

University of Picardy / The college of Arts  
Performing Art department / First year, first semester

English studies

Themes : Victorian drama, George Bernard Shaw, *Pygmalion*, George Cukor, *My Fair Lady*.

Grammar : agreements (plural, singular), definite article (the), Some and Any, other quantifiers, comparison, Have + past participle, relative pronouns, indefinite article (a/an).

Vocabulary : drama vocabulary, cause, consequence, difference, opinion, addition, goal, condition, concession, resemble, identity, similitude.

Homework : homework is given after each lesson.

Method of assessment : continuous assessment.

First test : week 6

Second test : week 12

The better mark will be taken for the semester (in first year only).

Test pattern :

1. Four lines to translate from French into English (4 points)
2. Four lines to translate from English into French (4 points)
3. Phonetics questions (3 points)
4. Written expression related to the lesson (9 points). You can choose one from two questions.

Warning : if you are not the author of a text, you must use quotation marks : "...". Plagiarized answers will not be assessed; the mark of the item will be 0.

**Lesson one** : An introduction to *Pygmalion* and *My Fair Lady*



Version N°1 : *My Fair Lady* is a musical based on *Pygmalion*, a light comedy written in 1912 by George Bernard Shaw, an Irish playwright. The adaptation of the play into a musical was made by Alan Jay Lerner (book and lyrics) and by Frederick Loewe (music). They borrowed the happy-end from a 1938 film adaptation of the original play. It was staged in Broadway at the Mark Hellinger Theatre in 1956. Rex Harrison and Julie Andrews were at the top of the bill (Harrison had the male lead and Andrews had the female lead). In addition to the two stars, the original cast included Robert Coote, who was cast as Colonel Pickering, a supporting part in the play.

**Lesson two** : an extract from *My Fair Lady*, Act One, Scene One.

Oral comprehension.

1. What did everybody take Professor Higgins for ?
2. Why ?
3. What was he actually doing ?
4. What can Professor Higgins guess ?
5. How ?
6. What is Higgins's opinion about Eliza's accent ?

Expressions of **cause** :

Because = given that, as, since (*puisque*),  
considering that, due to the fact that, owing  
to the fact that + PROPOSITION  
SUBORDONNEE

Because of = due to, owing to + GROUPE  
NOMINAL

Y is caused by X = Y results from X ;  
Y comes from X (*Y est provoqué par X*)

Expressions of **consequence** :

So, ... = thus, therefore, as a result, for that  
reason, in consequence, consequently,...

I love *My Fair Lady*, hence my interest in  
Audrey Hepburn. (*d'où mon intérêt pour...*)

That's why... = That's the reason why  
...SANS VIRGULE + PROP. SUBORD.

X causes Y : X brings about Y, X results into  
Y, X leads to Y, X entails Y (*X entraîne Y*)

Song : "Why Can't the English?"

- |  |   |
|--|---|
| <p>HIGGINS<br/>Look at her! a prisoner of the <u>gutters</u>;<br/>Condemned by every syllable she <u>utters</u>.<br/>By right she should be taken out and hung<br/>5 For the <u>cold-blooded</u> murder of the English <u>tongue</u> I<br/>ELIZA<br/>A-o-o-o-wl<br/>HIGGINS (<i>Imitating her</i>) Aooooow! <u>Heavens!</u> what a sound!<br/>This is what the British population<br/>10 Calls an elementary education.<br/>PICKERING I<br/>Come, sir, I think you <u>picked</u> a poor example.<br/>HIGGINS<br/>Did I?<br/>15 Hear them down in Soho Square<br/><u>Dropping</u> hs everywhere,<br/>Speaking English any way they like.<br/>(<i>To one of the men</i>) You, sir, did you go to school?<br/>MAN<br/>20 What ya tike me fer, a fool?<br/>HIGGINS (<i>To PICKERING</i>)<br/>No one taught him "take" instead of "tike."<br/>Hear a Yorkshire man, or worse,<br/>Hear a Cornishman converse.<br/>25 I'd rather hear <u>a choir singing flat</u>.</p> | <p><u>gutter</u> [Λ]: <i>caniveau</i><br/>to <u>utter</u> [Λ]: to pronounce<br/><u>cold-blooded</u> [Λ]: cruel<br/><u>tongue</u> [Λ]: language</p> <p>(Good) heavens! : My God!</p> <p>to pick : to select</p> <p>to drop : (here) to omit</p> <p>a choir : a group of singers<br/>to sing flat : to sing out of tune</p> |
|--|---|

