



A NOTE FROM THE PRODUCERS OF THE 60TH ANNIVERSARY PRODUCTION OF MY FAIR LADY

After a record-breaking premiere at the Sydney Opera House in 2016 we are proud to be bringing the recreation of the 1956 Broadway production of *My Fair Lady* to Brisbane, Melbourne and Sydney's Capitol Theatre in 2017.

After many conversations the idea was broached about recreating the original production in its entirety. The challenge we had was establishing what remained of ground plans, the costume and set designs and the original creative team and cast.

And so began the slow process of uncovering all the elements that had made the original so great. Trips to Wisconsin, London, New York City and Los Angeles were made and hours were spent trawling over drawings, costume and set designs in the Victoria & Albert Museum and the Arts Centre Melbourne Performing Arts Collection just to name a few. Cold calls were made and leads were given as the journey unfolded. Along the way the team were fortunate enough to meet with the previous assistants of Cecil Beaton (the original costume designer) and Oliver Smith (the original set designer), who uncovered important materials that made recreating the magic of the 1956 Broadway production a step closer to reality.

Now, after many years of research and collaboration we are delighted to be staging the recreation of the 1956 Broadway production of *My Fair Lady* with none other than the world-renowned Julie Andrews as the show's director. The lady who created and made the role of Eliza Doolittle so famous for the 1956 production.

This recreation could have opened on any stage around the world, and it is with great pride that it is being staged across Australia in 2016 and 2017.

John Frost AM
Managing Director
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Artistic Director
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BIOGRAPHY OF THE COMPOSER AND LIBRETTIST

The composer Frederick Loewe was born in Vienna in 1904 and his career is inextricably linked to the playwright and lyricist Alan Jay Lerner who was born in New York in 1918. The two met by chance in 1942 and went on to produce some of America's most memorable musicals including *Brigadoon*, *Camelot*, *Paint Your Wagon* and *My Fair Lady*. Loewe was born into a musical family and toured with his father, Edmond, a famous tenor. He began playing piano at 4 and by 13 was touring as a soloist. At 15 his song compositions proved popular in Europe. He moved to America in 1925 and, as concert work was not reliable, worked at various jobs including accompanying silent films and being a prize-fighter. He returned to New York in 1935 and found work as a pianist and composer. His musical, *Salute to Spring*, was given in 1937, and 1938 saw the staging of *Great Lady*, but it was not a success.

Lerner, the son of a clothing chain owner, studied at Harvard and the Juilliard School. He graduated from Harvard in 1940 and then wrote radio scripts and advertising material. After the two met, they collaborated on a musical called *The Life of the Party*. They followed this in 1943 with *What's Up?* which ran for 63 performances. 1945 saw *The Day Before Spring*, but it was 1947's *Brigadoon* which brought them immediate and lasting fame. It ran for 581 performances and was followed by a national tour and won 'best musical'. The two did other work, such as Lerner's work on the film *An American in Paris*, for which he won the Oscar for its screenplay in 1951.

In 1952 Lerner and Loewe produced *Paint Your Wagon* and four years later, in 1956, came *My Fair Lady* based on George Bernard Shaw's 1913 play, *Pygmalion*. This was a spectacular success, breaking records on Broadway by playing for 2,717 performances. It was the world's longest-running Broadway musical until that record was surpassed by *Cats*. It introduced the world to a new star in the form of Julie Andrews who created the role of Eliza Doolittle on stage. Lerner and Loewe next worked on the film *Gigi* and followed this, in 1960, with *Camelot* in 1967. After this success, Loewe, who had suffered a heart attack in 1958, went into retirement. He came out of retirement briefly to work with Lerner on *The Little Prince* at the age of 71. This, unfortunately, was not a success. Loewe died in 1988. Lerner continued to work with others but recognised that he would never find another Loewe. He continued to win acclaim such as in 1970 with the song "*On a Clear Day You Can See Forever*". Lerner married eight times and died of lung cancer in 1986.



ABOUT MY FAIR LADY

The history of *My Fair Lady* goes back to antiquity with the story of Pygmalion found in Ovid and other ancient writers. In 1913 George Bernard Shaw wrote a play called *Pygmalion*, and in the 1930s Gabriel Pascal acquired the rights to it and several other Shaw plays. He approached Lerner and Loewe to turn it into a musical, but they were discouraged since the story was so unconventional in musical theatre of the time because of the lack of a love story and sub-plots.

