The Jefferson Performing Arts Society

Presents

My Fair Lady

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Welcome! *My Fair Lady* is a musical based on George Bernard Shaw’s *Pygmalion*. The story concerns Eliza Doolittle, a Cockney flower girl who takes speech lessons from professor Henry Higgins, a phoneticist, so that she may pass as a lady.

The musical's 1956 Broadway production was a momentous hit, setting a record for the longest run of any major musical theatre production in history. It was followed by a hit London production, a popular film version, and numerous revivals. It has been called “the perfect musical”.

We will begin with a little background on George Bernard Shaw. This section includes a bio, key facts and a brief summary of the historical and literary context. It concludes with a few quotes from “Pygmalion” (do you recognize any of them in the adaptation “My Fair Lady?”)

We will continue with the set. Before the story can be told, the set must be constructed. Like architects, set designers use visual art and mathematics to conceive and execute their designs. Students will learn about how JPAS Assistant Technical Director Kristin Blatchford researched post-impressionism to create her designs and discover a little about her sources of inspiration William Ratcliffe and John Singer Sargent. Students will also compare imagery from the time period of the play, 1912, and use this in applied math to assess distance, perimeter and area.

Before the stage is built, a script must be written. George Bernard Shaw drew on and transformed source material from both a classical historic work, Ovid’s Pygmalion story found in “Metamorphosis,” and the contemporary social conditions and disparities of his time. Alan Jay Lerner continued to draw on these same inspirations with the
adaptations from “Pygmalion” to “My Fair Lady” (from stage play to stage play and then screen play/film.) Rather than exploring comparisons between George Bernard Shaw’s “Pygmalion” and Alan Jay Lerner’s “My Fair Lady,” we will delve into the history of the area that inspired these works, London’s Covent Gardens. This delving into history will include an overview of the historic Covent Gardens (as it relates to Eliza Doolittle and others of her social class,) how accent and dialects develop over time, the power of spoken language and pronunciation and how a person’s name (Doolittle) can be interpreted and misconstrued as meaning things about their character and abilities.

We will conclude with a comparison and contrast of cultural commonalities and dissimilarities between London and New Orleans. This comparison and contrast will include an investigation of the Pearly Kings and Queens Guild, New Orleans’ Social Aid and Pleasure Clubs and the Mardi Grad Indians.

To better tie the arts into the academic curricula, all lessons include a list of standards from core academic subjects.

You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador’s garden party.
The arts facilitate interconnection. They provide tangible, concrete opportunities for students and teachers to explore academic concepts. The arts are even more critical now with the introduction of Louisiana Common Core. Common Core is replacing the system of Grade Level Expectations and Standards and Benchmarks previously used to measure student achievement. Here is some background information on Louisiana Common Core:

**COMMON CORE STATE STANDARDS**  
Academic standards define the knowledge and skills that students are expected to learn in a subject in each grade. In 2010, Louisiana adopted Common Core State Standards in English language arts and math. The Common Core State Standards define what students need to learn in reading, writing and math in each grade to stay on track for college and careers. Please visit this site for more information: http://www.louisianabelieves.com/academics/louisiana-student-standards-review

All Common Core connections were retrieved from:


Background
Background Info

Author Bio

**Full Name:** George Bernard Shaw  
**Date of Birth:** July 26, 1856  
**Place of Birth:** Dublin, Ireland  
**Date of Death:** November 2, 1950

**Brief Life Story:** George Bernard Shaw was born in 1856, in Dublin. His father was a civil servant and his mother was a singer. He changed schools several times as he grew older, and developed a strong dislike of schools and formal education. When he was a teenager, his mother moved to London and he remained in Dublin with his father for some time. But in 1876, he moved to London to join his mother. There, he began writing, starting with novels (though he found no success as a novelist). He also became somewhat politically active, an ardent supporter of socialism. It was only in the 1880s that Shaw turned to drama. He finally found some writing success with his plays, which often involved social critiques. Shaw was a very prolific writer, writing over 50 plays in addition to articles, reviews, essays, and pamphlets. His popularity rose in the early 1900s and he started to become a famous, well-respected playwright. In 1925, he was recognized for his work with the Nobel Prize in Literature and he died 25 years later, at the age of 94.

Key Facts

**Full Title:** *Pygmalion*
Genre: Drama, comedy, comedy of manners

Setting: London

Climax: In act four, after winning the bet concerning Eliza, Higgins says he has been bored with his experiment, and treats Eliza poorly. Infuriated, Eliza throws Higgins' slippers at him and argues and fights with him.

Antagonist: While Eliza and Higgins argue with each other, they both cooperate in order to fool London's high society. The rigid hierarchy of social classes in Victorian England can be seen as the antagonist against which all the characters struggle, as they deal with issues of class and wealth.

Historical and Literary Context

When Written: 1912

Where Written: London

When Published: 1912

Literary Period: Victorian period

Related Literary Works: Shaw's play takes its title from the myth of Pygmalion, which is told in Ovid's epic Latin poem of mythological transformations, the *Metamorphoses*. In the myth, Pygmalion makes a sculpture of his ideal woman, named Galatea. He falls in love with his beautiful statue, which then comes to life. With his title, Shaw implies that Eliza is a kind of Galatea, molded by Pickering and Higgins into the ideal lady of Victorian society. *Pygmalion* is Shaw's most popular play and has spawned a number of adaptations (including a film version). Most famously, it is the inspiration for the Broadway musical and following movie *My Fair Lady*. 
Related Historical Events: The play is set in the early 20th century, at the end of the Victorian period. During this time, London was the capital of the wide-reaching, powerful British Empire. Victorian society was characterized by a rigid social hierarchy, but as the 20th century began social change was on the horizon. Importantly, women had not yet gained many basic rights and privileges. Shaw's comedy of manners, which satirizes the customs and habits of the Victorian elite, plays with and critiques the social conventions of this historical moment.

Extra Credit

Double Threat. George Bernard Shaw is the only person to have ever won both the Nobel Prize in Literature and an Oscar. He won the Oscar for his work on a film adaptation of Pygmalion.

Thanks But No Thanks. At first, Shaw declined to accept the Nobel Prize. He later changed his mind, but still refused the prize money, wanting it instead to fund translations of Swedish literature into English.

RETRIEVED FROM:
http://www.litcharts.com/lit/pygmalion/background-info
Pygmalion Study Guide

Act 1 Quotes

You see this creature with her kerbstone English: the English that will keep her in the gutter to the end of her days. Well, sir, in three months I could pass that girl off as a duchess at an ambassador's garden party.

- **Speaker:** Henry Higgins
- **Mentioned or related:** Eliza Doolittle
- **Related themes:** Language and Speech, Appearance and Identity, Social Class and Manners

A woman who utters such depressing and disgusting sounds 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.

- **Speaker:** Henry Higgins
- **Mentioned or related:** Eliza Doolittle
- **Related themes:** Language and Speech, Social Class and Manners, Education and Intelligence

How do you do it, if I may ask?

Simply phonetics. The science of speech. That’s my profession: also my hobby. Happy is the man who can make a living by his hobby! You can spot an Irishman or a Yorkshireman by his brogue. I can place any man within six miles. I can place him within two miles in London. Sometimes within two streets.

- **Speakers:** Colonel Pickering, Henry Higgins
- **Related themes:** Language and Speech, Education and Intelligence

It’s all right: he’s a gentleman: look at his boots.

- **Speaker:** Bystander
- **Mentioned or related:** Henry Higgins
- **Related themes:** Appearance and Identity, Social Class and Manners

RETRIEVED FROM:

Art, Math and Set Design: Calibrations and Calculations

By Karel Sloane-Boekbinder

Images of JPAS Set Design by Kristin Blatchford

Set designers use many things as their inspiration to design and construct sets. This inspiration also requires research. Inspiration for set designs can come from research of particular time periods, vintage photographs, paintings, genres of visual art and the works of particular visual artists. The time in history and place can greatly influence the artistic choices a set designer makes. “Pygmalion,” the George Bernard Shaw play that “My Fair Lady” is based on, is set in 1912. It is situated in an actual place, London. The JPAS production of “My Fair Lady” includes six full production sets, one of which is Covent Gardens. Covent Gardens is a district, or ward, in London. This district includes green space (squares,) churches, a theatre and markets. It is similar to the New Orleans French Quarter, particularly the French Market and Jackson Square. In this lesson, we will explore the art and math behind the sets designed for the JPAS production of “My Fair Lady” as well as compare images of Covent Gardens and the French Market from 1912.

To develop and build the sets for the JPAS production of “My Fair Lady,” Assistant Technical Director Kristin Blatchford researched post-impressionism and the visual art of William Ratcliffe and John Singer Sargent. The term Post-Impressionism was first used in 1910, “...invented by Roger Fry as he prepared for an exhibition at Grafton Gallery in London in 1910. The show was called "Manet and the Post-Impressionists" (November 8, 1910-January 15, 1911), a canny marketing ploy to pair a brand name (Édouard Manet) with younger French artists whose work was not well known on the other side of the English Channel,” (http://arthistory.about.com/od/modernarthistory/a/Post-Impressionism-Art-History-101-Basics.htm)

Post-Impressionism, conceived during the same time period as “Pygmalion,” uses shapes and patterns (like geometry) and colors to convey images—Post-Impressionists were more interested in depicting their own emotional reactions to a subject instead of depicting what they could actually see.
William Ratcliffe is considered a lesser known English artist from the Camden Town Group. His paintings have been praised for”...domesticated Post-Impressionism in England... he had such exactitude and care in handling the shapes of buildings and apparatus, as well as great skill in laying his colour,” (http://www.tate.org.uk/art/research-publications/camden-town-group/william-ratcliffe-r1105352) John Singer Sargent was an Impressionist. His work, however, like the Post-Impressionists, focused on shapes and patterns, “Sargent’s impressionism differed, however, from that of the French in its more precise definition of form and space. Concerned with the depiction of light, Sargent applied the paint in separate strokes of pure color that make the surface of the canvas appear to flicker, but without dissolving the forms in the atmosphere, as did Monet,” (http://www.nga.gov/exhibitions/horo_sargent.shtm)

For more information on both of these artists, please visit:


http://www.the-athenaeum.org/art/list.php?m=a&s=tu&aid=3845
My Fair Lady

Book and Lyrics by: Alan Jay Lerner
Music by: Frederick Loewe

Scenic Research and Imagery
Directed by: Clayton Phillips
Scenic Design by: Kristin Blatchford
Jefferson Performing Arts Center 2015
London, 1912

ACT I:

Scene 1: Outside Covent Garden
Scene 2: A Tenement Section- Tottenham Court Road
Scene 3: Higgins’ Study
Scene 4: Tenement Section
Scene 5: Higgins’ Study
Scene 6: Outside Ascot
Scene 7: Ascot
Scene 8: Outside Higgins’ House- Wimpole Street
Scene 9: Higgins’ Study
Scene 10: Transylvanian Embassy Promenade- Outside the Ballroom
Scene 11: Ballroom of the Embassy

ACT II:

Scene 1: Higgins’ Study
Scene 2: Outside Higgins’ House- Wimpole Street
Scene 3: Flower Market of Covent Garden
Scene 4: Upstairs Hall of Higgins’ House
Scene 5: Mrs. Higgins’ Garden
Scene 6: Outside Higgins’ House- Wimpole Street
Scene 7: Higgins’ Study
William Ratcliffe Inspiration:
Mixture of pastels with highly saturated tones.
Post impressionistic.
Delicate.
John Singer Sargent Inspiration:

Watercolor styling
Primary Color Inspiration
Architecture Styling (archways)
Image of JPAS "Covent Garden" set design by Kristin Blatchford
Here are two more ways of looking at the same time period. Another image of London’s Covent Gardens from 1912:

And an image of the New Orleans’ French Market from 1912:
NAME__________________

How Are They the Same?

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<thead>
<tr>
<th>Covent Gardens, 1912</th>
<th>The French Market, 1912</th>
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How Are They Different?

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What things can you find in Kristin Blatchford’s set design of Covent Gardens that are the same the 1912 photograph?

1.

2.

3.
NAME______________________

Now, using the example of the visual art of William Ratcliffe and John Singer Sargent, create your own paintings of Covent Gardens and the French Market:
Set designers also use a lot of math. Drawings must be converted into drafts of ground plans (that include scale and proportion,) then into 3-d models and final into 3-dementional structures that will be used to create each scene of the production. Here is an example of how JPAS Assistant Technical Director Kristin Blatchford began to convert her painting of the Covent Gardens set into a draft:

![Diagram of a ground plan for a set design with notes and dimensions](image-url)
Space and distance factor in determining the layout and design of a floor plan draft when a set designer is converting a painting or sketch.

**Space** is the dimensions of height, depth, and width within which all things exist and move. Things that are two-dimensional, such as a drawing or painting, are flat; things that are three-dimensional, such as a set on a stage, have volume, or occupy space.

**Distance** is the space between two objects or points.

The Distance Formula is a variant of the Pythagorean Theorem used in geometry. Here's how we get from the one to the other:

Suppose you're given the two points \((-2, 1)\) and \((1, 5)\), and they want you to find out how far apart they are. The points look like this:

You can draw in the lines that form a right-angled triangle, using these points as two of the corners:
It's easy to find the lengths of the horizontal and vertical sides of the right triangle: just subtract the $x$-values and the $y$-values:
Now, using the graph photograph below, calibrate or compare coordinates between the different elements in the image.

COVENT GARDENS, 1912

LONDON COVENT GARDENS
What are the coordinates of the cart (in the foreground on the right)? What are the coordinates of the column in the back ground on the left? How far apart is man standing on the cart from the column in the back ground on the left? What are the coordinates of the stacks of food (in the center mid-ground)? How far apart are these stacks of food from the cart (in the foreground on the right)?
COVENT GARDENS, 1912, DISTANCE

Now write your answers here

1) Coordinates of the cart (in the foreground on the right):
   a. $X =$
   b. $Y =$

2) Coordinates of the column in the background on the left:
   a. $X =$
   b. $Y =$

3) How far apart is man standing on the cart from the column in the background on the left?
   The two points: Man: $X = -11$ Top of column: $Y = 5$

4) Coordinates of all the stacks of food:
   a. $X =$
   b. $Y =$

5) How far apart are these stacks of food from the cart (in the foreground on the right)?
   The two points: Stacks of food: $X = 1$ Cart: $Y = -7$
Now, using the graph photograph below, calibrate or compare coordinates between the different elements in the image.

