

YEAR EIGHT SCHEME OF WORK

THROUGHOUT YEAR EIGHT

8.7. language study (spelling and grammar)

YEAR EIGHT UNIT ONE

- 8.1. 'Pygmalion' or 'The Importance of Being Earnest': responding to a play by a major playwright in both oral and drama work and in writing**
eight weeks
- 8.2. a play programme as an ICT/ research project**
three weeks

YEAR EIGHT UNIT TWO

- 8.3. Media/ advertising: the interpretation and analysis of media artefacts**
six weeks
- 8.4. Contemporary poetry (poems and paintings): an introduction to the literary skills of description, appreciation and interpretation; developing pupils' own creativity**
six weeks

YEAR EIGHT TERM THREE

- 8.5. Class novel**
eight weeks
- 8.6 Writing stories: developing language skills and creativity**
three weeks

**ENGLISH DEPARTMENT
KS 3 SCHEME OF WORK**

YEAR 8

**8.1. 'Pygmalion' or 'The Importance of Being Earnest':
responding to a play by a major playwright in both oral and drama
work and in writing**

8.2 A play programme as an ICT/ research project

Unit outline

ALL PUPILS MUST:

read either *Pygmalion* or *The Importance of Being Earnest* (or follow the text while listening to a sound recording);

write and **discuss** their responses to the play's plot, its characters and its theme;

use ICT skills to produce a programme for an imagined production of the play; a programme which includes some background material about the play, its themes and its author, including its social and historical context as well as some 'original' comments about a specific directorial point of view.

MOST PUPILS SHOULD:

read either *Pygmalion* or *The Importance of Being Earnest*;

write an essay about the play;

discuss aspects of the play with partners, in small groups and in a large group; take part in some **drama** work relating to the play;

demonstrate the ability in ICT to download text and images from the internet and from CD-ROMs and to rearrange this material (modifying fonts, layout and so on) in an original and attractive way.

SOME PUPILS COULD:

show some **originality** when discussing the play and an understanding of the problems of **staging it** as well as a grasp of some of the solutions possible;

show **originality and flair** when devising and creating their programmes;

see a production of the play and, perhaps, review it.

YEAR 8

8.1. 'Pygmalion' / 'The Importance of Being Earnest'

Range of Skills

Speaking and Listening

Pupils should be taught to make **different types of contributions to groups**, adapting their speech to their listeners and the activity; **to take different ideas into account** and **to modify their own views** in the light of what others say; to sift, summarise and use the most important points; **to take different roles** in the organisation, planning and sustaining of groups; **to help the group to complete its tasks** by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ.

In order to participate in a range of drama activities and to evaluate their own and others' contributions, pupils should be taught to use **a variety of dramatic techniques** to explore ideas, issues, texts and meanings; to appreciate how **the structure and organisation of scenes and plays** contribute to dramatic effect; **to evaluate critically performances of dramas** that they have watched or in which they have taken part.

Reading

Pupils should be taught **to extract meaning beyond the literal**, explaining how the choice of language and style affects implied and explicit meanings; **to analyse and discuss alternative interpretations**, ambiguity and allusion; to understand how **ideas, values and emotions** are explored and portrayed; to identify the perspectives offered on individuals, community and society; to read and appreciate the scopes and richness of complete plays.

Pupils should be taught to reflect on **the writer's presentation of ideas and issues**, the motivation and behaviour of **characters**, the development of **plot** and the **overall impact** of the chosen play; to distinguish between the attitudes and assumptions of characters and those of the author. Pupils should be taught the characteristics of texts that are considered to be of high quality; the appeal and importance of these texts over time.

Writing

In writing to **analyse, review and comment**, pupils should reflect on the nature and significance of the subject matter; form their own view, taking into account a range of evidence and opinions; organise their ideas and information, distinguishing between analysis and comment; take account of how well the reader knows the topic.

YEAR 8

8.2. A play programme as an ICT/ research project

Range of Skills

Reading

In order to develop their reading of print and ICT-based information texts, pupils should be taught **to select, compare and synthesise information from different texts**; to evaluate how information is presented; to sift the relevant from the irrelevant, and distinguish between fact and opinion; to identify the characteristic features, at word, sentence and text level, of different types of texts.

Pupils should be taught how meaning is conveyed in texts that include **print and images**; how **choice of form, layout and presentations** contribute to effect.

Writing

In order to improve and sustain their writing, pupils should be taught to **plan, redraft and proofread their work on screen** and to analyse critically their own and others' writing.

**ENGLISH DEPARTMENT
YEAR EIGHT: A PLAY BY A MAJOR PLAYWRIGHT**

This unit focuses on **reading** a whole play.

You will be asked to read the play, perhaps as you listen to a recording of it. As you read it, you will be asked to reflect on it and discuss it with a small group of partners.

You will be expected to discuss the story, the characters and the themes of the play. You will need to listen to what your partners say and to make careful contributions to discussion. You may change your mind as you hear what others have to say.

Sometimes you will be asked to write down what you think. You will need to learn how to use quotations and close reference to the play text in order to support and develop points.

There will be some drama lessons. You will be given precise tasks. Make sure you follow the guidelines you are given. Do not waste time; move quickly from one task to the next.

You will also create a programme for the play using ICT facilities. You may use the ICT rooms during lessons, or you may have to use computers after school or at home.

Finally you will complete a test to show that you have learned about the play and how to write about it.

