was written by young people in schools and performed by professional actors.



Turn Detective (HOMEWORK EXERCISE)

- As a homework exercise distribute Appendix 1 (Turn Detective worksheet) and read aloud the homework instruction (right).
- Each participant should collect 'London's Language'.
- Collected material can be displayed as an interesting wall display in the classroom.
- In this instance it should have a 'class' focus.



Collect two examples of people talking about **CLASS**. It might be someone you overhear on the bus, at school, on the street, a character from television or cut out from a newspaper or magazine. It could be something you agree with or something that makes you angry or makes you laugh, essentially something you find interesting.



Manners



London's Language
Lesson 2
Manners

Lesson 2

1

Manners

Aims

- To develop an understanding of manners in *Pygmalion*.
- To enable participants to develop skills in creating characters through physicality.
- To consider the role of manners today.
- To create a group monologue on the theme of manners.

Materials Required

- **Warm-Ups** (double sided sheet)
- **Appendix 1** (Turn Detective; one per person)
- **Appendix 2b** (Extracts from *Pygmalion*; one per person)
- **Appendix 4A** (Goops poems)
- **Appendix 4b** (Manners worksheet)
- **Pens and paper**
- **Whiteboard or flipchart**

Duration

- It should take approximately two hours to complete all the activities but the lesson can be reduced or extended as necessary to suit the timetable.
- It is important to stress that the drama sessions will work in a safe and imaginative way, and that participants will be expected to contribute and listen without judgement or criticism of others.

Warm-Up

Select a vocal warm-up and a game from the Warm-Up sheet (choose an exercise from either side of the page).

2.1 Manners Mean?

- Participants (preferably standing) read the selected pieces of text from Appendix 2b (*Pygmalion* extracts) through twice, firstly to get comfortable with the text and secondly to identify the characters' thoughts and feelings. After which you should ask the following prompt questions. It may be useful to record responses on the whiteboard or flipchart.



What was happening in the scene you've just read?
What did you learn about the characters involved?
What are 'manners'?
Are good manners important, if so why?
Should you treat everyone the same?
Would you treat your grandmother and your best friend in the same way?

2.2 Goops!

- The Goops were characters created by Gelett Burgees in 1903, the same period in which *Pygmalion* was written, to encourage children to behave properly. The Goops material used in this lesson is taken from, *The Goop Directory* and *More Goops, and How Not to Be Them*. You can find these books online at www.gutenberg.org. For this lesson the following Goops poems have been selected: *Whining, Talking While Eating, Throwing Away Things, Calling Names* and *Teasing Animals*.
- Divide the group into five and give each group a Goop rhyme (Appendix 4A) to read and discuss. After sufficient time, ask each group to create a poster that is the modern equivalent of their Goop poem. The posters need to be fun and of interest to 5–8 year olds. Prompt questions might be:

What text might you use in your poster?

Will you use rhyme/poetry like the Goops?

What pictures might you use in your poster?



2.3 Good and Bad

- Ask the participants to begin walking around the space encouraging them to walk as individuals. They should not look at the floor, but keep their eyes up and walk as if going to meet their friends. After sufficient time, explain that you will soon be calling out a number and the challenge is to quietly and quickly make a group the size of the number called out.
- Once this has been accomplished, ask the newly formed groups to create a scene at a football match, cinema or library. Each scene should show examples of good and bad manners. When this has been completed, see each one in turn before expanding the exercise further by giving them the following more 'everyday' scenarios which again should be devised as good and bad improvisations:

Queueing in the supermarket

Attending a grandparent's birthday

Greeting someone in the street

- After sufficient time see all of the new 'everyday' scenarios and discuss what an audience might observe. Prompt questions might be:

What situation was being shown to us?

What was the difference between the good and bad scenarios?

Which scene was more familiar?

Did you prefer the behaviour of the people in the first or second scene?

- Finish the exercise off by quoting a line from *Pygmalion*'s Henry Higgins: '...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...'