FRENCH MARKET, 1912

NEW ORLEANS FRENCH MARKET
What are the coordinates of the horse-drawn cart (in the background on the left)? What are the coordinates of the boy sitting in the chair (in the foreground on the right)? What are the coordinates of the wheels on the wagon in the center-right foreground (the ones the children are sitting in)? How far apart is the wagon the children are sitting in from the boy in the chair? What are the coordinates of the column (on the left in the mid-ground)?
Now write your answers here

1) Coordinates of horse-drawn cart (in the background on the left):
   a. $X =$
   b. $Y =$

2) Coordinates of the wheels of the wagon the children are sitting in:
   a. $X =$
   b. $Y =$

3) Coordinates of horse-drawn cart (in the background on the left):
   a. $X =$
   b. $Y =$

4) How far apart is the wagon the children are sitting in from the boy in the chair?
   The two points: Boy in chair: $X = -6$ Wagon wheel: $Y = 6$

5) Coordinates of column (on the left in the mid-ground):
   a. $X =$
   b. $Y =$
Visual artists, architects and set designers all use basic shapes, such as squares and rectangles, to help them develop designs. These basic shapes can be used to help architects and set designers consider the perimeter and area of objects as they convert the 2-dementional objects into 3-dementional structures. Here are some examples of how to discover the area of basic shapes.

A **Parallelogram** is a 4-sided flat shape with straight sides where **opposite sides are parallel**.

![Parallelogram diagram](image)

Also:
- opposite sides are equal in length, and
- opposite angles are equal (angles "a" are the same, and angles "b" are the same)

**NOTE:** Squares, Rectangles and Rhombuses are all Parallelograms!

**Perimeter** is the distance around a two-dimensional shape.

![Rectangle diagram](image)

Example: the perimeter of this rectangle is 3+7+3+7 = 20

The perimeter of a circle is called the circumference.
**Area** is the size of a surface.

A rectangle is a four-sided flat shape where every angle is a **right angle** (90°).

![Rectangle Diagram]

Each internal angle is 90°

Opposite sides are **parallel** and of equal length (so it is a **Parallelogram**).

**Area** = \( w \times h \)

- \( w \) = width
- \( h \) = height

A Square is a flat shape with 4 equal sides and every angle is a right angle (90°)

![Square Diagram]

All sides are equal in length
Each internal angle is 90°

Area = $a^2$

$a = \text{length of side}$

Opposite sides are parallel (so it is a Parallelogram).
NAME________________________

Using the graph paper, begin to develop your own ground plan for a Covent Gardens set. Use the graph photograph of Covent Gardens to guide you. Step 1: Plot coordinates on your graph paper. Step 2: Use the coordinates and geometric shapes (rectangles and squares). Step 3: Record perimeters for each of your set pieces, and Step 4: Calculate and record the area for all the rectangles and squares you have drawn. **Use this graph to calculate perimeter.**
NAME____________________

Using the graph paper, begin to develop your own ground plan for a Covent Gardens set. Use the graph photograph of Covent Gardens to guide you. Step 1: Plot coordinates on your graph paper Step 2: Use the coordinates and geometric shapes (rectangles and squares) Step 3: record perimeters for each of your set pieces and Step 4: Calculate and record the area for all the rectangles and square you have drawn. **Use this graph to calculate area.**
Art, Math and Set Design: Calibrations and Calculations

Sample Answer Sheets
Finding Coordinates: Covent Gardens
Finding Coordinates: French Market
Calibrating Distance: Covent Gardens
Calibrating Distance: French Market
Calculating Perimeter: Covent Gardens
Calculating Area: Covent Gardens

Definition of distance formula RETRIEVED FROM: http://www.purplemath.com/modules/distform.htm

Examples of Pythagorean Distance Formula retrieved from: http://www.themathpage.com/alg/pythagorean-distance.htm

Definition of space RETRIEVED FROM: https://www.google.com/webhp?sourceid=chrome-instant&rlz=1C1FLDB_enUS535US546&ion=1&espv=2&ie=UTF-8&q=define%20space

Definition of parallelogram RETRIEVED FROM: https://www.mathsisfun.com/definitions/parallelogram.html

Definition of perimeter RETRIEVED FROM: https://www.mathsisfun.com/definitions/perimeter.html

Definition of area RETRIEVED FROM: http://www.mathsisfun.com/area.html

Covent Gardens, 1912, IMAGE RETRIEVED FROM: http://www.ebay.co.uk/itm/POSTCARD-LONDON-COVENT-GARDEN-IN-1912-/190785122249

English Language Arts Standards » Literacy Standards » Grade 3

Research to Build and Present Knowledge

W.3.7: Conduct short research projects that build knowledge about a topic.

W.3.8: Recall information from experiences or gather information from print and digital sources; take brief notes on sources and sort evidence into provided categories.

English Language Arts Standards » Literacy Standards » Grade 4

Key Ideas and Details

RL.4.1: Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.

RL.4.2: Determine a theme of a story, drama, or poem from details in the text; summarize the text.

RL.4.3: Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character’s thoughts, words, or actions).

Integration of Knowledge and Ideas

RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

Text Types and Purposes

W.4.1: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
English Language Arts Standards » Literacy Standards » Grade 7

Key Ideas and Details

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Integration of Knowledge and Ideas

RL.7.9: Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

English Language Arts Standards » Literacy Standards » Grades 9-10

Research to Build and Present Knowledge

W.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.9-10.1: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.9a: Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author (set designer) draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare”).

Mathematics Standards » Literacy Standards » Grade 1
Operations and Algebraic Thinking 1.OA

A. Represent and solve problems involving addition and subtraction.

1. Use addition and subtraction within 20 to solve word problems involving situations of adding to, taking from, putting together, taking apart, and comparing, with unknowns in all positions, e.g., by using objects, drawings, and equations with a symbol for the unknown number to represent the problem.

2. Solve word problems that call for addition of three whole numbers whose sum is less than or equal to 20, e.g., by using objects, drawings, and equations with a symbol for the unknown number to represent the problem.

Measurement and Data 1.MD

A. Measure lengths indirectly and by iterating length units.

1. Order three objects by length; compare the lengths of two objects indirectly by using a third object.

Mathematics Standards » Literacy Standards » Grade 4

Operations and Algebraic Thinking 4.OA

A. Use the four operations with whole numbers to solve problems.

2. Multiply or divide to solve word problems involving multiplicative comparison, e.g., by using drawings and equations with a symbol for the unknown number to represent the problem, distinguishing multiplicative comparison from additive comparison.

Measurement and Data 4.MD

A. Solve problems involving measurement and conversion of measurements from a larger unit to a smaller unit.

2. Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, masses of objects, and money, including problems involving simple fractions or decimals, and problems that require
expressing measurements given in a larger unit in terms of a smaller unit. **Represent measurement quantities using diagrams** such as number line diagrams that feature a measurement scale.

3. Apply the area and perimeter formulas for rectangles in real world and mathematical problems. For example, find the width of a rectangular room given the area of the flooring and the length, by viewing the area formula as a multiplication equation with an unknown factor.

C. Geometric measurement: understand concepts of angle and measure angles.

5. Recognize angles as geometric shapes that are formed wherever two rays share a common endpoint...

**Geometry 4.G**

A. Draw and identify lines and angles, and classify shapes by properties of their lines and angles.

1. Draw points, lines, line segments, rays, angles (right, acute, obtuse), and perpendicular and parallel lines.

Identify these in two-dimensional figures.

**Mathematics » Grade 7**

**The Number System 7.NS**

d. Apply properties of operations as strategies to add and subtract rational numbers.

**Expressions and Equations 7.EE**

B. Solve real-life and mathematical problems using numerical and algebraic expressions and equations.

3. Solve multi-step real-life and mathematical problems posed with positive and negative rational numbers in any form (**whole numbers**, fractions, and decimals), using tools strategically. Apply properties of operations to calculate with numbers in any form; convert between forms as appropriate; and assess the reasonableness of answers using mental computation and estimation strategies.
Geometry 7.G

A. Draw, construct, and describe geometrical figures and describe the relationships between them.

1. Solve problems involving scale drawings of geometric figures, such as computing actual lengths and areas from a scale drawing and reproducing a scale drawing at a different scale.

2. Draw (freehand, with ruler and protractor, and with technology) geometric shapes with given conditions. Focus on constructing triangles from three measures of angles or sides, noticing when the conditions determine a unique triangle, more than one triangle, or no triangle.

B. Solve real-life and mathematical problems involving angle measure, area, surface area, and volume.

6. Solve real-world and mathematical problems involving area, volume and surface area of two- and three dimensional objects composed of triangles, quadrilaterals, polygons, cubes, and right prisms.

Mathematics Standards » Algebra II

Linear, Quadratic, and Exponential Models ★ F-LE

A. Construct and compare linear, quadratic, and exponential models and solve problems.

2. Construct linear and exponential functions, including arithmetic and geometric sequences, given a graph, a description of a relationship, or two input-output pairs (include reading these from a table).

4. For exponential models, express as a logarithm the solution to a bct = d where a, c, and d are numbers and the base b is 2, 10, or e; evaluate the logarithm using technology.

B. Interpret expressions for functions in terms of the situation they model.

5. Interpret the parameters in a linear, quadratic, or exponential function in terms of a context.
WORD SALAD:

The many influences on language and how we speak
Pygmalion Centenary
1912-2012
By Ronan Thomas

The world of Eliza Doolittle, contemporary illustration of a Covent Garden flower-seller. Illustration by Gustave Dore in "London, a Pilgrimage"
Copyright Westminster City Archives

2012 sees the centenary of the world’s most famous play about class, manners and social consciousness.
In 1912 Irish playwright George Bernard Shaw completed his new five-act comedy *Pygmalion*, introducing theatre-goers to Eliza Doolittle, Professor Henry Higgins, Colonel Pickering and the boisterous street life of London’s Covent Garden.

The play opened in the West End, at His Majesty’s Theatre Haymarket, on 11 April 1914. It rapidly became a theatrical *tour de force*. Audiences were delighted. Performances sold out. Rave reviews poured in.

*Pygmalion* has been imitated ever since, most memorably by the 1956 Broadway musical *My Fair Lady* and 1964 Hollywood film, starring Audrey Hepburn and Rex Harrison.

Yet the play is rooted firmly in actual events in Victorian Westminster. Shaw’s leading lady, Eliza, was a character partly inspired by a child prostitution scandal in Lisson Grove and the West End which became a press *cause celebre* in 1885.


**West End hit, Victorian origins**

*Pygmalion* was a theatrical success in London right from its first release. The idea had first been mentioned by Shaw in a letter to the actress Ellen Terry, dated 8 September 1897. Promoted as a gentle comedy, the play was also a commentary on class, manners and social mobility. The plot devices were familiar and derived from Greek and Roman mythology. Shaw recast Ovid’s tale of Pygmalion, the sculptor from ancient Cyprus who falls in love with his ivory statue of sea-nymph Galatea. The Goddess Aphrodite grants his wish to bring her to life. Professor Higgins was Shaw’s Pygmalion, Eliza Doolittle his Galatea.

In Act One cockney flower-seller Eliza encounters phonetics expert Professor Henry Higgins outside St Paul’s Church in muddy Covent Garden piazza. Seeking to improve her lot, she asks him for elocution lessons. Frivolously, Higgins proposes a social experiment. He bets his friend Colonel Pickering he can transform Eliza’s speech, manners and ideas. In six months she will pass as a duchess. Higgins succeeds. Eliza is transformed to elegance. But, to Higgins’ frustration, plucky Eliza won’t be manipulated by him and she steals the show.
Pygmalion was not only a West End hit but also lampooned what Shaw considered were outmoded societal values in Britain. Amidst the gales of laughter Shaw’s radical message was unmistakeable. The old certainties of class-based social order were on the way out. Eliza’s newly-acquired, cut-glass pronunciation is only a superficial mark of sophistication. Innate goodness, determination and strength of character are the true benchmarks of gentility. For Shaw, issues of class, working conditions and the position in women in society must be addressed when industrial workers were striking and Suffragettes were on the march.

Social inequality

Pygmalion was inspired by Shaw’s long experience of class-bound, gas-lit, late-Victorian London. Arriving from Dublin in 1876, he established himself as a prolific social commentator, journalist, music critic, writer and playwright. Keen to promote the socialist causes close to his heart – as well as his own celebrity – Shaw’s work tapped directly into increasing popular awareness of social inequality in Britain during the 1870s and 1880s.

Late Victorian Britain was characterised by swirling economic and social cross-currents. The 1870s and 1880s – like 2012 - were gripped by economic uncertainty. From the mid-1870s to the mid-1890s Britain entered the so-called ‘Great Depression’, a period of low export growth, a fall in wholesale prices, average unemployment of over 10%, increasing imports, a shrinking agricultural sector and rising competitiveness from the United States and Germany. The Great Depression placed assumptions of British economic supremacy under severe pressure. Then - as now – British governments fretted over the likely trajectory of future prosperity.

Economic anxiety was coupled with a nagging national sense that something had to be done about inequality in society. Britain’s Industrial Revolution – which had laid the basis for her swift rise as a global Great Power and made vast individual family fortunes – had also bred unspeakably harsh working conditions for the nation’s labouring poor. Government attempts to alleviate them included the passage of Factory Acts in 1833 and 1844. But the works of novelist Charles Dickens from the 1830s to 1860s and writers such as Henry Mayhew in London Labour and the London Poor (1851) pointed to abject lives, endured at the heart of the world’s richest Empire.
Responding to this crisis, a group of extraordinary Victorian social reformers devoted themselves to the public good. Foremost among them were pioneering Christian philanthropists such as Elizabeth Fry (prison reform), Lord Shaftesbury (children’s working hours) and Dr Thomas Barnardo (Ragged Schools and children’s homes). Others included Octavia Hill (social housing reform and sponsor of The National Trust), George Peabody (social housing), William Morris and John Ruskin (artists), Seebohm Rowntree (poverty studies), Angela Burdett-Coutts (founder of the NSPCC in 1883 and passionate advocate of women’s philanthropy) and Charles Booth (urban poverty mapping from 1886). In 1878 William Booth founded the Salvation Army and in 1890 shocked society with his book *Darkest England and the Way Out* in which he calculated that 3 million out of Britain’s population of 30 million - a ‘submerged tenth’ - lived in the direst poverty imaginable.

