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1985 Volume II: American Musical Theater

The Pygmalion Effect: A Dramatic Study in the Classroom

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by Elizabeth Lawrence

The lives of children are filled with fantasies in which they pretend to be someone more powerful or heroic than themselves. The T.V. and cartoon industry can attest to this issue and the popularity of heroes such as He-Man, Superman and Wonderwoman have permeated generations of youngsters. All too often children meet with a patronizing attitude or contempt if they reveal their secret lives to the adults “in charge”. Fantasies are held in low esteem by adults who view them, and children are likely to wall off their real life from their secret made up one. This unit will deal with fantasies, feelings and self-image but more important it will zero in on how a literary message and a musical can influence the teaching of children in a classroom situation.

Teachers are confronted by an age-old problem. Do we as educators use traditional methods to teach an English lesson, or can we incorporate the students’ spontaneity, creativity and direction to accomplish the same end?

A strong drive in children is their need for approval. They seek adult approval first and secondly, peer approval. This need to be “liked” prefaces the term *popularity*. As children grow older, they develop a selectivity about them and it is here, between the early years and adulthood, that we deal with the marvelous mystery called “adolescence”. Any teacher who instructs at the Middle School level will readily understand my point.

It is during the adult years (adulthood) that popularity becomes an elective process, and at this stage of one’s life originality may be viewed as a compliment. If this seems too philosophical, let me bring it back to basics. For example, at my school this year, half of the male students are exact replicas of Michael Jackson, a teen idol. The female students parade the school corridors as “Madonna” clones. Madonna, a popular singer, is 1985’s vision of beauty, sexuality and perfection for young teenage girls. The teacher must be sensitive to the population she is teaching and when presenting this unit or any of the activities herein, realize that each student will benefit from the unit’s ultimate goal.

The other strong drive in children is the drive to create, to make something themselves and to have their creations recognized and understood. It is in this setting that Shaw’s vigorous treatment of a Greek Myth (Pygmalion and Calatea) becomes an appropriate vehicle for teaching, for it so well serves both purposes. In fact, I will be presenting this myth first, and other similar myths and legends before attempting to read Shaw’s *Pygmalion* or listening to the soundtrack of *My Fair Lady*. I feel that a brief period of mythological study will be necessary before initiating the actual literary unit.

My Unit will be taught in the Learning Center of a middle school utilizing Shaw's *Pygmalion* as the focal point of the teaching plan. I feel a six to eight week timeframe is necessary. My students are Special Education students from the sixth through eighth grades. Although this unit can be taught to all students whether in the Learning Center or not, it will need to be adapted for the various disabilities of my student population. This allows a great deal of flexibility and gives me, or any teacher, the opportunity to arrange any of the activities listed in a sequence that will benefit the class. The lessons or activities contained in this unit will have a certain degree of impact when taught to students of average intelligence who have emotional problems, the educable mentally retarded students or simply to those students who have a specific learning disability. It will be my task, as a Special Education teacher, to make the appropriate distinctions.

I feel that learning via dramatic play encourages personal achievement in children (especially students in the Learning Center) and thus increases their valuation of themselves. If at the same time, they can be exposed to great authors and playwrights, then we have triumphed! I chose *Pygmalion* for various reasons. Most critics agree that *Pygmalion* is a delightfully amusing, well-constructed comedy. The Lerner and Loewe version, *My Fair Lady* is a musical triumph. Introducing both to the class is an integral part of the unit's format.

The ability to participate in organized theater satisfies the fantasy needs of youngsters. This observation may well be applicable regardless of the age of the student involved; and participation in Shaw's drama (doing a scene or two) allows the youngster to observe adults going through the same kinds of feelings toward creation and immortality that they themselves feel. To get children to understand and participate, by whatever means, in *Pygmalion* is to get them to participate in the literary moebius strip, where life and art reflect each other where they eventually become indistinguishable, one from the other.

At the first stage, getting the students to "see the iceberg", as it were, is a fascinating project. To be able to understand the Galatea myth and then to understand why the myth and the play are in fact the same story would be a remarkably satisfying project for any educator. I feel it is especially important as part of my special education curriculum. The ability to then involve the fantasies of the students by getting them involved in the characters that Shaw creates is the next step in the progression. (see Activity V attached).