When Pascal died, Lerner and Loewe revisited the play, and although challenged by MGM not to compete for the rights to the play, went ahead and composed the musical so that the executors of Pascal's estate awarded them the rights.

Rex Harrison created the role of Professor Higgins although he famously locked himself in his dressing room until half an hour before the first curtain in protest over the orchestra whom he called 'interlopers'. The show also starred a new discovery, Julie Andrews, as Eliza Doolittle.



SYNOPSIS

Henry Higgins, a professor of phonetics, is taking notes on the different British accents he can hear. One is the Cockney accent of the flower-seller, Eliza Doolittle. Eliza observes Professor Higgins and suspects that he is a policeman but he convinces her he is no such thing. After a bet from Colonel Pickering, Higgins tells Eliza that he can train her to speak so that she could own her own shop. Eliza thinks about it and Professor Higgins decides that he will turn Eliza into a duchess. Eliza's father, the dustman Alfred P. Doolittle, borrows some money from his daughter.

Eliza comes to live with Professor Higgins who begins to teach her to act like a lady. He convinces both Eliza and her father that he has no interest beyond his teaching. Eliza can't get the upper-class accent Higgins is aiming for and he is very frustrated. He rants about the glory of the English language and Eliza has a breakthrough and masters the upper-class accent with the phrase 'the rain in Spain falls mainly on the plain'.

As a first public test, Higgins takes Eliza to Ascot Racecourse. She makes a good impression with her manners although she shocks all with her Cockney attitude and encouragement of a horse ('move your bloomin' arse!') during the race. She also captures the heart of Freddy Eynsford-Hill.

The Embassy Waltz is Eliza's final test. She is triumphant and even fools a colleague of Professor Higgins' who is convinced she is of Hungarian royal blood. After the Ball, Eliza recalls the pleasures of the ball while Higgins and Pickering boast of the success of their experiment. Eliza, however, thinks that they should have left her alone since now she is no good to anyone. Higgins suggests she marry a nice young man. Eliza packs her things and storms out, colliding with Freddy who declares he loves her. She is sceptical and asks for proof. She returns to the flower market at Covent Garden but no one recognises her, not even her own father. When he does, he tells her he is about to get married.

Higgins, meanwhile, is upset about Eliza leaving him. He sees Eliza at his mother's house. He asks for her to return to his house but she announces that Freddy has asked her to marry him. Higgins loses his temper and calls her a fool. Eliza blazes back that she can marry anyone she chooses and she can get along without Higgins. At home again, listening to recordings of her voice, Higgins realises how much Eliza has come to mean to him. Eliza has quietly returned during this scene and the curtain falls on their renewed relationship.



MAIN CHARACTERS

Professor Henry Higgins, *a professor of phonetics*

Eliza Doolittle, *a Cockney flower-seller*

Alfred P. Doolittle, *a dustman, Eliza's father*

Freddy Eynsford-Hill

Colonel Hugh Pickering, *a companion of Professor Higgins*

Mrs. Higgins, *Professor Higgins' mother*

Mrs. Pearce, *Housekeeper*



YEAR SEVEN AND EIGHT ENGLISH

Experimenting with dialects and accents

ACELA 1529: Understand how accents, styles of speech and idioms express and create personal and social identities.

ACELA 1541: Understand how conventions of speech adopted by communities influence the identities of people in those communities.

Working individually, students complete the following tasks:

- Identify the words and phrases in Eliza's speech that are not grammatically correct.
- After identifying the errors, rewrite the speech so that it is grammatically correct.
- Using the corrected speech as the basis, rewrite the speech again as if the character has a colloquial Australian accent.

Working in small groups, students complete the following tasks:

- Share the grammatically correct and the Australian dialect versions of the scripts.
- Using a compare and contrast chart, or similar graphics organiser, record the similarities and differences between the corrected and Australian versions of the speeches.
- Report the finding to the other groups in the class.

As a whole group discuss how social status, and geography influences dialects and accents. The discussion should also look at the role of community in relation to dialect and accent.

I ain't done nothin' wrong by speakin' to the gentlemen. I've a right to sell flowers if I keep off the kerb. I'm a respectable girl; so help me, I never spoke to him except to ask him to buy a flower off me.