![Covent Garden Market in the Victorian era](Copyright Westminster City Archives)

The charitable efforts of the great philanthropists were accompanied by radical initiatives by the Disraeli and Gladstone administrations in the 1870s and 1880s. Both prime ministers enacted badly-needed social, health and workplace reforms. Prominent among these were Disraeli’s Artisans’ Dwelling Act (1875), Public Health Act (1875), Sale of Food and Drugs Act (1875), Friendly Societies Act (1875) and further Factory Acts (1874, 1878). In turn, Gladstone famously championed the cause of ‘fallen women’ (prostitutes) in Westminster and saw social reform at home as akin to missionary work.

The philanthropic and government response to rising inequality also went hand in hand with the rise of socialism, trade unionism and industrial militancy as forces in late 19th century British politics. New political groups such as the Fabian Society (1883), the Social Democratic Federation (1884), the Independent Labour Party (1893) and the Labour Representation Committee (LRC) (formed in 1900, led by Keir Hardie and renamed the Labour Party in 1906) all became increasingly powerful forces in British society and followed an unprecedented wave of industrial action during the 1870s and 1880s. The Gas Stokers’ Strike of 1872, the Match Girl Strike of 1888 (many young match girls at Bryant & May factories suffered from ‘phossy jaw’ – phosphorous poisoning – at work) and the Dockers’ Strike of 1889 (for the daily pay rate of 6 pence per hour) were key turning points in British industrial relations, after which employers were forced to improve pay and working conditions.
New Journalism and the real Eliza Doolittle

There were other major societal changes. Like the rise of the internet in the 1990s and online social media from the early 2000s, late Victorian Britain witnessed an explosion of news outlets. The national media environment was evolving out of all recognition. By 1870 London alone had seven morning and five evening newspapers. It was an exciting new world of rising literacy – stimulated by the widened-access provisions of the 1870, 1876 and 1880 Education Acts – campaigning social comment and the birth in the 1880s of ‘New Journalism’, robust investigative reporting uncovering the inequities of the age.

Newspapers such as *The Pall Mall Gazette* – for which Shaw wrote - sounded clarion calls to redress the position of the exploited and vulnerable in British society. Under the mercurial editorship of WT Stead from 1883 to 1889, *The Pall Mall Gazette* demanded change, pounding the late Victorian breakfast table. Stead, a revolutionary force in the history of British newspapers, pioneered the use of new American-style investigative journalistic techniques: door-stepping reporters, undercover specials, celebrity interviews and brash page layout. Then - as now – such press freedom innovations were valued and reviled in equal measure. In strident prose Stead sought to bring his own social progressivism to the largest audience possible. It was a frothing milieu in which Shaw was also a vocal participant and from which he would draw inspiration for *Pygmalion*.

Indeed, Shaw partly based his character Eliza Doolittle on an actual child trafficking victim, whose case had shocked London in 1885. Shaw was freelancing for *The Pall Mall Gazette* when WT Stead ran a series of articles on so-called ‘White Slavery’ in London entitled: *The Maiden Tribute of Modern Babylon* (6-10 July 1885). In 1885, scandalised by the existence of organised child prostitution in London, Stead went undercover in Charles Street (today’s Ranston Street), Lisson Grove, Westminster. He purchased a 13 year-old virgin, Eliza Armstrong, from her mother for £5 (Shaw may have been alluding to this exchange in *Pygmalion* with Henry Higgins’ wager over Eliza Doolittle). He then contrived to meet the child in a West End brothel before handing her...
over to the care of the Salvation Army. When Stead revealed the sordid details in the *Gazette* he was arrested for procurement and imprisoned for three months.

Maiden Tribute, Pall Mall Gazette, July 1885
*Copyright Westminster City Archives*

The Armstrong case caused a popular sensation. Copies of the *Gazette's 'Maiden Tribute'* editions ran low, sold out and then passed hands for many times the purchase price. On his release Stead was feted as a hero. His expose was publicised widely and became a popular tale of redemption. His reports directly informed the Salisbury government’s response. The Criminal Law Amendment Act (1885) raised the age of consent from 13 to 16. A Home for Fallen Women and model cottages were opened in Ranston Street in 1895 by the reformer Octavia Hill.

It is more than likely that Shaw drew on personal memories of the *Maiden Tribute* affair whilst penning *Pygmalion* during 1912.

One hundred years on *Pygmalion* casts its spell undiminished. Shaw’s amusing transformation satire continues to shine its spotlight onto changing British attitudes to class, personal freedom and the position of women in society, as the cataclysm of the First World War loomed.

RETRIEVED FROM: [http://www.coventgardenmemories.org.uk/page/pygmalion_centenary](http://www.coventgardenmemories.org.uk/page/pygmalion_centenary)
Pygmalion Themes

Language and Speech

Shaw's play explores aspects of language in a variety of ways. Higgins and Pickering study linguistics and phonetics, taking note of how people from different backgrounds speak differently. In Act Three, we see the importance of proper small talk in a social situation. And the play also reveals some of the powers of language: Eliza's transformation is spurred simply by Pickering calling her by the name Miss Doolittle, while Higgins' insults and coarse language, which severely hurt Eliza's feelings, show the potential violence of language. The play is most interested, though, in the connections between a person's speech and his or her identity. As we see in the beginning of the play, Higgins can easily guess where people are from based on their accent, dialect, and use of particular slang. How different people speak the same language thus reveals a surprising amount about their identity. However, Shaw also exposes how shallow and imprecise this conception of identity is, how it doesn't actually capture or represent the full person. After all, Eliza's way of speaking transforms over the course of the play. Eliza is able to change her identity simply by learning to talk differently.

In particular, Pygmalion continually displays the connections between language and social class. In the opening scene, we see people from different social strata speaking in vastly different dialects, and Mrs. Eynsford Hill is confused when Eliza calls her son Freddy, not realizing that this is merely a kind of lower-class slang. And most importantly, by changing her habits of speech, Eliza is able to fool people into thinking that she is from an upper-class background. Upper-class characters in the play lay claim to proper or correct English. Higgins, for example, shames Eliza for speaking a poor version of the language of the great writers Shakespeare and Milton. But is there anything inherently correct about one particular version of English? At Mrs. Higgins' home, Mrs. Eynsford Hill mistakenly believes that Eliza's lower-class slang is a new, fashionable form of small talk. There is thus nothing naturally wrong or
improper about Eliza's original way of speaking. Rather, language, accents, and slang are all simply habits that people learn to associate with different backgrounds and social classes. The wealthier social classes simply claim that theirs is the right way to speak. While this oppresses and disadvantages lower-class people, the play shows how this system also opens up possibilities for those clever enough to exploit this connection between speech and class. Eliza, Pickering, and Higgins are, after all, able to use this to their advantage, fooling high society and successfully passing Eliza off as a noble lady.

**Appearance and Identity**

*Pygmalion* explores how social identity is formed not only through patterns of speech, but also through one's general appearance. Much like speech, one's physical appearance signals social class. In the opening scene, as people from different walks of life are forced to take shelter under the same portico, characters' social class is discernible through their clothing: the poor flower-girl (later revealed to be Eliza) and the gentleman, for example, easily know each other's status through their different attire. As Pickering comments in Act Four, many noble people believe that one's appearance displays one's natural identity and character, thinking that "style comes by nature to people in their position." Somewhat similarly, at the end of the play, Higgins tells Eliza that he cannot change his nature. But the importance of appearances in the play reveals that identity often is changeable, and does not come naturally so much as it is performed or put on like a costume. Eliza is the most obvious example of this. As she wins Higgins' bet for him, she fools people into assuming that she is from a noble background by changing her appearance. Even before her complete transformation, her own father fails to recognize her in act two only because she has changed clothes and bathed.

The precise extent to which Eliza really changes, though, is highly ambiguous. By the end of the play, it is unclear whether she has really changed her nature or whether she has merely learned to pretend to be someone else. As Eliza tells Higgins and Pickering in Act Five, she
believes that she has entirely forgotten her original way of speaking and behaving: she thinks that she has really transformed and cannot return to her old life. Higgins, on the other hand, is sceptical of this. He is confident that Eliza will "relapse" into her old ways. The play thus raises (but doesn't completely answer) a number of questions about the stability of identity. Has Eliza really changed, or can she not escape the identity she was born into? Has she become noble, or is she naturally lower-class? Moreover, is there anything natural about class identity at all?

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http://www.litcharts.com/lit/pygmalion/themes
How Shakespeare influences the way we speak now

Even if you’ve never seen a Shakespeare play, you’ll have used one of his words or phrases. Hephzibah Anderson explains his genius – and enduring influence.

- By Hephzibah Anderson

21 October 2014

If you missed Shakespeare’s 450th birthday, you can be sure he’d have had a zinger of a putdown to sling your way. Or better yet, a whole string of them. “Thou art a boil, a plague sore, an embossed carbuncle in my corrupted blood” might just do it, borrowed from King Lear railing against his daughter, Goneril. Or perhaps he’d settle for more aloof damnation, along the lines of Orlando’s insult to Jaques in As You Like It: “I do desire we may be better strangers.”

That isn’t a wish likely to be granted to Shakespeare any time soon. Yes, his 450th birthday has been and gone already, but it’s worth noting that all over the world, people paused to acknowledge it in the first place. In fact, during his 52 years on earth, he enriched the English language in ways so profound it’s almost impossible to fully gauge his impact. Without him, our vocabulary would be just too different. He gave us uniquely vivid ways in which to express hope and despair, sorrow and rage, love and lust. Even if you’ve never read one of his sonnets or seen a play – even if you’ve never so much as watched a movie adaptation – you’re likely to have quoted him unwittingly. It’s almost impossible to avoid.

Of course, fellow artists readily draw on him for paintings, operas and ballets. Shakespeare’s influence is evident in popular as well as high culture: singer-songwriter Nick Lowe’s 1970s earworm, Cruel to be Kind, took its title from
lines Hamlet addressed to his mother. “I must be cruel only to be kind,” the Prince of Denmark tells her in a wriggling kind of apology for killing a courtier and meddling in her new relationship. Hamlet also yielded the title of Agatha Christie’s theatrical smash, The Mousetrap, and Alfred Hitchcock’s evocative spy thriller, North by Northwest. And then there’s David Foster Wallace’s iconic novel, Infinite Jest, Ruth Rendell’s Put on by Cunning, Philip K. Dick’s Time Out of Joint and Jasper Fforde’s Something Rotten. That one play alone has inspired other writers in numerous genres, at far-flung ends of the literary spectrum.

And what of Shakespeare’s other plays? Well, when Mumford and Sons named their album Sigh No More, they were borrowing a phrase from Much Ado About Nothing. As for Iron Maiden’s song Where Eagles Dare, how many of their fans recognise it as a quote from Richard III?

Famous phrases

These catchy titles barely gesture to Shakespeare’s influence on the minutiae of our lives. If you’ve ever been ‘in a pickle’, waited ‘with bated breath’, or gone on ‘a wild goose chase’, you’ve been quoting from The Tempest, The Merchant of Venice and Romeo and Juliet respectively.

Next time you refer to jealousy as “the green-eyed monster,” know that you’re quoting Othello’s arch villain, Iago. (Shakespeare was almost self-quoting here, having first touched on green as the colour of envy in The Merchant of Venice, where Portia alludes to “green-eyed jealousy.”)

Allow yourself to “gossip” (A Midsummer Night’s Dream), and you’re quoting him. "The be-all and end-all" is uttered by Macbeth as he murderously contemplates King Duncan, and "fair play" falls from Miranda’s lips in The Tempest. And did I mention that he invented the knock-knock joke in the Scottish play?
Some phrases have become so well used that they’re now regarded as clichés – surely a compliment for an author so long gone. "A heart of gold"? You’ll find it in Henry V, while “the world’s mine oyster” crops up in The Merry Wives of Windsor.

**Life imitates art**

His impact endures not only in the way we express ourselves, but how we experience and process the world around us. Had Shakespeare not given us the words, would we truly feel “bedazzled” (The Taming of the Shrew)? Had he not taught us the word “gloomy” (Titus Andronicus), would it be a feeling we recognised in ourselves? And could we “grovel” effectively (Henry VI, Part II) or be properly “sanctimonious” (The Tempest) had he not shown us how?

Victorian word expert F Max Muller estimated that Shakespeare used 15,000 words in his plays, a portion of which he invented himself by merging existing words and anglicising vocabulary from foreign languages. By contrast, Milton used a mere 8,000 and the Old Testament is made up of 5,642. Meanwhile, an unschooled agricultural worker of the day would have said all that he had to say in fewer than 300 words.

Recently, two antiquarian booksellers in the US declared that they’d found a book they believe to be Shakespeare’s dictionary. The book, which was on eBay, was a copy of John Baret’s Alvearie, a popular late-16th-Century dictionary in four languages. It’s densely annotated throughout but the clincher, they believe, is the handwritten ‘word salad’ on the tome’s blank back page, a sheet filled with a mix of French and English words, some of which ended up in Shakespeare’s plays.

Scholars have argued back and forth over just how many of these words and phrases Shakespeare actually coined, and how many he merely popularised by bedding them down in a memorable plot. In the past few years, quantitative analysis and digital databases have allowed computers to
simultaneously search thousands of texts, leading scholars to believe that we may have overestimated his contribution to the English language.

According to a 2011 paper by Ward EY Elliott and Robert J Valenza of America’s Claremont McKenna College, new words attributed to Shakespeare have probably been over-counted by a factor of at least two. The OED is coming to reflect this: in the 1950s, Shakespeare’s tally of first-use citations stood at 3,200. Today, it’s around 2,000.

In some ways, this makes Shakespeare’s flair and originality all the more impressive. His linguistic arsenal didn’t contain vastly more than those of his contemporaries, and yet his are the stories we remember. Not that 2,000 is bad going, especially when so many of those words saturate our everyday speech.

How did he manage it, you might wonder? It’s partly his turn of phrase. Would “fashionable” have caught on had not set it in such a wry sentence as this in Troilus and Cressida? “For time is like a fashionable host, that slightly shakes his parting guest by th’ hand.” Then there’s the fact that these words are voiced by some unforgettable characters – men and women who, despite the extraordinary situations in which they tend to find themselves, are fully and profoundly human in both their strengths and frailties. It’s little wonder that critic Harold Bloom titled his 1998 book on the man Shakespeare: The Invention of the Human.