I will be presenting Shaw's *Pygmalion* to the class as a reading in the round exercise. Also, I will have the class listen to the soundtrack of *My Fair Lady*. I will be using a cassette tape of the original cast of the musical starring Rex Harrison and Julie Andrews. Perhaps, when the unit is well underway, I can also introduce the students to the film version of *My Fair Lady*, starring Audrey Hepburn as Eliza Doolittle. I will at least make mention that the musical was so popular that film was later made.

I hope the students will be interested enough, while listening to the musical score, to realize how closely interwoven the songs are with the plot. Here the teacher must be the guide. Throughout the musical one can trace Eliza's development and her attitude towards Higgins. The catchy tunes of Frederick Loewe and the book and lyrics by Alan Jay Lerner are so exactly right, that it appears to seem as if Shaw himself had been set to music. Therefore, I will rely heavily on "listening techniques" and intertwine them with many of the theatre games listed as activities. This will make it easier for the students to understand Shaw's work. *My Fair Lady* opened at the Shubert Theatre right here in New Haven on February 4, 1956 and this simple fact solidifies the New Haven attachment to its success. I think the students too will be amazed to know that it all started right here in New Haven.

My unit needs to develop a focus in the classroom and I can do this only by backing up and restating the dual goal here. My broad goal is to have the students relate to a literary and musical work by a famous author. My specific goal is to have the students in the middle school develop a healthier "self" (self-esteem). How many

Elizas are there? My parallel goal is to work through various academic exercises so that the students will be exposed to various literary qualities and develop better listening skills especially for the Broadway musical. *My Fair Lady* was one of the longest running musicals and returned to the Broadway stage with superb enthusiasm and audience acceptance. This too the students will find out and perhaps this will spark enthusiasm on their part for musicals in general. I would hope that by listening to a cassette of the musical score for *My Fair Lady* the children will attain a certain degree of enjoyment and appreciation for its liveliness.

Shaw's allusion needs little explanation to adults, but the concept needs in depth exploration by children. In the Greek story from which Shaw draws his title, the sculptor Pygmalion creates the statue of Galatea from the clay of the earth. (Much as the Judeo-Christian God created humanity in the biblical version). Life is breathed into his creation by the seemingly kind will of the Gods, and Pygmalion falls in love with his creation. Galatea stepped down from the pedestal into Pygmalion's arms as a living girl.

In Shaw's version Henry Higgins replaces Pygmalion and the transformation of Liza Doolittle replaces the breath of life given to the statue. An interesting variation is peculiar to Victorian society. The "clay" in the Greek story is the lower class of Victorian England and the beautiful creation is the aristocracy. Shaw of course took a rather cynical view of his own allegory, but that need not concern us now. Similarly we need not be concerned with the literary argument between Shaw and Goethe, through the medium of theater (Higgins doesn't have to succumb to Satan to achieve fulfillment through creation; for Shaw purity and virtue are sufficient).

Shaw was particularly skillful in presenting details. His play *Pygmalion* is chock full of stage directions and suggestions for a director to follow. He prefaces the play with an entire explanation of a "Professor of Phonetics"; he also supplies the reader with his own personal criticism of the English language. "The English have no respect for their language, and will not teach their children to speak it." ¹ To have students focus on the irregularities of Eliza's speech are secondary to my unit. My goal is to adapt both the literary and the musical version of Shaw's work to produce a positive feeling among the class and to have my students work through a self-transition. Since my class is a Special Education class linking the English lesson with the concept of self-esteem is very important. Perhaps the mere fact of getting the students to work through Eliza Doolittle is more important than having them fully understand Shaw's techniques as a writer.