8.1 'Pygmalion'/
'Earnest'

eight weeks

Learning Objectives	Suggested Activities	Resources	Learning Outcomes
to follow and understand the text of the play	reading the text and/ or following a sound tape of the text	copies of the plays (E1) (editions which suggest other activities)	pupils can discuss the play knowledgeably and with real understanding
to appreciate the plot, the characterisation and the themes of the play; to see the importance of using close reference to the text and quotations to support and develop points	individuals complete simple records of their reading of the play, recording responses to plot, characterisation and theme in small groups, pupils discuss specific areas of the text they have read, eg the presentation of Eliza in the opening scene of <i>Pygmalion</i> and how this could be realised in performance	departmental <i>Pygmalion</i> workbooks (in the handbook; photocopies may be kept in E1) audio recordings of the plays (E1)	pupils can write about the play with insight, using quotations well to support and develop points pupils can contribute to dramatic presentations of excerpts from the play
to consider the problems of staging the play and to suggest feasible solutions for these	pupils use freeze-frame and hot-seating to identify and explore key moments and motivation in small groups pupils work on presenting polished versions of extracts from the play as excerpts from a whole production for which the group has clear directorial aims		
to place the play in the context of the historical period in which it was written	individuals report to the class about their researches for their programmes		
to understand and appreciate how different readers or different directors may take different slants on the play and place different emphases on its layers of meaning	small groups (see above) discuss and refine 'director's aims' for an imagined production, aims which are articulated in a preface they write for their programme		

8.2 Play Programme

four weeks

Learning Objectives	Suggested Activities	Resources	Learning Outcomes
to find out about the play, its author and its cultural and historical background through the use of reference materials on CD-ROMs and the internet	looking at analysing and discussing good (real) examples of theatre programmes	use of specialist ICT rooms during lessons and at lunchtimes and after school for homework	pupils can use ICT to collect material
to use ICT skills in finding material, including images, and in copying and downloading onto a template or other word processing document	collecting source material using CD-ROM encyclopaedias and through using search engines on the internet		pupils can use ICT to combine images and text in a well designed and consistent way
to rearrange material (carefully crediting sources) by changing fonts, size and layout to design and create a new and original programme for an imagined production of the play	selecting material		pupils should be able to produce an elegant (if not professional) programme
to be able to add original material to this found material, perhaps by way of a director's 'preface' in which the imagined production's aims are articulated	copying and downloading appropriate text and images on to a folder		
	using a template or document software to collect and rearrange this material, reshaping it in its layout and so on, giving credit to source		
	adding original material through typing in and rearranging text		
	looking at the overall design of the programme		
	printing out and display		

ENGLISH DEPARTMENT

YEAR EIGHT:

Pygmalion and The Importance of being Earnest

END OF UNIT TEST

This is not a formal, 'timed' test.

Your teacher will tell you how much time you have to complete the work.

Probably you will spend more than one lesson on these tasks.

Although the play you have studied addresses some serious themes, it is, of course, a comedy.

Choose a comic moment from the play.

- you will have the play with you; re-read your chosen episode
- explain clearly your choice and your reasons

Explain why this moment is comic.

Think about:

- how the language which the characters use adds to the comedy and humour
- how the action of the episode will make an audience laugh.

How would you direct this scene to make it as funny as possible?

Think about

- the way characters will move and react
- the way characters will speak or be silent
- what the scene will look like in performance

Pygmalion

This workbook is designed to be used alongside the study of George Bernard Shaw's play *Pygmalion*, which we read in Year 8 as part of the Key Stage 3 Scheme of Work, addressing the National Curriculum requirement to read a "play by a major playwright". The National Curriculum emphasises that this reading be undertaken for enjoyment and understanding rather than for "line by line study".

Copies of the play-text, sound tapes of a production and a video recording of the black-and-white film version are available, in E1, to support work on the play.

The Year 8 Scheme of Work card outlines clearly the requirements of this part of the course. Extension work is suggested at appropriate points throughout this booklet, which will enable teachers to manage the work of their groups as efficiently as possible.

The work on *Pygmalion* should occupy a half-term. Within that half-term classes will also be using some English time for silent reading or for other writing lessons. Therefore this booklet suggests material for approximately twenty-five lessons. Of course, teachers are free to adapt and develop this material, while keeping within the requirements of the Scheme of Work.

One: Before Reading the Play

The purpose of the exercise is for groups of pupils to present to the rest of the class a five minute piece of rehearsed work which depicts a group of people - of mixed social background - sheltering from a sudden cloudburst under the porch of an urban church. In order to achieve this, each group should work on the need for lots of coming and going as new arrivals shelter, and as others have to leave for appointments, trains, etc.

It is 11.15 at night; it's a cold, wet summer night.

Classes should be divided into three large groups. In each group there should be an appointed observer, whose job is to note the action of the others and so help in moving from improvisation to rehearsed piece. He or she should note down effective moments of improvised work, so that they can be incorporated into the final piece. They may also make suggestions about pacing the piece, so that entries and exits are effective and not overly repetitive, for example. This observer may join the final performance of course, but in necessarily a smaller rôle.

The remainder of the group should be divided roughly into two: a small group of people who have just left the opera, and a more varied group of men and women who are perhaps more socially mixed. Of this second group, one pupil is nominated as the flower-seller. He or she must enter at a certain point to try and sell flowers, from an armful, to those gathered in the porch. Their reactions should reflect their chosen characters.

Groups could start by getting into pairs or threes and deciding who they are and why they are wandering around the city late at night.

How would each character react to the rain?

What sort of things would they say about the rain and the need for shelter?

How, specifically, had the cloudburst inconvenienced them?

How can they solve the problems posed by the rain?

Each group should present its piece to the remainder of the class.

The class might then watch the video recording of the opening scene in the Pygmalion film, in which the main characters, of course, meet in the porch of St Paul's, Covent Garden.

How is the scene similar to the pupils' performances? How does it differ?

Two: Beginning the Play

The sound tape should be used to play Act One to the class while they follow the text in their copies of the book.

