

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*

2A (FOR USE IN LESSON 1: CLASS)

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.

Appendix 2

2A (CONTINUED)

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.

2B (FOR USE IN LESSON 2: MANNERS)

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.

2c (FOR USE IN LESSON 3: GENDER)

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 2

4 OF 4

2b (FOR USE IN LESSON 4: PERSONAL IDENTITY)

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 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

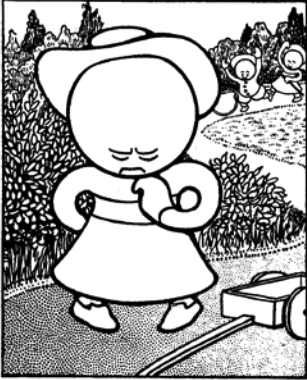
Whose class do you most identify with in *Pygmalion*?

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?

Appendix 4A

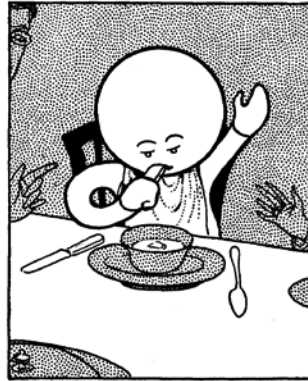
Goops



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

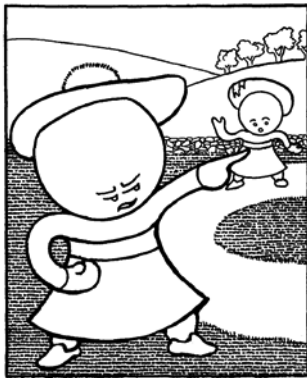
A Goop that always makes me smile
Is this one: Marmaduke Argyll.
His mouth is full from cheek to cheek,
Why should he then attempt to speak?
It makes me smile, but still, the fact is,
It is a most unpleasant practice.



NANCY BEAL

Throwing Away Things

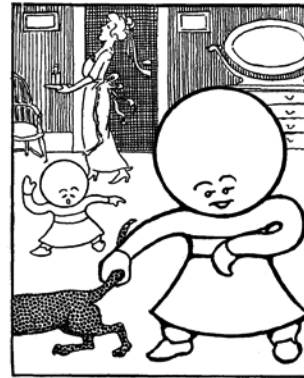
On the sidewalk Nancy Beal
Throws her old banana peel;
Throws her apple skin and cores,
Right in front of people's doors!
Isn't that a shocking trick?
Ask that Goop to stop it, quick!



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...

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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.....

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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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.....

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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 6B

Further Discussion: Gender

Below are three articles published by the Daily Mail, Sundance Channel and the BBC on Ladette Culture.

Article One

The ladette culture will cause deaths in women through alcohol-related illness. Growing ladette culture means young women who work in offices are twice as likely to drink themselves to death as the rest of the population. They are apeing the macho office culture and dying from liver disease, cirrhosis and alcohol poisoning, according to figures. Actresses and female entertainers who are accused by many of promoting ladette behaviour are also among the most likely to die from drink. Frank Soodeen, from Alcohol Concern, said young women may be being sucked into the ladette culture.

‘Women who work can often afford to drink more and, particularly for those working in male-dominated occupations, an existing heavy-drinking culture can be an additional risk factor,’ he said.

Actresses and other women working in the entertainment industry were 1.85 times more likely to die from alcohol than the average person. Last month, a survey revealed that teenage girls were regularly drinking more alcohol than boys. Girls as young as 11 are drinking twice as much alcohol as they were years ago. Those aged between 11 and 13 are drinking as much as a bottle of wine a week. A study earlier this year showed that young women were more likely to binge drink if they were well-educated.

Article Two

In a contemporary reality TV update of *My Fair Lady*, a group of British ‘ladettes’ – aggressive, working-class party girls – check into Eggleston Hall, a former finishing school, in a competition to turn them into ladies, skilled in genteel conversation, elegant cooking and the womanly arts.

Article Three

A judge at Cardiff Crown Court has hit out at the new ‘ladette’ culture of women drinking and fighting. Judge Peter Jacobs spoke out as he sentenced a hairdresser for glassing another young woman in the face in a nightclub. Judge Jacobs said: ‘Ten years ago it was men who were doing this sort of thing. It is depressing to see young women involved in alcohol-related violence in public.’ The court heard Sarah James, 21, was in a nightclub brawl with the other woman when she hit with the glass. The court heard James had drunk a ‘TVR’; a cocktail of tequila, vodka and the Red Bull energy drink.