Taking the students through the play is an adventure indeed. The teacher can begin by pulling out the main characters in the play. Eliza is more "alive" at every moment of the play than Higgins ever was. For example in act II the confrontation between Eliza and Higgins' maid speaks loudly of her energy and independent character. Although she is misinformed as to Higgins' purpose her personal pride maintains a strong front. The dramatic irony of the Lerner and Loewe musical is easier to understand than the similar proposition in the Shaw play. The surface presentation is that Higgins is the creator and Doolittle the creation. The question is actually, however, who breathes life into whom. Higgins, the pedagogic toady is in fact refreshed and rejuvenated, given a new identity and in effect given life by the life force of Eliza Doolittle-much more so, in fact than Doolittle is given life by Higgins. (See "I've Grown Accustomed To Her Face" in the Lerner and Loewe version, where Higgins first exposes a "human side" to his character). What is received by Eliza Doolittle is in fact a veneer. Her essential essence is never changed; she remains at all times the refreshingly uncomplex and straightforward character that she was in the beginning. She only presents it differently. For example in the Ascot Race sequence Eliza falls amusingly out of the front that she has been trying so hard to maintain in order to please Higgins, and we once again see her for the unassuming primitive that she is. It is therefore Higgins who is transformed, that Eliza who has transformed him. The positions of Galatea and Pygmalion are unclear in the final analysis, for Higgins has been given life, and experiences pain as well as joy for the first

time; and Eliza has acquired attributes for which she has never had any real need, but wears as well as she has worn anything else.

There is something here for all students. They will all get involved in the story, and as the layers of the union are peeled off, all will find something in it that they can keep. Even at a superficial level, the teaching sequences, in which Higgins is the master and Eliza the student will be reflected in the day to day experiences of the school, student and the teacher. If the role of theater is to help us understand life by reflecting it, we come quite close during the rehearsals where one student plays the teacher and the other the student.

After doing the “warm-up” activities and exposing the class to Shaw’s *Pygmalion* and to *My Fair Lady*, I might have enough enthusiasm and time left to direct the class in the play itself. This of course would be the ultimate feat and can be accomplished after the unit itself is completed. The performance itself can be an adaptation of Shaw’s work or a staged series of segments from the musical. Little is required beyond some adult direction, a place to meet (school auditorium) and the strong enthusiasm from your students. Although I will have the students working through improvisations, and the activities listed, I cannot think of a better way to conclude this unit than staging the play or parts of it. Once you give students something that really interests them, an idea or a song that kindles their imagination, they are likely to take off with it and “perform”. Therefore, school theatre can be another medium for teaching an English unit.

The traditional role of the school show is to show off a school’s resources and effectiveness. Perhaps that proposition is an overly harsh condemnation of our public school system, but experience teaches that the instruction of students is generally secondary to their showing off of the school’s institutional ability. Theory departs from reality here; we know the theoretical reasons have to do with instruction, but it is often necessary to get a handle on what is actually happening. Schools feel real pressure to stage the “polished” production with lighting, sets and musical score. ² A lesser production might lack the requisite seriousness of purpose needed to maintain the school’s vision of dignity. If we consider children’s theater however, it becomes readily apparent that it is not the wooden recitation of memorized lines that renders charm and effectiveness to the production, but rather it is the errors. One player bumps another, or a tongue gets twisted on a difficult line—a teacher’s hoarse whisper from backstage is audible throughout the room. It is at this moment that smiles break out and warm laughter. It is not occurring because adults are cruelly enjoying a young player’s discomfort. Rather it is the vision to the audience of the person inside the fantasy that has broken through at last. As far as demonstrating a school’s resources goes a show is far better if it demonstrates the children’s resources. Children are spontaneous and creative, and they should be allowed to be so.

That is why this play is an ideal medium for the public school. If we can get the students to understand the substance of the play, we can bring out the naturalness of the child actor without elaborate professionalism. A professional actor can give illusion—we do not look for illusion in children, rather we look for the things that they are naturally. I think that the less a child has to worry about lines and cues the freer he will feel and the more spontaneous she will be. In the schools we must understand that it is the child’s lack of professionalism that is an asset rather than a liability in school theater. It is their natural gift for make believe that makes theater for them so wonderful.

How many Elizas do we have in the classroom? Could there be any Colonel Pickering? Perhaps there is a Freddy or two? This unit may well divulge the secret yearnings of the students involved or simply instruct them in the Shavian rhythm of writing.