If the mark of a great writer is that they’re still read, then perhaps the mark of a genius is that they’re still spoken, too.

Cockney Rhyming Slang
An iconic vernacular
By Nigel T Espey

Group portrait of Lord Portman's tenants of Wilcove Place, Church Street, Lisson Grove. Conveys conditions under which many working-class families lived in London. 1915.
Copyright Westminster City Archives

Children dress as Cockney 'Pearly Kings and Queens'
www.english.edusites.co.uk

The Cockney Accent
A woman who utters such depressing and disgusting sounds has no right to be anywhere...you see this girl with her kerbstone English, the English that will keep her in the gutter?

-Professor Henry Higgins, upon meeting Eliza Doolittle in the play *Pygmalion*, by George Bernard Shaw

Cockney is a distinct London accent notable for being associated with the working class. Though what kind of person actually qualifies as Cockney differs depending on where you come from. Eliza Doolittle, for example, would be considered Cockney outside London, though Londoners themselves would not recognize someone from that far west as such.

Geographically, the Cockney accent is considered to be a by-product of the East-End, though an approximation of its origins cannot be accurately pinned down to a particular place or time. In the late 1500s, Chaucer refers to an ancestor of it in “A Reeve’s Tale,” called “cokenay,” which refers to people whose upbringings have made them effeminate. In 1600 it is referred to as a reproachful label for anyone born within earshot of the bells of the Church of St. Mary Le-Bow (which literally, other than the deaf, was anyone in London before the Great Fire when the bells were destroyed).

In recent history however, Cockney’s unofficial setting could be traced to all the boroughs of the East End, as well as East Ham, Stratford and a few others, most of which has been home to the working-class. It should be noted though, that the areas that cultivate Cockney in one decade might not do so in the next, as exhibited most recently in its declining presence in the East End.

In the play *Pygmalion*, Eliza Doolittle and her father Alfred exemplify the image and long-time perception of the Cockney working class image. Coming from Lisson Grove in Paddington, one of the poorest areas of London at the turn of the century, the Doolittles speak and behave in a way that sets them decidedly apart from the upper-class characters of the story. The resulting estrangement between either set of people illustrates the behaviors that were often cited at the time as fundamentally dividing the classes not only in terms of wealth, but in communication.

Today, public opinion of Cockney is more favorable, despite its continued use in movies and plays as a poor person’s, or even criminals’, brogue. But it took a long time for public to shift in Cockney’s favour. In 1909 the London County Council stated that "the Cockney mode of speech, with its unpleasant twang, is a modern corruption without legitimate credentials, and is unworthy of being the speech of any person in the capital city of the Empire." Except in select programs, the BBC did not broadcast in any accent other than Received Pronunciation, a policy that did not even begin to change until the 1970s. Class barriers as defined by accent began to break as Cockney-speaking figures such as actor Michael Caine became more and more prominent.
Nevertheless, popular culture has a history of taking advantage of Cockney’s implied lack of refinement, and continues to use it today. From Eliza Doolittle’s apparent need to be rid of it, to director Guy Ritchie’s use of it in gangster films, the Cockney accent has carried, and continues to carry, the burden of a gritty connotation.

**Rhyming Slang**

Rhyming slang is an extension of the Cockney accent, a syntax designed for its obscurity to outsiders. Supposedly it rose out of a need for people, in Victorian England, to discuss illicit activities without eavesdropping police understanding what was being discussed. Whether this is true or not seems almost inconsequential, as by now the slang has taken on a life of its own.

The basic structure of a slang term is fairly simple. Any given word can be assigned a reduplication (double word form) to replace it, and for no better reason than that the two rhyme. For example “believe” is transformed into “Adam-and-Eve,” “phone” into “dog-and-bone,” and “wife” into “trouble-and-strife.” Thus a sentence can be born that no-one, other than the slang-initiated, can very well understand:

“My trouble-and-strife called from the left-in-the-lurch to tell me that she’s going out for a spot of Ruby Murray”

(My wife called from the church to tell me she was going out for a spot of curry).

To make things even more incomprehensible, sometimes the latter word of the reduplication is left out, with the initial word still having the same connotation. So “dog-and-bone” becomes “dog,” “trouble-and-strife becomes “trouble,” and “Ruby Murray” becomes “Ruby.” However this doesn’t apply to all reduplications as for instance, and for some reason, “left-in-the-lurch” will remain “left-in-the-lurch” without changing or cutting any pieces of itself off. Hence:

“My trouble called from the left-in-the-lurch to tell me that she’s going out for a spot of ruby”

Rhyming slang, though considered an extension of Cockney (hence, “Cockney rhyming slang”), did not begin as such. True, there is no kind of rhyming slang in London other than Cockney rhyming slang, but that the rhyming slang is Cockney is a matter of circumstance. People with Cockney accents merely adopted it and popularized their own derivations thereof, but only after it had been in circulation in England for quite some time.

Cockney rhyming slang as we know it today can be traced back to the 17th century. John Camden Hotten’s “Dictionary of Modern Slang, Cant and Vulgar Words,” published in 1859, mentions that English rhyming slang first appeared “twelve or fifteen years ago”
in Seven-Dials from the lips of salespeople, which at least means that it was first recorded having been there as early as the 1840s. Whether the adoption and re-appropriation of the idea for rhyming slang was intentional, is not entirely known, and has been a matter for speculation.

It is widely believed however, that rhyming slang’s modern incarnation developed in Seven Dials as a sort of criminal code. Rife with crime as Seven Dials was in 17th century, it has been posited that traders would communicate with each other using rhyming slang in order to discuss illicit activities within earshot of the police without the police actually knowing what on earth they were talking about.

Needless to say, rhyming slang has evolved, and continues to evolve, organically. Words are adopted and dropped, with only a handful of them catching on. There are online databases of rhyming slang dictionaries, but arguably a rhyming slang term can only be said to be official when it has been used and re-used a number of times over the years.
<table>
<thead>
<tr>
<th>Cockney</th>
<th>Meaning</th>
<th>Example</th>
</tr>
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<tbody>
<tr>
<td>Adam and Eve</td>
<td>Believe</td>
<td>I don't Adam and Eve it!</td>
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<tr>
<td>Apples and Pears</td>
<td>Stairs</td>
<td>Get yer Bacons up the Apples and Pears.</td>
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<tr>
<td>Army and Navy</td>
<td>Gravy</td>
<td>Pass the Army and Navy.</td>
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<td>Artful Dodger</td>
<td>Lodger</td>
<td>I've got an Artful to help pay the rent.</td>
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<td>Bacon and Eggs</td>
<td>Legs</td>
<td>You have got a lovely set of Bacons.</td>
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<tr>
<td>Barnet Fair</td>
<td>Hair</td>
<td>I have just got my Barnet chopped.</td>
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<tr>
<td>Brass bands</td>
<td>Hands</td>
<td>I shook him by the Brass.</td>
</tr>
<tr>
<td>Bread and Honey</td>
<td>Money</td>
<td>I wish I had loads of Bread.</td>
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<tr>
<td>Butcher's Hook</td>
<td>Look</td>
<td>Take a Butcher's at that!</td>
</tr>
<tr>
<td>Christian Slater</td>
<td>Later</td>
<td>See ya Slater.</td>
</tr>
<tr>
<td>Cream Crackered</td>
<td>Knackered (tired/broken)</td>
<td>I'm Cream Crackered!</td>
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<td>Currant Bun</td>
<td>Sun</td>
<td>The Currant Bun's hot today.</td>
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<tr>
<td>Danny Marr</td>
<td>Car</td>
<td>I'll give you a lift in the Danny.</td>
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<tr>
<td>Dicky Bird</td>
<td>Word</td>
<td>He hasn't said a Dicky bird in hours.</td>
</tr>
<tr>
<td>Dog and Bone</td>
<td>Phone</td>
<td>She's always on the Dog.</td>
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<tr>
<td>Donkey's Ears</td>
<td>Years</td>
<td>Ain't seen you in Donkeys.</td>
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<tr>
<td>Ham'n'cheesy</td>
<td>Easy</td>
<td>Ham'n'cheesy does it.</td>
</tr>
<tr>
<td>Jam Jar</td>
<td>Car</td>
<td>Me Jam Jar's Cream Crackered.</td>
</tr>
<tr>
<td>Jimmy Riddle</td>
<td>Piddle (urinate)</td>
<td>I really need to go for a Jimmy.</td>
</tr>
<tr>
<td>Lemon Squeezy</td>
<td>Easy</td>
<td>It was Lemon, mate.</td>
</tr>
<tr>
<td>Loaf of Bread</td>
<td>Head</td>
<td>He rarely using his loaf of bread.</td>
</tr>
<tr>
<td>Pete Tong</td>
<td>Wrong</td>
<td>Everything's gone Pete Tong.</td>
</tr>
<tr>
<td>Plate of Meat</td>
<td>Street</td>
<td>I was walking down the Plate...</td>
</tr>
<tr>
<td>Plates of Meat</td>
<td>Feet</td>
<td>I've been on me Plates all day.</td>
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<tr>
<td>Pork Pies (Porkie Pies)</td>
<td>Lies</td>
<td>He's always telling Porkies.</td>
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<tr>
<td>Rabbit &amp; Pork</td>
<td>Talk</td>
<td>She Rabbits on a bit.</td>
</tr>
<tr>
<td>Richard the Third</td>
<td>Turd</td>
<td>That bloke's a complete Richard.</td>
</tr>
<tr>
<td>Sweeney Todd</td>
<td>Flying Squad (Police)</td>
<td>Here come the Sweeney.</td>
</tr>
<tr>
<td>Syrup of Figs</td>
<td>Wig</td>
<td>Check out the Syrup on 'is head.</td>
</tr>
<tr>
<td>Tea Leaf</td>
<td>Thief</td>
<td>Watch it, he's a bloody Tea Leaf.</td>
</tr>
<tr>
<td>Weasel &amp; Stoat</td>
<td>Coat</td>
<td>Pull on yer Weasel.</td>
</tr>
<tr>
<td>Whistle and Flute</td>
<td>Suit</td>
<td>I just got a new Whistle.</td>
</tr>
<tr>
<td>Ruby Murray</td>
<td>Curry</td>
<td>Fancy a spot of ruby?</td>
</tr>
<tr>
<td>Hank Marvin</td>
<td>Starving</td>
<td>I'm Hank Marvin</td>
</tr>
</tbody>
</table>

RETRIEVED FROM:
http://www.coventgardenmemories.org.uk/page_id__66.aspx
PYGMALION THEME OF LANGUAGE AND COMMUNICATION

We hear language in all its forms in *Pygmalion*: everything from slang and "small talk," to heartfelt pleas and big talk about soul and poverty. Depending on the situation, and depending on whom you ask, language can separate or connect people, degrade or elevate, transform or prevent transformation. Language, we learn, doesn't necessarily need to be "true" to be effective; it can deceive just as easily as it can reveal the truth. It is, ultimately, what binds *Pygmalion* together, and it pays to read carefully; even something as small as a single word can define a person.

Questions About Language and Communication

1. Why does Eliza start speaking in her old manner when she gets emotional? What does this say about her training? Or about Higgins's abilities as a teacher?
2. Higgins doesn't always use the kindest words when addressing Eliza. Given that language is so important to him, can we believe it when he says he treats all men in the same way?
3. At Mrs. Higgins's party, Freddy and Clara confuse Eliza's normal way of speaking for "the new small talk." What does this say about the way language works in different contexts?

Chew on This

Try on an opinion or two, start a debate, or play the devil’s advocate.

Pygmalion represents Shaw's attempt to not just use words and language to create art and raise questions, but to force readers to examine the power and purpose of language itself.

Reading *Pygmalion*, we come to learn that communication is about more than words, and everything from clothing to accents to physical bearing can affect the way people interact with each other.

RETRIEVED FROM:


Readers Nick and Riela have both written to ask how and when English colonists in America lost their British accents and how American accents came about. There are many, many evolving regional British and American accents, so the terms “British accent” and “American accent” are gross oversimplifications. What a lot of Americans think of as the typical “British accent” is what’s called standardized Received Pronunciation (RP), also known as Public School English or BBC English. What most people think of as an "American accent," or most Americans think of as "no accent," is the General American (GenAm) accent, sometimes called a "newscaster accent" or "Network English." Because this is a blog post and not a book, we’ll focus on these two general sounds for now and leave the regional accents for another time.
English colonists established their first permanent settlement in the New World at Jamestown, Virginia, in 1607, sounding very much like their countrymen back home. By the time we had recordings of both Americans and Brits some three centuries later (the first audio recording of a human voice was made in 1860), the sounds of English as spoken in the Old World and New World were very different. We're looking at a silent gap of some 300 years, so we can't say exactly when Americans first started to sound noticeably different from the British. As for the "why," though, one big factor in the divergence of the accents is rhotacism. The General American accent is rhotic and speakers pronounce the r in words such as *hard*. The BBC-type British accent is non-rhotic, and speakers don't pronounce the r, leaving *hards*ounding more like *hahd*. Before and during the American Revolution, the English, both in England and in the colonies, mostly spoke with a rhotic accent. We don't know much more about said accent, though. Various claims about the accents of the Appalachian Mountains, the Outer Banks, the Tidewater region and Virginia's Tangier Island sounding like an uncorrupted Elizabethan-era English accent have been busted as myths by linguists.

**TALK THIS WAY**

Around the turn of the 18th-19th century, not long after the revolution, non-rhotic speech took off in southern England, especially among the upper and upper-middle classes. It was a signifier of class and status. This posh accent was standardized as Received Pronunciation and taught widely by pronunciation tutors to people who wanted to learn to speak fashionably. Because the Received Pronunciation accent was regionally "neutral" and easy to understand, it spread across England and the empire through the armed forces, the civil service and, later, the BBC. Across the pond, many former colonists also adopted and imitated Received Pronunciation to show off their status. This happened especially in the port cities that still had close trading ties with England — Boston, Richmond, Charleston, and Savannah. From the Southeastern coast, the RP sound spread through much of the South along with plantation culture and wealth.