(Act 1 / Scene 1)



YEAR SEVEN AND EIGHT ENGLISH

Dialect, accent, idiom and identity

ACELA 1529: Understand how accents, styles of speech and idioms express and create personal and social identities.

ACELA 1541: Understand how conventions of speech adopted by communities influence the identities of people in those communities.

As a class, discuss the speeches below from the first scene of *My Fair Lady*. Encourage the students to discuss why people may be judged and evaluated in relation to their accent and dialect and idioms. Explore and discuss real life examples of bullying based on accent and dialect.

As a class, discuss how the same speeches in relation to what it tells the audience about the different uses of accent, language and idiom in England and how this reveals character, community and person.

Choose one to two other speeches from the script and complete the same tasks.

A woman who utters such depressing and disgusting noises has no right to be anywhere – no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and the Bible; and don't sit there crooning like a bilious pigeon.

(Act 1 / Scene 1)

Anything? I give her everything. I give her the greatest gift any human being can give to another: Life! I introduced her to this here planet, I did, with all its wonders and marvels. This lovely world with the sun that shines, and the moon that glows; Hyde Park to walk through on a fine spring night. The whole ruddy city of London to roam about in sellin' her bloomin' flowers. I give her all that, and then I disappears and leaves her on her own to enjoy it. Now if that ain't worth half a crown now and again, I'll take off my belt and given her what for.

(Act 1 / Scene 2)

I want to be a lady in a flower shop 'stead of sellin' flowers at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel. He said he could teach me. Well, here I am ready to pay – not askin' any favour – and he treats me as if I was dirt. I know what lessons cost as well as you do and I'm ready to pay.

(Act 1 / Scene 3)



YEAR NINE ENGLISH

Investigating accents and characterisation

ACELA 1529: Understand how accents, styles of speech and idioms express and create personal and social identities.

ACELT 1622: Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches.

Criticism of *My Fair Lady* had focused on the fact that the play is inherently sexist, and promotes bullying. Using their knowledge of the play and the time in which it is set, students write an essay or prepare a speech on the following topic.

The use of accent and idiom in My Fair Lady is a device used to expose the inherent bullying and sexism that existed not only in England but still exists across the world today.

In preparing their essay or speech, students should focus on the development of the characters in *My Fair Lady* as well the use of accent and idiom. They should investigate two to three other examples of sexism or racism that they are familiar with. These examples can be either global or local. The students should investigate and discuss if Henry Higgins' or Eliza's father are sexist by the standards of the 1930s as well as the standards today.



YEAR NINE ENGLISH

Plotting the narrative arc and investigating the role of song

ACELT 1622: Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches.

Working in small groups, students complete the following tasks:

- Plot the narrative arc of *My Fair Lady*.
- Place the songs along the narrative arc and identify and discuss the importance of each song as a narrative device.
- Discuss how the songs help to drive the narrative in the same way that speech or exposition would in other narrative forms.
- Evaluate the effectiveness of song as a narrative device with specific references to the songs in *My Fair Lady*.
- Present a short summary to the class about what the group has discussed in terms of song as a narrative device and the appeal of this technique to the group.



YEAR NINE ENGLISH

Creating a multi-modal text for a character's journey

ACELT 1622: Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches.

Working in small groups, the students choose one of the characters in the script and create a multi-modal text that tells the character's journey. Use the following steps to create the monologue:

- Identify the key scenes, speeches and phrases for the character.
- Find or create an image for each of the chosen moments.
- Create a transition from each image that enhances the narrative and keeps the text moving.
- Share the work in progress with another group and provide feedback.

Using the feedback, refine the multi-modal text ready for publication.

- Publish the multi-modal text to the schools intranet, a web page or another appropriate site.
- Read the work of one other group and write a review on the groups work. In the review, discuss the appeal of multi-modal texts and compare it to the original production and the script.



YEAR NINE ENGLISH

Singing versus speaking

ACELT 1622: Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches.

ACELA 1553: Understand that authors innovate with text structures and language for specific purposes and effects.

My Fair Lady belongs to a musical genre known as a fully integrated musical, that is; the music and dance are integrated and integral parts of the narrative rather than additions to the story.