<p>Chickens cackling in <u>a barn!</u>  <i>(Pointing to ELIZA)</i>  Just like this one!</p>	<p>a barn : a building for farm animals</p>
<p>30 <u>Garn!</u>  HIGGINS</p>	<p>garn! : (cockney English) go on!</p>
<p>I ask you, sir, what sort of word is that?  It's "Aooow" and "Garn" that keep her in her place.  Not her <u>wretched</u> clothes and dirty face.</p>	<p>wretched : miserable and shabby</p>
<p>35 Why can't the English teach their children how to speak?  This verbal class distinction by now should be <u>antique</u>.  If you spoke as she does, sir, instead of the way you do,  Well, you might be selling flowers, too.</p>	<p>antique : archaic</p>
<p>PICKERING  40 I beg your pardon!  HIGGINS</p>	
<p>An Englishman's way of speaking absolutely classifies him  The moment he talks he makes some other Englishman <u>despise</u>  him.</p>	<p>to despise : to disdain, to scorn</p>
<p>45 One common language I'm afraid we'll never get.  Oh, why can't the English learn to set  A good example to people whose English is painful to your ears?  The <u>Scots</u> and the Irish leave you close to tears.</p>	<p>the Scots : the Scottish people</p>
<p>There even are places where English completely disappears.  50 In America, they haven't used it for years!  [...]</p>	
<p><i>(He looks thoughtfully at ELIZA)</i> You see this creature with her  <u>kerbstone</u> English; the English that will keep her in the gutter to  the end of her days? Well, sir, in six months I could pass her off</p>	<p>kerb : <i>bord de trottoir</i>  kerbstone : <i>bordure de trottoir</i></p>
<p>55 as a duchess at an Embassy ball. I could even get her a job as a  lady's <u>maid</u> or shop assistant, which requires better English.  ELIZA</p>	<p>a maid : a female servant</p>
<p><i>(Rising with sudden interest)</i> Here, what's that you say?  HIGGINS</p>	<p>to rise – rose – risen : to get up  to squash : to squeeze</p>
<p>60 Yes, you <u>squashed cabbage leaf</u>, [...] you incarnate insult to the  English language; I could pass you off as the Queen of Sheba.  ELIZA</p>	<p>cabbage leaf : <i>feuille de chou</i></p>
<p>Aooow! <i>(To PICKERING)</i> You don't believe that, Captain?  PICKERING</p>	
<p>65 Oh, well, everything is possible. I myself am a student of Indian  dialects.  HIGGINS</p>	<p>Expressions of <b>difference</b> :</p> <p>to be different from  to differ from  to diverge from</p>
<p>Are you? Do you know <u>Colonel</u> Pickering, the author of <i>Spoken  Sanskrit</i>?</p>	<p>whereas / while (<i>tandis que</i>)</p>
<p>70 PICKERING  I am Colonel Pickering. Who are you?</p>	<p>contrary to / unlike</p>
<p>HIGGINS  Henry Higgins, author of <i>Higgins' Universal Alphabet</i>.</p>	<p>On the contrary, ...  Conversely, ... (<i>à l'inverse</i>)</p>
<p>PICKERING</p>	<p>X disagrees with Y  (<i>X n'est pas d'accord avec Y</i>)</p>
<p>75 <i>(Amazed)</i> I came from India to meet you!</p>	<p>“I do !” / “I don't !”  (<i>moi si ! / pas moi !</i>)</p>
<p>HIGGINS  <i>(With enthusiasm)</i> I was going to India to meet you! <i>(They shake  hands)</i> Where are you staying?</p>	<p>see grammar page 5, §4.h.ii</p>
<p>PICKERING  At the Carleton.</p>	
<p>HIGGINS  No, you're not. You're staying at 27-A Wimpole Street. Come with  me and we'll have a chat over supper.</p>	

Lesson three : an extract from *My Fair Lady*, Act One, Scene Three

Higgins's house. The following morning.

