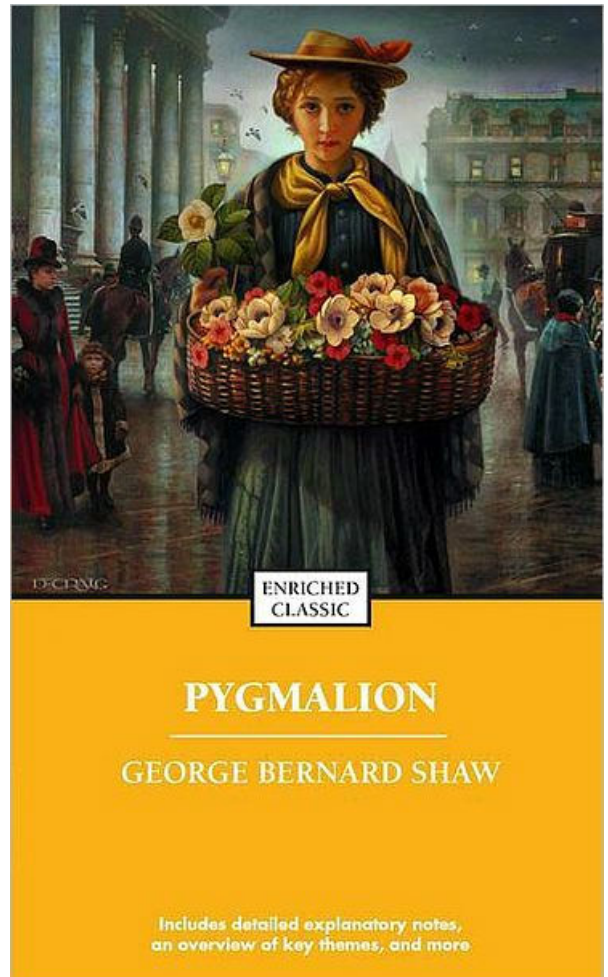


# Summer Assignment / George Bernard Shaw's *Pygmalion*

*AP English Literature and Composition / English IV Honors (Grade 12)*

Sociolinguists have worked for decades to examine the diversity of languages and how they have changed over time. Contrary to expectations that mass culture would diminish regional differences, there is evidence to suggest that dialects of Los Angeles, Dallas, Chicago, Birmingham, New York, and even Miami are now more different from each other than they were a hundred years ago. Political forces drive ongoing changes to our language, and researchers have discovered that fascinating correlations exist between patterns of linguistic divergence and the politics of race and slavery, going back to the antebellum United States.

Your summer reading assignment is **George Bernard Shaw's *Pygmalion*** (1913). Although it is set over one hundred years ago in London, the play highlights language politics in a way that is still very relevant today. The star of *Pygmalion* is the English language itself. Like most of the playwright's works, *Pygmalion* is super-didactic—it's meant to teach the audience. In this case, Shaw wants us to think about the problems caused by our "common" language, and how language can separate people from different places and classes, even different parts of the same town. And, when you consider that Shaw wrote *Pygmalion* at a time when the British Empire was still around and when people from all over the globe were forced to communicate in English, its lessons become even more complex.



## **REQUIRED ACTIVITIES**

- During Reading: *Plot Mapping with Emojis*
- Mr. G's Book Club* Reading Guide
- Read "Pygmalion and Galatea" (from Ovid's *Metamorphoses*) and complete Open-Ended Response

**During Reading**

**PLOT MAPPING WITH EMOJIS**

**Objective:** Recalling key events in the play

**Activity:**

Create a pictorial time line of the plot using only emojis. After each act of the play, draw (5) five emojis that in combination illustrate the main events or characters. When you finish reading the play and drawing your emojis, you should be able to retell the entire play by looking only at your paper.

**PLOT MAPPING CHART**

Act I					
Act II					
Act III					
Act IV					
Act V					

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Period: \_\_\_\_\_

## Mr. G's Book Club

## READING GUIDE

TITLE: \_\_\_\_\_

AUTHOR: \_\_\_\_\_

YEAR OF PUBLICATION: \_\_\_\_\_

1. **INTRODUCTION.** Use the following template to summarize the literary work in one concise and impactful sentence:

*In the (genre) (form), (TITLE), (author)  
explores themes of (theme), (theme), and (theme)  
in telling the story of (plot).*

2. **HISTORY.** In one sentence, hypothesize the author's exigence for writing this work.

3. **CHARACTER.** Who do you think is the most complex character in the work?  
In one sentence, describe the most memorable scene showcasing this character.

4. **ANALYSIS.** In one sentence, explain whether you think the literary work is still relevant or if it is outdated for contemporary readers. (*What "big ideas" relate to Society today?*)

5. **VOCABULARY.** Define the one (1) most useful vocabulary word you learned when reading this work. Include a direct quote to show how the word was used in context.