2.4 Vision Slogans

- Begin the final exercise by brainstorming what the word 'slogan' means (usually a phrase that expresses the aims or nature of an enterprise, organisation, or candidate). Explain that it needs to be short, engaging and have impact. An example known to most participants is McDonald's: 'I'm Loving It'.
- Remaining in the same groups as the last exercise, participants should now think about how best to treat people and come up with an appropriate phrase to complete the slogan: 'People in London should...' After sufficient time, ask the participants to present their ideas for a slogan alongside a freeze frame (as if posing for a photograph).
- Each 'freeze frame' should be presented to the rest of the group with notes made on Appendix 4b (Manners worksheet).
- Develop this exercise further by using as many of the slogans as possible from the completed Manners worksheet. The slogans can be used as dialogue building to a group improvisation using tableau, vocal intonation and volume in order to present them most effectively.



DVD Point

To inspire the group improvisation, select Manners on the enclosed DVD.
The scene shown was written by young people in schools and performed by professional actors.

Turn Detective (HOMEWORK EXERCISE)

- As a homework exercise distribute Appendix 1 (Turn Detective worksheet) and read aloud the homework instruction (right).
- Each participant should collect 'London's Language'.
- Collected material can be displayed as an interesting wall display in the classroom.
- In this instance it should have a 'manners' focus.



Collect two examples of people talking about **MANNERS**. It might be someone you overhear on the bus, at school, on the street, a character from television or cut out from a newspaper or magazine. It could be something you agree with or something that makes you angry or makes you laugh, essentially something you find interesting.



Gender Roles



London's Language
Lesson 3
Gender Roles

Lesson 3

1

Gender Roles

Aims

- To understand the gender roles in *Pygmalion*.
- To consider how gender affects participants today.

Materials Required

- **Warm-Ups** (double sided sheet)
- **Appendix 1** (Turn Detective; one per person)
- **Appendix 2c** (Extracts from *Pygmalion*; one per person)
- **Appendix 5A/5B** (What Are Women Made Of?/What Are Men Made Of?; double sided sheet, one per person)
- **Appendix 6A-6D** (Further Discussion; if required)
- **Paper, pencils and marker pens**
- **Whiteboard or flipchart**
- **Index cards**

Duration

- It should take approximately two hours to complete all the activities but the lesson can be reduced or extended as necessary to suit the timetable.
- It is important to stress that the drama sessions will work in a safe and imaginative way, and that participants will be expected to contribute and listen without judgement or criticism from others.

Warm-Up

Select a vocal warm-up and a game from the Warm-Up sheet (choose an exercise from either side of the page).

3.1 Men and Women?

- Ask the participants to begin walking around the space encouraging them to walk as individuals. They should not look at the floor, but keep their eyes up and walk as if going to meet their friends. Ask the participants to become aware of how they are walking, prompt questions might be:
 - Are you taking big strides?**
 - Are you swinging your arms?**
 - Where is your eye level?**
 - Where do you lead from? Your chest, nose, hips or somewhere else?**
- Ask the group to think about their answers to the questions above, then explain that in a moment all the boys will try walking as they imagine a girl would and vice versa. Begin with the instruction: '1 – 2 – 3 – CHANGE' then alternate once or twice between genders. Once the participants have done this encourage discussion with the following prompt questions:

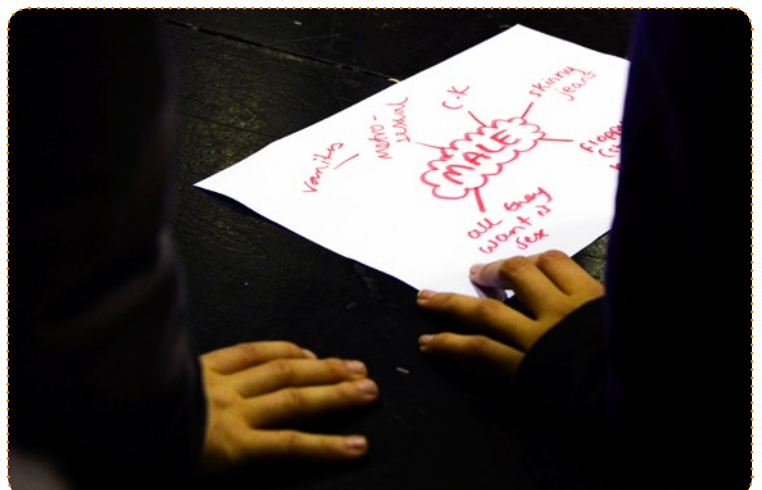
What did you notice about the way you walked this time?