Three: Making a Summary of the Play (Act One)

The purpose of this lesson - the first in a series of similar pieces of work - is for each pupil to complete a straightforward summary of the play in their exercise books. This will help them to enjoy subsequent acts, and the drama work associated with them, and to write their final essay.

One of the following accounts of the events of Act One should be completed by each pupil. The first account is a more straightforward (and shorter) account; the second may be used to provide differentiated or extension work for certain pupils.

Pupils might work alone or in pairs in completing these passages, by filling in the gaps and copying the completed paragraphs into their exercise books. (When teachers "correct" suggestions for filling the gaps, they must bear in mind that pupils might suggest words which are as good as - or even better than! - the words actually deleted.)

Copies of the passages will be available in E1, where they should be returned. (Pupils should not write on the sheets.)

Pygmalion: Act One

A brief summary

A poor _____ from the _____ of London hears a conversation between two linguistic scholars (phoneticians) in a crowd sheltering from a _____ after the _____. One of them has demonstrated his skill in identifying local _____, and boasts of his ability to _____ people of lower class origin to talk like ladies and _____. The _____, Eliza Doolittle, decides to use some of the excessively _____ tip she is given to pay for the luxury of a _____ home.

A fuller summary

A _____ woman and her daughter have come out of the theatre to find the rain pouring down. They are sheltering in the _____ of a church, where a local girl sells _____. The well-to-do woman's son, _____, has been sent off to get a _____ but he returns to say that they have all been taken. He is _____ once more.

The group in the _____ is joined by Colonel Pickering. When he gives the flower-girl some loose _____, a bystander draws attention to another man, who is taking _____ of all that Eliza is saying. She is _____ and he is accused of being a _____ police informer. The hostility towards this man - Higgins - turns into wonder and when he demonstrates his _____ in identifying speakers' home from their _____.

The rain _____. It turns out that Higgins and Pickering are familiar with each other's work. Higgins brags that his lessons of spoken English are so _____ that he could teach the flower-girl -Eliza - to speak in a way which would convince others that she was a _____. Eliza listens to them and tries again to _____ them some flowers. She is rewarded by _____ from Higgins. A lot of money; perhaps Higgins wants to make up for the rather _____ things he has said about her. She is thrilled to see how much money there is, and takes a _____ home in style.

Pygmalion: Act One

A brief summary

A poor flower-seller from the slums of London hears a conversation between two linguistic scholars (phoneticians) in a crowd sheltering from a rain storm after the opera. One of them has demonstrated his skill in identifying local dialects, and boasts of his ability to teach people of lower class origin to talk like ladies and gentlemen. The flower-girl, Eliza Doolittle, decides to use some of the excessively generous tip she is given to pay for the luxury of a taxi-cab home.

A fuller summary

A well-to-do woman and her daughter have come out of the theatre to find the rain pouring down. They are sheltering in the portico of a church, where a local girl sells flowers. The well-to-do woman's son, Freddy, has been sent off to get a cab but he returns to say that they have all been taken. He is sent off once more.

The group in the portico is joined by Colonel Pickering. When he gives the flower-girl some loose change, a bystander draws attention to another man, who is taking notes of all that Eliza is saying. She is alarmed and he is accused of being a police informer. The hostility towards this man - Higgins - turns into wonder and amusement when he demonstrates his skill in identifying speakers' home districts from their accents.

The rain stops. It turns out that Higgins and Pickering are familiar with each other's work. Higgins brags that his lessons of spoken English are so successful that he could teach the flower-girl -Eliza - to speak in a way which would convince others that she was a duchess. Eliza listens to them and tries again to sell them some flowers. She is rewarded by money from Higgins. A lot of money; perhaps Higgins wants to make up for the rather insulting things he has said about her. She is thrilled to see how much money there is, and takes a taxi-cab home in style.

Four: Character Study of Eliza (1)

When the class has finished reading Pygmalion, they will be asked to write a short, conventional character sketch of Eliza Doolittle. As we go through the play, then, it is a good idea to draw together our ideas about Eliza and Shaw's presentation of her. At the end of each Act there will be a short exercise where pupils complete sentences to provide material which can help them write this final essay.

This is the exercise for Act One:

When we first see Eliza, she is ...

Shaw tells us that she is "not a romantic figure". A romantic figure would, we imagine, be beautiful and graceful and attractive in some way. Eliza, though, is dressed in ...

We guess she is poor, when she first appears, because ...

The way she speaks tells us that ...

For example, she says, "...

This suggests that she is ...

Her manner in selling the flowers is ...

The fact that she is frightened of Higgins taking notes tells us that perhaps she ...

When Eliza realises that she has been given a lot of money, including a half-sovereign, she first

and then ...

This last action suggests that Eliza ...

Extension Work: Class Distinctions

How does Shaw suggest differences in “class” between the various characters in Act One of *Pygmalion*?

Who are the “upper class” characters in this first act?

Who are the “lower class” characters?

How do the “upper class” characters speak?

What do they talk about?

How do their accents give them away?

(Try to give some examples.)

How do the “lower class” characters speak?

What do they talk about?

How do their accents give them away?

(Try to give some examples.)

What does Eliza do which is characteristic of her class and what does she do which is *uncharacteristic*?

Five: Drama

Coming to Terms with a New Environment (Act Two)

Suggestions for a Drama lesson in threes.

Work on the idea of an individual coming to terms with the trappings of an alien or a more sophisticated environment. This develops or recreates the content of the episode where Mrs Pearce bathes Eliza and of the following episodes.

