

PYGMALION

GEORGE BERNARD SHAW

LIVING LITERATURE SERIES

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

GUIDE WRITTEN BY PAULETTE DEWEY

SYNOPSIS

In the "Preface to *Pygmalion*" Shaw wittily criticizes English speakers, forced to communicate in an ineffective language. The culprit is an archaic alphabet of which only some consonants — no vowels — have an agreed speech value. The solution to abominable English is a new alphabet which truly distinguishes the many vowel sounds. The hero who will bring about such mandatory reform needs to be "an energetic phonetic enthusiast."

Shaw announces that one such voice "crying in the wilderness" of English language instruction was the irascible phonetician Henry Sweet, who, lacking "sweetness of character," did not "suffer fools gladly; and to him all scholars who were not rabid phoneticians were fools." His objective was to provide English with a full and accurate script.

Pygmalion Higgins, while not a duplicate of Sweet, does share his social ineptitude. Primarily, though, he too is a phonetician, a reformer ranking "among the most important people in England."

Finally, Shaw insists that this didactic play should encourage anyone who has been excluded from career advancement because of his accent; what Professor Higgins does for Liza Doolittle is "neither impossible nor uncommon."

ACT I

Escaping a late night summer rainstorm, a crowd of theatergoers huddles in the portico of St. Paul's Church in Covent Gardens. A trapped mother and daughter are sending the son Freddy in search of a cab when he collides with a curbstome flower girl, knocking the protesting girl's wares to the ground. Both the mother and a military gentleman give her their change when a bystander warns that "a bloke" is taking down her every word. A general hubbub ensues with the flower girl, asserting her rights, crying, "I'm a good girl, I am," and the notetaker deprecating her hideous voice. As bystanders gather, the notetaker reveals that he is a phonetician who can place a person's hometown within a few miles — just by his speech. He further reveals that he can change a person's accent and pass a curbstome flower girl off as a duchess.

Coincidentally, the military man is a specialist in Indian dialects, Col. Pickering, who has come to London to meet Professor Higgins, the "notetaker." As the men leave to dine together, Higgins throws the flower girl some coins which she uses to take a cab home to her poor lodgings; she is weary but excited.

ACT II

The next morning Col. Pickering is examining the phonetic laboratory when Higgins's housekeeper, Mrs. Pearce admits Liza Doolittle, the flower girl. She arrives offering to pay Higgins a proper wage if he'll teach her to speak properly so she can work in a flower shop. Seizing this opportunity, Higgins bets Pickering that he can change Liza's speech so thoroughly that she could be presented in six months as a duchess at the ambassador's party. If he succeeds, Pickering will proclaim Higgins the greatest teacher alive and will pay for all expenses connected with the project. The skeptic is Mrs. Pearce who questions, "And what is to become of her when you've finished your teaching?"

As Mrs. Pearce undertakes the task of making Liza presentable, the gentlemen are set upon by Alfred Doolittle, Liza's errant father, who asks Higgins to pay five pounds for the services of his daughter. His philosophy is that if Liza is to get a piece of the pie, so should he; he must constantly fight for his share since the middle class's morality has classified him as "one of the undeserving poor." Impressed by Doolittle's original moral philosophy, Higgins gives him the five pounds. When Liza appears in the room, scrubbed and dressed in a simple kimono (the only clothing available), Alfred does not recognize her. And, with her first speech lesson—under Higgins's grueling instruction—Liza begins "her journey."

ACT III

Liza's first social outing after a few months of intense tutoring is to visit Professor Higgins's mother on her at-home day. Henry assures his mother that he's reworked Liza's speech and behavior; furthermore, she's been instructed to keep to the topics of "weather and everybody's health." It's to be a simple test. Before Liza arrives, the Eyneford Hills—the same mother, daughter, and son of the Covent Garden's rainy evening—are ushered in. Liza, looking beautiful and speaking aristocratically, is impressive. The stilted conversation becomes animated when Liza begins the story of her aunt "done in" by the people who "pinched" her straw hat; before leaving she even utters the unutterable word "bloody." Mrs. Higgins recognizes that Liza will not yet pass for a duchess. She like Mrs. Pearce, questions Higgins about the girl's future—after the experiment's conclusion.

At the end of six months, Higgins and Pickering escort Liza to an embassy ball attended by dignitaries and foreign diplomats. Liza behaves and speaks flawlessly.

