

PYGMALION

BACHILLERATO Y CICLOS FORMATIVOS DE GRADO MEDIO



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ACTIVITY 1: THE PLAY IN GENERAL

1. JUSTIFICATION OF THE PROPOSAL

Theatre as a tool for stimulating and encouraging the student to discover, learn and apply the language they has learned.

The plays present civic content and are also focused on an educational/student environment that will allow the students to identify with the values contained therein.

The scripts, apart from allowing the play to be performed in the theatre thus creating the recreational and aesthetic aspect, also allow communicative functions, vocabulary and grammatical structures to be developed.

These can be worked on beforehand in class using a series of worksheets to facilitate understanding of the plot and contribute to language learning. This didactic material is adjusted to the level of the students according to the objectives stipulated for said level by the MEFP.

2. OBJECTIVES:

General:

- Listening to and understanding messages in varied verbal exchanges, utilizing the transmitted information to carry out concrete tasks.
- Expressing oneself and interacting orally in simple and common situations, using verbal and non-verbal procedures and adopting a respectful attitude.
- Writing a variety of texts with different endings with the help of templates and models.
- Reading various texts in order to understand them, extracting general and specific information in accordance with a pre-established goal.
- Valuing a foreign language as a mean of communication and understanding among people with different places of origin, culture and languages.
- Contributing to the student's knowledge of linguistic, geographic and cultural features of the country where the foreign language is spoken.
- Understanding that theatre is a source of pleasure and personal enrichment, thus fostering they interest in it.

Specific:

- Fostering interest in participating in oral exchanges about routines and situations from daily life in the said foreign language.
- Working on language prosody: aspects of phonetics, rhythm, accentuation and intonation.
- Familiarizing the student, from the start, with the story's plot and different characters in order to facilitate comprehension of the performance during the play.
- Developing two communicative functions per level, providing the student with all the syntactic, grammatical, lexical and phonetic knowledge that make up the said functions in order for the student to be able to grasp them.
- The four basic competencies that each reader needs to control in order to communicate optimally will also be worked on: listening and reading comprehension (**L.C.-R.C.**) and written and oral expression (**W.E.-O.E.**).

3. METHODOLOGY

Presentation of Material:

The didactic worksheets included with the material, available to both students and teachers, are designed to be completed over **four sessions of 60 minutes**. The idea behind this is that the worksheets should be integrated into the class routine, reinforcing or applying previously acquired knowledge or introducing new but simple content on languages for a certain level.

Material Structure:

The objective of the **first session** is to give the students the necessary hints in order for them to be able to watch the play without any comprehension problems on the day it is performed.

The objectives of the **second and third sessions** have a more communicative goal. They are designed to allow the student grasp two communicative functions (one per session).

The **fourth session** will be focused on expression. After having seen it, the student will be allowed to express his/her opinion on the performance (comparing the play's actual ending with the ending they had previously imagined; comparing the behavior of the actors with his/her own).

BEFORE THE PERFORMANCE

| BACH. | | OBJECTIVES | COMPETENCIES |
|-----------|------------|--|--|
| SESSION 1 | Activity 1 | <ul style="list-style-type: none"> Familiarisation with the characters. Communicative Function: introducing oneself. Familiarisation with the plot. | <ul style="list-style-type: none"> R.C. W.E. |
| SESSION 2 | Activity 1 | <ul style="list-style-type: none"> Communicative function: Imperatives and Commands. | <ul style="list-style-type: none"> W.E. O.E. W.E. |
| | Activity 2 | <ul style="list-style-type: none"> Practising with describing adjectives. | <ul style="list-style-type: none"> O.E. L.C. |
| SESSION 3 | Activity 1 | <ul style="list-style-type: none"> Testing your knowledge. Making hypotheses. | <ul style="list-style-type: none"> L.C. W.E. |
| | Activity 2 | <ul style="list-style-type: none"> Role-Playing. | <ul style="list-style-type: none"> R.C. O.E. |