First, the group of three decides on the new environment which one of their number will be entering. A suitable list could perhaps be brainstormed beforehand and written up on the board or as a display. Examples might include a new pupil at a boarding school, a grammar school, a comprehensive school; a new job in an office, a factory or in a team; a new player in a football team, hockey team, gymnastics team; a new girl at Guides or a new boy at Scouts; a pupil on a foreign language exchange trip. And so on.

The three must dramatise through improvisation a scene which they will then perform as a polished piece where the newcomer arrives on the scene and is greeted by a sympathetic “old-hand” (ie Pearce) and by an unsympathetic one (ie Higgins).

The scene will only last a few minutes but the best will gain the audience’s sympathy for the newcomer.

Groups could discuss how their scenes achieved this sympathy, and then, after listening and reading Act Two in Lesson Six) could compare their techniques with the effects Shaw achieves in Act Two during these episodes.

Six: Reading the Play (Act Two)

The sound tape should be used to play Act Two to the class while they follow the text in their copies of the book.

Seven: Making a Summary of the Play (Act Two)

Pygmalion: Act Two

A brief summary

At the beginning of Act Two the _____, Eliza Doolittle, decides to use some of the _____ which Higgins has given her to buy herself some of the lessons in speaking _____; the very lessons that he has been _____ about. So she turns up at Professor Higgins' the next day to arrange the _____.

Higgins is with _____, the friend he met the previous night, and the two _____ on his chances of so transforming Eliza's speech in _____ months that she can pass for a duchess at an ambassador's _____.

Higgins and Pickering are both _____ men, and the housekeeper, Mrs _____, has misgivings about the way in which they are proposing to amuse themselves without _____ about the consequences for _____.

However, when Eliza's father, _____ Doolittle, arrives to protest at the immorality of their _____ of his daughter, it soon becomes clear that he has no real _____. He just wants to gain _____ for himself out of the situation. Once they pay him a fairly _____ sum of _____ he is happy to _____ her in their hands.

The transformation of Eliza _____ with Mrs Pearce _____ her up and dressing her _____. This involves her first introduction to the way of life of the well-to-do middle and upper _____.

Speech lessons follow, and _____ proves to be a quick, _____, hard-working pupil.

Pygmalion: Act Two

A brief summary

At the beginning of Act Two the flower-girl, Eliza Doolittle, decides to use some of the money which Higgins has given her to buy herself some of the lessons in speaking English; the very lessons that he has been bragging about. So she turns up at Professor Higgins' house the next day to arrange the lessons.

Higgins is with Colonel Pickering, the friend he met the previous night, and the two bet on his chances of so transforming Eliza's speech in six months that she can pass for a duchess at an ambassador's garden party.

Higgins and Pickering are both single men, and the housekeeper, Mrs Pearce, has misgivings about the way in which they are proposing to amuse themselves without caring about the consequences for Eliza.

However, when Eliza's father, Alfred Doolittle, arrives to protest at the immorality of their treatment of his daughter, it soon becomes clear that he has no real objection. He just wants to gain something for himself out of the situation. Once they pay him a fairly large sum of money he is happy to leave her in their hands.

The transformation of Eliza starts with Mrs Pearce cleaning her up and dressing her nicely. This involves her first introduction to the way of life of the well-to-do middle and upper classes.

Speech lessons follow, and Eliza proves to be a quick, intelligent, hard-working pupil.

Eight: Character Study of Eliza (2)

When the class has finished reading Pygmalion, they will be asked to write a short, conventional character sketch of Eliza Doolittle. At the end of each Act there will be a short exercise where pupils complete sentences to provide material which can help them write this final essay.

This is the exercise for Act Two:

On Eliza's entry in Act Two, Shaw gives us a long stage direction describing her. The impression we get of her is ...

Eliza has come to ask for speech lessons, but the audience will find her conversation with Higgins at the beginning of Act Two funny, because ...

Shaw tells us that Eliza is "utterly bewildered" by ...

Mrs Pearce thinks that Eliza has been "saucy", because ...

During the events of Act Two the audience's sympathies are with ... because ...

The episode in Act Two where Eliza is bathed by Mrs Pearce is, of course, very comic; but it tells us a lot about Eliza's background: ...

These impressions are confirmed, to a large extent, by the arrival of Eliza's father. Her reaction to his behaviour ...

We can tell that Eliza will make a good pupil because ...

Extension Work: Standard English

How and why does Shaw contrast Higgins' "standard English" with the way Eliza speaks?

What do you understand by the term "standard English"?

How does Eliza's speech differ from Standard English?

How does Shaw suggest Eliza's *accent* in Act Two?

Choose one of Eliza's speeches from Act Two where she deviates markedly from Standard English.

What point is Shaw making by having Eliza speak in a non-standard form of English?

How would you advise an actress to deliver your chosen speech; be as detailed as you can.

Nine: Reading the Play (Act Three)

The sound tape should be used to play Act Two to the class while they follow the text in their copies of the book.

Ten:

Directing the Play Master Class (Act Three)

Mrs Higgins' "at home" day: practical work on the text.

Select approximately thirty lines of this scene and explore characters and characters' relationships. Pupils can work on these extracts in groups until they are fairly familiar with them, and then take one group at a time and direct them through their extract, stressing the need for good delivery and for non-verbal communication with the audience (the rest of the class). Pay particular attention at the way Shaw uses his characters to communicate to the audience, partly through speeches, but significantly, too, through non-verbal communication. This is particularly true of the way he communicates Eliza's transition from "colloquial" to "standard" English.

Eleven:
Making a Summary of the Play (Act Three)

Pygmalion: Act Three

A brief summary

Higgins visits his _____ when she is “at home” to friends. She asks him to leave because his _____ manners offend her guests; but he tells her that _____ will be among the callers and he explains that he has trained her, a _____ flower-seller, to speak and behave like an lady.