PYGMALION

Nepommuck, a former Higgins's pupil, spreads the story that she is surely an Hungarian princess. The experiment succeeds; Liza is a "princess."

ACT IV

When Pickering, Higgins, and Liza return from the ball, the two men congratulate each other on the success of the experiment, completely ignoring Liza. They leave the drawing room to retire and only then does Liza explode in anger. Higgins returns for his slippers, sees her outburst, and is incredulous. Her cry, "What's to become of me?" meets his unconcern. Their quarrel ends with Liza handing him the borrowed jewels and packing her bag to leave. Outside the house, Freddy, lovesick for Liza, has been loitering. They meet; she accepts his expression of love, and orders a taxi to drive them away from Wimpole Street.

ACT V

The next morning Pickering and Higgins arrive at Mrs. Higgins's house in their search for Liza. Higgins admits that he's become dependent on her organization of his household. Into this conversation, Mr. Alfred Doolittle, gentleman now, is ushered. No longer a common dustman, he is the recipient of a bequest of 3,000 pounds a year from an American millionaire. He blames Higgins for delivering him "into the hands of middle class morality" because the professor wrote the dying millionaire that Doolittle was the most original moralist of the era. One result of the reformed Doolittle is his impending marriage. Another, he's discovered, is that he is expected to provide for other undeserving poor.

Liza had taken refuge in Mrs. Higgins's home; when she appears, Higgins bullies her into returning to Wimpole Street. He will only promise her life as it has been, but Liza refuses to return, knowing he'll never give her the kindness or attention she needs. She further enrages him by announcing her intention of marrying Freddy and—because he's poor and unprepared for work—she'll become a teaching assistant to Nepommuck. She and Mrs. Higgins leave to attend Alfred's wedding.

EPILOGUE

Shaw defends the honesty of his ending with the observation that Liza instinctively knew Higgins, a confirmed bachelor, had one lone passion—phonetics—and already idealized one woman—his mother. Freddy, however, idolizes her and unlike Liza's relationship with Higgins, would always be her "fetchit" man. So, she married Freddy, and eventually, with Col. Pickering's help she and Freddy opened a flower and vegetable shop. Liza remained on friendly—and meddling—terms with the two bachelors of Wimpole Street.

BIOGRAPHICAL SKETCH

Born on July 26, 1856, in Dublin, Ireland, George Bernard Shaw became an important dramatist, critic, and essayist of the 1900's. An original thinker, Shaw was also a

revolutionary who viewed the stage as the natural setting for social reform. He supported such issues as women's rights and a simplified alphabet; he helped found the Fabian Society, a socialist organization, in 1884. His plays include *Mrs. Warren's Profession* (1893), *Arms and the Man* (1894), *Man and Superman* (1903), *Pygmalion* (1912), and *Saint Joan* (1923). In 1925 he received the Nobel prize for literature; he died in 1950.

CRITIC'S CORNER

George Bernard Shaw's *Pygmalion* is only one version of the myth about the sculptor-King of Cyprus and his marble maiden Galatea. It is, however, the most famous. Written in 1912, this is an ironic retelling with Pygmalion Higgins, a professor of phonetics, molding a Cockney flower girl into a duchess. Socialist Shaw's theme demonstrates the power of proper speech as a destroyer of rigid social status. His object was to hold up to ridicule the artificial standards of class division.

Although the inconclusive ending suited Shaw's unsentimental imagination, he did add a lengthy prose appendix to the text, detailing a very conclusive analysis of what happened to his characters and why.

In 1956 the musical *My Fair Lady* was created from the Professor Higgins—Liza Doolittle story, but it concludes romantically with Pygmalion and his Galatea together—unlike the Shaw original.

Shaw died in 1950 protesting that he would never allow a musical version of *Pygmalion*.

INSTRUCTIONAL OBJECTIVES

1. To establish *Pygmalion* as a vehicle of social protest rather than as a romantic play.
2. To examine the play as a genre—integrating character, plot, setting, and tone into the play's themes.
3. To find examples of George Bernard Shaw's attitude that appearances can be deceptive.
4. To analyze the theme of the importance of language as a sign of a person's identity.
5. To find examples of Shaw's satire.
6. To illustrate Shaw's use of the play to show that the rights and social position of women should be equal with men.
7. To find examples of Shaw's humor.