Another approach I would use prior to any classroom activities involved with this unit is to introduce the unit as a regular Language Arts Lesson. Shaw mentions what every serious student of the English language is aware of, that the spelling of English words do not have much reasonable relationship to its pronunciation. To the 70% of my Hispanic students this could not be much clearer. This fact makes English difficult to spell and when we do not spell well, we are liable to be looked upon as ignorant, often unjustly. So one ground rule activity for class would be my Nonsense Spelling Test (see Activity III).

“How we are educated by children and by animals!” says Martin Buber in *I And Thou* . We don’t allow animals in our schools, but we do have children. The Pygmalion story works for us on so many levels. The students see the teacher. The simplest see the transformation possible; the more astute see how complex life is, and wonder who is changed and why. We see their feelings towards their creations. The ultimate issue however is teacher to student; for we as teachers face the same irony as did Henry Higgins. When it is all over we can’t really tell whether we have transformed our students or they us.

Backing up once again, I must stress the concept of the myths and its relationship to Shaw’s work. The concept of the myth is not readily apparent to the middle school student of mainstream talents. This portion of the unit is intended to introduce the Special Needs Student to Greek Mythology. It is here that I will begin outlining my activities, which act as Lesson Plans, for the entire unit.

ACTIVITY I: INTRODUCING THE MYTH

A) Theology

Since the underlying theme in Greek mythology is Greek theology the teacher must introduce the concept of Greek Gods and Goddesses.

A. List the names of the major Gods and Goddesses on the black board, with their Special attributes:

Zeus: Ruler of the Gods, Controls lightning bolts

Hera: Queen of Heaven, wife of Zeus

Poseidon: Ruler of the Sea, carried trident

Ares: God of war

Aphrodite: Goddess of love and beauty

Pluto: God of the Underworld

When the students get a feel for the differences in theology some of the popular myths can be assigned as readings. The myths that function as “morality plays” are the most useful here because their lessons are parables which will help students see the Shaw concepts later on. Suggested readings might include the Story of Pluto and Persephone, The myth of Daedalus and Echo and Narcissus. These should be thoroughly discussed with the teacher giving away a lot of the meaning of the stories, and the lessons they contain.

B) A second activity which involves the students is to divide them into groups when they have

read the stories. Explain that Greek theater was typified by actors wearing masks to indicate the characters that they are supposed to be. Have the students create their own masks, relying on what they think the characters look like. When that is done let them “put on” their story, from memory, as an improvisation with neither script nor rehearsal. Talking through the masks may well be an aid to letting the self-conscious student “open up”.

At this point a simplified version of the Pygmalion story can be introduced. I suggest *The Lover of Beauty* from the collection *Greek Myths* by Olivia Coolidge, Houghton-Mifflin, 1949. This should be read aloud as a reading in the round. It is important that the details of the story are understood. It is not so important that any allegorical reference to life or other literature be drawn as of yet. The student need not understand the allegory, only the details.

ACTIVITY II: INTRODUCING THE LITERARY DEVICE

Before making the heady jump from Greek Myth to Victorian Play, and expecting students to follow the concept that the stories are the same, I would introduce a part stop for children by introducing the Pinocchio story by the Italian author, Colodi. Most students have some exposure to the story of Geppetto, the wood carver who creates a puppet from wood, and wishes life into it. The teacher can tell the story, and if available on videocassette, show the Walt Disney animation. The “what happened” of the story can be thoroughly discussed. The discussion should be led to “Can you see any way that the stories are alike?” (Referring to the Greek Myth of Pygmalion and the Story of Geppetto and Pinocchio.) A list can be made on the blackboard, equating events in Pinocchio to events in Pygmalion:

<i>Pygmalion</i>	<i>Pinocchio</i>
Sculptor	Wood Carver
Clay	Wood
Not living at first	Not living at first
Acquires life	Acquires life

The point here is to get across the idea that Authors can tell the same story, with the same message by varying the details, characters and settings—but ultimately both stories are the same.

