EXPEDITIONARY LEARNING

Grade 7: Module 2B:
Overview

In this module, students explore the concept of personal identity formation and transformation in both historical and modern-day societies. The module begins with an overview of what "identity" means and how it can mean different things to different people. In Unit 1, students read first-person narratives that focus on various social identifiers—from race to gender to socioeconomic status—as they begin to frame their understanding of what identity means. Students read informational text, identifying central ideas, analyzing how an author develops his or her claims, and identifying how the sections of the text interact to form those ideas. Unit 1 builds students' background knowledge in preparation for Unit 2, during which students closely read *Pygmalion* by George Bernard Shaw and further explore the identity transformation of the play's main character, Eliza Doolittle. This unit centers on standard RL.7.3, which focuses on how plot, character, and setting interact in literature. As an end of unit assessment, students write an argumentative essay about Eliza's changes internally and externally as she undergoes the experiment of recreating herself under Higgins' tutelage. In Unit 3, students analyze the impact of gender roles and stereotypes in personal identity development as influenced by the media and advertising. As students read and discuss both literary and informational texts, they strengthen their ability to discuss specific passages from a text with a partner, write extended text-based argumentative and informational pieces, and conduct a short research project. Unit 3 focuses on the research standards W.7.7 and W.7.8 through an investigation of how media and advertising perpetuate stereotypes about gender and affect individuals' sense of self. As a final performance task, students create an advertisement analysis of a current print ad and modify it by making a "counter ad" that does not rely on gender-specific stereotypes and instead offers a new vision of what men and women can be. At the end of the module, students will have a better understanding of how society tries to define individuals and how individuals try to define themselves.

Guiding Questions and Big Ideas

- *Identity is a multifaceted concept with several different components.*
- *People's sense of identity can change over time.*
- *Closely reading and discussing one excerpt of a longer text helps to deepen your understanding of the text as a whole.*
- *Effective researchers ask relevant questions, gather information from several sources, keep track of their findings and sources, and synthesize their findings into coherent products.*
- **How do individuals define themselves?**
- **When people change their external appearance, do they necessarily change on the inside too?**
- **How are ideas about gender communicated in today's society?**
- **How can I be a savvy consumer of media and create a strong sense of self despite media messages about my gender?**

Performance Task

Advertisement Analysis and "Counter-Ad"

Building on their focus on identity formation and gender roles in Unit 1, students will research the use and impact of gender stereotypes in advertisements. They will write a formal advertisement analysis and create a "counter ad" in which they modify the original ad to reveal the text, subtext, bias, and persuasive techniques used to perpetuate gender stereotypes. First, students individually complete a researcher's notebook in which they track their questions and take notes. Next, as their End of Unit 3 Assessment, they write a synthesis of their research findings. Finally, for the performance task, students deconstruct the portrayal of gender stereotypes in a print advertisement. On their own, they write an analysis of the advertisement that draws on their research. Then, with a partner, they work to create a counter ad. Then they will publish this new advertisement in a printed or electronic format selected by the teacher and provide a well-written paragraph to explain the choices they made in designing their counter ad. This task centers on NYSP12 ELA CCLS W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6.

Content Connections

- This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies and science content that may align to additional teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

Relevant Content Standards

- 7.7c Women joined the movements for abolition and temperance and organized to advocate for women's property rights, fair wages, education, and political equality.
  - Students will examine efforts of women to acquire more rights, including Sojourner Truth, Elizabeth Cady Stanton, and Susan B. Anthony.
- Gathering, Using, and Interpreting Evidence: Define and frame questions about events and the world in which we live and use evidence to answer these questions.

CSS Standards: Reading—Literature	Long-Term Learning Targets
• RL.7.1. Cite several pieces of textual evidence to support an analysis of what the text says explicitly as well as inferences drawn from the text.	• I can cite several pieces of text-based evidence to support an analysis of literary text.
• RL.7.3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	• I can analyze the interaction of literary elements of a story or drama.
• RL.7.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	• I can read grade-level literary texts proficiently and independently. • I can read above-grade-level texts with scaffolding and support.
• RL.7.11. Recognize, interpret, and make connections in narratives, poetry, and drama, ethically and artistically to other texts, ideas, cultural perspectives, eras, personal events, and situations.	• I can interpret and make connections between literature and other texts, ideas, or perspectives.
• RL.7.1. Cite several pieces of textual evidence to support an analysis of what the text says explicitly as well as inferences drawn from the text.	• I can cite several pieces of text-based evidence to support an analysis of literary text.
• RL.7.3. Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	• I can analyze the interaction of literary elements of a story or drama.