While he is talking, Mrs and Miss _____ are announced; Colonel Pickering is the next to arrive, followed by _____ Eynsford-Hill.

Eliza enters, looking so _____ that everyone is very impressed and pretty well falls in love with her on the spot!

Eliza follows Higgins’ _____ and talks only of the _____ and people’s _____ (in a vague and general way); but the way she does so is characteristic not of “polite English society” but of the kind of Cockney street seller Eliza _____ is!

The comic climax comes when Eliza uses a common _____ word; a moment not only because the use of such a word seems _____ in such company, but also because Eliza is still speaking in the formal _____ and _____ of a Duchess.

After the _____ of her guests, when Mrs Higgins is left alone with Pickering and Henry, she _____ them for playing such a game with

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Pygmalion: Act Three

A brief summary

Higgins visits his mother when she is “at home” to friends. She asks him to leave because his bad manners offend her guests; but he tells her that Eliza will be among the callers and he explains that he has trained her, a Cockney flower-seller, to speak and behave like an aristocratic lady.

While he is talking, Mrs and Miss Eynsford-Hill are announced; Colonel Pickering is the next to arrive, followed by Freddy Eynsford-Hill.

Eliza enters, looking so beautiful that everyone is very impressed and Freddy pretty well falls in love with her on the spot!

Eliza follows Higgins’ instructions and talks only of the weather and people’s health (in a vague and general way); but the way she does so is characteristic not of “polite English society” but of the kind of Cockney street seller Eliza really is!

The comic climax comes when Eliza uses a common swear word; a comic moment not only because the use of such a word seems offensive in such company, but also because Eliza is still speaking in the formal accent and tones of a Duchess.

After the departure of her guests, when Mrs Higgins is left alone with Pickering and Henry, she scolds them for playing such a game with Eliza.

Twelve:
Drama: Inappropriate Language (Act Three)

Ask pupils in threes or small groups to find certain scenes where there is a definite, appropriate way of speaking. Are we expected to use language in exactly the same way at a football match and at an interview for an important new job?

Example of such scenes might be, as well as a football match and an important interview, a Law Court, a Party Political Broadcast, an evening party, a Year assembly.

The task is for the groups of pupils to present a comic sketch where the (only) source of humour is in the use of inappropriate language. They must not swear or be insulting (well, within reason!) but they must try and contrast the expected form of language with an entirely inappropriate one, for a comic effect. They will need first to establish the formal state of affairs at their chosen event (as Shaw does at the beginning of Act Three) but then use a character or an incident to show just how skin-deep this formality really is.

If the sketches are good enough they can be shown to the rest of the class!

Thirteen: Eliza in Act Three

List aspects of Eliza's behaviour which are consistent with her appearance as a "Duchess"; now list aspects which are not. How many marks out of ten would you award her for her impersonation?

Eliza behaves most like a Duchess when she ...

She behaves least like a Duchess when ... because ...

When Mrs Higgins speaks to her son about his experiment with Eliza, I think ...

Extension Work: Character of Henry Higgins

What impression do we get of Higgins
in the first three acts?

What is our first impressions of Higgins, in Act One? How do the reactions of the other people in this scene lead us to make our own response?

Do you agree with Mrs Pearce and Mrs Higgins that Henry is irresponsible to deal with Eliza in the way he does? What are your reasons?

In what ways is Higgins' behaviour eccentric in Act Three? Is he as much an outsider as Eliza?

What advice would you give to an actor playing Higgins about the way he should perform in the first three acts?

Fourteen: Reading the Play (Act Four)

The sound tape should be used to play Act Four to the class while they follow the text in their copies of the book.

Fifteen: Making a Summary of the Play (Act Four)

Pygmalion: Act Four

A brief summary

Eliza, Higgins and _____ return to Wimpole Street after Eliza has won _____ bet for him. The two men talk to each other about the day as though _____ were not in the room. Higgins expresses relief that the whole _____ is over, and Pickering _____ him on his triumph.

They go off to bed, with Higgins giving Eliza rather _____ instructions about her _____ in the morning, as if she were his _____. When he returns for his _____, which he has forgotten, she flings them angrily at him.

This leads to a long scene between Higgins and Eliza, in which Eliza voices her feelings at being used by the men, and in which Higgins shows how arrogant, _____ and _____ he can be.

It appears that Eliza is about to leave. Higgins finally leaves the room in a bad _____. Eliza flings down a _____ which Higgins has given her.

We now see Eliza return to her room and change out of her finery into more _____ clothes. Though it is now late, she goes out, _____ her tongue out to her reflection in some sort of defiance. Outside she encounters _____ who has been gazing up at the windows in the hope of glimpsing her. He declares his _____ for her and she _____ responds. They are moved on by _____ and finally decide to ride in a _____ all night before calling on Mrs Higgins (for advice) in the morning.

Pygmalion: Act Four

A brief summary

Eliza, Higgins and Pickering return to Wimpole Street after Eliza has won Higgins' bet for him. The two men talk to each other about the day as though Eliza were not in the room. Higgins expresses relief that the whole experiment is over, and Pickering congratulates him on his triumph.

They go off to bed, with Higgins giving Eliza rather blunt instructions about her duties in the morning, as if she were his servant. When he returns for his slippers, which he has forgotten, she flings them angrily at him.

This leads to a long scene between Higgins and Eliza, in which Eliza voices her feelings at being used by the men, and in which Higgins shows how arrogant, selfish and insolent he can be.

It appears that Eliza is about to leave. Higgins finally leaves the room in a bad temper. Eliza flings down a ring which Higgins has given her.