After industrialization and the Civil War and well into the 20th century, political and economic power largely passed from the port cities and cotton regions to the manufacturing hubs of the Mid Atlantic and Midwest — New York, Philadelphia, Pittsburgh, Cleveland, Chicago, Detroit, etc. The British elite had much less cultural and linguistic influence in these places, which were mostly populated by the Scots-Irish and other settlers from Northern Britain, and rhotic English was still spoken there. As industrialists in these cities became the self-made economic and political elites of the Industrial Era, Received Pronunciation lost its status and fizzled out in the U.S. The prevalent accent in the Rust Belt, though, got dubbed General American and spread across the states just as RP had in Britain.

Of course, with the speed that language changes, a General American accent is now hard to find in much of this region, with New York, Philadelphia, Pittsburgh, and Chicago developing their own unique accents, and GenAm now considered generally confined to a small section of the Midwest.
As mentioned above, there are regional exceptions to both these general American and British sounds. Some of the accents of southeastern England, plus the accents of Scotland and Ireland, are rhotic. Some areas of the American Southeast, plus Boston, are non-rhotic.

January 17, 2012 - 6:05pm

RETRIEVED FROM: http://mentalfloss.com/article/29761/when-did-americans-lose-their-british-accents
Comedy Central's sketch comedy duo Keegan-Michael Key and Jordan Peele have frequently referenced code-switching in their humor.

Ian White/Comedy Central/AP
So you're at work one day and you're talking to your colleagues in that professional, polite, kind of buttoned-up voice that people use when they're doing professional work stuff.

Your mom or your friend or your partner calls on the phone and you answer. And without thinking, you start talking to them in an entirely different voice — still distinctly your voice, but a certain kind of your voice less suited for the office. You drop the g's at the end of your verbs. Your previously undetectable accent — your easy Southern drawl or your sing-songy Caribbean lilt or your Spanish-inflected vowels or your New Yawker — is suddenly turned way, way up. You rush your mom or whomever off the phone in some less formal syntax ("Yo, I'mma holler at you later,"), hang up and get back to work.

Then you look up and you see your co-workers looking at you and wondering who the hell you'd morphed into for the last few minutes. That right there? That's what it means to code-switch.

You're looking at the launch of a new team covering race, ethnicity and culture at NPR. We decided to call this team Code Switch because much of what we'll be exploring are the different spaces we each inhabit and the tensions of trying to navigate between them. In one sense, code-switching is about dialogue that spans cultures. It evokes the conversation we want to have here.

Linguists would probably quibble with our definition. (The term arose in linguistics specifically to refer to mixing languages and speech patterns in conversation.) But we're looking at code-switching a little more broadly: many of us subtly, reflexively change the way we express ourselves all the time. We're hop-scotching between different cultural and linguistic spaces and different parts of our own identities — sometimes within a single interaction.

When you're attuned to the phenomenon of code-switching, you start to see it everywhere, and you begin to see the way race, ethnicity and culture plays out all over the place.

You see it in the political world. In January 2009, then-President-elect Obama went to Ben's Chili Bowl, a famous eatery in a historically black D.C. neighborhood. When the (black) cashier asks him if he needs change, Obama replies, "nah, we straight."

YouTube

(You also might have peeped the gif of President Obama offering a conventional handshake to a white assistant coach for USA's Olympic basketball team before immediately dapping up Kevin Durant, one of the team's stars, and greeting him with "My man!"

You see code-switching in parenting. The blog SpanglishBaby is run by two mothers who are trying to raise their kids to be fluent in both Spanish and English. Among the concerns they address: "Is Your Bilingual Kid Mixing Languages?" When you watch young
multilingual kids code-switching between three languages, it looks almost like a superpower. (A little closer to home: I knew growing up that if my mom answered the phone and used her professional voice that she was probably talking to a stranger, that it was an adult, and that if she were doing this while looking in my direction, I was probably in trouble for something.)

And of course, you see code-switching all over pop culture. In February, the famously opaque Beyoncé released an HBO documentary that promised her fans never-before-seen access to her life, and proceeded to spend most of it talking in pop-star platitudes while remaining her inscrutable self. But in a candid video that wasn't part of that doc, we see Beyoncé at a pool hall talking trash to one of her friends whom she just whooped in a game. It gives us a quick glimpse at a different Beyoncé — silly, unrehearsed, a little mischievous. She seemed like she could be your cool cousin (albeit your cool cousin with washboard abs and a flawless smile).

Both those personas are the "real Beyoncé," the same way that you're still you when you're sending an e-mail to your boss that's full of jargon and with proper capitalization and when you're texting to your best friend in lowercase acronyms. Talk in one setting in a tone that's best suited for another, and you might play yourself; it would be ridiculous if she were pop-star Beyoncé in the pool hall. (But it would be kind of dope to see Bey strut into a pool hall in six-inch heels, a sequined minidress, and a wind machine like, "I am Beyoncé and I am here to pool.")

The point is, code-switching is apparent in all the myriad ways we interact with one another and try to feel each other out.

RETRIEVED FROM:
WHERE Y’AT NOLA GLOSSARY

- **ALGIERS POINT** – You’re likely to hear this pronounced as “Al-jeers Pernt.”
- **ALLIGATOR PEAR** – Avocado.
- **ANYWAYS** – And, then; and, so.
- **AWRITE** – The appropriate response to the greeting “Where y’at?” Also, a greeting in and of itself: “Awrte, Ed!”
- **AWRITE, HAWT** – A female response of agreement.
- **AX** – Ask.
- **BACKATOWN** – (i.e., “back of town”) the section of New Orleans from the River to North Claiborne, popularly used in the 6th and 7th wards.
- **BANANAS FOSTER** – This is a dessert made from bananas and vanilla ice cream, with the sauce made from butter, brown sugar, cinnamon, dark rum, and banana liqueur.
- **BARBECUE SHRIMP** – Created by Pascale’s Manale, this shrimp dish is served in an herbed butter sauce, not a traditional barbecue sauce.
- **BERL, BERLED CRAWFISH** – “Berl” is the New Orleans pronunciation of the word “boil.” A crawfish boil is a get-together where crawfish are boiled live with seasonings, corn, garlic and red potatoes.
- **THE BEST BANK** – Slang for the West Bank, an area on the Western side of the Mississippi River.
- **THE BIG EASY** – Avoid uttering this phrase at all costs. Under almost no circumstances would a native ever refer to the City in this way.
- **BOO** – A term of endearment, frequently used by parents and grandparents for small children, even small children who happen to be 40 years old … Believed to be Cajun in origin.
- **BOEUF GRAS** – Suggests that the day before Lent traces its roots to ancient Greece and Greek mythology. Boeuf Gras or Fat Bull = Fat Tuesday.
- **BOURRE** – A trick-taking gambling card game primarily played in the Acadiana region of Louisiana.
• **BRAKE TAG** – An inspection sticker on your car, proof that you’ve passed the required annual safety inspection. It encompasses several areas of your car (e.g., horn, wipers, etc.) but is primarily concerned with the integrity of your brakes. Given the fact that New Orleans is surrounded by various lakes, rivers and canals, a bad set of brakes could mean that you might end up at the bottom of one of those bodies of water at the very least.

• **BREAD PUDDING (New Orleans Style)** – Lightly spiced bread pudding, flavored with bourbon, bourbon sauce and bourbon-soaked raisins.

• **BY MY HOUSE, BY YOUR HOUSE, etc.** – Analogous to the French terms “chez moi”, “chez toi”, etc. Usage: “He slept by my house last night.” “At” is never used in this sense.

• **CAFÉ AU LAIT and BEIGNETS** – Coffee made with steamed milk and fried dough with powdered sugar on top, served at Café Du Monde in the French Quarter.

• **CAFÉ BRULOT** – A flaming concoction of coffee, brandy, and spices served at Antoine’s Restaurant in New Orleans.

• **CAJUN** – A member of any of the communities in southern Louisiana formed by descendants of French Canadians, speaking an archaic form of French.

• **CALAS** – Fried balls of rice and dough, covered in powdered sugar.

• **CAMELBACK** – Second floor additions of a shotgun style house.

• **CAPTAIN** – The head of an organization that puts on Mardi Gras parades.

• **CAP** – A form of address for men, usually ones with whom you are not acquainted. Women generally do not use this term.

• **CARNIVAL** – Carnival is the season prior to Lent, where Mardi Gras is celebrated with parades and revelry.

• **CATLICK** – The predominant religion in New Orleans.

• **CEMENT** – A standard English word, but with a special pronunciation. Locals say “SEE-ment”, not “suh-MENT.”

• **CHALMETIAN, CHALMATION** – Someone from Chalmette, a city in St. Bernard Parish that’s part of the New Orleans metro area, often called “Da Parish.” Out-of-towners often pronounce it with the hard “ch” sound as in “charge”. It’s more like “shall-MAY-shen” or “shall-ME-shen,” and the city is pronounced “shall-MET.”

• **CHARMER** – The quintessential female Yat. Pronounced “CHAW-muh.”

• **CHER** – Pronounced “share.” Means “dear,” in French; mostly used in Cajun Country.

• **CHICKEN CLEMENCEAU** – This old Creole dish is kept alive almost single-handedly by Galatoire’s.
- **CHIEF** – A form of address between men, along the lines of “cap” and “podna”.
- **COARDNER** – Corner. As in, “I’m going down to the coardner to get me a shrimp po-boy.”
- **CREOLE CREAM CHEESE** – A farmer style cheese similar in fashion to a combination of cottage cheese and sour cream. Although originally a product of France, many New Orleans dairies such as Goldseal and Bordens supplied the city with the product for many years. Today, Creole cream cheese may be purchased from Dorignac’s on Veterans Hwy in New Orleans.
- **CUSH-CUSH, KUSH-KUSH, COUCHE-COUCHÉ** – An old French/Cajun breakfast dish my grandmother used to prepare. The words rhyme with “push”, and it is prepared by browning or searing cornmeal in an oil glazed pot till light brown, then served hot with sugar and milk in a bowl, just like cereal.
- **DA, DAT** – The, That.
- **DAUBE GLACE’** – A cold hors d’oeuvre of gelled beef.
- **DAWLIN’** – A universal form of address. Women use it to refer to both sexes, men use it toward women.
- **DEM** – Them.
- **DERE** – There. As in “Dere ya go!”, an expression of encouragement or acknowledgement of having done something for someone else.
- **DESE, DOSE** – These, those.
- **DODO, MAKE DODO** – Sleep. From the Cajun French “faís do do”, or “make sleep”. In Acadiana, the term “faís do do” is used for a Cajun dance, and is thought to have originated when the parents would tell their kids to hurry up and “faís do do” so that they could go to the dance; alternately, it’s said that the hosts of the house dances (bals de maison) would have a separate room for parents to put their small children, and the lady watching them would keep singing lullabyes and saying “faís do do” so that they could sleep amidst the din of the dancing Cajuns.
- **DOUBLOON** – Pronounced “da-BLOON.” A coin, approximately the size of a silver dollar, minted on a yearly basis by the various Mardi Gras krewes. The standard type is made of aluminum and they’re thrown from Mardi Gras floats by the parade riders. The distinctive sound of a doubloon hitting da cement is enough to start a mad scramble, where you’re likely to trample on an old lady, or alternately be trampled by an old lady.
- **DOWN DA ROAD** – A staple in the vocabulary of the St. Bernard Parish Yat. This term is travel directions for someone headed to lower St. Bernard Parish traveling on St. Bernard Highway (US Highway 46). You are usually in da parish when you use this phrase with a destination of either Violet or Poydras.
• **DRESSED** – When ordering a po-boy, “dressed” indicates lettuce, tomatoes, pickles and MYNEZ, on it.

• **EARL, ERL** – 1. A vegetable product used for cooking, making roux, etc. 2. A petroleum product used to lubricate the engine of your car. 3. Your Uncle Earl. (Most New Orleanians have an Uncle Earl.)

• **ELLESHYEW** – Louisiana State University, Baton Rouge.

• **ERNGE, URNGE** – An orange-colored citrus fruit.

• **ERSTERS, ERSTAS** – Oysters.

• **ESPLANADE** – Walkway. The street name is pronounced “es'-pluh-NADE”, and the last syllable rhymes with “raid”, not “rod”.

• **FAT CITY** – An area of Metairie, Louisiana that was commonly associated with its nightlife in the 1970’s and 80’s.

• **FAUBOURG** – A suburb or outlying neighborhood, as in Faubourg Marigny. Usually pronounced “FO-berg” by natives.

• **FLYIN’ HORSES** – A merry-go-round, sometimes specifically describing the merry-go-round in City Park.

• **GO CUP** – A paper or plastic cup for consumption of alcoholic beverages out on the street, as open glass containers are illegal.

• **GOUT** – Pronounced “gooh.” French for “taste.” Usually applied to coffee. As in, “You want a little gout?” Mostly old people are the only ones still saying this.

• **GRILLADES AND GRITS** – (Pronounced “GREE'-ahds”) A hearty dish of round steak, generally eaten for breakfast.

• **GRIP** – A small suitcase, usually not a hard-shell one, more like a schoolbag or an overnight bag. Other locals have used this to refer to all types of suitcases. “Don’t fo’get ya grip!” says ya mamma, as you’re leaving the house.

• **GRIPPE** – The flu.

• **GRIS-GRIS** – Pronounced “GREE-GREE.” A (voodoo) spell. Can be applied for nefarious purposes (“to put a gris-gris on someone”), or as a force to ward off evil, like wearing a gris-gris bag.

• **GUMBO (SEAFOOD)** – A spicy stew that’s a staple in the Cajun and Creole Cultures. Seafood-based gumbo generally has shrimp, crabmeat, and sometimes oysters.

• **GUMBO YA YA** – Everybody talking all at once; i.e., at a loud party.
• **GUMBO Z’HERBS** – A meatless gumbo traditionally made on Holy Thursday to eat the next day on Good Friday.

• **HAWT** – A term of endearment used primarily by local females.

• **HEY, BAY-BEE!** – Pronounced with the “BAY” drawn way out. A greeting between any two people of either gender.

• **HOUSE COAT ‘N CURLAS** – The preferred dress for charmers while shopping at Schwegmann’s.

• **HUCK-A-BUCKS** or **HUCKLE-BUCKS** – Frozen Kool-Aid in a Dixie cup. A way to keep cool during the summer.

• **HURRICANE PARTY** – A tradition of the south to hold a get-together before or during a hurricane.

• **I’LL TAKE ME A** – A phrase New Orleanians use instead of “I would like a….” “I’ll take me a shrimp poboy, please.”

• **INDIANS (MARDI GRAS INDIANS)** – African-American Carnival revelers who dress up for Mardi Gras in suits influenced by Native American ceremonial apparel.