CCS Standards: Reading—Informational Text	Long-Term Learning Targets
• RI.7.1. Cite several pieces of textual evidence to support an analysis of what the text says explicitly as well as inferences drawn from the text.	• I can cite several pieces of text-based evidence to support an analysis of informational text.
• RI.7.2. Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.	• I can determine a theme or the central ideas of informational text. • I can analyze the development of a theme or central idea throughout the text. • I can objectively summarize informational text.
• RI.7.3. Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).	• I can analyze the interactions between individuals, events, and ideas in a text.
• RI.7.5. Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.	• I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas).
• RI.7.10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	• I can read grade-level informational texts proficiently and independently. • I can read above-grade-level texts with scaffolding and support.

CCS Standards: Writing	Long-Term Learning Targets

• W.7.1. Write arguments to support claims with clear reasons and relevant evidence.
 	
  a. Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.
 	
  b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
 	
  c. Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.
 	
  d. Establish and maintain a formal style.
 	
  e. Provide a concluding statement or section that follows from and supports the argument presented.
	• I can write arguments to support claims with clear reasons and relevant evidence.

• W.7.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
 	
  a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
 	
  b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.
 	
  d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
 	
  f. Provide a concluding statement or section that follows from and supports the information or explanation presented.
	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized.

CCS Standards: Writing	Long-Term Learning Targets
• W.7.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)	• I can produce clear and coherent writing that is appropriate to task, purpose, and audience.
• W.7.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.	• With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed.
• W.7.6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.	• I can use technology to produce and publish a piece of writing with links to cited sources. • I can use technology to collaborate with others while producing a piece of writing, linking to cited sources.
• W.7.7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.	• I can conduct short research projects to answer a question. • I can use several sources in my research. • I can generate additional questions for further research.
• W.7.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.	• I can gather relevant information from a variety of sources. • I can use search terms effectively. • I can evaluate the credibility and accuracy of each source. • I can quote or paraphrase others' work while avoiding plagiarism. • I can use a standard format for citation.

CCS Standards: Writing	Long-Term Learning Targets

• W.7.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
 	
  a. Apply grade 7 Reading standards to literature (e.g., "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").
 	
  b. Apply grade 7 Reading standards to literary nonfiction (e.g., "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims").
	• I can select evidence from literary or informational texts to support analysis, reflection, and research.

• W.7.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.	• I can adjust my writing practices for different time frames, tasks, purposes, and audiences.

CCS Standards: Speaking & Listening	Long-Term Learning Targets

• SL.7.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.
 	
  a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
 	
  b. Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.
 	
  c. Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.
 	
  d. Acknowledge new information expressed by others and, when warranted, modify their own views.
	• I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues.
	
	• I can express my own ideas clearly during discussions.
	
	• I can build on others' ideas during discussions.

• SL.7.2. Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.	• I can analyze the main ideas and supporting details presented in different media and formats. • I can explain how ideas clarify a topic, text, or issue.

CSS Standards: Language	Long-Term Learning Targets

• L.7.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
 	
  a. Explain the function of phrases and clauses in general and their function in specific sentences.
 	
  b. Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas.
 	
  c. Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.
	• I can use correct grammar and usage when writing or speaking.

• L.7.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 	
  a. Use a comma to separate coordinate adjectives (e.g., "It was a fascinating, enjoyable movie" but not "He wore an old[,] green shirt").
 	
  b. Spell correctly.
	• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader.

• L.7.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening. a. Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.	• I can express ideas with precision.

CSS Standards: Language	Long-Term Learning Targets

• L.7.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 7 reading and content, choosing flexibly from a range of strategies.
 	
  a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
 	
  b. Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., belligerent, bellicose, rebel).
 	
  c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.
 	
  d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
	• I can use a variety of strategies to determine the meaning of unknown words or phrases.