MRS. PEARCE (*the housekeeper*): This is the young woman, sir. (ELIZA *enters*)

HIGGINS: Well, this is the girl I noted down last night. She's no use: I've got all the records I want of the Lisson Grove lingo [the jargon spoken in the street called Lisson Grove], and I'm not going to waste another cylinder on it. (*To the girl*) Be off with you [go away]: I don't want you.

5 ELIZA: Don't be so saucy [impertinent]. You ain't heard what I come for yet. (*To MRS. PEARCE, who is waiting at the door*) Did you tell him I come in a taxi?

MRS. PEARCE: Nonsense, girl! What do you think a gentleman like Mr. Higgins cares what you came in?

10 ELIZA: Oh, we are proud! He ain't above giving lessons [he isn't in a position to refuse giving lessons], not him: I heard him say so. Well, I ain't come here to ask for any compliment; and if my money's not good enough I can go elsewhere.

HIGGINS: Good enough for what?

ELIZA: Good enough for ye-oo. Now you know, don't you? I'm come to have lessons, I am. And to pay for 'em too: make no mistake.

15 HIGGINS: Well! What do you expect me to say to you?

ELIZA: Well, if you was a gentleman, you might ask me to sit down, I think. Don't I tell you I'm bringing you business?

HIGGINS: Pickering, shall we ask this baggage to sit down, or shall we throw her out of the window?

20 ELIZA: (*Running away*) Ah -oh- ow I won't be called a baggage when I've offered to pay like any lady!

PICKERING: (*Gently*) What is it you want, my girl?

25 ELIZA: I want to be a lady in a flower shop instead of selling at the corner of Tottenham Court Road. But they won't take me unless I can talk more genteel [in a more elegant way]. He said he could teach me. Well, here I am ready to pay him-not asking 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. [...]

PICKERING: Higgins, I'm interested. What about your boast that you could pass her off as a duchess at the Embassy Ball? I'll say you're the greatest teacher alive if you can make that good. I'll bet you all the expenses of the experiment you can't do it. And I'll even pay for the lessons.

30 ELIZA: Oh, you're real good. Thank you, Captain.

HIGGINS: (*Tempted, looking at her*) It's almost irresistible. She's so deliciously low, so horribly dirty!

ELIZA: Aooooow! I ain't dirty: I washed my face and hands 'fore I come, I did.

HIGGINS: I'll take it! I'll make a duchess of this draggle-tailed gutter-snipe!

Expressions of <b>opinion</b> :	Expressions of <b>addition</b> :
As far as I am concerned, ... As for me, ... ( <i>quant à moi</i> ) In my opinion, ... ( <i>à mon avis</i> ) To my mind, ... / To me, ...	First, ... / First of all, ... / To begin with, ...  Then, ... / Secondly, ...
According to you/him/her/them, ... ( <i>selon</i> )	Moreover, ... / Besides, ... / In addition, ... ( <i>de surcroît, en outre, par ailleurs</i> ) On top of all that, ... ( <i>et pour couronner le tout, ...</i> )
I would venture to say that ... ( <i>je dirais que ...</i> ) I dare say that... ( <i>j'ose dire que ...</i> )	Finally, ... / Eventually, ... ( <i> finalement</i> ) / To conclude, ...
I agree with ... ( <i>je suis d'accord avec ...</i> ) I do not agree with ... / I disagree with ...	

Written comprehension :

1. What is Eliza coming for ?
  
2. Why doesn't Higgins want to see Eliza ?
  
3. What does Pickering propose to do ?

Expressions of **goal** :

POUR	
↗ ↘	
FOR	TO
+	+
nom	verbe

in order to / so as to + *base verbale* (afin de)

in order that / so that + *subordonnée* (*pour que*)

My goal is to...+ *base verbale* (*mon but est de...*)  
 Goal / aim / intention / purpose / ambition

I want to..., wish to, intend to (*avoir l'intention de*),  
 mean to, try to, seek to (*sought – sought – chercher à*)