ACTIVITY III: NONSENSE SPELLING FUN

1. Students number their papers 1-20.
2. Teacher begins by stating “This is a spelling test, but it will not be graded.”
3. Teacher uses a list of words, some of which are real words, others are phonetic sounds.
4. The students are told to spell the sounds that they hear.

The list of twenty may be taken from the following:

1. cat 6. mip 11. kyl 16. ump
2. sit 7. el 12. un 17. zik
3. will 8. ip 13. set 18. yaw
4. day 9. aw 14. bor 19. mi
5. fot 10. zit 15. to 20. ir

After giving this special spelling test have the students read aloud each other's answers, reading phonetically of course. A good book to have on hand during this exercise is *The Manual For GFB Phonetic Teaching* (Gallistel, Fisher, and Blackburn).

Children learn and grow through dramatic play. This next activity is aimed at developing the technique:

ACTIVITY IV: I AM YOUR MASTER

Objective To have students relax and start tuning in on drama as a medium for self expression. This exercises should last one class period and may be repeated as many times as the teacher wishes.

Description This game is akin to "Simon Says" but different in tone. It is called "I am your master". Each child in turn goes up in front of the seated group. She will say "I am your master", whereupon the other children stand up. The leader then issues a command which has to be obeyed. After the order was finished the students would approach the master and express their feelings toward him or his command or both. This reaction could be gestural, or noisy or with the use of language. The only stricture is that no one could actually touch the master.

The student who is master in this game has absolute power and he can see its effect on the rest of the group. Another element of the game is that this power is delegated power, sanctioned by the adult authority figure in the room.

ACTIVITY V: CHARTING

After distributing copies of Pygmalion, place the names of the major characters on the board. Beneath each name give a brief summary, making a short characterization chart. The characters to elaborate on are:

1. Henry Higgins, Professor Phonetics
2. Eliza Doolittle, poor flower girl
3. Colonel Pickering, friend of Higgins
4. Freddy Eynsford Hill, idiotic young man from a long line of nobility
5. Alfred Doolittle, Eliza's father

Under each name give a short summary of the character as seen in both the play and the musical. For example: Colonel Pickering in both versions is an opposite of Henry Higgins. Their only mutual agreement is their interest in phonetics. Pickering is courteous while Higgins is rude. He is patient and even tempered, unlike the explosive Higgins. Pickering is kindly towards Eliza and gives her financial help as well as human consideration. Pickering is sanity and stability in the play.

Have students read aloud and again to themselves each character synopsis. On a piece of paper have them list the character's name and then write one word (only) that best describes the character. Example—

Higgins: Explosive

Eliza: poor

Read each student's finished assignment aloud, and tally on the board how many times each word was used for each character.

Another version of this exercise goes like this:

1. Place names of characters on individual index cards folded in half so nothing shows.
2. Place in a large bowl.
3. Go over each character's significant points brought up in either the musical or the play.
4. Pass the bowl around having each student select a folded index card.
5. Student must then role play the character that they pick.

Rather than rely upon the students to create the situations the teacher can create a number of scenarios that can be told to the child after picking the character. Example: child picks Eliza, teacher instructs that student is to be Eliza trying to get served at a slow McDonald's Restaurant. The same scenario can be offered to different characters to compare and contrast them.

This is very effective and students blossom through this type of action exercise. Improvisations fit well into classroom dynamics.

ACTIVITY VI: INTRODUCING THE SHAW PLAY

This unit relies heavily on the availability of video equipment. These days it is readily available. At this point spend the time to show the Lerner and Loewe musical. If time is a problem, or attention spans short, the teacher can do this in 1/2 hour segments over a weeks' time. What is important here is that the students *know who the characters are* and what the *story says* at least in terms of time and events.

When this is complete a lesson similar to the one used when Pinocchio was introduced is useful. The question this time is: How is *My Fair Lady* like Pinocchio or like the myth of Pygmalion and Galatea? This concept may be the most difficult leap of all, and the teacher may spend some time dealing with a sea of faces that resembles an oil painting. It may require old fashioned explanation. As Pygmalion “made” Galatea, and Gepetto “made” Pinocchio so too did Henry Higgins make Eliza.