Working individually or in small groups, the students complete the following tasks:

- Choose two of Higgins' songs and two of Higgins' speeches.
- There should be one speech and one song from each act (examples have been provided from Act 1 to help start the exercise).
- Record the two songs and two speeches in their original form.
- Rewrite the two songs so that they are written like a speech and two speeches so that they are written like songs.
- Record the new versions of the two songs and two speeches.
- Play the original and the new versions of the songs and speeches and discuss the different purposes and appeals of each style.

After completing the exercise above, as a whole class, analyse and evaluate the use of song as a narrative device to engage the audience with both the character of Higgins and the development of the story *My Fair Lady*.

Song lyrics

Look at her – a pris'ner of the gutters; condemned by every syllable she utters. For rights she should be taken out and hung. For the cold blooded murder of the English tongue!

(Act 1 / Scene 1)

('Why can't the English')

*I'm an ordinary man;
Who desires nothing more than just an ordinary chance
To love exactly as he likes
And do precisely what he wants.
An average man am I
Of no eccentric whim;
Who wants to live his life free of strife,*



YEAR NINE ENGLISH

Doing whatever he thinks is best for him.

Just an ordinary man.

(Act 1 / Scene 2)

(I'm an ordinary man')

Speeches

You know, Pickering, if you consider a shilling, not as a simple shilling, but as a percentage of this girl's income, it works out as fully equivalent to sixty pounds from a millionaire. By George, it's the biggest offer I ever had.

(Act 1 / Scene 2)

Sit down, Eliza; you are to stay here for the next six months learning how to speak beautifully, like a lady in a florist's shop. If you're good and do whatever you're told, you shall sleep in a proper bedroom and have lots to eat, and money to buy chocolates and take rides in taxis. If you're naughty and idle you will sleep in the back kitchen among the black beetles, and be walloped by Mrs. Pearce with a broomstick. At the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed. If the King finds out you're not a lady, you will be taken by the police to the Tower of London where your head will be cut off as a warning to other presumptuous flower girls. If you are not found out, you shall have a present of seven-and-six to start life with as a lady in a shop. If you refuse this offer you will be the most ungrateful, wicked girl; and the angels will weep for you.

(Act 1 / Scene 2)



YEAR TEN ENGLISH

The challenge of telling stories we know

ACELT 1641: Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response.

ACELT 1642: Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices including analogy and satire shape different interpretations and responses to a text.

As with other musicals from the time, such as *The King and I*, *My Fair Lady* was adapted from a story that the audience was already familiar with, George Bernard Shaw's play *Pygmalion*.

As a class, discuss the challenges that Lerner and Loewe would have faced in developing a musical based on a well-known story. Make comparisons to other adaptations, of any medium, with which the students are familiar.

If time allows, investigate and discuss the challenges that would have been faced in developing contemporary adaptations of the story such as *She's All That* or *The Princess Diaries*.

Extension: working individually, ask the students to identify a poem, novel or film that they would like to adapt to a musical. After choosing what they want to adapt, the students should identify what challenges they think they would face if they were to make a musical adaptation, and discuss strategies for overcoming these.



YEAR TEN ENGLISH

Romance, romantic stories and romantic comedies

ACELT 1641: Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response.

ACELT 1642: Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices including analogy and satire shape different interpretations and responses to a text.

Academics and theatre critics have both argued for and against the role of romance in the story of *My Fair Lady*. Whilst some academics and critics have argued that the story is much like a modern fairy tale (the most common analogy is that of *Cinderella*), others have argued that romance is not a definitive characteristic of the musical.

Working in small groups, and using the power point 'A question of romance?' students complete the following tasks:

- Research and identify the main characteristics of the romance genre and complete the table (an example has been completed).
- Research and identify the main characteristics of romantic musicals and complete the table (an example has been provided).
- Complete the character trait charts for Higgins, Eliza and Freddy.
- Complete the action chart for the main points of action in *My Fair Lady* (an example has been provided).
- Using the research, character analysis and action chart, complete the checklist of features for a romance for *My Fair Lady*.
- As a group, develop a speech or write an essay of the following topic:

My Fair Lady is a musical comedy that embraces elements of romance, but is not a romantic comedy.

Extension: complete the same activity for *Pygmalion* and compare and contrast the role of romance across both *Pygmalion* and *My Fair Lady*.



YEAR TEN ENGLISH

Adaptations

ACEL 1566: Compare the purposes, text structures and language features of traditional and contemporary texts in different media.

ACELT 1641: Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response.