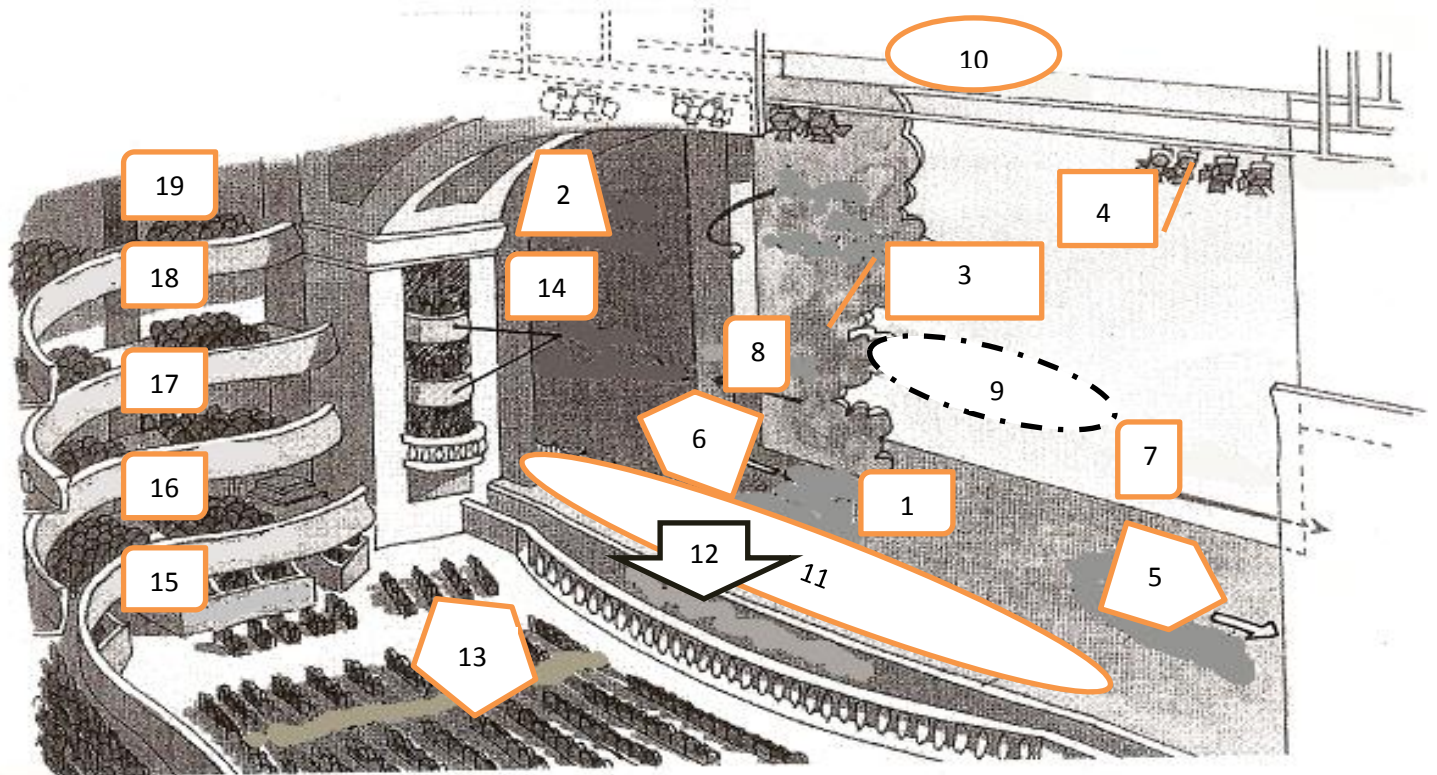
Expressions of **condition** :

- if ; on condition that (*à condition que*) ;  
 provided (*en un seul mot en anglais : pourvu que*)
  
- so long as / in so far as (*dans la mesure où*) ;
  
- unless (*à moins que, sauf si*)



Version N° 2 : The musical was played to a full house every night on Broadway. It was such a hit that it transferred to London in 1958. In 1964, a film was adapted from it, directed by George Cuckor. Movie studio head Jack Warner decided Julie Andrews lacked sufficient name recognition and Eliza was played by the established film actress Audrey Hepburn. As Warner later recalled, the decision was easy, "In my business I have to know who brings people to a movie theatre and the money to its box office. Audrey Hepburn had never made a flop." The film won eight Academy Awards, including Best Picture, Best Actor for Harrison, and Best Director.