AFTER THE PERFORMANCE

| BACH. | | OBJECTIVES | COMPETENCIES |
|-----------|------------|--|--|
| SESSION 4 | Activity 1 | <ul style="list-style-type: none"> Describing the performance as a whole. | <ul style="list-style-type: none"> W.E. |

APPROACH CHOSEN:

Although our main objectives are to foster interest in theatre and to help the student to grasp two new communicative functions, our approach is intended to be fun, visual and aimed at communication. In fact, on these worksheets, we can find many activities presented as games and which also provide moments of fun in class. Regarding the visual aspect, it must be pointed out that majority of the activities are based on images or cartoons. Finally, all sessions require the student to express him/herself, with activities focusing on situations from daily life or even acting. As such, the goal is to offer activities as an alternative to the class's routine and to make learning a second language more attractive. All of this work is presented as project of the utmost interest: seeing a play in a foreign language.

ADVICE AND RECOMMENDATIONS:

Before starting on the worksheets and the activities proposed therein, the students must have the book in order to go on to read it. All this material can be requested when booking tickets for the theatre. The material is also available on the following website: www.recursosweb.com

In the student section, the sessions are spread out over several worksheets. As such, it is advisable to make as many copies as there are students as soon as possible. As soon as the students have the worksheets, they will be able to complete them, following the instructions given for each exercise and with help from additional materials such as dictionaries and reference manuals in class.

In the teacher's section, you will find all the activities designed for the students as well as the answer key with all the correct answers for all the questions.

Each activity on the didactic worksheets is designed to train the four basic skills in foreign language acquisition: Auditory Comprehension, Reading Comprehension, Written Expression and Oral Expression.

Through these skills, a range of vocabulary, grammatical structures and phonetic aspects are worked on in order to develop a series of communicative functions that we consider key for understanding the play as well for applying them to real situations.

In addition to the presence of the different basic skills, the sessions follow a sequential order. As such, it is important to complete each and every one of the sessions, from the introduction of the characters and the plot to the storyline, culminating in the resolution of the play. Therefore, completing the didactic worksheets before going to see the play is necessary to reinforce the overall comprehension of the play and, at the same time, we create excitement and expectations that could very well be completely found upon leaving the theatre.



SESSION 1: SYNOPSIS AND CHARACTERS

Activity 1: The Synopsis

Read the Synopsis of *Pygmalion*.



Take a look! Here is a glossary of words to help you:

- **Cockney** - una persona nacida en el *East End* de Londres, tradicionalmente de clase obrera y de los barrios obreros. (Dialecto de Cockney)
- **to perform** – representar / cantar / bailar
- **the stage** - escenario
- **bet** – apuesta
- **poverty** - pobreza
- **misery** - sufrimiento
- **to shelter** - resguardarse
- **voice coach** – profesor de canto/voz
- **an encounter** - encuentro
- **acquainted** – conocido / familiarizado
- **tape recording** – grabación de casete
- **accent** - acento
- **request** - petición / pedido
- **challenge** – desafío / reto
- **fair** – hermoso / bello
- **stubborn** – terco / testarudo

Liza Doolittle is a Cockney flower girl selling flowers by night in the streets of London. Liza can sing and she dreams of performing on the stage of the theatre. She wants to escape from her life of poverty and misery. One winter's evening she finds herself standing outside the famous West End theatre, sheltering from the rain. By chance, two famous voice coaches: Henry Higgins and Mr. Pickering are also stood outside.

In an unusual encounter, the three characters become acquainted. Higgins insults Liza's singing and she gets angry. Pickering becomes involved and they then discover that both Pickering and Higgins have something in common: singing! Higgins and Pickering instantly become friends and they both go to Pickering's hotel to discuss their work. They leave Liza outside the theatre, singing to herself on her own.

The very next day Higgins and Pickering meet again at Higgins' house. Higgins' shows Pickering the work he does tape recording people's different accents. To the two men's surprise, Liza arrives with a request: she wants to learn how to sing and pay Mr. Higgins for lessons!