What happened when you walked as the opposite gender?

Did you imagine you were wearing different clothes?

Did this affect the way you moved?

Do all men or women walk in the way that you just explored?



3.3 Mould Me

- Pair the group into boy/girl sets where possible. Ask each pair to select one word, ideally an adjective from the Words, Words, Words exercise. Then ask each pair to create two statues, one male and one female, showing how the different genders might embody the word selected by the pair. Girls should create the male statue and boys the female. It's important that where possible participants don't get caught up in stereotypes, each partner should be happy with their statue.
- After sufficient time see three or four pairs and ask the rest of the groups to become the audience. Get them to note down observations from the following prompt questions:

What was interesting about the statues?

What were the similarities/differences between the men and the women?

What could you see of daily life in each statue?

3.5 What Are We Made Of?

- Ask the whole group: **'What are little girls made of?'** and **'What are little boys made of?'**
- Get some instant feedback and then read the full version of the rhyme (right) believed to have been written in about 1820; around the same time as *Pygmalion*.
- Explore the young men/women texts. Ask the following prompt questions to instigate discussion:

What do you think crocodile tears are?

Referring to an insincere display of emotion. The term originates from an ancient anecdote which said crocodiles wept to lure their prey, or weeped for remorse for the animals they'd killed.

What does leer mean?

Smirk, grin or sneer.

- The poem is as much about the sound and rhythm of the words as the meaning. Can you think of contemporary examples?
- After sufficient feedback ask the participants to create a modern version of this rhyme in smaller groups. Each group should create four versions of the rhyme, using Appendix 5A/5B (What Are Women Made Of?/What Are Men Made Of?).
- Of the four modern versions two should portray men and women in a positive way and the other two should portray men and women in a negative way. Each rhyme should have three items in each line mirroring the poem.
- Each group should then present their favourite rhyme in the form of a tableau, deciding how to present their words most effectively building into a group improvisation using tableau, vocal intonation, volume and accents.



DVD Point

To inspire the group improvisation, select Gender on the enclosed DVD. The scene shown was written by young people in schools and performed by professional actors.



What are little boys made of, made of?

What are little boys made of?

Slugs and snails and puppy-dog tails;

That's what little boys are made of.

What are little girls made of, made of?

What are little girls made of?

Sugar and spice and everything nice;

That's what little girls are made of.

What are young men made of, made of?

What are young men made of?

Sighs and leers and crocodile tears;

That's what young men are made of.

What are young women made of, made of?

What are young women made of?

Rings and jings and other fine things;

That's what young women are made of.



Turn Detective (HOMEWORK EXERCISE)

- As a homework exercise distribute Appendix 1 (Turn Detective worksheet) and read aloud the homework instruction (right).
- Each participant should collect 'London's Language'.
- Collected material can be displayed as an interesting wall display in the classroom.
- In this instance it should have a 'gender' focus.
- To inspire further discussion see Appendix 6A–6D.



Collect two examples of people talking about **GENDER**. It might be someone you overhear on the bus, at school, on the street, a character from television or cut out from a newspaper or magazine. It could be something you agree with or something that makes you angry or makes you laugh, essentially something you find interesting.



Personal Identity



London's Language

Lesson 4

Personal Identity

Lesson 4

1

Personal Identity

Aims

- To understand the nature of personal identity in *Pygmalion*.
- To enable participants to understand their own personal identities.
- To create a group monologue on the theme of personal identity.

Materials required:

- **Warm-Ups** (double sided sheet)
- **Appendix 1** (Turn Detective; one per person)
- **Appendix 2b** (Extracts from *Pygmalion*; one per person)
- **Appendix 7** (Personal Identity worksheet; one per person)
- **Pens and paper**
- **Whiteboard or flipchart**

Duration

- It should take approximately two hours to complete all the activities but the lesson can be reduced or extended as necessary to suit the timetable.
- It is important to stress that the drama sessions will work in a safe and imaginative way, and that participants will be expected to contribute and listen without judgement or criticism of others.