We now see Eliza return to her room and change out of her finery into more ordinary clothes. Though it is now late, she goes out, sticking her tongue out to her reflection in some sort of defiance. Outside she encounters Freddy who has been gazing up at the windows in the hope of glimpsing her. He declares his love for her and she gratefully responds. They are moved on by police constables and finally decide to ride in a taxicab all night before calling on Mrs Higgins (for advice) in the morning.

Sixteen:
Drama: Non-verbal Communication
in Act Four

The class should be divided into small groups of about seven pupils. Each group will choose (or have allocated to them) a small section (of maybe thirty lines) of the text from Act Four. The most effective sections will be straightforward dialogues - which feature quite strongly in this Act.

In each group, pupils will pay particular attention to how non-spoken communication contributes to the scene. One pair of pupils will act out the short sections, miming to the text as read out by another pair. A further pair of pupils will comment on the matching of actions to text. Finally, we can use the seventh member of the group to speak the imagined thoughts of each character to fill silences in which non-spoken communication plays a significant part.

Pupils will learn how to match gesture to text; how to interpret gesture; and how an actor needs to consider the thoughts and feelings of a particular character before working through the performance of a piece.

Seventeen: Eliza in Act Four

List Eliza's grievances. Do you agree with her point of view?

The play is named after a Greek myth, retold by the poet Ovid, in which a sculptor called Pygmalion creates the figure of a perfectly beautiful woman. In what way is Eliza just a 'perfect' model created by Higgins? How does this affect her relationship with Higgins?

**Extension Work:
Comedy in Act 4 (Form & Purpose)**

In what ways is Act Four humorous?
Where exactly would you expect an audience to laugh?

Does the audience laugh at
what people *say* or at what people *do*?
Why would they laugh at these points?

**Eighteen:
Reading the Play (Act Five)**

*The sound tape should be used to play Act Five to the class
while they follow the text in their copies of the book.*

Nineteen: Making a Summary of the Play (Act Five)

Pygmalion: Act Five

A brief summary

Higgins and Pickering call on Mrs _____, next morning, with the news that Eliza has disappeared. They have called on the police to try and find her, but their discussion is interrupted by the arrival of a gentleman called _____. This turns out to be Eliza's father transformed by expensive _____ (but still complaining about his bad luck).

He accuses Higgins of _____ his life by carelessly recommending him to an American millionaire who has recently died, leaving Doolittle a considerable _____. He has become a member of the middle classes and has a new responsibility. As a result, his happy and carefree approach to life has given way to _____.

Eliza is, as we suspected, _____; Mrs Higgins makes clear to her son Eliza's reasons for running away.

When Eliza enters she tries to behave in a _____ and restrained way, but her _____ breaks down when she catches sight of her father. However, he is not, for once, after money, but to invite the girl to his _____ to her 'sixth stepmother'.

Eliza and Higgins are left alone and they start _____, but in a way that suggests Higgins now sees Eliza as an attractive and independent young woman. Though they argue, their liking for each other and basic good _____ are apparent.

Mrs Higgins enters to take Eliza with her to Doolittle's wedding' Higgins is left brooding, _____ the idea that Eliza will marry _____.

Pygmalion: Act Five

A brief summary

Higgins and Pickering call on Mrs Higgins, next morning, with the news that Eliza has disappeared. They have called on the police to try and find her, but their discussion is interrupted by the arrival of a gentleman called Doolittle. This turns out to be Eliza's father transformed by expensive clothes (but still complaining about his bad luck).

He accuses Higgins of ruining his life by carelessly recommending him to an American millionaire who has recently died, leaving Doolittle a considerable income. He has become a member of the middle classes and has a new responsibility. As a result, his happy and carefree approach to life has given way to melancholy.

Eliza is, as we suspected, upstairs; Mrs Higgins makes clear to her son Eliza's reasons for running away.

When Eliza enters she tries to behave in a polite and restrained way, but her composure breaks down when she catches sight of her father. However, he is not, for once, after money, but to invite the girl to his marriage to her 'sixth stepmother'.

Eliza and Higgins are left alone and they start arguing, but in a way that suggests Higgins now sees Eliza as an attractive and independent young woman. Though they argue, their liking for each other and basic good humour are apparent.

Mrs Higgins enters to take Eliza with her to Doolittle's wedding' Higgins is left brooding, mocking the idea that Eliza will marry Freddy.

Twenty: Drama: Ten Minute Shaw

The class is divided in three. Each group has to produce a ten minute improvisation (in their own words) of key episodes and events. The groups should discuss what should be left in and what should be left out; and then perform it to the others. There should be a strict cut off time.

This sounds an easy and almost throwaway exercise, but it has proved a marvellous way of reviewing and evaluating the play and of provoking good, concentrated dramatic work from the pupils.

Twenty-one: Advice to an Actress Playing Eliza

Whenever we have to write about a character in a play, we can always focus usefully - perhaps by way of conclusion - on how this part would be performed. Every performance is another interpretation of the text; each individual pupil's 'advice' to an imagined actor is a way of articulating this response. These are some prompts to help pupils find a way of discussing performance:

What skills does the actress playing Eliza need?

How should we respond to the character of Eliza: at her first appearance? in high society? with Higgins? How can an actress help us, the audience, feel this response?

Think about speech, movement, gesture and expression.

Choose a short extract from the play where Eliza has an important part to play. Imagine you are the director and you are rehearsing this particular scene. How do you want Eliza to appear (and why?); how will you encourage your actress to realise these ideas?

Twenty-two: Essay on Eliza (Writing Frame)

The most important character in *Pygmalion* is Eliza
because she ... ;
because she ... ;
and because she

Appearances can be deceptive. When we first see Eliza our impression is
that ...

However, when we look back at this scene, we can see ...

Other episodes show that Eliza's character is deeper than we might think.
For example ...