## A THEATRE PLAN



1. the stage	11. proscenium
2. the curtain	12. orchestra pit
3. the scenery	13. the stalls
4. the spotlights	14. boxes
5. stage left, or prompt side	15. ground floor boxes
6. stage right, or opposite prompt side	16. dress circle
7. left wing	17. circle
8. right wing	18. upper circle
9. backstage	19. the gods
10. the flies	

Thème n°1 : Nous sommes allés voir *My Fair Lady* au théâtre Helliger samedi dernier avec Julie Andrews dans le rôle-titre, et Rex Harrison dans le rôle du professeur Higgins. On était assis dans une baignoire, près de la scène, côté jardin. La mise en scène était remarquable, et le jeu des acteurs était impeccable dans un décor très victorien. Dès que fut baissé le rideau, des salves d'applaudissements à n'en plus finir montèrent du parterre et des balcons. Le public était conquis ; ce fut un immense succès pour toute la troupe.

**Lesson four** : an extract from *My Fair Lady*, Act One, Scene Five

1 HIGGINS: All right, Eliza, say it again.  
 ELIZA: "The rine in Spine... sties minely in the pline."  
 HIGGINS: "The rain in Spain stays mainly in the  
 5 plain."  
 ELIZA: Didn't I sy that?  
 HIGGINS: No, Eliza, you didn't "sy" that. You didn't even "say" that. Every night before you go to bed, where you used to say your prayers...I want you to  
 10 say: "The rain in Spain stays mainly in the plain." Fifty times. You'll get much further with the Lord if you learn not to offend His ears. Now for your "H's." Pickering, this is going to be ghastly.  
 PICKERING: Control yourself, Higgins. Give the girl  
 15 a chance.  
 HIGGINS: I suppose you can't expect her to get it right the first time. Come here, Eliza, and watch closely. Now, you see that flame? Every time you pronounce the letter "H" correctly the flame will  
 20 waver... and every time you drop your "H" the flame will remain stationary. That's how to know you've done it correctly. In time, your ear will hear the difference. You'll see it better in the mirror. Now listen carefully. "In Hartford, Hereford and  
 25 Hampshire... hurricanes hardly ever happen." Now you repeat that after me. "In Hartford, Hereford and Hampshire, hurricanes hardly ever happen."  
 ELIZA: "In 'artford, 'ereford and 'ampshire 'urricanes 'ardly hever 'appen."  
 30 HIGGINS: Oh, no, no! Have you no ear at all?  
 ELIZA: Should I do it over?  
 HIGGINS: No, please. Start from the very beginning. Just do this. Ha Ha Ha Ha. Go on, go on.

Vocabulary: match the underlined words with their synonym.

mainly	to tremble
get further	to let fall
the Lord	tempest
ghastly	progress
waver	God
drop	horrible
hurricanes	principally

Understanding main facts:

1. What can't Eliza do ?
2. What are Higgins's methods ?
3. What is the difference between Higgins's attitude with Eliza and Pickering's ?

Expressions of **concession** and **paradox** :

Of course, ... , but all the same, ...
Granted, ... , still, ...
That is quite right, ... , and yet, ...
( <i>Certes</i> , ... , <i>mais</i> ...)

However, ... (*cependant*)  
 Nevertheless, ... (*néanmoins*) } + *virgule*

despite (*malgré*)  
 in spite of (*en dépit de*) } + *groupe nominal*

despite the fact that  
 in spite of the fact that  
 although (*quoique*)  
 though (*quoique*)  
 even though (*même si*)  
 even if (*même si*) } + *subordonnée*

**Lesson five** : an extract from *My Fair Lady*, Act One, Scene Seven

MRS HIGGINS: Colonel Pickering, you're just in time for tea.

5 PICKERING: Thank you, Mrs. Higgins. May I introduce Miss Eliza Doolittle?

MRS HIGGINS: My dear Miss Doolittle.