• L.7.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.	• I can accurately use seventh-grade academic vocabulary to express my ideas. • I can use resources to build my vocabulary.

Texts
1. George Bernard Shaw, *Pygmalion* (Clayton, DE: Prestwick House, 2005), ISBN: 978-1-58049-399-4.
2. Karen English, *Nadia's Hands* (Honesdale, PA: Boyds Mills, 1999), ISBN: 978-1590787847. (Teacher copy only.)
3. Linda Perlstein, *Not Much, Just Chillin: The Hidden Lives of Middle Schoolers* (New York: Farrar, Straus and Giroux, 2003), ISBN: 978-0-374-20882-0. (Excerpts provided in supporting materials of lesson.)
4. Erika Packard, "Team Players," in *Monitor* (Vol. 37, Issue 8), September 2006.
5. Cindy Morand, "The Border," in *Red: Teenage Girls of America Write on What Fires Up Their Lives Today* (New York: Penguin/Plume, 2008).
6. Grace Lin, "Why Couldn't Snow White Be Chinese?" as found at http://www.gracelin.com/media/press/press_snowwhiteessay.pdf.
7. Diane Gonzales Bertrand, "My Own True Name," in *Chocolate for a Teen's Spirit: Inspiring Stories for Young Women About Hope, Strength, and Wisdom* (New York: Simon & Schuster, 2002).
8. Denise Winterman, "Teen Slang: What's, like, so wrong with like?" in *BBC News Magazine*, September 2010.
9. Julianne Micoleta, "Generation Z Teens Stereotyped as 'Lazy and Unaware,'" Huffington Post, March 2012.
10. Reniqua Allen, "Is Money Affecting Your Social Status?" in *Teen Vogue*, http://www.teenvogue.com/advice/friendship-advice/2011-12/how-money-affects-friendships-social-standing/?intro.
11. Lynda Nead, "Women and Urban Life in Victorian Britain," Nov. 4, 2004, as found at http://www.bbc.co.uk/history/.
12. Research texts: See Unit 3 overview for texts that the whole class reads related to the Unit 3 short research project, as well as the Unit 3, Lesson 8 supporting materials.

Note: As each unit is written, often assessments are revised. Use this document as a general guideline. But be sure to refer to each specific unit overview document for the most correct and complete write-ups of each assessment.

Week	Instructional Focus	Long-Term Targets	Assessments
Unit 1: Reading Closely and Citing Evidence: Stories of Personal Identity Formation			
Weeks 1–2	• Launch independent reading (see Launching Independent Reading in Grades 6–8: Sample Plan—stand alone document on EngageNY.org) • Launching the module	• I can self-select text based on personal preferences. (RL.7.11a) • I can determine a theme or the central ideas of an informational text. (RI.7.2)	
	• Analyzing the development of claims and use of evidence in first-person narratives • Using evidence and paraphrasing text	• I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) • I can determine a theme or the central ideas of an informational text. (RI.7.2) • I can analyze the development of a theme or central idea throughout the text. (RI.7.2) • I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)	Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions: "Why Couldn't Snow White Be Chinese?" (RI.7.1, RI.7.2, and RI.7.3)
	• Analyzing the structure of informational texts	• I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) • I can determine a theme or the central ideas of an informational text. (RI.7.2) • I can analyze the development of a theme or central idea throughout the text. (RI.7.2) • I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3) • I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)	End of Unit 1 Assessment: Claims, Interactions, and Text Structure: "Is Money Affecting Your Social Status?" (RI.7.1, RI.7.2, RI.7.3, and RI.7.5)

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Week	Instructional Focus	Long-Term Targets	Assessments
Unit 2: Reading Drama and Writing to Learn: Identity Transformation in *Pygmalion*			
Weeks 3–4	• Analyzing setting, character, and plot in *Pygmalion* • Evaluating Eliza's changes internally and externally	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4) • I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)	• Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion* (RL.7.1, RI.7.3, and L.7.4)
Weeks 5–6	• Planning *Pygmalion* argument essay • Writing and revising *Pygmalion* argument essay • Discussing end of book	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) • With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) • I can use correct grammar and usage when writing or speaking. (L.7.1) • I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2) • I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL7.1)	• End of Unit 2 Assessment: Argument Essay: Eliza's Changes (RL.7.1, RL.7.3, W.7.1, W.7.9a; W.7.5, L.7.1, and L.7.2)