PYGMALION

MEANING STUDY

Below are words, phrases, sentences or thought units that have a particular meaning in the story. Explain the meaning each has in this book. Page numbers are given so that you can note the context from which the item is taken.

1. phonetics (p. 26)
(This branch of language study deals with speech sounds and their written representations. Higgins's regard for individuals seems to be in direct proportion of their phonetic value to him.)
2. Pygmalion (p. 13)
(The original myth concerns a sculptor who, dissatisfied with all women, created a perfect marble woman, Galatea. After he begged Aphrodite to find him such a woman, she brought the statue to life, and Pygmalion married his own creation. Without considering the Epilogue's contrary protests, critics have contended that the ambiguity of Act V's conclusion is Shaw's witty touch: Higgins and Liza—do they marry?)
3. She is not at all a romantic figure. (p. 15)
(In his very detailed description of the flower girl, Shaw begins with this statement. Her clothes, skin, and hair badly need washing, and she needs a dentist. Shaw frequently complained of the happily-ever-after romantic formulas; with such a strongly negative introduction to the heroine, he paves the way for the deviation in the "Cinderella-formula" which include Higgins's unorthodox responses to his "Galatea" and the lack of wedding bells clearly designated at the play's conclusion.)
4. "Not bloody likely." (p. 78)
(Although the shock value of "bloody" has passed, it is clear that this word is an unmentionable in "polite society." At Mrs. Higgins's home Liza dresses and carries herself as an aristocratic young lady, but her refinement is mechanical. Shaw, of course, satirizes society's facades with the scene. The Eynsford-Hill family—grasping for acceptance—assumes because of Liza's appearance that her words and actions (however deviant) are smartly fashionable, and they model their speech after hers.)
5. "And what's to become of her when you've finished your teaching." (p. 44)
(Mrs. Pearce and later Mrs. Higgins (p. 84) question Henry about Liza's future—beyond the experiment. Both recognize his moral responsibility to the "new" Liza. The advantage he's given her is to "raise" her to Mrs. Eynsford-Hill's and Clara's position—being a refined lady who cannot earn her own living without giving up her social position. Even Liza knows that with the knowledge Higgins has given her, she cannot go back to the curb as a flower girl. Only Higgins
seems unconcerned about what's to become of Liza-Galatea.)
6. "I'm one of the undeserving poor. . . . But my needs is as great as the most deserving widow's." (p. 58)
(Alfred Doolittle complains about "middle class morality," which only recognizes the needs of the deserving poor—those who would work but for misfortune. By calling himself "undeserving," Doolittle is asserting his amorality; he is poor because he—a dustman—chooses not to work. Because he does not comply with acceptable conventions for the poor, he receives none of society's benevolence. Shaw implies that Doolittle's day-to-day struggle to survive necessarily supercedes his worry about conventional morality.)
7. "This is an age of upstarts. . . .but they give themselves away every time they open their mouths." (p. 27)
(Higgins is explaining to Col. Pickering the financial benefits of being a phonetician. As a dominant theme in the play is introduced, Shaw's hero expresses the recognition that social class distinctions are marked by language—just one of several external separators. Liza's Cockney accent "will keep her in the gutter to the end of her days." (p. 27) Because, not only will her speech influence the manner in which others treat her; it will, as a result, reflect upon her own sense of identity, limiting her self-expectations.)
8. "If you come back I shall treat you just as I have always treated you." (p. 126)
(In the confrontation between Liza and Higgins after "the success" at the Embassy Ball, Liza has threatened to leave because of Higgin's treatment of her. Pickering treats her as a lady; Higgins treats her as a creature of no significance ("squashed cabbage leaf" p. 27) whom he was molded into "a duchess." However, Higgins has grown accustomed to having Liza do his fetching and organizing so he obviously expects her to remain "as is" in his household. Because he a bachelor, is always so self-involved, he hasn't recognized her dilemma with their arrangements, while she insists on better treatment from him, he insists he'll change for no one.)
9. "I sold flowers. I didn't sell myself." (p. 103)
(For all her poverty as a curbstome flower girl, Liza's life was uncomplicated; her objective was to sell flowers so she could physically survive. After the experiment, when Liza says that she is fit for nothing, Higgins tells her that either Pickering can set her up in a flower shop or his mother can find her a husband. To these suggestions Liza's response reveals that her "independence" is gone and that

PYGMALION

her acquired accomplishments have only placed her in the position of belonging nowhere. The only way she could ever belong to a higher social class is to buy or marry into it.)