Warm-Up

Select a vocal warm-up and a game from the Warm-Up sheet (choose an exercise from either side of the page).

4.1 Discovering Identities

- Participants (preferably standing) read the selected pieces of text from Appendix 2b (*Pygmalion* extracts) through twice, firstly to get comfortable with the text and secondly to identify the characters' thoughts and feelings. After which you should ask the following prompt questions. It may be useful to record responses on the whiteboard or flipchart.

What was happening in the text?

What did you learn about the characters involved?

In what ways do you think Eliza changes?

Is Eliza's changing a good thing or a bad thing?

Does the way you treat somebody change who they are?

Can somebody else change who you are?

4.2 Who Am I?

- Each participant is given an A4 piece of paper and encouraged to trace around their hand. Once completed, each participant should write a descriptive word about themselves in the outline of their fingers and thumb, eg: I am tall; I am good at football; I have two sisters; I have brown hair etc. After which you should pair the participants up and ask each to compare characteristics using the following prompt questions:

Would you know this about me without being my friend?

Would you know this through conversation with me?

Would you be able to change these characteristics?

4.3 Stringing Me Along!

- Ask the participants to begin walking around the space encouraging them to walk as individuals, changing direction on your command. After sufficient time, introduce the idea of an invisible piece of string attached to their nose which someone is leading them by and ask participants to walk with this image in mind. Explore this for two or three minutes and then return to walking normally. Develop this exercise further by moving the 'string focus' to the chest, belly and knees in turn. Remember to be specific and really encourage participants to exaggerate their actions. Once completed, ask the following prompt question:
What type of person would walk with their nose, chest, belly, knees?
- Suggested answers could be:
Nose Detective, Dog Show Judge
Chest Soldier, King or Queen
Belly Greedy or Old Person.
Knees Burglar, Mime Artist
- Develop the exercise further by selecting six or seven of the more confident participants to run the exercise again, encouraging them to play characters suggested by the group. Once completed, encourage feedback and discussion.

4.4 Changing Hands

- Leaving space between one another, ask the group to lie down on the floor and close their eyes. After a few relaxing breaths get the participants to think back to the *Who Am I?* exercise where everyone drew around their hands and identified personal characteristics. Ask them to begin thinking about how other people might see them; these other people could be friends, family or teachers. Suggest that they think of two or three particular characteristics that people might notice.
- After sufficient time give each participant a pen or pencil and Appendix 7 (Personal Identity worksheet) which they should use to write down their characteristics ensuring they are completed anonymously. Upon completion ask the following prompt questions:



Do you agree with other people's view of you?

Do you disagree with other people's view of you?

- Those participants who agree should now think of how they'd liked to be viewed in ten years' time and make a note of their ideas. This group of participants is now Group 1.
- Those participants who disagree should now think about who they really are and make a note of their ideas. This group of participants is now Group 2.
- Collect the worksheets up and then redistribute Group 1's worksheets to Group 2 and vice versa. Each group should then select the most interesting, funny and challenging responses and present them in a tableau form so that the opposite group has an opportunity to identify what characteristics are being shown.
- Develop this exercise further by encouraging the use of some of the phrases from the completed Personal Identity worksheet. The phrases can be used as dialogue building to a group improvisation using tableau, vocal intonation, volume in order to present them most effectively



DVD Point

To inspire the group improvisation, select Personal Identity on the enclosed DVD. The scene shown was written by young people in schools and performed by professional actors.

Turn Detective (*HOMEWORK EXERCISE*)

- As a homework exercise distribute Appendix 1 (Turn Detective worksheet) and read aloud the homework instruction (right).
- Each participant should collect 'London's Language'.
- Collected material can be displayed as an interesting wall display in the classroom.
- In this instance it should have a 'personal identity' focus.



Collect two examples of people talking about **PERSONAL IDENTITY**. It might be someone you overhear on the bus, at school, on the street, a character from television or cut out from a newspaper or magazine. It could be something you agree with or something that makes you angry or makes you laugh, essentially something you find interesting.