Week	Instructional Focus	Long-Term Targets	Assessments
Unit 3: Analyzing Gender Roles in Advertising			
Weeks 7–8	• Reintroducing concept of gender in identity formation • Researching use of gender stereotypes in advertising and media	• I can conduct short research projects to answer a question. (W.7.7) • I can use several sources in my research. (W.7.7) • I can generate additional questions for further research. (W.7.7) • I can gather relevant information from a variety of sources. (W.7.8) • I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) • I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2)	• Mid-Unit 3 Assessment: Gathering Relevant Information and Generating Additional Research Questions (W.7.7 and W.7.8)
	• Culminating Research Project: Analyzing advertisements and creating a counter ad	• I can conduct short research projects to answer a question. (W.7.7) • I can use several sources in my research. (W.7.7) • I can generate additional questions for further research. (W.7.7) • I can gather relevant information from a variety of sources. (W.7.8) • I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) • I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) • I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6) • I can express ideas with precision. (L.7.3) • I can accurately use seventh-grade academic vocabulary to express my ideas. (L.7.6)	• End of Unit 3 Assessment: Writing a Research Synthesis (W.7.7 and W 7.8) • Final Performance Task: Advertisement Analysis and Counter Ad (W.7.2 a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6)

Organizing Students' Papers

Throughout the module, students work with note-catchers, Reader's Notes, and other handouts that hold their thinking. Students must be able to use these over multiple days. Consider what organizational structures in your class might help your students keep track of these papers.

Media and Special Materials

- Whenever possible, students with language processing issues may benefit from audio versions of text. In Unit 1, nonfiction articles are used in which there are no audio recordings; instead, consider using screen readers if you have access to that technology. A variety of free versions are available online.

- In Unit 2, students may benefit from hearing the accents, dialect, and intonation of the characters from *Pygmalion* from an audio recording performance of the play. See Unit 2 Teaching Notes for possible resources for audio versions.

- In Unit 3, there are potential video clips that can be used to extend students' understanding of gender stereotypes in media. These are offered as extensions in case you are unable to access the necessary technology or media.

- As students' final performance task during Unit 3, they will create a "counter ad." Ideally, they will publish their work in an electronic format, but they could publish in print. The choice is up to you and depends on the resources available at your school. This unit will go more smoothly if you choose the format of this project before you begin Unit 3 and use a model (using the text and resources provided with Unit 3) in that format. See the stand-alone Performance Task document on EngageNY.org for more details about possible formats.

Computers

In most of Unit 3 (research and publishing a final project), it would be helpful to provide students with computer access. Consider the facilities in your school and think about how you can make that possible. Alternatives are provided for schools and teachers without access to this technology, but the work in Unit 3 is designed to address the technology standard (W.7.6).

Close Reading

This module introduces a new Close Reading Guide (for teacher reference), which you will find as a supporting material in many lessons that involve close reading. This guide was developed to streamline the detailed lesson agenda and provide a "cheat sheet" for teachers to use to guide instruction of lessons that involve close reading and text-dependent questions. The guide includes not only the questions to ask students, but how to pace, when to probe, and where to provide additional scaffolding. Teachers' Editions of Reader's Notes are also available for every lesson with potential answers you can use as a guide to help you support your students.

Independent Reading
This module introduces a more robust independent reading structure at the start of Unit 1 and carries independent reading as a consistent structure throughout the module, with the most emphasis in Units 1 and 3. Consider scheduling a week between Module 1 and this module to launch independent reading. Alternatively, you could lengthen the time for Unit 1 and intersperse the independent reading lessons into the first part of the unit. See two separate stand-alone documents on EngageNY.org, **The Importance of Increasing the Volume of Reading** and **Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about ½ class period per week, with an additional day near the end of a unit or module for students to review and share their books. Units 1 and 3 include time to maintain and assess the independent reading routine (calendared into the lessons). You may wish to review the independent reading materials now to give yourself time to gather texts and to make a launch plan that meets your students' needs.