6. **FIGURATIVE LANGUAGE.** From the options below, identify two (2) specific examples of figurative language used within the literary work. Include direct quotes and explain how each of these devices was used in context.

*idiom*

*imagery*

*hyperbole*

*metaphor*

*onomatopoeia*

*paradox*

*personification*

*simile*

*understatement*

7. **LITERARY ELEMENTS.** From the options below, identify two (2) examples of literary elements and techniques used within the literary work. Explain the significance of how each of these devices was used throughout the work.

*allusion*

*dialect*

*foreshadowing*

*humor*

*irony*

*juxtaposition*

*motif*

*point of view*

*symbol*

## Pygmalion and Galatea

Excerpt from Ovid's *Metamorphoses* (8 AD)

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Line  
5 However, the obscene Propoetides dared to deny  
that Venus was a goddess; for this denial, they are said to be  
the first to have prostituted their beautiful bodies,  
as their shame waned and the blood of their face hardened  
and they are changed into hard stone with slight difference.

10 Since, Pygmalion had seen them leading their lives in wickedness,  
is offended by their countless vices, which nature  
gave to the minds of women, celibate he lived  
for many years without a partner of his bed chamber  
In the meantime he sculpted white ivory happily  
with wonderous art and wonderous skill, and gave it form with which  
no woman is able to be born, and he fell in love with his own work.  
It is the image of a true maiden whom you may believe is living  
and, without modesty in the way you may believe she wants to move.  
15 So much his art hides his own art.  
He wonders at her and drinks in passionate fires for his heart for created art  
Often he moved his hands touching the work, whether it  
is a body or ivory, nor does he confess that it is ivory to this point.  
He gives it kisses and he thinks kisses are returned. He speaks  
20 and he holds the work and thinks his fingers are sinking into the  
limbs and is afraid lest a bruise arise on the touched limbs  
And now he offers flatteries and brings  
that girl dear gifts, shells and smooth stones,  
and small birds and flowers of a thousand colors  
25 and lilies and painted spheres and tears of the Heliades  
fallen from the trees; he adorns her limbs with clothing and,  
he gives the fingers gems, he gives the neck a long necklace,  
and light pearls from an ear, and small garlands hang from her chest  
All are fitting; but nor naked appears less lovely.  
30 He arranges this one on a coverlet dyed with  
Sidonian conch and calls her his bed's partner and  
puts back its neck laid on soft feathers, as if it will feel.

35 The festive day of Venus, most celebrated in all Cyprus, came,  
and heifers covered in respect to gold on their bent horns  
had fallen having been struck on the snowy neck,  
and incenses were fuming, when having performed his ritual duties,  
he stood at the altars and timidly said: 'God, if you can give all,

I wish that my wife be similar to the ivory (he didn't dare say ivory maiden)  
he said 'one like my [maiden] of ivory.'

40 Golden Venus herself present at the festival had  
sensed what the prayers want, and a sign of the divinity's fondness,  
a flame rose up three times and led a tip through the air.  
As he returned, he seeks out an image of his girl  
and reclining the statue of the couch he gives it kisses and she seems to be warm

45 He moves his mouth again and touches her chest with his hands;  
the touched ivory grows soft after the hardness has been put aside.  
and gives way to fingers, just as Hymetian  
wax softens again having been touched by the thumb  
it is bent into many faces and becomes useful by use itself.

50 While he is astounded and rejoices hesitatingly and afraid to be mistaken  
again loving the statue and again the lover touching the prayer again and again  
It was a body and the touched veins left forth  
Then indeed the Paphian hero starts with very many words,  
with which he thanks Venus, and finally he presses

55 the nor false mouth with his own mouth, the maiden sensed  
the given kisses and blushed and raising a timid eye to the lights  
saw her lover together with the sky.  
The goddess is present at that marriage which she made,  
and now with the lunar horns full in full circle nine times

60 the woman begot Paphos, from whom the island hold the name.

## OPEN-ENDED RESPONSE

**Directions:** After reading George Bernard Shaw’s play, *Pygmalion* (1913)—as well as Ovid’s verse retelling of the “Pygmalion and Galatea” myth in *Metamorphoses* (8 AD)—answer the question that follows. Be sure to use specific examples to demonstrate your understanding and incorporate textual evidence from both the play and the poem to support your ideas.

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### Question

1. Compare and contrast the complexity of Professor Henry Higgins’s attitude towards Eliza Doolittle in Shaw’s *Pygmalion* with the sculptor Pygmalion’s feelings towards his statue (Galatea) in Ovid’s poetry. How are these relationships similar? How are they different?

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