Prompt Questions for Discussion:

Do you think that young women today are behaving more like ‘lads’ than their mothers did? Why? Why not?

How might a ‘ladette’ dress and act?

Should men and women behave differently?

Is being a ‘ladette’ a negative thing?

Appendix 6c

Further Discussion: Gender

Below is an article from the Irish Independent newspaper.

There was a time when male grooming was all about a basin of lukewarm water, a blunt razor and a quick splash of Old Spice. A blotchy complexion, sandpaper lips and unkempt hair were all acceptable. Fast forward to 2007, however, and the unthinkable has happened. Super-toned and hyper-groomed, the metrosexual man is now officially spending longer in the bathroom than his female counterpart.

A new report from market analysts, says men have gelled, scrubbed and exfoliated their way to the front of the bathroom queue, now spending an average of 3.1 hours per week looking into the mirror. Women, conversely, have been left behind, spending just 2.5 hours on their appearance.

About 40% of men now consider their skin 'extremely or very important', and 60% of male fragrances are now sold directly to men, instead of being presented as a gift or bought by a female. Teresa Mullen, group buyer at McCabe's Pharmacy, says: 'The growth in the men's product sector is huge. Men are no longer satisfied with borrowing women's skin-care products anymore. They want products that are specially designed for men's skin'.

'There are more men's lifestyle magazines today than ever before, informing men about what their skin experiences, how to solve their particular skincare problems, and different grooming products. Men are more willing to experiment with grooming products and buy based on a product's performance, a brand's identity or a lifestyle need. They know that grooming goes beyond a morning shave. Men are stepping up their use of daily sun protection and anti-ageing products.'

Men are under more pressure than ever before to look good and are becoming increasingly critical of their own bodies, according to Norwich Union Healthcare's 'Mr Vain' study. The motivation for many men appears to be the desire to replicate the male celebrity.

'Our girlfriends are bombarded with bare-chested beefcakes, both in advertisements and in feature films and us men feel pressure to emulate,' says Mike Sheridan at www.entertainment.ie. It used to be that women were much more focused on men providing financial security – looks and body shape were secondary to them having a nice personality. 'But now it looks like women want the whole package. Even if they don't, that's what males perceive,' explains sociologist Elaine White.

Matt Griffins described himself as a typical guy, buying 'whatever was on sale'. But when a former girlfriend didn't approve of his nonchalant approach to skin care, he tried several products and now uses a Nivea cleanser and moisturiser. 'I notice a difference. My skin is as smooth as can be,' said Matt, a 33-year old bartender in Dublin. 'People say my skin looks good.'

Often, the male primping impulse starts with a simple massage at a day spa, or the need to zap that unsightly zit from the end of your nose. But for men who begin down the road of ladies who lunch, that's not always where it stops. Plastic surgeons say more men than ever are taking the plunge to lift saggy chins or tighten their wobbly bits. The most common procedure for men is rhinoplasty – more commonly called a nose job – followed closely by eyelid surgery, liposuction, ear correction and a face or neck-lift.

But, do all women approve of the crop of new breed of urban men clamouring for face peels, hip fashion, and Botox? Kristie McDermott, beauty editor of Image magazine, says: 'I'm all for a good skincare regime. I mean, what woman would want to smooch with a man whose face could rival Texas in the number of oil deposits?'

So there you have it. The Unspoken Man Code has new rules. Cleanse. Tone. Moisturise. Just don't ask us if your butt looks big in your jeans!

Prompt Questions for Discussion:

What does the word 'metrosexual' mean?

Do you think 'macho man' is dead?

What is appropriate jewellery for a man to wear?

Is it OK for men to use moisturiser? What about using make-up to cover up spots?

Can a man be masculine and take care of his appearance? What about celebrities like P Diddy, David Beckham?

Is it harder for young men today to be masculine than it was for their fathers or grandfathers? Why? Why not?

Is it men or women who are responsible for the trend of men spending more time and money thinking about their appearance?

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?

Appendix 7

Personal Identity

When look at me they see

.....

.....

but

.....

.....

That's the real me.

OR

In ten years' time they'll see

.....

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