10. "By George, Eliza, I said I'd made a woman of you; and I have. I like you like this." (p. 132)

(When Liza stands up to Higgins just before she leaves and announces herself independent of him, she and Higgins quarrel for the first time as two equals. She says she's as good as he is and that she doesn't need him. He, in turn, is amazed at this defiant Liza, calls her an "impudent slut," but admires her self-assurance over her earlier "fetching slippers and finding spectacles.")

Although a few critics insist that this admiration shows Shaw's original intention (pre-epilogue) was to approve the audience's conclusion that Higgins and Liza eventually married, the professor's following remark dissuades such a belief: "You and I and Pickering will be three old bachelors instead of only two men and a silly girl." She is no longer a millstone around his neck but rather a tower of strength. A Pygmalion has again created a Galatea—to his own specifications.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages in the book.

Questions 1-4 Literal Level

1. What proposal does Col. Pickering offer Higgins concerning Liza Doolittle?

(Pickering takes Higgins up on his boast to make Liza a lady in six months. If Higgins succeeds, Pickering will pay all her expenses and will declare Higgins as the greatest teacher. While living at Higgins's house on Wimpole Street during the allotted time, Liza will receive a new wardrobe and speech lessons. These expenses will all be paid by Pickering if Higgins is successful.)

2. Where does Liza finally go after leaving Professor Higgins's house on the night of the Embassy Ball?

(Liza goes to Mrs. Higgins's home. She cannot go back to Tottenham Court Road; she cannot go back to selling flowers. Higgins has made her look and sound like a lady—someone unfit for the street life. She really has nowhere else to go.)

3. In his second meeting with Professor Higgins, Alfred Doolittle has changed greatly. What has happened?

(Ezra D. Wannafeller, an American philanthropist, has bequeathed Doolittle 3,000 pounds a year. Before his death, he had corresponded with Higgins, who was to have invented a universal language to

help found Moral Reform Societies all over the world. Higgins mentioned in one of his letters that Doolittle was "the most original moralist at present in England." To obtain his money, Doolittle only has to lecture six times a year for the Wannafeller Moral Reform World League. The dustman has reluctantly joined the "middle class morality." And, still he has little to do physically, but he is definitely more constrained—by conventional behavior.)

4. After rejecting Higgins's offer that their situation go back to the way it has been, what two things does Liza say she will do with her life?

(Although Higgins laughs aloud at the suggestion, Liza says she will marry Freddy because he cares about her (shows her affection and kindness), and she will use her education from Higgins to become a speech teacher.)

Questions 5-7 Interpretive Level

5. After the first scene which takes place in the street, the remainder of the play occurs in settings of upper class society. What seems to be Shaw's purpose with such diverse settings?

(In Pygmalion Shaw is ridiculing rigid class distinctions held by the upper class. Often the only common thread for this class is a set of conventions which include acceptable genteel activities and refined speech. The gathering at the Embassy Ball and at Mrs. Higgins's amply illustrate the hollowness of these people's words and actions. Here, independence is thrown away deliberately.

Shaw is also seriously identifying the squalor of the lower class which cannot afford pretensions because the struggle to survive is all-consuming. We meet the poor and the wealthy together only in the rain storm at the play's beginning; they are all in the street. Neither class seems to be comfortable there. And, although Liza handles herself in the street, she is easily intimidated there and ultimately seeks speech lessons to escape.)

6. How does Pickering act as a foil to Higgins?

(Both Pickering and Higgins are upper class gentlemen by breeding and wealth; both are language experts. However, their personalities are remarkably different. In fact, Higgins's bombastic temperament and obsession with phonetics cause him to act quite vulgarly at times. It is Pickering's calm stability which acts as a backdrop from which we judge Higgins's behavior comically. We could not sympathize with Higgins's behavior if Pickering were not his admiring comrade.)