Greek Myth	<i>Pinocchio</i>		<i>My Fair Lady</i>
Crude Material (Clay)	Crude Material	Crude Material (wood)	(lower class)
Creator/teacher became alive	Creator/teacher became alive	Creator/teacher became upper class	
Pygmalion loved Galatea	Gepetto loved Pinocchio	Higgins loved	Eliza

When the details are understood, the teacher can ask the ultimate question of this unit: “Why then, do you think Shaw called his play about an English Flower Girl Pygmalion?”

ACTIVITY VII: PHYSICALIZING

As mentioned before, Improvisations are a direct vehicle for classroom involvement. With this unit, dealing in the literary/dramatic areas, students will be eager (or become eager) to show how dramatic they can be. What better way to warm up these students than by direct acting in front of their peers! This exercise can be done with the Full Group . . . it is called Silent Scream and is one of the host of theater games that have been borrowed and reconstructed by educators throughout time.

Objective To help the student-actors feel emotion physically (inner action) ask the seated group to scream without making a SOUND. Teacher must coach them: Scream with your toes! Your eyes! Your legs! Your stomach! Your back!

When they are responding physically and muscularly as they would verbally (to a vocal scream)—and this will be evident—call: Scream out loud! The sound here should be deafening.

Another Physicalizing Exercise for the class is: inability to Move

This is done with a single player, others are the audience. Player goes in front of the class and presents a situation in which he is physically immobilized and is being threatened by an outside danger. With the students I have, living in the inner city, they are very much in tune with this event. For example: Paralyzed man in a wheelchair senses a group of teens with chains and bats behind him on the city street. Point of concentration: inability to move. How does it feel to be in this situation? How will it be portrayed? Interestingly enough the students will find a variety of on the spot ways to do this.

ACTIVITY VIII: THE EMOTION GAME

This is another improvisational activity that can be used as a warm up or as a classroom lesson. You may want to take the entire period to do this. The teacher can use the entire group for this.

1. One player starts the game
2. The player communicates Where he is and Who he is.
3. What happens to him should be around a disaster, accident, grief or a problem of some kind etc.

Other players enter the scene as a variety of characters when needed by the principle player. They set up relationships with Where and Who, and play out the scene. Example—Where: street corner. Who—elderly man. What—car hits man as he crosses the street. The principle player here is the old man who enters the street and is hit by the oncoming vehicle. Other players enter as the driver of the car, cops, passersby, onlookers, ambulance drivers, and doctor etc. Dialogue is spontaneous and should grow out of the incident.

These and other games are adapted from *Improvisation for the Theatre* by Viola Spolin.

ACTIVITY IX: WHO GAMES!?

There are many “Who games” that are a good means for energizing your students and create an atmosphere of interest in dramatic play. I am listing here one of them that I have found to work well with the special education students in my class.

WHO GAME (1):

Two or more players. Who, where and what agreed upon. The students should choose very simple relationships (sister and brother arguing over a toy, husband and wife watching TV). Have each player write on a slip of paper a list of facial features and then descriptions of those features. These descriptions should be emotional rather than physical. For example, tip of nose—sharp, lower lip—sad, eyes—beady, chin out—sassy and nostrils enlarged—annoyed. When the slips of paper are completed, separate them by features and put them into piles. Let each player pick one slip from each pile. The players are to take on as many of the written descriptions as they wish but must keep them while playing out the scene.

Point of concentration: To keep as many facial qualities as possible while going through a scene.

Some questions the teacher may ask of the players:

- a) Did holding these physical aspects make you feel mechanical?
- b) How confining were the facial expressions to the “acting”?
- c) How do you know when you are communicating the emotion behind the facial gesture?

The audience can evaluate or critique these spontaneous scenes. This definitely takes up a full class period but can be a very useful preface to drama as a tool in the classroom.

With the students in the Learning Center in Particular, Psycho-Drama is an excellent choice as a teaching mechanism. Psycho-Drama is putting one’s own emotion into play to create action; living story instead of “in process”.³

ACTIVITY X: THE TELEPHONE GAME

This game helps to introduce the concept of sharing and also to assist in self-esteem development with the students. The game is very simple and can be used as an opening exercise to classroom discussion or by itself.