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Grade 7: Module 2B:
Assessment Overview

Note: As each unit is written, often assessments are revised. Use this document as a general guideline. But be sure to refer to each specific unit overview document for the most correct and complete write-ups of each assessment.

Final Performance Task	**Advertisement Analysis and "Counter-Ad"** Building on their focus on identity formation and gender roles in Unit 1, students will research the use and impact of gender stereotypes in advertisements. They will write a formal advertisement analysis and create a "counter ad" in which they modify the original ad to reveal the text, subtext, bias, and persuasive techniques used to perpetuate gender stereotypes. First, students individually complete a researcher's notebook in which they track their questions and take notes. Next, as their End of Unit 3 Assessment, they write a synthesis of their research findings. Finally, for the performance task, students deconstruct the portrayal of gender stereotypes in a print advertisement. On their own, they write an analysis of the advertisement that draws on their research. Then, with a partner, they work to create a counter ad. Then they will publish this new advertisement in a printed or electronic format selected by the teacher and provide a well-written paragraph to explain the choices they made in designing their counter ad. This task centers on NYSP12 ELA CCLS W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6.

Mid-Unit 1 Assessment	**Evidence, Ideas, and Interactions: "Why Couldn't Snow White Be Chinese?"** This assessment centers on NYSP12 ELA CCLS RI.7.1, RI.7.2, and RI.7.3. For this assessment, students will cite several pieces of evidence in Grace Lin's essay "Why Couldn't Snow White Be Chinese?" and use it to identify central ideas and to analyze the text. This assessment also features an opportunity for students to practice paraphrasing information in a short-response, using a structured format they practice throughout the unit.
End of Unit 1 Assessment	**Claims, Interactions and Text Structure: "Is Money Affecting Your Social Status?"** This assessment focuses on NYSP12 ELA CCLS RI.7.1, 7.2, RI.7.3, and RI.7.5. For this assessment, students will read and analyze the article "Is Money Affecting Your Social Status?" and identify the central ideas, claims, and structure of the text. This assessment ask students to summarize information they've read in a short paragraph, select the best piece of evidence to support a claim, and analyze the relationship between different paragraphs. This assessment tests all the informational text reading standards that are covered in the unit, serving as a culminating assessment.

Mid-Unit 2 Assessment	**Using Evidence, Theme, and Inference to Analyze an Unseen Passage in _Pygmalion_** This assessment centers on NYSP12 ELA CCLS RL.7.1, RI.7.3, and L.7.4. Students will analyze an unseen passage from _Pygmalion_ and answer questions about key themes and characters based on evidence and inference, as well as vocabulary. Students will be asked to identify which specific lines in the text helped them decipher the correct answers.
End of Unit 2 Assessment	**Argument Essay: Eliza's Changes** This is a two-part assessment. Students respond to the following prompt: "Eliza Doolittle changes her outward identity (speech, mannerisms, clothing) throughout the play. Does she change her inner identity (values, character) as well? After reading Pygmalion, write an argument essay that addresses this question. Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the play." Part 1 is students' best on-demand draft and centers on NYSP12 ELA CCLS RL.7.1, RL.7.3, W.7.4, and W.7.9. This draft Students must make a claim and support their position with will be assessed before students receive peer or teacher feedback so that their individual understanding of the texts and their writing skills can be observed. Part 2 is students' final draft, revised after teacher feedback. Part 2 adds standards L.7.1, L.7.2, and W.7.5.

Mid-Unit 3 Assessment	**Gathering Relevant Information and Generating Additional Research Questions** This task focuses on NYSP12 ELA CCLS W.7.7 and touches on W.7.8. After conducting initial research on gender roles in advertisements, students complete an on-demand task in which they read a new text, consider how it addresses their research question, and identify possible additional research questions raised by the text.
End of Unit 3 Assessment	**Writing a Research Synthesis** This task focuses on NYSP12 ELA CCLS W.7.7 and W.7.8. After students complete their research on the use of stereotypical gender roles in advertisements, they will synthesize their findings (from their finished researcher's notebooks) into several paragraphs in which they acknowledge their sources.