Like the day before, Higgins is very rude to Liza. However, he accepts Liza's request as a challenge to himself. They embark on a bet to transform Liza from a Cockney, street girl into a young, fair lady. With Higgins' techniques and Liza's determination and practice, things seem to start reasonably well. However, Higgins is a stubborn man and Liza has her own ideas for her future and how it should be.....

Will Higgins succeed in his challenge to turn Liza into a star? Will Liza gain the success she has always dreamt of? Or will Liza return to her life as a flower girl on the streets of London town?

B
Before

SESSION 1: SYNOPSIS AND CHARACTERS



Take a look!

Look at the following pictures. Each one shows an important stage in the story. However, the order has been mixed up. Try to put the story back in order and number each picture from 1 – 8.

Then write a suitable heading under each drawing to describe the stage in the story. Number 2 has been done already as an example.



5

.....
.....
.....



6

.....
.....
.....



2

Higgins and Pickering meet outside the theatre.



1

.....
.....
.....



7

.....
.....
.....



4

.....
.....
.....



8

.....
.....
.....



3

.....
.....
.....



SESSION 1: SYNOPSIS AND CHARACTERS



Using the words from the previous exercise, compare out loud in pairs, Mr. Higgins, Mrs. Pearce, Liza and Mr. Pickering:

*Ex: Liza is sweet, but Mrs. Pearce and Mr. Higgins are rude.
Mr. Pickering is polite.*

| | | | | |
|----------------------|-------------|-----|----------------------|-----------|
| Liza | rude | is | Liza | poor |
| Mr. Higgins | interesting | | Mr. Higgins | dirty |
| Mrs. Pearce | kind | are | Mrs. Pearce | lovely |
| Mr. Pickering | famous | | Mr. Pickering | nasty |
| | horrible | | | terrified |
| | rich | | | polite |
| | calm | | boring | unknown |
| | clean | | | |



Write down three of the sentences you have just made up:

1.

2.

3.

B

SESSION 2: UNDERTANDING THE PLAY

Activity 1. Commands



Read the fragment where Mr. Higgins is testing Liza's command of the English Language, but as usual he is not being very polite.

Circle the instructions and commands below that you read in the extract. Which character did say it? For example « STOP! Listen to this! »:

Higgins: "Say your alphabet!"

Higgins: "STOP! Listen to this!"

"Do not eat all the cheese!"

Pickering: "Do what he tells you; and let him teach you."

"Pay attention, You fool!"

"Buy me some shoes!"

"Close that door!"

Higgins: "Put your tongue forward!"

Higgins: "You must practice. Say it!"

"Fetch me my dinner now!"

Higgins: "There is an H at the beginning of that word" Pronounce it girl!"

Higgins: "Listen to the sound HOH!"

"Come back!"

Pickering: "Give her a chance, Higgins!"

"Jump in the swimming pool!"

Pickering: "Let her have a break..."

Higgins: "Go away"



Did you hear any other *instructions* or *commands*? Add them below.

B

SESSION 2: UNDERSTANDING THE PLAY

Activity 2. Pronunciation



Are You A "Fair Lady"? Test

In pairs complete the test below to work out how much of a Cockney or a Fair Lady you are:

RHYMING WORDS: Identify the other words in the sentence that rhyme with the word underlined:

Example:

It puts Henry Higgins in a very bad mood as he finds it extremely rude when curious people allude to something gruesome whilst he is busy eating his food!

- Stand up straight mate and stop eating cake; you are going to make yourself very, very late.
- It is a funny thing that your cat is sitting on the mat and wearing your hat!
- The duck wakes me up and the crack or dawn and there is nothing to shut him up!

(3 points)

HOW MANY SYLLABLES?:

Television **4**.....

Cucumber...**3**.....

Hippopotamus...**5**.....

Hilarious...**4**.....