• **INKPEN** – A pen.

• **IT DON MADDA** – Typical of New Orleans accents, this phrase means, “It does not matter.”

• **JAMBALAYA** – A rice-based dish containing meat and seafood, prepared in a nearly infinite variety of ways by Louisianians.

• **JAWN** – This is the pronunciation that many use for the name, “John.”

• **K & B, K&B PURPLE** – Drugstore known in New Orleans for its unique purple color. Used in phrases like, “He was so mad, his face was K&B purple”, or, “I can’t believe ya bought dat ugly car! It’s K&B purple!”

• **KING CAKE** – A New Orleans cake served during Mardi Gras season. A small plastic doll is hidden inside of the cake, and whoever “gets the baby” has to buy the next King Cake.

• **KREWE** – A krewe (pronounced in the same way as “crew”) is an organization that puts on a parade and or a ball for the Carnival season.

• **LAGNIAPPE** – Something given as a bonus or extra gift.

• **LOCKA** – Where you hang your clothes, analogous to the English word “closet”. Example: “Mom-MAH! Where my shoes at?” “Looka in ya locka!”

• **LOOKIT DA T.V.** – To watch T.V. Locals don’t watch T.V., they look at it. Oh, and in proper Localese form, it’s pronounced , emphasis on the first syllable.

• **LOST BREAD, PAIN PERDU** – Cajun style French toast.

• **LUNDI GRAS** – Lundi Gras is “Fat Monday,” the day before Mardi Gras “Fat Tuesday.”
• **MAKE GROCERIES, MAKIN’ GROCERIES** – To do grocery shopping. Thought to have originated with the French expression for grocery shopping, “faire le marché”. The verb “faire” can mean either “to do” or “to make”, and the idiom may have been mistranslated.

• **MARDI GRAS** – This grand pre-Lenten celebration for which New Orleans is famous.

• **MARRAINE** – Pronounced “MAH-ran.” Your godmother. Elsewhere the terms “nanny” and “nanan” (pronounced NAH-nan) are also used for godmother.

• **MASKER** – A person taking part in a masquerade or masked ball.

• **MAW-MAW** – Ya grandma.

• **METAIRIE, METRY** – Standard New Orleanian pronunciation: “MET-ah-ree.” Hardcore local pronunciation: “MET-tree,” as if it was spelled (and sometimes is spelled), “Metry.”

• **MIRLITON** – A vegetable pear or chayote squash, which grows wild in Louisiana and in backyards throughout New Orleans. Pronounced “MEL-lee-tawn,” and wonderful when stuffed with shrimp and ham.

• **MUFFULETTA** – A quintessential New Orleans Italian sandwich of ham, Genoa salami, mortadella, Provolone cheese and marinated olive salad on a round seeded Italian loaf. Invented at Central Grocery on Decatur in da Quarter.

• **MYNEZ** – Mayonnaise.

• **NEUTRAL GROUND** – The grassy or cement strip in the middle of the road. The terms “median” and/or “island” are NEVER used in New Orleans. If you’re lucky, you live on a street with a neutral ground big enough to play football on.

• **NUTTINONIT** – A po-boy that is not dressed, which only contains the main ingredient(s).

• **ON DA WES’ BANK, ACROSS DA RIVUH, OVA DA RIVUH** – On the West Bank of the Mississippi River, where such places as Algiers, Gretna and Marrero lie. Interestingly, the West Bank is due south of New Orleans (except for Algiers, of course). Make sense? Thought not.

• **OYSTERS BIENVILLE** – This sumptuous dish is served in many New Orleans restaurants. It is said that it invented over 75 years ago at Arnaud’s Restaurant, but Antoine’s Restaurant also claims to have invented it in the 1940s.

• **OYSTERS (CHARGRILLED)** – A dish popularized by Drago’s restaurant, where the oysters are topped with garlic, butter, and Parmesan cheese, then cooked in the half-shell on top of a grill.

• **OYSTERS MOSCA** – Signature dish of Restaurant Mosca; typically contains oysters, bread crumbs, fresh parmesan cheese, herbs, garlic, and olive oil.
• **OYSTERS ROCKEFELLER** – Created at the New Orleans restaurant Antoine’s, consists of oysters on the half-shell that have been topped with various other ingredients (often parsley and other green herbs, a rich butter sauce and bread crumbs) and are then baked or broiled.

• **PAIN PERDU, LOST BREAD** – Cajun French toast.

• **PARISH** – A Louisiana state administrative district, analogous to the American “county”. When used by locals in the phrase “da parish”, it generally means St. Bernard Parish specifically, which is suburban to New Orleans.

• **PARRAINE** – Your godfather.

• **PASS A GOOD TIME** – Have a good time.

• **PASS BY** – To stop by.

• **PASS THE VACUUM** – The New Orleans way of saying to quickly vacuum.

• **PECAN** – A nut indigenous to the South, and beloved in New Orleans as an ingredient in pies and pralines. Pronounced “puh-KAWN,” not “PEE-can.”

• **PICAYUNE** – Formerly a Spanish coin, the name is now used as part of the New Orleans newspaper (The Times-Picayune).

• **PIROGUE** – A long narrow canoe made from a single tree trunk.

• **PO-BOY** – The quintessential New Orleans lunch, a sandwich on good, crispy New Orleans French bread.

• **PODNA** – A form of address for men, usually for ones with whom one is not acquainted. Frequently used in the emphatic statement, “I tell you what, podna …”

• **POMPANO EN PAPILLOTE** – Created at Antoine’s Restaurant in New Orleans, this dish is a filet of pompano (fish) that is baked in a sealed parchment paper envelope with a white sauce of wine, shrimp, and crabmeat.

• **PRALINE** – A sugary Creole candy, invented in New Orleans (not the same as the French culinary/confectionery term “praline” or “praliné”) The classic version is made with sugar, brown sugar, butter, vanilla and pecans, and is a flat sugary pecan-filled disk. There are also creamy pralines, chocolate pralines, maple pralines, etc.

• **RED BEANS AND RICELY** – Celebrated jazz trumpeter and New Orleanian Louis Armstrong’s favorite food was red beans and rice. The musician famously signed his name “Red Beans and Ricely Yours, Louis Armstrong.”

• **REGULAH COFFEE** – Not “Black Coffee” as in the rest of the country. “Regular” includes lots of sugar and cream.
- SCHWEGMANN’S BAG – Schwegmann’s was a New Orleans grocery store that used its grocery bags for advertising of local businesses. The grocery bags were commonly used to store Mardi Gras beads.
- SHOTGUN – A style of house that has one room leading to the next, without hallways.
- SHOW, DA SHOW – The cinema. The movie house. The local motion picture emporium. True New Orleanians never say, “I went to the movies”, they say “I went to da show.”
- SILVER DIME – A small coin of U.S. currency, worth ten cents. Always pronounced with the emphasis on the first syllable, even though they haven’t been made of actual silver for over 35 years.
- SKEETA HAWK – Or, “mosquito hawk”, the local name for a dragonfly.
- SAC AU LAIT – A type of freshwater fish that is popular in South Louisiana.
- SHRIMP REMOULADE – (pronounced ruma-lahd) is a cold shrimp appetizer with a pink, creamy sauce flavored with horseradish.
- SOSSIDGE – A meat preparation, made of various kinds of ground meats, seafood and spices, stuffed into a casing. Usually spelled “sausage” by English speakers, but pronounced in New Orleans as you see here.
- SNOWBALL – Shaved ice with a syrup flavor added to it. Many New Orleanians like to add ice cream and/or condensed milk
- STOOP – Usually expressed as “da stoop”. The front steps to your house, particularly if it’s a shotgun duplex. What ya go out and sit on to chat wit’ya neighbas (an’ ta keep an eye on ’em).
- SUCK DA HEAD, SQUEEZE DA TAIL – The technique for eating crawfish. If you’ve never done this, have someone demonstrate.
- SUG – “Sugar”- A name that local women may call people.
- THROW ME SOMETHIN MISTA – This is what New Orleanians yell to Krewe members of parades during Mardi Gras.
- TURLET – Ya standard flushable porcelain waste disposal unit found in every bat’troom, referred to by English speakers as a “toilet”.
- TURTLE SOUP – This soup is a great delicacy in Louisiana.
- TWINSPAN – Parallel bridges that cross the eastern end of Lake Pontchartrain in southern Louisiana from New Orleans, Louisiana to Slidell, Louisiana.
- UPTOWN SIDE, DOWNTOWN SIDE, LAKE SIDE, RIVER SIDE
- UP DA ROAD – Same as down da road, only now you are traveling in the opposite direction heading “up da road” to either Chalmette or Arabi
• **VEDGEATIBLE** – Neither animal nor mineral. What ya mamma used to make ya eat before ya could leave the table when ya were a kid. The word has four syllables.

• **WHERE YA STAY (AT)?** – Where do you live?

• **WHERE Y’AT!** – The traditional New Orleanian greeting that means “What’s up or where are you?” Also the source for the term “Yat,” to describe New Orleanians with the telltale accent. The proper response is, “Awrite.”

• **WHO DAT?** – This phrase is part of the Saints chant that is traditionally started at the beginning of all New Orleans Saints home games in the Superdome. “Who dat? Who dat say dey gonna beat dem Saints?”

• **WRENCH** – To clean something under running water. “Aw baby, ya hands ’r filthy! Go wrench ‘em off in da zink.” See ZINK.

• **YAKAMEIN** – A spicy beef noodle soup with sliced green onions and a hard-boiled egg half.

• **Y’ALL** – A common New Orleans phrase meaning, “you all.”

• **YA MAMMA** – Your mother. Used in a variety of ways, usually endearing. Also usable as an insult, specifically as a simple retort when one is insulted first; simply say, “Ya mamma.” Be prepared to defend yourself physically at this point. I once saw my classmate Vince G. beat the crap out of someone (and someone a year older, at that) back in high school at Holy Cross for uttering this retort.

• **YA MAMA’EN’EM** – New Orleans slang for, “your mom and them.”

• **YAT** – From the traditional New Orleans greeting “Where y’at?” The term “Yat,” describes New Orleanians with the telltale accent.

• **YEAH YOU RITE** – An emphatic statement of agreement and affirmation, sometimes used as a general exclamation of happiness. The accent is on the first word, and it’s spoken as one word.

• **ZATARAIN’S** – Pronounced “ZAT-uh-rans.” A local manufacturer of spices, seasonings, pickled products and condiments. In context, it’s used by some as a generic term for either crab boil or Creole mustard, as it “Put some Zatarain’s on it,” or “T’row a coupla bags o’ Zatarain’s in da pot.” Context is important here; you don’t want to put Creole mustard in a seafood boil.

• **ZINK** – A receptacle for water with a drain and faucets. Where ya wrench off ya dishes or ya hands. See WRENCH.

**RETRIEVED FROM:** [http://www.mccno.com/glossary/](http://www.mccno.com/glossary/)
There are many factors that shape the way we speak. For one thing, Language isn’t stagnant. Society is constantly coining words and phrases. Some words and phrases pass away after a few weeks or months. Some endure for generations. Slang, jargon, expressions, figures of speech—the way we speak and the words we say are shaped by many things.

Spoken language is made up not only of words but of pronunciation. There are all kinds of vernacular. Local accents are affected by immigration, what is fashionable (i.e. rhoticism) and the interactions between the native and the immigrant.

Vernacular and accent tell a lot about where a person is from, and, even today, what their family background and economic status are.

vernacular

noun: vernacular; noun: the vernacular

1. the language or dialect spoken by the ordinary people in a particular country or region. "he wrote in the vernacular to reach a larger audience"

   synonyms: language, dialect, regional language, regionalisms, patois, parlance;
   - the terminology used by people belonging to a specified group or engaging in a specialized activity.

   plural noun: vernaculars
   "gardening vernacular"

"Theres a moose loose about this house". in scotland it rhymes moose, loose, aboot and hoose…its mark is left on the canadian accent, they being the dominant group to pioneer north of the border. however do not confuse scottish with ulster-scottish accent. its different. the latter, whose root is can be seen so clear in texan and southern accents
Cockney in Pygmalion

Ow, eez ye-ooa san, is e? Wal, fewd dan y' de-ooty bawmz a mather should, eed now bettern to spawl a pore gel's flahrzn than ran awy athaht pyin. Will ye-oо py me f'them?

TRANSLATION:
Oh, he's your son is he? Well, if you'd done your duty by him as a mother should, he'd know better than to spoil a poor girl's flowers then run away without paying. Will you pay me for them?

this line is kept, word for word, in My Fair Lady.

Translate to contemporary slang.

Oh, that's your son? Well if you had taught him right, he'd know not to ruin the poor girl's flowers and then run away and without paying! Will you buy them from me?
Cockney: Blimey! No, I'm gon'a stay at 'ome. Nuff said, yeah?
New Orleans Local: N,ah m'stay at home.
“Proper English”: No, I’m going to stay at home.

Cockney: Lawd above! Thee be'er believe it. , innit.
New Orleans Local: Believe D’at!
“Proper English”: You better believe it!

Cockney: Awright geeezzaal ask. Sorted mate.
New Orleans Local: Ax
“Proper English”: Ask

Now, have the class come up with their own phrases
http://www.whoohoo.co.uk/cockney-translator.asp

More information about other English dialects that can be translated
http://www.whoohoo.co.uk/
The Doolittle's of America

THE DOOLITTLE NAME

*Your name is great in mouths of wisest censure.*

-OTHELLO, Act ii, Sc.3.

The heredity surname, the name of the family handed on from sire to son, was at the time of the conquest, 1666, unknown in England, and it was only just coming into use in Normandy. The custom made way so very slowly that even at the close of the higher nobility, and throughout the thirteenth the old habit of self designation by the Christian name was still very commonly met with. The Normans brought the fashion of surnames into England land and the circumstances of the conquest gave it a fresh impulse. Many Norman settlers retained the names which they had already taken from their estates or birthplaces in Normandy, and these "place names" are the oldest surnames in England. At the same time there was an almost complete exchange of the old English proper names for the ones which came over with the conqueror.

Though a name of long-standing in England yet not one of common occurrence, Doolittle is of Norman origin, and belongs
to that numerous class of surnames which in becoming Anglicized have by degrees assumed the spelling of those words sounding most like them, but not necessarily having any connection with their original meaning. It is to be hoped that those who have aspired to the dubious rank of authority on the origin of names and have, without attention to the facts, set this down as a nick-names, have not followed such unwarrantable assumptions throughout their work.