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Grade 7: Module 2B:
Performance Task

Note: As each unit is written, often the performance task is refined. Use this document as a general guideline. But be sure to refer to check back on EngageNY.org periodically to see if this document has been updated.

Summary of Task

- Building on their focus on identity formation and gender roles in Unit 1, students will research the use and impact of gender stereotypes in advertisements. They will write a formal advertisement analysis and create a "counter ad" in which they modify the original ad to reveal the text, subtext, bias, and persuasive techniques used to perpetuate gender stereotypes. First, students individually complete a researcher's notebook in which they track their questions and take notes. Next, as their End of Unit 3 Assessment, they write a synthesis of their research findings. Finally, for the performance task, students deconstruct the portrayal of gender stereotypes in a print advertisement. On their own, they write an analysis of the advertisement that draws on their research. Then, with a partner, they work to create a counter ad. Then they will publish this new advertisement in a printed or electronic format selected by the teacher and provide a well-written paragraph to explain the choices they made in designing their counter ad. **This task centers on NYSP12 ELA CCLS W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6.**

Format

- The advertisement analysis will be a well-constructed piece of writing consisting of two paragraphs.
  - Paragraph 1: analysis of the advertisement as it currently stands, including details from the student's research that explain its potentially negative impact.
  - Paragraph 2: description of the counter ad, including an explanation of the changes the student made and why.
- Counter ad format at teacher discretion. Options include: print on paper or create a digital image using a program such as Photoshop.

Standards Assessed Through This Task

- W.7.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

  a. Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

  b. Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.

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

  f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

- W.7.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- W.7.6. Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources.

- W.7.7. Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation.

- W.7.8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

- L.7.3. Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- L.7.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Student-Friendly Writing Invitation/Task Description

Overview:

Throughout this module, we have explored different aspects of personal identity. We read several first-person narratives from the perspective of men and women about their identity struggles. We also read *Pygmalion*, which explored Eliza's journey of identity transformation given her limitations as a working-class woman in Victorian England. Recently, we've been reading about and researching the role of advertisements on the identity formation of young men and women. Now we are going to put all of this together. You will analyze an advertisement that portrays gender stereotypes and potentially affects people's sense of self. Then, working with a partner, you will create a new and improved version of it—called a counter ad—that does not rely on gender stereotypes.

Prompt:

Part 1: Advertisement analysis

• Using your researcher's notebook to guide you, you will analyze an advertisement in a well-constructed paragraph that explains how the ad portrays stereotypical images of men and women. You will use the terms you've learned throughout the unit as well as quotations from your researcher's notebook to support your analysis.

Part 2: Create a counter ad and explain your choices

• With a partner, you will create a counter ad that changes the original ad so it does not rely on stereotypical portrayals of men and women. Instead, this counter ad addresses the text, bias, and persuasive methods the original ad uses and finds other ways to communicate that people should buy this product. See the example counter ad for a concrete exemplar for how to do this successfully.

• Then you will add a final paragraph to your advertisement analysis that explains the changes you made and why.

To Prepare: Research (individually)

• Conduct a short research project and keep notes in your researcher's notebook. You will gather information, generate questions, and consider how this information might affect your choices as a consumer. As the End of Unit 3 Assessment, you will synthesize your research findings in a well-written paragraph that does the following:

  – Makes a clear claim and supports it with relevant evidence

  – Has a clear and effective organizational structure, including transitions and a concluding statement

  – Uses precise language and vocabulary

  – Establishes a formal style

Key Criteria For Success (Aligned With NYSP12 ELA CCLS)

Below are key criteria students must address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed. The advertisement analysis and counter ad will demonstrate:

- Clear informational writing, appropriate to audience and task, that makes a clear claim and supports it with relevant evidence, has a clear and effective organizational structure including transitions, uses precise language and vocabulary, establishes a formal style, and includes a concluding statement
- Coherent synthesis of current issues related to gender roles and identity, drawing on evidence from research and reflecting practices used by the media and their impact on identity formation
- Mastery of conventions
- Use of technology to share ideas

Options For Students

- Some students may prefer to work alone to create their counter ad.
- Students may work in a larger group, with a pair taking responsibility for one part of the counter ad.
- For students with access to technology who possess the skills to use Photoshop or similar software, consider allowing them to make a digital version of the counter ad.