10 ELIZA: "How kind of you to let me come."  
*[Pickering introduces Eliza to Lady and Lord Boxington, Mrs. Eynsford-Hill and to her son Freddy]*

15 MRS HIGGINS: Will it rain, do you think?

ELIZA: "The rain in Spain stays mainly in the plain." "But in Hartford, Hereford and Hampshire, hurricanes hardly ever happen."

20 FREDDY: How awfully funny!

ELIZA: What is wrong with that, young man? I bet I got it right.

30 FREDDY: Smashing!

LADY BOXINGTON: Has it suddenly turned chilly?

35 MRS. EYNSFORD-HILL: I do hope we won't have any unseasonable cold days. They bring on so much influenza. And the whole of our family is susceptible to it.

40 ELIZA: My aunt died of influenza, so they said. But it's my belief they done the old woman in.

LORD BOXINGTON: Done her in?

45 ELIZA: Yes, Lord love you! Why should she die of influenza when she'd come through diphtheria right enough the year before. Fairly blue with it she was. They all thought she was dead. But my father, he kept ladling gin down her throat. Now why would a woman with that strength in her have to die of influenza? And what become of her new straw hat that should have come to me? Somebody pinched it. And what I say is: Them 'as pinched it, done her in.

50 LORD BOXINGTON: Done her in? "Done her in," did you say?

55 LADY BOXINGTON: Whatever does it mean?

60

Vocabulary : deduce the meaning of the underlined words.

introductions : les présentations  
 ⇒ to introduce : \_\_\_\_\_

kindness : gentillesse  
 ⇒ kind : \_\_\_\_\_

awful : terrible  
 ⇒ awfully : \_\_\_\_\_

to smash : percuter  
 ⇒ smashing : \_\_\_\_\_

chill : fraîcheur  
 ⇒ chilly : \_\_\_\_\_

influenza: la grippe

to believe : croire  
 ⇒ a belief : \_\_\_\_\_

a ladle : une louche  
 ⇒ to ladle : \_\_\_\_\_

Understanding the main facts :

1. What is the first topic of the conversation ?

\_\_\_\_\_

\_\_\_\_\_

2. What is the second topic ?

\_\_\_\_\_

\_\_\_\_\_

Understanding details :

1. "she'd come through diphtheria right enough the year before" means :

- a. she died of diphtheria
- b. she survived diphtheria
- c. she did not have diphtheria
- d. she very much suffered from diphtheria

2. "my father, he kept ladling gin down her throat" means :

- a. my father helped her die
- b. my father ignored her
- c. my father made her drink
- d. my father prevented her from drinking



HIGGINS: That's the new small talk. "To do somebody in" means to kill them.

65 MRS. EYNSFORD-HILL: But you surely don't believe your aunt was killed?

ELIZA: Do I not? Then she lived with would have killed her for a hatpin [...].

70 MRS. EYNSFORD-HILL: But it can't have been right for your father to pour spirits down her throat like that. It might have killed her.

75 ELIZA: Not her. Gin was mother's milk to her. Besides, he poured so much down his own throat he knew the good of it.

MRS. EYNSFORD-HILL: Do you mean that he drank?

80 ELIZA: Drank? My word. Something chronic. Here, what are you sniggering at?

85 FREDDY: The new small talk. You do it so awfully well!

ELIZA: Well, if I was doing it proper, what was you sniggering at? Have I said anything I oughtn't?

90 MRS HIGGINS: Not at all, my dear.

Vocabulary : match the words from the text with their translation.

	↓	
small talk		1. verser
hatpin		2. gorge
to pour		3. alcool fort
spirits		4. ricaner
throat		5. épingle de chapeau
to snigger		6. papotage

Understanding main facts : say if the following statements are right or wrong.

	R	W
Eliza thinks her father was killed.		
The murderer was also a thief.		
Eliza's father drank, but her aunt did not.		

Understanding details : "Have I said anything I oughtn't?" means : have I said ...

- a. anything unreasonable ?
- b. anything illegal ?
- c. anything I was not supposed to say ?
- d. anything I was not obliged to say ?