When adapting a production, the writers, composers and directors have to consider many factors. What works in a novel may not work in a film, just as what works in a stage play may not work in a musical. For example, in the stage production of *Pygmalion*, the 'Ascot scene' takes place in Mrs. Higgins' house where as in both the musical and film versions of *My Fair Lady* the scene is set at the races.

Working in small groups, students complete the following tasks:

- Locate and read the 'Ascot Scene' in *Pygmalion*.
- Compare and contrast the way that language and visual features are used to portray character and theme across the three different texts.
- Using a think, pair, share or similar strategy, discuss the findings with another group.
- Choose another scene in *Pygmalion*.
- Identify the same scene in both the stage and film versions of *My Fair Lady*.
- Compare and contrast the way that language and visual features are used to portray character and theme across the three different texts.
- After completing the two analyses, as a group, discuss why you think Lerner and Loewe may have chosen to set the 'Ascot Scene' in a different geographical location to George Bernard Shaw.

Extension: locate a copy of Ovid's *Pygmalion and Galatea*. Compare and contrast the language of Ovid's tale with that of *My Fair Lady*. As a class discuss the similarities and differences that exist in relation to theme and character.



YEAR FIVE AND SIX MUSIC

Communicating meaning through song

Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music (ACAMUR091).

As a class, choose one to three songs from the musical and one to three contemporary songs that the students are familiar with. Using the elements of music as a framework and a graphics organizer such as a Venn diagram or T chart, discuss the different social, cultural and historical contexts that are communicated in the songs. The class should also discuss any themes that are conveyed through the songs for example wanting a better life, or ideas of romance. After completing the comparison, discuss any notable similarities and differences between the songs in *My Fair Lady* and contemporary music.



YEAR SEVEN AND EIGHT MUSIC

The stylistic features of musicals

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music (ACAMUR097).

As a class, revise the stylistic features of musical theatre. After revising musical theatre, divide the class into small groups and allocate each group one to two pieces of music from *My Fair Lady*. Each group completes the following tasks:

- Identify the stylistic features of the music.
- Identify, discuss and evaluate how the elements of music assist in developing and communicating the narrative in *My Fair Lady*.
- Join with another group and using a think, pair, share or similar strategy develop and refine the evaluation of the pieces of music.
- Share the findings with the class.



YEAR NINE AND TEN MUSIC

The role of the overture

Evaluate a range of music and compositions to inform and refine their own compositions and performances (ACAMUR104).

Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples, and consider music in international contexts (ACAMUR105).

As a whole class complete the following tasks:

- Close your eyes and listen to the overture of *My Fair Lady*.
- As soon as the overture has finished, open your eyes and write down any thoughts, feelings or ideas that come to you.
- Close your eyes and listen to the overture again.
- As soon as the overture has finished, open your eyes and make any amendments to the notes that were previously written.
- Take it in turns around the class to list one thought, idea or emotion that came to you as you listened to the overture, record these on the board.
- After each member of the class has had an opportunity to add to the list, invite the students to make any other contributions.
- After the list is completed, groups ideas and themes together using a Venn diagram or similar.
- As a whole class, discuss the ideas that have arisen and use these as the basis for a discussion on the importance and role of the overture in musicals.

Extension: using the score for *My Fair Lady* invite the students to create their own version of the overture.



YEAR NINE AND TEN MUSIC

Orchestration

Evaluate a range of music and compositions to inform and refine their own compositions and performances (ACAMUR104).

Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples, and consider music in international contexts (ACAMUR105).

As a whole class complete the following tasks:

- Define the word 'orchestration'.
- Discuss the role of orchestration in relation to musicals, especially musical comedies.
- Identify the features of orchestration in a musical.
- Discuss how orchestration has changed over time, with a focus on technology.
- Identify, discuss and describe the role of orchestration in the traditional staging of *My Fair Lady*.
- As a class discuss what changes you would expect to take place if the musical was being written today giving examples of what the changes could be.



YEAR NINE AND TEN MUSIC

Music as a tool for conveying emotion

Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples, and consider music in international contexts (ACAMUR105).

As a class, listen to three to five pieces from *My Fair Lady* (a suggestion would be 'I could have danced all night', 'Get me to the church on time', 'On the Street Where You Live' and 'I've grown accustomed to her face'). Using the elements of music as a framework, discuss how music is used as a tool to convey emotion. A good starting point is to investigate singing words rather than saying them, in relation to dynamics, tempi, style, use of ensemble etc.