(4 points) *Bonus point if you can find the stressed syllable in each word.

TONGUE TWISTER *(Repeat 10 times):

Henry Higgins hates horrible hats that haven't been handled buy high, handy hat makers.

(3 points)

SCORES

5 or more

You are a beautiful fair lady, (or gentleman).

4 or less

You are a Cockney Londoner.



SESSION 3: THE ENDING

Activity 1: Comprehension



Read the Act III

The characters are attending a party. Here are some useful words to help you understand the dialogue:

- **a singer** : cantante
- **to convince** : convencer
- **marvellous** : maravilloso *
- **to shave** : afeitarse / rasurarse
- **a rival** : rival / competidor
- **wonderful** : maravilloso *
- **a fraud** : farsante / impostor/ora
- **a liar** : mentiroso/osa
- **nonsense** : tonterías
- **to pretend** : fingir / aparentar

Questions : Listen to the track again and tick the correct box.

1. Who does Higgins say that Liza is going to meet?

- No one.
- The Director of the musical.
- The Queen of England.

2. Does Higgins remember his old student at first?

- Yes, instantly.
- He does not meet any of his old students.
- No, not at first.

3. Why does Nepommuck say he does not shave his beard?

- ...because the shop did not sell any razors.
- ...because his wife will not let him.
- ...because he is famous for his beard!
- He does not have a beard.

4. What does Nepommuck say people call him?

- The big clown!
- The bearded singer!
- The hungry monster!
- The Merchant of Venice.



SESSION 3: THE ENDING

5. What question does Nepommuck ask Liza regarding the weather?

- Will it rain tomorrow?
 Is it snowing?
 Are you hot in the sun?

6. What does Nepommuck say about the name Doolittle?

- Doolittle means "to be lazy".
 Doolittle is a German surname.
 Doolittle is an English name.

7. What nationality does Nepommuck claim that Liza Doolittle is?

- British English
 Spanish
 Italian
 German.



Think about the scene that you have just read to.

Do you think it went well and Liza has a chance of being in the musical? Why do you think this?

- I think the party went *well* / *badly* because.....
- I think Liza *does* / *does not* have a chance of being in the musical because
.....



Work in small groups. Imagine you have been asked to make a radio advert for the new musical called "One Fine Day" on the London West End stage.



SESSION 3: THE ENDING

Activity 2: Role-Plays

Here are three extracts from the play. Choose one to act out in groups.

- MRS. PEARCE:** What's he laughing at?
- HIGGINS:** Poor thing. What a horrible voice!
- LIZA:** What? I have a nice voice. My mother told me!
- HIGGINS:** Oh dear, oh dear. It's awful.
- LIZA:** How dare you? *(She is nearly in tears.)*
- PICKERING:** *(To Higgins.)* Really, sir. You should leave the poor girl alone.
- MRS. PEARCE:** Yeah, leave her alone.
- PICKERING:** Sorry sir, but... Why are you taking down every blessed word she is saying?
- LIZA:** I'm a respectable girl, so help me. *(Liza points to the audience.)* I never spoke to them except to ask them to buy a flower.
- PICKERING:** Are you a cop? *(To Higgins.)*
- LIZA:** I'm making an honest living. Sir, don't let him charge me.

(Higgins asks for calm.)

- HIGGINS:** Calm down, calm down. Who's hurting you, you silly girl? What do you take me for?
- LIZA:** I never done anything wrong.
- HIGGINS:** Shut up. Do I look like a policeman?
- LIZA:** Then what did you take down me words for? You just show me what you wrote about me.

(Higgins shows her the notebook.)