7. Why is Clara described in the "Epilogue" as "an utter failure, an ignorant, incompetent, pretentious, unwelcome, penniless, useless little snob?" (p. 119)

(From the first scene to the end, Clara remains a

PYGMALION

humorless snob, attempting to live up to the expectations of "her class." Beneath Liza's facade there exists a naturalness which cannot be stifled; Clara, in contrast, has layered herself with so many socially-imposed expectations that she is no individual—only an example of a snobbish, class-conscious girl with no ameliorations like money or education. She is merely tolerated for her mother's sake; her pretensions and pushiness are censurable in the company of true gentlewomen like Mrs. Higgins.

Ironically, what she ultimately becomes—a shop girl—is a result of another's using her for her supposed acquaintance with H.G. Wells, an "intimate acquaintance" which Clara has manufactured. Unlike Liza, creatively adaptable, Clara remains a humorless object of ridicule.)

Questions 8 and 9 Critical Level

8. Does the "Epilogue" function as an ironic or a logical conclusion to the play?

(answers will vary.)

It is an ironic conclusion if we have been "romantically" expecting Higgins to become an admiring Pygmalion willing to submit himself to the charms of his Galatea. And, in the final powerful scene between Liza and Higgins, he does begin to admire her defiant, "I'm not afraid of you, and can do without you." His attitude to her leaving even implies that she'll return to him.

It is a logical conclusion if we accept the character and conflict developments as they are revealed in the play. Liza is a strong, determined young lady who recognizes her new social predicament; Freddy, who has already declared his love, needs only to provide affection and social placement. Higgins sealed his fate when he assured Liza that the two of them and Pickering could be three bachelors now instead of two. Liza knows him too well to believe that he will change.)

9. The tone of *Pygmalion* seems to switch between comedy and seriousness. What is Shaw's purpose?

(Pygmalion is a satire about the false values of the middle and upper social classes. As such it mingles both the comic and the criticism. Shaw saw himself as a playwright of ideas (the vehicle itself he said should be didactic), but his personal style was to present those serious concepts humorously.

In Pygmalion the comic elements evolve around the paradoxical, as well as the outrageous. Doolittle the dustman is really an eloquent lecturer; Liza the flower girl is a duchess; Clara of the genteel class is really a shopgirl. The situations are ludicrous:

Doolittle's bequest, Higgins's experiment, and Liza's transformation.

The criticism of character and situation is also tempered comically with contrasts: Liza-Clara and Higgins-Pickering. Critics have noted that Shaw's issues are dated but his plays are continually produced because they are witty and humorous. Shaw himself once declared that his job as a comic writer was to "chasten morals with ridicule.")

Question 11 Creative Level

10. The final scene of *Pygmalion* is viewed as inconclusive; add a final scene to resolve the Higgins-Liza-Freddy relationship. Write the scene as if the "Epilogue" did not exist.

STUDENT INVOLVEMENT ACTIVITIES

1. Compare/contrast the film *My Fair Lady* with *Pygmalion*. Students either discuss or write on paper on the similarities and differences in presentation.
2. Read a Shavian essay on any topic. Prepare an oral report.
3. Group dynamics: divide the class into groups; each group reads and prepares an oral presentation on a different Shaw play. The group panel discusses the play's elements (plot, character, tone, setting, theme) and Shaw's style.
4. Read the classical myth of Pygmalion and Galatea—best known version in Book X of Ovid's *Metamorphoses*. Write a paper in which the similarities and major differences between the myth and Shaw's play are examined.
5. In class, divide students into groups with each group dramatizing a different scene from Shaw's *Pygmalion*.

BIBLIOGRAPHY

- Brown, G.E. *George Bernard Shaw*. New York: ARCO Publishing Co., Inc., 1970.
- Crompton, Louis. *Shaw the Dramatist*. Lincoln, Neb.: University of Nebraska Press, 1969.
- Henderson, Archibald. *George Bernard Shaw: Man of the Century*. New York, 1956.
- Kaufmann, R.J., ed. *G.B. Shaw: A Collection of Critical Essays*. Englewood Cliffs, N.J.: Prentice-Hall, 1965.

PYGMALION

Kronenberger, Louis, ed. *George Bernard Shaw: A Critical Survey*. New York: The World Publishing Company, 1953.

Ohmann, Richard M. *Shaw: The Style and the Man*. Middletown, Conn.: Wesleyan University Press, 1962.

Pearson, Hesketh. G. *Bernard Shaw: His Life and Personality*. London, 1942.