YEAR SEVEN AND EIGHT DRAMA

Greek chorus and musical chorus

Develop and refine expressive skills in voice and movement to communicate ideas and dramatic action in different performance styles and conventions, including contemporary Australian drama styles developed by Aboriginal and Torres Strait Islander dramatists (ACADRM043).

Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning (ACADRR045).

The Greek chorus and the chorus in musical can both act as the role of narrator, assisting the development of and driving the story. Just as a Greek chorus can be performed singularly, in pairs or as a whole chorus, the lyrics in a musical song can be performed singularly, in pairs, as quartet etc.

Working in small groups, students perform the third musical number from *My Fair Lady* 'Wouldn't it be Lovely' in the style of Greek chorus. The students should replace the choreography of dance with movement and melody and timbre with tone of voice whilst also considering the other elements of drama.

After developing their piece, the students take it in turns to perform for the rest of the class. Record each of the performances as they occur either in a series of still images or a video.

Working with another group, the students analyse their performance based on the elements of production.



YEAR SEVEN AND EIGHT DRAMA

Investigating status

Develop roles and characters consistent with situation, dramatic forms and performance styles to convey status, relationships and intentions (ACADRM041).

Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning (ACADRR045).

Working in small groups, students complete the following tasks:

- Begin by standing centre stage.
- With each speech, decide if the character would step down stage (positive power/status), up stage (negative power/status) or stay where they are (their power/status does not change).
- At the end of the scene, discuss the changes in power/status for each of the characters.

As a whole class discuss the relationship between Eliza and Higgins in relation to the play. Also discuss how the changes in power/status in the exercise reflects the dynamics in a relationship between a bully and a victim.



YEAR NINE AND TEN DRAMA

Creating a monologue for a character

Practise and refine the expressive capacity of voice and movement to communicate ideas and dramatic action in a range of forms, styles and performance spaces, including exploration of those developed by Aboriginal and Torres Strait Islander dramatists (ACADRM049).

Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements (ACADRM050).

Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience (ACADRM051).

Working individually, the students choose one of the characters in the script and create a monologue for this character. Use the following steps to create the monologue:

- Identify the key scenes, speeches and phrases for the character.
- Create a freeze frame for each of the moments chosen.
- Create a transition from each freeze frame using sound, song, movement and or speech.
- Rehearse the devised piece and then perform it for another class member.
- Provide feedback on the other performance piece using the elements of drama as a framework.
- Using the feedback, refine the piece ready to perform for the rest of the class.
- Perform the piece, recording it as a series of still images or a video.
- Reflect on the performance using the elements of drama as a framework.



YEAR NINE AND TEN DRAMA

Narrating a gibberish scene

Analyse how the elements of drama have been combined in devised and scripted drama to convey different forms, performance styles and dramatic meaning (ACADRR045).

Perform devised and scripted drama making deliberate artistic choices and shaping design elements to unify dramatic meaning for an audience (ACADRM051).

Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRR052).

Divide the class into small groups. Allocate each group a scene or scenes from the play.

Each group completes the following tasks.

- Read the scenes without stopping.
- Read the scenes again and annotate the important phrases, make notes about the relationship status, emotions, character traits and any other important information.
- Perform the important scenes using gibberish.
- Create a script for a narrator who will help the audience follow the story without giving them all of the information.
- Rehearse the performance, refining the elements of drama.
- Join another group and perform the pieces for each other and provide feedback.
- Refine the work in preparation for performing for the rest of the class.
- Perform the work, recording it as a series of still images or a video.

As a whole class discuss the use of gibberish as a technique for focusing on the elements of drama in telling a story.



YEAR NINE AND TEN DRAMA

The elements of production

Evaluate how the elements of drama, forms and performance styles in devised and scripted drama convey meaning and aesthetic effect (ACADRR052).

Manipulate combinations of the elements of drama to develop and convey the physical and psychological aspects of roles and characters consistent with intentions in dramatic forms and performance styles (ACADRM048).

Costume, set and lighting designers help the audience to interpret meaning through visual cues. These cues can provide additional insights into a character, create emotion, and perhaps, most importantly, the design helps to create the world of the production.