Also, ...

Eliza is a sympathetic character; the audience should really support her
point of view for the play to work. This is particularly the case in Act ... ,
when ...

If I were directing this important scene, I would want the actress playing
Eliza to show ...

At the end of the play, Eliza has become ...

She has learnt a number of important lessons:
firstly, that ... ;
secondly, that ... ;
and finally, that

I think Eliza will / will not marry Freddy because ...

In the end Shaw is using the character of Eliza to show us that ...

I agree/ disagree with Shaw, because ...

Lesson Twenty-three: Self-assessment Sheet

The best moment in the play Pygmalion is when

I also enjoyed the scene where

During our drama lessons I enjoyed

During our lessons on the play Pygmalion I learnt

1

2

3

How could the work on *Pygmalion*
be improved for next year's year 8?

**ENGLISH DEPARTMENT
KS 3 SCHEME OF WORK**

YEAR 8

8.3. Media: advertising: interpretation and analysis of media artefacts

Unit outline

ALL PUPILS MUST:

write a description of a magazine or television advertisement;

MOST PUPILS SHOULD:

compare the ways in which similar products are advertised;

understand something about the **imagery of advertisements**;

write **a description, an appreciation and an interpretation** of an advertisement;

write **an analysis** of the ways in which one kind of product is advertised;

complete a self-assessment sheet at the end of the work.

SOME PUPILS COULD:

design an advertisement of their own and **accompany this with a commentary**.

YEAR 8

8.3. Media: advertising: interpretation and analysis of media artefacts

Range of Skills

Speaking and Listening

Pupils should be taught to make **different types of contributions to groups**, adapting their speech to their listeners and the activity; **to take different ideas into account** and **to modify their own views** in the light of what others say; to sift, summarise and use the most important points; **to take different roles** in the organisation, planning and sustaining of groups; **to help the group to complete its tasks** by varying contributions appropriately, clarifying and synthesising others' ideas, taking them forward and building on them to reach conclusions, negotiating consensus or agreeing to differ.

Reading

Pupils should be taught how **meaning is conveyed in texts that include print, images** and sometimes sounds; how choice of **form, layout and presentation** contribute to effect (for example font, caption, illustration in printed text, sequencing, framing, sound track in moving image text); how the **nature and purpose of media products** influence content and meaning; how audiences and readers choose and respond to media.

Writing

Pupils should be taught how to write to **describe**; how to form **sentences and paragraphs** that express connections between information and ideas precisely; how to use formal and impersonal language and concise expression. Pupils need to be taught how to **present material clearly**, using appropriate layout, illustrations and organisation.

In writing to **analyse**, pupils should be taught how to **reflect on the nature and significance of the subject matter**.

Pupils should be taught to make **full use of different presentational devices** where appropriate.

**ENGLISH DEPARTMENT
YEAR EIGHT: MEDIA ADVERTISING**

This unit focuses on **reading** advertisements.

You will learn how to make **accurate descriptions of print advertisements**, and how to progress to an analysis which includes **appreciation** (how an advertisement is interesting) and **interpretation** (why it is interesting).

In order to improve the standard of your work here, you will undertake **discussion work in small groups**.

You will **compare different advertisements** for similar products and discover the values and assumptions which lie behind them.

You may get the opportunity to **design an advertisement** of your own, which follows the kind of rules you have discovered. You will have to accompany this advertisement with a **commentary** which explains your thinking and your decisions.

Finally you will complete **an analysis of an advertisement** as an end of unit test.

six weeks

8.3 Advertising

Learning Objectives	Suggested Activities	Resources	Learning Outcomes
to be able to make clear descriptions of media advertisements using some technical terms	collecting examples of advertisements for similar products	found advertisements media workbook (in handbook)	pupils can understand some of the methods of print advertising
to look at the language of advertising: puns, rhythm, alliteration, the use of the imperative	learning about 'caption' 'slogan' 'anchoring' 'image' 'copy' and the language techniques employed	media textbook and other photocopied resources in boxes in E1	write clearly and impersonally a description of a print advertisement
to discuss the analysis of advertisements, in a number of different stages and ways, with a group of partners	using cards and given descriptors to begin work on describing the content of print advertisements		write an analysis of a print advertisement which includes, as well as description, some appreciation (eg of language use and imagery) and some interpretation (eg of the values underlying the message)
to be able to appreciate the different effects and presentational devices which advertising uses and to appraise these effects	compare techniques and imagery in different advertisements for similar products		
to interpret and compare advertisements to discover underlying values and allusions	to explore values implicit in advertisements through careful small group discussion for which the group has clear directorial aims		to be able to use creatively (eg using ICT) some of the techniques and methods they have analysed
to be able to write critical pieces accurately and in an appropriate style	individuals report to the class about their researches for their programmes		
to create an original advertisement which reflects perceived values	small groups (see above) discuss and refine 'director's aims' for an imagined production, aims which are articulated in a preface they write for their programme		
to use ICT to create and complete their design			
to be able to write a commentary on an advertisement which combines all the elements which have been learned			

**ENGLISH DEPARTMENT
YEAR EIGHT: MEDIA ADVERTISING**

END OF UNIT TEST

*Your teacher will give you an advertisement.
You will be told how long you have to complete this work.*

You must write an **analysis** of the advertisement including:

- a **description** of the advertisement
- an **appreciation** of the **imagery** used in the advertisement and of the **language** used in the advertisement: what catches your **eye** and what catches your **ear**?
- an **interpretation** of the **values** implicit in the advertisement: to whom is the advert likely to appeal?
- finally, **your own opinion** as to the effectiveness of the advertisement.