It is recorded that one of the members of the expedition under William of Normandy bore the surname of Du Littell or de Dolieta (meaning "of Dolieta," a place on the Norman coast), and various modification of it appear in the old English records of succeeding centuries. "Abraham Dowlittell," who transferred the name to New England about 1640, used the spelling here indicated, and the colonial records also show a wide variety in the spelling of this name.

RETRIEVED FROM: http://www.barya.org/FamilyTree/thename.htm
The surname Doolittle is of Norman origin and gradually Anglicized over time. One of the members of William of Normandy’s expedition was named “Du Litell” or “de Dolieta” (which meant “of Dolieta” a location along the Normandy coast). Rudolph of Dolieta, the Norman nobleman is likely the progenitor of most, if not all, Doolittles in England.

In the fourteenth century, mention is made of Robert Dolittel who received a royal pardon. In the sixteenth century, records mention the names “Dolittle”, “Dolitell”, “Dolitill”, “Dolitle” and “Doolittle”. In the early seventeenth century the name “Doolittle” begins to appear. Anthony Doolittle, a glover, was married and had three sons and mentioned as an “honest and religious” citizen. His son Thomas was ordained as a Presbyterian minister, and a non-conformist which would be later be referred derisively to as “Puritan”.

Some sources suggest that “Doolittle” was an English nickname for a lazy man. However, many Doolittles, including Abraham Doolittle, were undoubtedly not lazy. Abraham Doolittle appears to be the first Doolittle to immigrate to New England and is considered the progenitor of most of the Doolittle family in America.

RETRIEVED FROM: http://digging-history.com/2014/02/08/surname-saturday-doolittle/
Racial Bias in Hiring

Are Emily and Brendan More Employable than Lakisha and Jamal?

Research by Marianne Bertrand

Though racial inequality in the U.S. labor market is understood as a persistent problem even today, it has been difficult to measure how such discrimination works. Do employers actively discriminate against African-American job applicants? Can such discrimination be proven? What is the effect of improved credentials for African-Americans? A new study offers the answers.

For most job applicants, getting called for an interview is the first major step towards getting a job. But what if that call never comes? Can the name listed on a resume and the perceptions of race implied by this name hinder an applicant’s chances before even getting his or her foot in the door?

In the study "Are Emily and Brendan More Employable than Lakisha and Jamal?" Marianne Bertrand, an associate professor at the University of Chicago Graduate School of Business, and Sendhil Mullainathan of Massachusetts Institute of Technology use a field experiment to measure the extent of race-based job discrimination in the current labor market.

From July 2001 to May 2002, Bertrand and Mullainathan sent fictitious resumes in response to 1,300 help-wanted ads listed in the Boston Globe and the Chicago Tribune. They used the callback rate for interviews to measure the success of each resume. Approximately 5,000 resumes were sent for positions in sales, administrative support, clerical services, and customer service. Jobs ranged from a cashier at a store to the manager of sales at a large firm.

The catch was that the authors manipulated the perception of race via the name of each applicant, with comparable credentials for each racial group. Each resume was randomly assigned either a very white-sounding name (Emily Walsh, Brendan Baker) or a very African-American-sounding name (Lakisha Washington, Jamal Jones).

The authors find that applicants with white-sounding names are 50 percent more likely to get called for an initial interview than applicants with African-American-sounding names. Applicants with white names need to send about 10 resumes to get one callback, whereas applicants with African-American names need to send about 15 resumes to achieve the same result.

In addition, race greatly affects how much applicants benefit from having more experience and credentials. White job applicants with higher-quality resumes received 30 percent more callbacks than whites with lower-quality resumes. Having a higher-quality resume has a much smaller impact on African-American applicants, who experienced only 9 percent more callbacks for the same
improvement in their credentials. This disparity suggests that in the current state of the labor market, African-Americans may not have strong individual incentives to build better resumes.

"For us, the most surprising and disheartening result is seeing that applicants with African-American names were not rewarded for having better resumes," says Bertrand.

Statistically, the authors found that discrimination levels were consistent across all the occupations and industries covered in the experiment. Even federal contractors (for whom affirmative action is better enforced) and companies that explicitly state that they are an "Equal Opportunity Employer" did not discriminate less.

Creating the Job Applicants

In order to determine the effect of racially distinctive names on callback potential, Bertrand and Mullainathan needed to generate realistic and representative resumes that also would not thwart actual job seekers. They began with resumes posted at least six months beforehand on two major job search Web sites. For the cities in the experiment, Boston and Chicago, the authors used Boston resumes as templates for the Chicago resumes, replaced the employer names and school names of one city with those of the other, and purged the resumes of real names and contact information.

Within the four occupational categories (sales, administrative support, clerical services, and customer services), the authors classified each occupational category into two groups—high-quality and low-quality—using criteria such as job experience, gaps in employment history, and level of skill. For each high-quality resume, the authors also added extra credentials such as summer employment experience, volunteer experience, more computer skills, certification for administrative positions, special honors, or military experience. E-mail addresses were used almost exclusively for the high-quality resumes. The high- and low-quality resumes differed substantially in terms of skill but did not include a large gap in education level, to avoid making applicants under- or overqualified for a given position.

The result was a pool of distinct but realistic looking resumes, similar in their education, experience, and personal profiles to the potential population of job seekers.

The choice of both first names and last names was crucial to the experiment. To choose names that were distinctively white or distinctively African-American, the authors referenced all Massachusetts birth certificates from 1974 to 1979, and tabulated the names that appeared relatively most frequently for each racial group, male and female. Frequently used white-sounding names in the study include Anne, Emily, and Allison for women, and Neil, Todd, and Matthew for men. Frequently used African-American-sounding names include Tamika, Latoya, and Latonya for women, and Tyrone, Tremayne, and Rasheed for men.

Applicants in each race/sex/city/resume quality group were assigned the same phone number so that the authors could track employer callbacks in each group, even if they were not able to match callbacks to specific resumes. The resulting bank of names, phone numbers, addresses, and e-mail addresses were then randomly assigned to the template resumes when responding to employment ads.

For each ad, the authors used the bank of resumes to sample four that fit the job description and requirements as closely as possible: two resumes with white names and two with African-American names, and one high-quality and one low-quality resume for each group. They used the voicemail and e-mail messages sent by employers to match the calls to specific resumes and ads.

The Callback Gap

By isolating elements of the resumes in this fashion, the authors can attribute the 50 percent lower callback rate for African-American applicants to name manipulation. While the cost of sending
additional resumes might not be large, this gap can be substantial in relation to the rate of new job openings.

The results suggest a significant amount of discrimination in this first stage of the job recruiting process. Furthermore, the study measured how employers responded to improvements in the African-American applicants’ credentials.

The average resume lists eight years of experience. The addition of e-mail addresses, honors, and special skills had a significant effect on the likelihood of white applicants being called, but a statistically insignificant effect for African-American applicants. Employers simply seem to pay less attention or discount the additional characteristics listed on the resumes with African-American sounding names.

"The question may become, 'Do I really want to invest the time to take an evening class to build my resume?'" notes Bertrand. "The payback that an African-American applicant gets from building these skills is much lower than the payback a white applicant would get."

Bertrand cautions that employers may infer not just the race of the applicant, but also social class, assuming that certain African-American sounding names are associated with having more underprivileged backgrounds. The results do not delve into the larger issue of hiring rates or earnings gaps, or how African-American applicants might fare using other channels for their job searches.

Though it has been suggested that choosing more race-neutral names is the answer for African-Americans, Bertrand regards such suggestions as ridiculous.

"Names are about identity," says Bertrand. "We do not advocate changing names to fit the system, and that is certainly not the point of our study."

Is Awareness Enough?

While the chances for getting the job can change dramatically at the interview stage, the study shows that getting to that stage requires overcoming significant hurdles for African-Americans.

The evidence suggests that discrimination is an important factor in why African-Americans do poorly in the labor market as compared to whites, and indicates one possible reason for the persistence in racial inequality over time.

Though training alone may not be enough to alleviate the barriers raised by discrimination, the study still may be useful for training human resources managers on issues of diversity.

"We're not claiming that employers engage in discriminatory behavior consciously, or that this is necessarily an issue of racism," says Bertrand. "It is important to teach people in charge of hiring about the subconscious biases they may have, and figure out a way to change these patterns."

The nature of the problem also proves to be a dilemma beyond any quick fix.

"I think most African-Americans already realize they need to work much harder than whites to get a job," says Bertrand. "They will have to send more resumes and fight to get that first job interview."

Marianne Bertrand is associate professor of economics at the University of Chicago Graduate School of Business.

RETRIEVED FROM:
http://www.chicagobooth.edu/capideas/spring03/racialbias.html
English Language Arts Standards » Literacy Standards » Grade 4

Integration of Knowledge and Ideas

RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Research to Build and Present Knowledge

W.4.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.

English Language Arts Standards » Literacy Standards » Grade 7

Key Ideas and Details

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.7.3: Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Integration of Knowledge and Ideas

RL.7.9: Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

English Language Arts Standards » Literacy Standards » Grades 9-10

Research to Build and Present Knowledge
W.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.9-10.1: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.9a: Apply grades 9–10 Reading standards to literature (e.g., “Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]”).

W.9-10.9b: Apply grades 9–10 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning”).

Mathematics Standards » Algebra II

Statistics and Probability

Making Inferences and Justifying Conclusions S-IC

A. Understand and evaluate random processes underlying statistical experiments.

1. Understand statistics as a process for making inferences to be made about population parameters based on a random sample from that population.

2. Decide if a specified model is consistent with results from a given data-generating process, e.g., using simulation. For example, a model says a spinning coin falls heads up with probability 0.5. Would a result of 5 tails in a row cause you to question the model?

B. Make inferences and justify conclusions from sample surveys, experiments, and observational studies.
3. Recognize the purposes of and differences among sample surveys, experiments, and observational studies; explain how randomization relates to each.

6. Evaluate reports based on data.
Eliza Doolittle:

Buttons and Beads, Comparing and Contrasting London and New Orleans
History

Pearly Kings & Queens originated in the 19th century from the 'Coster Kings & Queens', who originated in the 18th century, who originated from the 'Costermongers', who originated from London's 'Street Traders', who have been around for over a 1000 years... with that out of the way let’s get down to the nitty gritty!

Street traders, or 'Costermongers' as they became known, have been an important feature of London life since the 11th century – and for the best part of 900 of those years they were unlicensed and itinerant – at times hounded by the authorities & bureaucracy. They cried their wares to attract customers with vigour and panache – much to the annoyance of London's 'well-to-do' society – yet they provided an essential service to London's poor; mainly selling their
wares in small quantities around the streets & alleyways – at first from baskets, then
progressing to barrows – then permanent static pitches from stalls – until they finally evolved
into today’s familiar and popular Markets. Oh yes, we owe a great deal to our ancestral
costermongers – but like so many things we take for granted today, their fight was long and
hard.

Because of London’s unique geographical position it grew and thrived as a trading centre – the
City grew up not just around its financial market, but around its famous markets that provided
the necessities of life – markets such as Billingsgate (where the fish were landed), Smithfield
(for cattle & livestock) and Covent Garden and Spitalfields (for fruit, veg & flowers).

Although each Coster family traded independently, they remained loyal to other costers –
collecting for those that fell on particularly hard times. Their philosophy of life was one of fate –
some you win, some you lose – when things went bad you just had to pick yourself up and start
all over again. They liked a gamble – be it on boxing matches, pigeon racing, dog fighting and
even rat–killing matches! Most of all, of course, they liked to indulge in a tipple or two. Not
because they enjoyed a good old booze–up and sing–song, you understand – ‘no guv’, more to
do with being suspicious of water, what with cholera & typhoid and all that! Besides, the Ale
Houses, Gin Palaces & the Penny Gaff Music Halls were warm & welcoming compared to their
squalid lodgings. By now most of London’s poorer working classes were hoarded together
outside the thriving City – dockers, sailors, immigrants & factory girls – all living in slum conditions with little or no sanitation.

As London grew beyond the boundaries of the walled City – costermongers in each Borough elected a 'Coster King' – they were chosen to fight for their rights – the first form of trade union, if you like. Coster Kings needed to be a hardy breed with leadership qualities, strong personalities, physical strength and also be loyal and quick-witted. And it wasn't just the men – the female Billingsgate fishmongers were regarded as fearsome characters! Coster Kings and Queens brought up their 'Royal' children to follow in the tradition and inherit their titles.

Costers admired style & panache. They had evolved a showmanship and cheeky banter that boosted their custom. They also developed their own secret language – Coster back-slang – which pre-dated Cockney rhyming slang. They used this language to good effect, confusing their punters and the police when they wanted! With typical coster cheek they imitated the wealthy West End society who by early 19th Century had developed a fashion for wearing pearls – only the costers took it one step further by sewing lines of pearl 'flashies' on their battered hand-me-down waistcoats, caps and working trousers!
The transformation to the complete Pearly Costume as we know it today finally came in the 1880s when a road sweeper and rat-catcher by the name of Henry Croft completely smothered a worn out dress suit & top hat with smoked pearl buttons – incorporating patterns, symbols and slogans – one of which was ‘All For Charity’. Henry was a life long friend of the costers and he was particularly influenced by their outlook on life – which was all about helping one another and those less well off, even if you had little yourself. He joined the costers on their hospital fund raising Parades and Carnivals. It wasn’t long before all of the Coster Kings and Queens from London’s 28 boroughs produced their own Pearly Costumes – realising that their shimmering outfits delighted onlookers and worked wonders in raising funds for the charities. While Pearly Kings and their princes decorated their caps, Pearly Queens and their princesses wore ostrich feathers and bobby-dazzler earrings!
The Pearly attitude to life is one of pride – not just to raise money, but to dispense it in true Cockney spirit – good heartedly and without the recipient being made to feel humiliated. Money collected came from their own kind – well-organised self-help – collected in the traditional manner by providing a bit of good old Cockney entertainment in return. It is a tribute to The Pearlies that they have never been found wanting when their services have been called on. They have never looked for recognition but have been awarded countless medals, honourary memberships, hospital governorships, etc in appreciation of their achievements. The Societies & Organisations that The Pearlies have helped reads like a role call of our most famous Charitable institutions – with sums raised running into millions. But it is not just the direct fundraising that Pearlies are famous for – their unique and honourable traditions which have been built up over many centuries have enabled them to act as ambassadors at home and abroad – adding to both tourism and trade – visitors to our shores still expect to see something of our heritage, pageantry and costume.