Using the power point provided and working individually or in small groups, students complete the following tasks:

- Research England in the 1930s with reference to the main places of action and the socio-economic status of the characters in *My Fair Lady*.
- Record the research using a graphics organiser such as a KWL chart.
- Record and analyse any important or evocative images from the period and analyse each. For example, an important image would be of the Covent Garden flower girls, analysis of an image may include, the girls are only 18 years old but look much older, their skin is hard and wrinkled, there is dirt on their faces, the flowers are bright and full of life which juxtaposes the expressions on the girls faces and the drab, dark clothing that they are wearing.
- After completing the research, review, examine and analyse the designs of Oliver Smith and Cecil Beaton. Comment in the appropriate section in the power point what the designs reveal about the world of characters as well as the world of the musical.
- Using the analysis of the original designs and the research, create a sketch for each of the characters and each of the settings in the appropriate section of the power point.

After completing the power point exercise the students should share their research and designs with the rest of the class.

Extension: as a whole class, discuss any changes to theatre technology that may affect a modern staging of *My Fair Lady*. In the discussion, ensure that the students reflect on how these changes may or may not assist an audience's interpretation of the musical.



YEAR FIVE AND SIX DANCE

Exploring choreography and body parts and body zones

Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning (ACADAM009).

Before starting the lesson create a series of body parts cards and body zone cards and choreography cards. (A simplified version is below; this can be adjusted to suit the knowledge and experience levels of your students).

As a class, refresh the student's knowledge of choreographic devices: abstraction, sequence, repetition, transition, contrast, variation and canon.

As a class, choose one of the songs from *My Fair Lady*.

Divide the class into small groups. In small groups students complete the following tasks:

- Choose one body zone, one body parts and one choreography card.
- Listen to the music and take it in turns to improvise a dance using the chosen body zone, body parts and choreographic device.
- Whilst watching the other members of the group, make note of any movements or ideas that appeal.
- After each member of the group has had a chance to improvise a dance, discuss the movements and ideas that appealed and order these as a phrase of dance.
- Rehearse the phrase ready for performance.
- Perform the phrase to the class.

Body Zone	Body Parts	Choreography
Front	Hands and arms	Abstraction
Back	Legs and feet	Sequence
Side	Back and head	Repetition
Front	Hands and arms	Transition
Back	Legs and feet	Contrast
Side	Back and head	Variation
		Canon



YEAR SEVEN AND EIGHT DANCE

Creating a contemporary dance from a traditional song

Structure dances using choreographic devices and form (ACADAM016).

Rehearse and perform focusing on expressive skills appropriate to style and/or choreographic intent (ACADAM017).

Working individually, the students complete the following tasks.

- Choose the song in the musical that appeals the most to you.
- Choose one word or phrase from the song and embody that in movement.
- Choose another word or phrase and embody this in movement.
- Continue this process until there are seven to ten movements in total (make sure that the movements use a range of levels, asymmetry/symmetry etc.).
- Using the music from the song as inspiration, find a way to move between each of the embodied movements to create a phrase.
- Link each phrase together to create a piece.
- In pairs, perform the pieces for each other and provide feedback.
- Refine the work in preparation for performing for the rest of the class.
- Perform the work, recording it as a series of still images or a video.
- Review, analyse and evaluate the recording of the performance.



YEAR NINE AND TEN DANCE

Choreographing across styles

Manipulate combinations of the elements of dance and choreographic devices to communicate their choreographic intent (ACADAM021).

Practise and refine technical skills to develop proficiency in genre- and style-specific techniques (ACADAM022).

Perform dances using genre- and style-specific techniques and expressive skills to communicate a choreographer's intent (ACADAM024).

Structure dances using movement motifs, choreographic devices and form (ACADAM023).

Working in small groups, students complete the following tasks:

- Listen to the song 'I could have danced all night'
- Using the memories of the performance and further research, choreograph a dance for the song. In choreographing the dance, imagine that it will be performed either at the school or another local venue.
- Locate an alternate version of the song, for example Penny Lee's cha cha cha interpretation.
- Using additional research, choreograph a new dance to the song. Again, imagine that the dance will be performed at the school or another local venue.
- After choreographing the two styles for the same song, develop a mash-up of the two dances.
- Join with another group to perform the mash-up and provide feedback.
- Refine the work based on the feedback and prepare for a performance for the rest of the class.
- Perform the work for the class.