Purdon, C.B. *A Guide to the Plays of Bernard Shaw*. New York: Thomas Y. Crowell Co., [N.D.]

Turco, Alfred, Jr. *Shaw's Moral Vision: The Self and Salvation*. Ithaca, N. Y., 1976.

Valency, Maurice. *The Cart and the Trumpet: The Plays of George Bernard Shaw*. New York, 1973.

TEACHING NOTES

PYGMALION

VOCABULARY TEST

Vocabulary: (30 points) Match each underlined word with its definition listed below. Write the letter of the definition in the space provided.

- _____ 1. G. B. Shaw insisted that his plays were intended to be didactic.
- _____ 2. Pickering, as an expert in Indian dialects, can be said to be bilingual.
- _____ 3. Higgins, Liza, and Pickering work feverishly to orchestrate the speech, the clothes, the deportment for Liza's appearance at the Embassy Ball.
- _____ 4. Liza has neither curtains on her windows nor lithographs on her walls.
- _____ 5. Liza, a girl of gumption, tackled the task of re-making herself into a different woman.
- _____ 6. Higgins's behavior to Liza during the experiment was absolutely tyrannical.
- _____ 7. After meeting Liza, Freddy—lovesick—loitered nightly in the proximity of Higgins's house.
- _____ 8. The musical, alliterative quality of Henry Higgins's name is appealing.
- _____ 9. At Mrs. Higgins's at-home party Liza is voluble on the subject of her aunt's untimely death.
- _____ 10. Clara Eynsford Hill's desire is to be an example of decorum.
- _____ 11. Mrs. Higgins's provocation to anger was Higgins's and Pickering's treatment of Liza.
- _____ 12. Liza was impressed by the calligraphy of the formal invitation to the ball.
- _____ 13. Recognizing Freddy's ineptitude at working, Liza herself organizes their flower shop business.
- _____ 14. Liza's incipient anger at Higgins's neglect surfaces when she throws his slippers at him.
- _____ 15. Higgins approaches Liza in a pedantic, scientific manner until she rises in anger against him.

- | | |
|---|---|
| A. awkwardness | I. pictures reproduced on another surface |
| B. nearness | J. just beginning |
| C. speaking two languages | K. oppressive |
| D. incite to action | L. beautiful handwriting |
| E. courage | M. adhering strictly to rules and details |
| F. instructive | N. talkative |
| G. initial repetition of similar sounds | O. proper behavior |
| H. combine harmoniously | |

PYGMALION

TEST A

Part I: True or False (20 points)

Mark the following statements **T** if the statement is completely true or **F** if any part is false. Place your response in the blank provided at left.

- _____ 1. Freddy runs into the flower girl and knocks her basket onto the pavement.
- _____ 2. The military man pays the girl for the ruined flowers.
- _____ 3. Liza asks Professor Higgins to give her free speech lessons.
- _____ 4. Higgins is usually in attendance at Mrs. Higgins's at-home gatherings.
- _____ 5. At the Embassy Ball, Nepommuck spreads the word that Liza is of royal blood.
- _____ 6. Liza learns that Freddy has been spending many of his nights in front of Higgins's house on Wimpole Street.
- _____ 7. After leaving the professor, Liza takes refuge at Mrs. Higgins's house.
- _____ 8. When the experiment concludes, Higgins is really sorry.
- _____ 9. Higgins wants Liza to marry him.
- _____ 10. Liza marries Freddy because he will be able to support her in a fashionable way.

Part II: Multiple Choice (30 points)

Choose the correct response to complete each of the following statements. Place the letter of your response in the blanks provided at left.