**ENGLISH DEPARTMENT
KS 3 SCHEME OF WORK**

YEAR 8

8.4. Contemporary poetry (poems and paintings)

Unit outline

ALL PUPILS MUST:

see **links** between the **description, appreciation and interpretation of paintings** and the **criticism and analysis of poetry**;

understand the main themes of the poems and express personal preferences;

write and talk about the poems making a series of clearly organised points using quotations to support their view.

MOST PUPILS SHOULD:

understand the ways in which a poem conveys a series of layers of meaning;

understand how poets use language to create imagery and other effects;

be able to **discuss** poetry with their partners to explore the meanings of the text;

identify **key features** in the poems, referring to the writers' use of language, structure and themes;

be able to **write** about a poem's theme and style using inference and deduction where appropriate;

refer closely to the text in order to support and develop their responses to the poems.

SOME PUPILS COULD:

be encouraged to demonstrate **originality** in their responses to poetry;

organise ideas effectively using **appropriately formal language** in writing;

understand the different ways in which **punctuation** contributes to meaning and effect in poetry.

YEAR 8

8.4 Contemporary poetry (poems and paintings)

Range of Skills

Speaking and Listening

Pupils should be taught to make **different types of contributions to groups**, adapting their speech to their listeners and the activity.

Pupils should be taught how to **speak fluently and appropriately** and to use **illustrations, evidence and anecdote** to enrich and explain their ideas; to use **technical vocabulary** as appropriate; to use standard English fluently.

Pupils should be **taught how to concentrate** on and recall the main features of a talk or reading.

Reading

Pupils should be taught to extract **meaning beyond the literal**, explaining how the choice of language and style affects **implied and explicit meanings**; to analyse and discuss alternative interpretations, ambiguity and allusion; how **ideas, values and emotions** are explored and portrayed; to identify the perspectives offered on **individuals, community and society**; to read and appreciate the **scope and richness of poems**.

Pupils should be taught how **language is used** in imaginative, original and diverse ways; to reflect on the writer's presentation of **ideas and issues**; how techniques, structure, forms and styles vary; **to compare texts**, looking at style, theme and language, and identifying **connections and contrasts**.

Writing

In analysing poetry, pupils should be taught how to **reflect**; how to form their own view; how to organise their ideas and information; how to distinguish between analysis and comment.

In writing their own poetry, pupils should be taught how to **imagine, explore and entertain**; to draw on their experience of **different poetic forms**; to use **imaginative vocabulary** and varied **linguistic and literary techniques**; exploit **choice of language and structure** to achieve particular effects and appeal to the reader.

ENGLISH DEPARTMENT
YEAR EIGHT: CONTEMPORARY POETRY

This unit focuses on **reading** poetry.

You will learn about the **similarities between responding to paintings and responding to poetry**. You will learn how to **describe** (saying what the painting or the poem is); how to **appreciate** (identifying the attractive and interesting features of a painting or a poem); how to **interpret** (considering the meanings of a painting or of a poem).

You will be asked to **discuss in small groups** paintings and poems; you will be expected to give a **short talk** about a painting or a poem in the course of the unit.

You will write about poetry and learn how to use technical vocabulary and quotations to support and develop your ideas.

Alongside this study you will be given **opportunities to write your own poetry**. You will be expected to use some of the techniques you have analysed in the poems you have read.

Finally, you will complete a **short test** in which you write about a poem given to you by your teacher.

8.4 Poems and paintings

six weeks

Learning Objectives	Suggested Activities	Resources	Learning Outcomes
<p>to be able to make clear descriptions of paintings and poems;</p> <p>to begin to appreciate the qualities of a good painting and a good poem, through the analysis of contrasts, structure, techniques and overall effect;</p> <p>to recognise that a painting or a poem has many levels of meaning; to begin to discuss and explore the various levels of meaning in the interpretation of paintings and poems;</p> <p>to interpret and compare poems;</p>	<p>examine examples of paintings and poems, discussing their qualities, their structure and their meanings;</p>	<p><i>Double Vision</i> (E1)</p> <p>other anthologies of poetry (eg <i>Katerina Brac, Death of a Naturalist</i>) (E1)</p> <p>photocopied poems</p> <p>acetates of paintings for overhead projection (E1)</p> <p>(possibly) art gallery visit</p>	<p>pupils can describe appreciate and interpret works of art</p> <p>pupils can recognise key features in poems and their structure and language</p> <p>write an analysis of a poem which combines elements of description, appreciation an interpretation and which uses close reference to the text in order to support and develop ideas</p> <p>pupils should be able to give a short, confident talk on a painting or a poem</p> <p>pupils' own writing should improve as a result of their having read a range of contemporary poetry.</p>
<p>to be able to give a short talk which describes, appreciates and interprets a given poem or painting;</p>	<p>pupils prepare as the unit progresses short (assessed) talks on given poems or paintings</p>		
<p>to be able to write critical pieces accurately and in an appropriate style;</p>	<p>pupils write short pieces about the poems they have read or the paintings they have examined;</p>		
<p>to be able to write original poetry with some success, using the techniques and devices explored in the poems read;</p>	<p>pupils are given the opportunity and inspiration to write poems of their own and where appropriate to add a commentary</p>		

**ENGLISH DEPARTMENT
YEAR EIGHT: CONTEMPORARY POETRY**

END OF UNIT TEST

*Your teacher will give you a poem.
You will be told how long you have to complete this work.*

You must write an **analysis** of the **poem** including:

- a **description** of the **subject matter and form**
- an **appreciation** of the **imagery** used in the poem
- an **appreciation** of the **language** used in the poem
- an **interpretation** of the **ideas suggested in the poem:**
what are we told; what are we shown?
- finally, **your own opinion** as to the effectiveness of the poem.