<p>Expressions of <b>resemblance</b> between two ≠ things : LIKE</p> <p>She speaks LIKE a lady. (she ≠ lady)</p> <p>It looks LIKE Art Nouveau. smells a rose. tastes fish. sounds Mozart.</p> <p>(But it <i>isn't</i> !)</p>	<p>Expressions of <b>identity</b> between two things : AS</p> <p>She speaks AS a lady. (she = lady) ↳ <i>en tant que / dans le rôle de</i></p> <p>She has THE SAME accent AS the others.</p> <p>Eliza is regarded AS a strange person. (Eliza = strange person)</p>
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Expressions of **similitude** :

Similarly, ... / Likewise, ... / In the same way, ... / Along the same line, ... / By the same token, ... (*de même*)

"X agrees with Y" (*X est d'accord avec Y*)

"So do I." "Neither do I." : see grammar page 5, §4.h.i

Lesson six : an extract from *My Fair Lady*, Act Two, Scene Five

[Eliza has gone away from Higgins's house, she is now visiting Mrs. Higgins.]

5 MRS. HIGGINS: And you mean that after you did this wonderful thing for them without making a single mistake, they just sat there and never said a word to you? Never admired you, or told you how splendid you'd been?

ELIZA: Not a word.

10 MRS. HIGGINS: That's simply appalling. [...] (ELIZA *smiles, but the smile is brief as HIGGINS is heard from the entrance hall*)

HIGGINS: (Off) Mother! Mother!

(ELIZA *looks fearful and rises to leave*)

15 MRS. HIGGINS: I thought it wouldn't be long. Stay where you are, my dear. Remember, last night you not only danced with a prince, but you acted like a princess.

HIGGINS: (He sees ELIZA. Amazed. Angry) You!

20 ELIZA: How do you do, Professor Higgins? Are you quite well?

HIGGINS: Don't you dare try that game on me! I taught it to you! Get up and come home and don't be a fool! You've caused me enough trouble for one morning!

MRS. HIGGINS: Very nicely put, indeed, Henry. No woman could resist such an invitation.

HIGGINS: How did this baggage get here, in the first place?

30 MRS. HIGGINS: Eliza came to see me, and I was delighted to have her. And if you don't promise to behave yourself, I shall have to ask you to leave.

HIGGINS: You mean I'm to put on my Sunday manners for this thing I created out of the squashed cabbage leaves of Covent Garden?

35 MRS. HIGGINS: (Calmly) Yes, dear, that is precisely what I mean.

HIGGINS: I'll see her damned first!

40 MRS. HIGGINS: (To ELIZA) How did you ever learn good manners with my son around?

ELIZA: (Sweetly, but making certain her voice carries) It was very difficult. I should never have known how ladies and gentlemen behave if it hadn't been for Colonel Pickering. He always showed me that he felt and thought about me as if I were something better than a common flower girl.

45 You see, Mrs. Higgins, the difference between a lady and a flower girl is not how she behaves, but how she is treated. I shall always be a flower girl to Professor Higgins because he always treats me as a flower girl and always will. But I know that I shall always be a lady to Colonel Pickering because he always treats me as a lady, and always will.

50

Vocabulary : find out the odd one from the list.

- appalling – wonderful – awful – dreadful
- fearful – frightened – fearless – scared
- delighted – pleased – charmed – disappointed
- to behave oneself – to act nicely – to be naughty – to be polite

Comprehension : Right or wrong ?

- Mrs Higgins is scandalized by her son's behaviour.
- Higgins expected to see Eliza at his mother's house.
- Higgins wants Eliza to come back to him.
- Higgins's mother is very indulgent with her son.
- Eliza expresses her gratitude to Professor Higgins.

Pick up an ironical sentence spoken by Mrs Higgins against her son.

Thème n°2 : Le spectacle d'hier soir fut un lamentable bide. Les acteurs étaient assommants, certains avaient même oublié leur texte. Ils n'avaient sans doute pas assez répété. Plusieurs vedettes étaient remplacées par des doublures, et le public était très déçu. A l'entracte, la salle se vidait déjà pendant que quelques machinistes sur scène changeaient le décor. On entendit des huées venant des baignoires côté jardin, et quelques spectateurs déçus voulaient un remboursement.