- _____ 1. The only character given a name at the beginning of the play is (a) the daughter (b) the son (c) the flower girl (d) the military man.
- _____ 2. The notetaker says that he could pass the flower girl off as a duchess at an ambassador's ball in (a) one month (b) three months (c) five months (d) six months.
- _____ 3. Professor Higgins and Col. Pickering have in common their (a) concern for the flower girl (b) genteel manners (c) interest in the science of speech (d) knowledge of Indian dialects.
- _____ 4. The flower girl visits Higgins at his home (a) that same night (b) the next morning (c) within the same week (d) two weeks later.
- _____ 5. Liza says she needs speech lessons so she can (a) be a better curbstone flower girl (b) be a better daughter (c) become a lady in a flower shop (d) assist Higgins in his phonetics work.
- _____ 6. If Higgins's experiment with Liza succeeds, Pickering will (a) pay the expenses for Liza's new clothes (b) pay for Liza's speech lessons (c) stay with Higgins and work for him (d) pay the expenses of the experiment and for Liza's lessons.
- _____ 7. When Alfred Doolittle visits Higgins, he comes to (a) demand Liza's release from Higgins (b) bring the rest of Liza's clothes and belongings (c) ask for money (d) remind Higgins to teach his daughter well.
- _____ 8. At Mrs. Higgins's house, Liza has been instructed to talk on these two subjects only: (a) the weather and everybody's health (b) the weather and fashion (c) parties and fashion (d) her aunt's health and death.
- _____ 9. Mrs. Higgins tells the two men that when Liza walked in, there also walked in (a) a live doll (b) a problem (c) a crime (d) a servant.
- _____ 10. Higgins reacts to his success with Liza at the Embassy Ball with (a) relief that it's over (b) regret that it's over (c) desire to begin again with another street girl (d) joy that Liza worked so hard and did so well.

PYGMALION

- _____ 11. In her outburst at Higgins, Liza says that her major worry is (a) losing Higgins's love (b) what is to become of her (c) thanking Pickering properly (d) what to tell Freddy about herself.
- _____ 12. Since his last meeting with Higgins, Alfred Doolittle has been left an inheritance by (a) his rich aunt (b) a socialist organization (c) Ezra D. Wannafeller (d) the Moral Reform Society.
- _____ 13. Doolittle is so changed that he plans to marry (a) Mrs. Eynsford Hill (b) Mrs. Pearce (c) Mrs. Higgins's maid (d) Liza's stepmother.
- _____ 14. Liza tells Higgins that the difference between a lady and a flower girl is how (a) she is treated (b) much money she has (c) she behaves (d) she speaks.
- _____ 15. At the end of the play, (a) Liza marries Pickering (b) Liza marries Higgins (c) Liza returns to Wimpole Street as the "third bachelor" (d) Liza becomes an independent woman and begins a new life.

Part III: Essay Questions (30 points)

1. Contrast the manner in which Pickering and Higgins treat Liza.

2. How has Liza Doolittle changed in the course of the play?

PYGMALION

TEST B

Part I: True or False (20 points)

Mark each answer either **T** for true or **F** if any part is false. Place your response in the blank provided at left.

- _____ 1. As the play begins, it is raining hard.
- _____ 2. The notetaker is the author of Higgins's Universal Alphabet.
- _____ 3. Higgins tells Pickering that in six months from the beginning of the experiment he will be able to pass Liza off as anything he chooses.
- _____ 4. The scrubbing Mrs. Pearce gives Liza is her first bath ever.
- _____ 5. Freddy "falls in love" with Liza as soon as he sees her at Mrs. Higgins's party.
- _____ 6. Higgins convinces Clara Eynsford Hill that Liza's speech pattern is the new—socially acceptable—small talk.
- _____ 7. Higgins shows good manners when talking to his mother's guests.
- _____ 8. After her success at the ball, Liza is congratulated by Pickering.
- _____ 9. Alfred Doolittle, recently made a millionaire, is finally happy with life.
- _____ 10. Higgins is delighted with Liza's future plans.

Part II: Multiple Choice (30 points)

Choose the correct response to complete each of the following statements. Place the letter of your response in the blanks provided at left.