SESSION 3: THE ENDING

Activity 3: Role-Plays

- HIGGINS:** *(With the roar of a wounded lion.)* STOP! Listen to this, Pickering. This is the education we pay good taxes for. The result is 'Ayee, bayee, sayee...' Liza: say A. B. C. D.
- LIZA:** *(Almost in tears.)* But I said it right. Ayee, bayee, sayee...
- HIGGINS:** Stop! Say 'A cup of tea.'
- LIZA:** A cuppa tae.
- HIGGINS:** Put your tongue forward. Now say 'Cup'.
- LIZA:** Cu-cu-cu. I can't! *(Finally.)* 'Cup'.
- PICKERING:** *(Surprised.)* Good! Well done, Miss Doolittle.
- HIGGINS:** That's it. Pickering, we will make her a singer *(To Liza.)*. Next step: say 'Tea' Not taye. If you say beaye, or caeye or daeye again, you will go away immediately. *(Fortissimo.)* T.T.T.T.
- LIZA:** *(Weeping.)* I can't see the difference; but it sounds better when you say it.
- HIGGINS:** Of course! Why are you crying?
- PICKERING:** No, no. Don't worry, Miss Doolittle: you are doing very well. I promise we won't send you away.
- LIZA:** Yes. I will practice, I promise.
- HIGGINS:** Yes, you must practice. Say it!
- LIZA:** I must practice.
- HIGGINS:** Good. I must not speak like a horrible street girl.
- LIZA:** I must not speak like an 'orrible street girl.
- HIGGINS:** No! Did I say 'orrible? Did I?
- LIZA:** Yes you did! Don't call me 'orrible.
- HIGGINS:** Horrible! Horrible! There is an H at the beginning of that word! Pronounce it girl!
- LIZA:** Orrible...
- HIGGINS:** HHHHorrible!
- LIZA:** Orrible... *(Nearly in tears.)*



SESSION 3: THE ENDING

Activity 3: Role-Plays

(A party at Higgins' Laboratory.)

- HIGGINS:** Now, Liza. It's not just a question of singing. You need to act like an important singer.
- LIZA:** I understand.
- HIGGINS:** I'm going to introduce you to the Director of the musical. We need to convince him you can sing in the musical.
- LIZA:** But what if he doesn't like me?
- HIGGINS:** He will like you, don't be silly. Now, let's go and say hello.

(One of the guests at the party enters. He is an important-looking young man with an astonishing and hairy face. Recognizing Higgins, he opens his arms wide and approaches him enthusiastically.)

- NEPOMMUCK:** Maestro, maestro *(He embraces Higgins and kisses him on both cheeks.)* Do you remember me?
- HIGGINS:** Yes, I do.
- LIZA:** Great! Yes, I do is the correct form...

(Higgins steps on Liza's foot.)

- HIGGINS:** Why don't you shave?
- NEPOMMUCK:** I'm famous for my beard! They call me the bearded singer! And now I train young people to sing. Who is she?
- HIGGINS:** Oh! She is an amazing actress.
- NEPOMMUCK:** *(Taking Liza's hand.)* How do you do?
- LIZA:** *(With a beautiful gravity that awes her host.)* How do you do?

(Pickering enters and approaches Higgins.)



SESSION 4: Express Yourself!

Activity 1: The Play In General



Did you enjoy Pygmalion?
Write something about what you thought of it:

The story, the characters, the costumes, the stage design and props, the songs...

Write a sentence for each:



Use verbs such as “to like”, “to love”, “to enjoy”.



Use verbs such as “to hate”, to prefer “.

1. _____

2. _____

3. _____

4. _____

5. _____

OTHER SHOWS

Bachillerato y Ciclos Formativos de Grado Medio

Entremeses

Bodas de sangre

Verso a Verso

Le jour de la marmotte *(En Français)*

Le malade imaginaire *(En Français)*

PYGMALION

Didactic project elaborated
by Elena Valero Bellé



Do you fancy a stimulating cup of tea and a big dose of "British Humour"? Elegant, charming and very witty. Eliza Doolittle is ready to show you that, with the right touch, a simple florist can become a true "lady". Don't miss out on this Broadway classic inspired by the great George Bernard Shaw, which will transport your students to Edwardian England, in the most fascinating English lesson of this year.