Finally, we mustn't overlook the fact that in today's hustle-bustle world, Pearlies unselfishly give up their spare time whenever they can. Our ancestral Costers succeeded in fighting for our rights – which leaves today's Pearlies free to concentrate on charitable and educational work – not forgetting, of course, spreading Cockney goodwill, spirit & cheer!
A Further Thought

Now you have some background knowledge of how London's Pearly Kings and Queens evolved from ranks of the costermongers. Keeping this whirlwind history lesson in mind, try to imagine the everyday life of the society that gave birth to this generous and tireless tradition.

The London Henry Croft knew will be familiar to anyone who knows their Dickens. Urchins and infant pickpockets, flower sellers hawking their wares, a cheeky 'salt of the earth' underclass having a jovial, gin-fuelled song and dance in the pub may all be stock images familiar to us from countless glossy movies and television adaptations but they do not tell the full story. Victorian London was riddled with social ills. There was no healthcare provision for the poor who were too sick to work. There was no notion of state welfare for the very young, old or unfortunate. Poverty was of a type that we cannot even begin to imagine today. Apart from a few conscientious philanthropists and campaigners, like Lord Shaftesbury (a good friend to the costermongers) and like Dickens himself, the ruling classes did little to alleviate the suffering of those who had fallen on hard times. The dreaded Workhouse was the only gesture of concern on the part of the government. It really was considered a last resort among the poor as treatment was harsh and conditions almost as squalid as life on the street.

Henry Croft and the costermongers he so admired were surrounded by this poverty. Indeed, they would have been well aware that they were only a stroke of bad luck and a couple of paces away from a similarly wretched fate themselves. Costermongers at this time really did survive day by day. They were dependent on moneylenders for the cash to buy their stock and rent their barrows. These debts weighed on them constantly and failure to keep them under control could easily result in total ruin. A few days of bad weather and poor sales would be equally devastating. Costermongers’ customers were the poorest members of society and they would not venture out to market on a rainy day for fear of soaking their only set of clothes as unable to get dry and warm again in their unheated homes they would be risking a chill, lengthy illness and possible death. The police were another peril of costermonger life in this period. The unlicensed traders were not allowed to loiter and if spotted standing in one place by a policeman – even to make a sale – they would be moved on or arrested. They had to keep moving around the streets of the city, trying to make enough sales to survive another day. The costermongers’ reputation as heavy drinkers had less to do with hedonism than with finding a place of warmth, refuge and solace to drown out the harsh realities they constantly faced.
This 'hand to mouth' lifestyle coupled with the daily evidence that there were others even less fortunate could easily have made Henry Croft and the costermongers cynical and hard hearted. In fact it had the opposite effect. These remarkable people recognised that no help would be offered from the privileged classes and so they dedicated their lives to looking out for their own kind. The very essence of the Pearly tradition – the bold and shiny costumes – developed from the instinct to attract attention and thus raise more money for genuine and worthwhile causes and charities. The costermongers relied on the poor as customer and the poor relied on the costermongers as providers of necessary goods as more established shops were either too expensive or decidedly unwelcoming to poorly dressed clientele. This mutual reliance paved the way for the charitable provision and support for which Pearly Kings and Queens are now justly famous. They do all they can to help those in need but without a hint of pity or condescension. The Pearlies never forget their own history. Anyone can fall on hard times. What counts is making the most of the good times while they last, doing all you can to help others and having the support of your own kind when the going gets tough.
RETRIEVED FROM: http://www.pearlykingsandqueens.com/history/

IMAGES RETRIEVED FROM:


http://www.pearlysociety.co.uk/Photos/Archives/Elsie,%20Herny(Harry)%207%20unknown.jpg
Social Aid & Pleasure Clubs

It ain’t where you’re from, it’s where you’re at!

“Arrollar: rhythmic movements of a carnival dance group with people joining in behind, winding their way through the streets. A form of collective dance, marking time with the instruments with a variety of agile steps and body movements, in circle formation, jumping, crouching and whirling while constantly on the move. The group is so tightly packed that they roll along like a car and everything within its radius is swept up and carried along with the crowd.”

Rafael Brea and Jose Millet
ORIGINS OF SOCIAL AID & PLEASURE CLUBS
Social Aid and Pleasure Clubs can be traced back to 19th century benevolent societies that provided health care and burial services for their members. Besides these benefits, the clubs also encouraged leadership skills and provided a space for discussing social issues, as well as entertainment in the form of picnics, parades, dinners and balls.

PARADES

All Social Aid and Pleasure Clubs are representatives of their communities, and the parade represents that. When you form a route, you are bringing people through the cracks and crevices of your neighborhood to give everybody an opportunity to be part of it. It has a political and a social impact and it truly belongs to the city.

A RIGHT TO THE CITY

Parading in public almost always has a political meaning. After Katrina, the social club parades became more important than ever as they called people home to reclaim the city, and say “We are New Orleans,” and “This is our city.” When so many residents were dealing with loss, the parades – with their powerful ways of expressing grief and faith in collective perseverance and triumph over adversity – became important spaces for coming together and reflecting on life and community.

THE SECOND LINE

Second lines (people joining in behind the parades) create a safe space for people from all walks of life to experience a moving festival of music, food, dance and song. For people who come to New Orleans from suburban places, the second line shows how to be together in shared spaces in the city, dancing together, rubbing shoulders alongside the band in the heat of the action, or walking along the edges at a leisurely pace and catching up with old friends and meeting new ones.

RETRIEVED FROM:
http://houseofdanceandfeathers.org/marchingcultureneworleans/socialaidandpleasureclubs/
Ninth Ward Steppers

RETRIEVED FROM:
http://houseofdanceandfeathers.org/marchingcultureneworleans/socialaidandpleasureclubs/ninth-ward-steppers2/
Mardi Gras Indians

When you hear the hum of people talking about...that person is a Mardi Gras Indian... you know that person is very special, everybody don’t do it!

Ricky Gettridge, former Spy Boy of the Yellow Pocahontas Mardi Gras Indian gang.

A BRIEF HISTORY OF THE INDIANS

Since it’s beginnings, masking as a Mardi Gras Indian has developed into an elaborate art form. The beadwork, held to increasingly high standards by the tribes, has been recognized by national institutions. With this recognition has come an attempt to trace the cultural and artistic roots in African tradition and those of the Native American. Coming out of slavery, being African American wasn’t socially acceptable. By masking like Native Americans, it created an identity of strength. Native Americans under all the pressure and duress, would not concede. These people were almost driven into extinction, and the same kind of feeling came out of slavery. “You’re not going to give us a place here in society, we’ll create
In masking, they paid respect and homage to the Native American by using their identity and making a social statement that despite the odds, they’re not going to stop. Ronald Lewis, former Council Chief of the Choctaw Hunters, a Mardi Gras Indian tribe he helped to start.

RETRIEVED FROM: http://houseofdanceandfeathers.org/mardigrasindians/

IMAGE RETRIEVED FROM:
When you see something missing in your community, you want to contribute to make it whole.

Ronald W. Lewis, director, House of Dance & Feathers

ABOUT HOUSE OF DANCE & FEATHERS
The museum has been a fixture in the Lower Ninth Ward since 2003 and is located in Ronald’s backyard on Tupelo Street. As well as being House of Dance & Feathers director and curator, Ronald W. Lewis, is president of the Big Nine Social Aid & Pleasure Club, former Council Chief of the Choctaw Hunters, former King of Krewe de Vieux, a lifelong resident of the Lower Ninth Ward, survivor of the two worst hurricanes in US history, Betsy in ’65 and Katrina in 2005, and a central character in Dan Baums bestseller *Nine Lives: Mystery, Magic, Death and Life in New Orleans.*

I was working on my Mardi Gras Indian costumes for the Choctaw Hunters, a Mardi Gras Indian tribe I helped start in the Lower 9th Ward. While I was working on the suits, I had feathers and memorabilia all over the house. I came home one day & everything was in my backyard. My loving wife (who we call Minnie) said “I can’t take this no more. You’ve got to find something to do with this.” I moved the artwork into the shed and started putting up my various artifacts. The
children in the community started calling it a museum and I gave it a name, “House of Dance & Feathers”, which means second lining and Mardi Gras Indians. I was at the point in my life where, “Okay, I can make a Mardi Gras Indian costume, but I want to educate the world about our great culture, how we do this, and why we are so successful at it even though the economics say we ain’t supposed to be.”

Ronald W. Lewis

A CELEBRATION OF NEW ORLEANS STREET CULTURE

House of Dance & Feathers is a celebration of the living culture of New Orleans and the Lower Ninth Ward, but it’s also an attempt to share this culture with the rest of the world and to pass on knowledge and traditions to the next generation. Ronald has masks, suits, figures, books and images as well as other conversational pieces that expand the museum and challenge people to consider who they are connected to.

A LIVING HISTORY

Ronald has a wealth of knowledge on the history, street culture and traditions of the Lower Ninth Ward and New Orleans, and he weaves his personal stories into each artifact in the museum. Ronald encourages a dialogue with his guests, so no two visits to House of Dance & Feathers are ever the same.

Although you’ll arrive a stranger, you’ll certainly leave as a friend!

THE BOOK

The House of Dance & Feathers book is also available from Amazon or at the museum. More than just a catalogue of the artifacts in the museum, it’s a detailed map of the cultures and communities of New Orleans as experienced by Ronald Lewis.

RETRIEVED FROM http://houseofdanceandfeathers.org/aboutus/
In the play *Pygmalion*, Eliza Doolittle and her father Alfred exemplify the image and long-time perception of the Cockney working class image. Coming from Lisson Grove in Paddington, one of the poorest areas of London at the turn of the century, the Doolittles speak and behave in a way that sets them decidedly apart from the upper-class characters of the story. The resulting estrangement between either set of people illustrates the behaviors that were often cited at the time as fundamentally dividing the classes not only in terms of wealth, but in communication.

### Eliza Doolittle, Buttons and Beads: Compare Contrast

**Name_________________________________**

**How Are They the Same?**

<table>
<thead>
<tr>
<th>London: The Pearly Kings and Queens</th>
<th>New Orleans: Social Aid and Pleasure Clubs</th>
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**How Are They Different?**

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Eliza Doolittle, Buttons and Beads: Compare Contrast

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**Directions:**
Write *Pearly Kings and Queens* in the center then write about 4 things that characterize them.

1. 
2. 
3. 
4. 

© Freeology.com Adapted from: 
Directions:
Write **Social Aid and Pleasure Clubs** in the center then write about 4 things that characterize them.

1

2

3

4

© Freeology.com Adapted from:
Eliza Doolittle, Buttons and Beads: Compare Contrast

Essay Organizer

Paragraph 1: Origins: Pearly Kings and Queens
1.
2.
3.
4.
5.

Paragraph 2: Origins: Social Aid and Pleasure Clubs and Mardi Gras Indians
1.
2.
3.
4.
5.

Paragraph 3: Comparing: London Culture and New Orleans Culture (sewing & fund raising)
1.
2.
3.
4.
5.

Paragraph 4: Contrasting: Comparing: London Culture and New Orleans Culture (sewing & fund raising)
1.
2.
3.
4.
5.
Paragraph 5: Conclusion
1.
2.
3.
4.
5.
English Language Arts Standards » Literacy Standards » Grade 3

Integration of Knowledge and Ideas

RI.3.7: Use information gained from illustrations (e.g., maps, photographs) and the words in a text to demonstrate understanding of the text (e.g., where, when, why, and how key events occur).

RI.3.8: Describe the logical connection between particular sentences and paragraphs in a text (e.g., comparison, cause/effect, first/second/third in a sequence).

RI.3.9: Compare and contrast the most important points and key details presented in two texts on the same topic.

English Language Arts Standards » Literacy Standards » Grade 4

Integration of Knowledge and Ideas

RL.4.7: Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.

RL.4.9: Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

W.4.1: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W.4.2a: Introduce a topic clearly and group related information in paragraphs and sections; include formatting (e.g., headings), illustrations, and multimedia when useful to aiding comprehension.

W.4.2b: Develop the topic with facts, definitions, concrete details, quotations, or other information and examples related to the topic.

W.4.2c: Link ideas within categories of information using words and phrases (e.g., another, for example, also, because).

W.4.2d: Use precise language and domain-specific vocabulary to inform about or explain the topic.

W.4.2e: Provide a concluding statement or section related to the information or explanation presented.
Key Ideas and Details

RL.7.1: Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Integration of Knowledge and Ideas

RL.7.9: Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.

Research to Build and Present Knowledge

W.9-10.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

W.9-10.1: Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.9a: Apply grades 9–10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").

W.9-10.9b: Apply grades 9–10 Reading standards to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").
Additional Resources

http://www.coventmarket.com/history/
http://www.timeout.com/london/things-to-do/covent-garden-then-and-now
https://www.coventgardenlondonuk.com/discover-covent-garden/history/peter-ackroyds-walking-tour
Additional Covent Gardens 1912 IMAGE: http://www.images-of-london.co.uk/jss/product.php?xProd=2613
Additional Covent Gardens 1908 IMAGE: http://www.images-of-london.co.uk/jss/section.php?xSec=618xPage=va
http://www.lessonplanet.com/search?keywords=my%20fair%20lady&layout=tiled
http://drama.eserver.org/plays/modern/pygmalion/
http://www.images-of-london.co.uk/jss/product.php?xProd=2613 (Images of Covent Garden, 1912)
http://www.sketchup.com/ (for creating 3-D digital renderings)
http://www.bbc.co.uk/guides/z3whpv4#zpc72hv (for more kid-friendly lessons on algorithms)
http://www.politifact.com/punditfact/statements/2015/mar/15/jalen-ross/black-name-resume-50-percent-less-likely-get-respo/
https://hbr.org/2003/01/pygmalion-in-management
http://ideas.time.com/2013/04/01/how-to-use-the-pygmalion-effect/
http://www.edutopia.org/blog/pygmalion-effect-communicating-higher-expectations-ben-solomon
http://www.abaenglish.com/blog/teachers-corner-my-fair-lady/
http://www.duq.edu/about/centers-and-institutes/center-for-teaching-excellence/teaching-and-learning/pygmalion