- _____ 1. When the play opens, Freddy has gone to find (a) a cab (b) his car (c) an umbrella (d) different shelter.
- _____ 2. In the quarrel between the flower girl and the notetaker, the gathering bystanders take the side of the (a) military man (b) flower girl (c) notetaker (d) policeman.
- _____ 3. The notetaker explains that phonetics is (a) his hobby (b) his profession (c) his hobby and profession (d) the subject he teaches at Oxford.
- _____ 4. Higgins agrees to take Liza as his student (a) for the novelty of the experiment (b) for the money she'll pay him (c) because Mrs. Pearce insists (d) because his mother insists.
- _____ 5. Alfred Doolittle accepts from Higgins the amount of (a) five (b) ten (c) fifteen (d) twenty-five pounds.
- _____ 6. After the gathering at Mrs. Higgins's house, (a) Pickering (b) Liza herself (c) Mrs. Higgins (d) Higgins declares that Liza is not ready to be presented to society at a ball.
- _____ 7. Higgins and Pickering leave Mrs. Higgin's home with the idea of (a) giving up the experiment (b) continuing with the experiment (c) changing the experiment (d) seeking assistance from the Oxford faculty before continuing with the experiment.
- _____ 8. In her anger at Higgins after the ball, Liza says that she means no more to him than (a) a pet dog (b) his slippers (c) a kitchen maid (d) the money he paid her father.
- _____ 9. In response to Liza's outburst, Higgins does all of the following EXCEPT (a) speak in his grandest manner (b) look at her in cool amazement (c) ask her forgiveness for his insensitivity (d) throw her into a chair.
- _____ 10. After leaving Higgins's house, Liza hears soothing words of affection from (a) Pickering (b) Freddy (c) Mrs. Higgins (d) Alfred Doolittle.

PYGMALION

VOCABULARY TEST ANSWER KEY

- | | | |
|------|-------|-------|
| 1. F | 6. K | 11. D |
| 2. C | 7. B | 12. L |
| 3. H | 8. G | 13. A |
| 4. I | 9. N | 14. J |
| 5. E | 10. O | 15. M |

TEST A ANSWER KEY

Part I: True or False (20 points)

- | | |
|----------|-----------|
| 1. true | 6. true |
| 2. false | 7. true |
| 3. false | 8. false |
| 4. false | 9. false |
| 5. true | 10. false |

Part II: Multiple Choice (30 points)

- | | |
|------|-------|
| 1. b | 9. b |
| 2. b | 10. a |
| 3. c | 11. b |
| 4. b | 12. c |
| 5. c | 13. d |
| 6. d | 14. a |
| 7. c | 15. d |
| 8. a | |

Part III: Essay Questions (30 points)

1. Liza thanks Pickering for making her a lady; she says he always treated her—a common flower girl—as a lady, and she responded as a lady. Higgins, on the other hand, early referred to her as “a squashed cabbage leaf,” and later treated her only as his experiment. Even when he “grew accustomed” to having her around, he expected her to become one of the bachelors of Wimpole Street. Higgins taught her proper language skills, but Pickering nurtured her self-respect.
2. In the beginning Liza was a wretchedly uneducated street girl, who had to beg for sales from passers-by. She was easily intimidated by authority figures—as in the case of the notetaker. Even her “independence” was mocked by poverty and the struggle to survive.

With Higgins's and Pickering's help she

outwardly learns to speak properly, care for her appearance, and behave in a refined manner. Inwardly, she gains self-assurance and self-respect. She finally learns to stand up to Higgins (an authority figure) because she is a confident, independent person. While Higgins did transform her, her own natural intelligence and eagerness for success made his task possible.

TEST B ANSWER KEY

Part I: True or False (20 points)

- | | |
|---------|-----------|
| 1. true | 6. true |
| 2. true | 7. false |
| 3. true | 8. false |
| 4. true | 9. false |
| 5. true | 10. false |

Part II: Multiple Choice (30 points)

- | | |
|------|-------|
| 1. a | 9. c |
| 2. b | 10. b |
| 3. c | 11. d |
| 4. a | 12. a |
| 5. a | 13. b |
| 6. c | 14. a |
| 7. b | 15. d |
| 8. b | |

Part III: Essay Questions (30 points)

1. The primary targets of his satire are the middle and upper classes; the middle class's surface definition of respectability and the upper class's fashionable but idle elite. He criticizes the class structure which stresses money and appearance while ignoring individual talent and education. And, the absurdity of the English language—its spelling and pronunciation—are ridiculed.
2. Higgins, without humor, would have been obnoxious and boring. But, his outrageous outbursts of emotion contrast comically with his image as the dispassionate man of science. His ironic behavior with Alfred Doolittle and at his mother's home, his vulgar word choices, and the obvious difference between him and the gentlemanly Pickering all add to his comic posture.

PERMA-BOUND®

A DIVISION OF HERTZBERG NEW METHOD, INC.

PERMA-BOUND • VANDALIA ROAD • JACKSONVILLE, ILLINOIS 62650

Call toll free 1-800-637-6581