1. Students need to sit in a circle
2. One player, or the teacher can begin by whispering something nice about the student at the *end* of the circle;
3. Each player has to retain what was said before and add at least one new “nice” attribute about him or her;
4. By the time it reaches the player intended, (last one) he/she must repeat the entire sentence about him or her. Hopefully remembering all of the compliments and rattling them off.

This is a game that has been around for years, except with a new twist! Instead of mere “news” or gossip, we’ve replaced the telephone message with a compliment.

Notes

1. Bernard Shaw, *Pygmalion* : New York, Penguin Books, 1982 Preface to *Pygmalion* , p.1
2. Dan Cheifitz, *Theatre in My Head* : Boston, Little, Brown & Co., p-171

3. Viola Spolin, *Improvisation for the Theater* : Chicago, Northwestern University Press, "Definition of Terms", p.389

BIBLIOGRAPHY

Shaw, Bernard. *Pygmalion* : New York: Penguin Books, 1982 (first published in 1951)

Quick reading paper-back form of the entire play with preface and afterward. In doing this unit, a must because you must familiarize yourself with the play first.

Lerner, Alan J. and Loewe, Frederick. *My Fair Lady* : New York: Signet Books, 1958

A lively musical based on Pygmalion by Shaw. In it you can see the detailed similarity but you will appreciate the beautiful lyrics and can practically see the staging as you read.

Ward, Winnifred. *Playmaking with Children* : New York: Appleton-Century-Crofts, Inc., 1957

This book is a bible of dramatic projects to attempt with children. In it, the author explores experiences in dramatic play with children from kindergarten through Junior High School. The contents contain improvisations, playmaking hints and literature, creative plays based on stories and gives the teacher's role in playmaking.

Lerner, Alan Jay. *The Street Where I Live* . W.W. Norton & Co., 1978

Personal biography of three great shows. In it Mr. Lerner goes through the hardships and triumphs of writing and Staging *My Fair Lady* , *Gigi* , and *Camelot* . The section on "My Fair Lady" is very interesting and the reading is done with ease.

Chiefertz, Dan. *Theater In My Head* : Boston: Little Brown and Co., 1971

This book is a testament to actual workshops that were conducted for young children in New York City. The purpose was to help them learn via dramatic play. The author has a marvelous grip on the problems encountered when doing such a project. Also the sensitivity and imaginations of youngsters are fully appreciated after reading this book. The games and suggestions within are very helpful.

Spolin, Viola. *Improvisation for the Theater* : Illinois: University Press, 1963

Although written in the sixties, the worth of this book should not be understated. Throughout you can see the use of games, story-telling, folk dance and dramatics as a tool for teaching. It is an important handbook for the classroom teacher.

AUDIO AIDES

MY FAIR LADY IN STEREO—Columbia Records

Book and Lyrics Alan Jay Lerner

(original cast) Music by Fred Loewe

February 1, 1959 London

Bibliography for Students

In my situation, it was very difficult to obtain the books that I would want my students to read. In fact, due to the reading levels that I normally encounter in the Learning Center, I would rely heavily on dittos and hand-outs. Also, simplified versions of both *My Fair Lady* and *Pygmalion* can be adapted by the teacher. However, these books below are an interesting spring-board for getting into the unit.

1. A Book of Myths: Selections from Bulfinch's Age of Fable (MacMillan Publishing Co., New York) c.1942

Beautiful illustrations, simple clarity of mythological stories.

2. Coolidge, Olivia. *Greek Myths* : Boston, c. 1949 Houghton-Mifflin Co.

This book is for 7th and 8th grade levels. It contains Trickery of Hermes, Phaethon and Apollo, Pygmalion and Galatea, Atlanta and Pandora etc. Since it gives a very simplified story about the sculptor Pygmalion it is essential for this Unit. It also has twelve full page illustrations.

3. *The Golden Treasury of: Myths and Legends* , adapted by Anne T. White Golden Press, New York, c.1959

One of the best selections of myths and legends to have. A very good book for children to kindle an interest in the subject.

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