Options For Teachers

- Consider extending the time allotted for the creation of the final product. Invite graphic designers or other technology and media experts to work with students to create effective counter ads. If you invite experts, having them work with students in small groups to provide focused critique is often a successful structure.
- Consider a wider audience for your students' counter ad. Many media literacy organizations exist that would benefit from your students' contributions. There is a counter ad contest (see http://medialiteracyproject.org/contests/counter-ads) with a yearly submission deadline that students could enter.

Resources And Links

- Research Texts: Research texts that are read by the whole class are listed in the Unit 3 overview and in lessons.

- For a list of texts students can select from for the final part of their short research project, see Unit 3, Lesson 8 supporting materials.

- See the following media literacy websites for additional resources and ideas:

  – http://medialiteracyproject.org/

  – http://www.ithaca.edu/looksharp/

  – http://www.mediaed.org/wp/

- For more examples of counter ads, see the following website:

  – http://medialiteracyproject.org/contests/counter-ads

Grade 7: Module 2B
Recommended Texts

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The list below includes texts with a range of Lexile® text measures about identity formation and appearance. This provides appropriate independent reading for each student to help build content knowledge about the topic. Note that districts and schools should consider their own community standards when reviewing this list. Some texts in particular units or modules address emotionally difficult content.

It is imperative that students read a high volume of texts at their reading level in order to continue to build the academic vocabulary and fluency demanded by the CCLS.

Where possible, texts in languages other than English are also provided. Texts are categorized into three Lexile measures that correspond to Common Core Bands: below grade band, within band, and above band. Note, however, that Lexile® measures are just one indicator of text complexity, and teachers must use their professional judgment and consider qualitative factors as well. For more information, see Appendix 1 of the Common Core State Standards.

Common Core Band Level Text Difficulty Ranges:
(As provided in the NYSED Passage Selection Guidelines for Assessing CCSS ELA)
- Grades 2−3: 420−820L
- Grades 4−5: 740−1010L
- Grades 6−8: 925−1185L

Title	Author and Illustrator	Text Type	Lexile Measure
Lexile text measures in grades 2−3 band level (below 740L)			
The Prince and the Pauper	Kathleen Olmstead (author)	Literature	520
What's in a Name	Ellen Wittlinger (author)	Literature	710
Lexile text measures in grades 4−5 band level (740−925L)			
Safe Social Networking	Heather E. Schwartz (author)	Informational	770*
Palace of Mirrors	Margaret Petersen Haddix (author)	Literature	820
Dear Teen Me: Authors Write Letters to Their Teen Selves	Miranda Kenneally and E. Kristin Anderson (editors)	Literature	880
Mixed Messages: Interpreting Body Image & Social Norms	Thea Palad (author)	Informational	900*
The Princess Diaries	Meg Cabot (author)	Literature	920

*Lexile based on a conversion from Accelerated Reading level.

Title	Author and Illustrator	Text Type	Lexile Measure
Lexile text measures within grades 6–8 band level (925–1185L)			
Coping with Bullying	Charlotte Guillain (author)	Informational	960 ‡
Soul Searching: A Girl's Guide to Finding Herself	Sarah Stillman (author) Susan Gross (illustrator)	Informational	1040
Friend Me!: 600 Years of Social Networking in America	Francesca DiPiazza (author)	Informational	1040
Cinderella	C.S. Evans (author)	Literature	1090
Lexile text measures above band level (over 1185L)			
Frankenstein	Mary Shelley (author)	Literature	1260*
Chicken Soup for the Teenage Soul's the Real Deal: School: Cliques, Classes, Clubs, and More	Jack Canfield, Mark Victor Hansen, and Deborah Reber (authors)	Literature	No LXL
The Culture of Beauty	Louise Gerdes (editor)	Informational	No LXL ‡
The Story of Facebook	Adam Sutherland (author)	Informational	No LXL ‡
Online Social Networking	Carla Mooney (author)	Informational	No LXL ‡

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*Lexile based on a conversion from Accelerated Reading level.

‡Book content may have higher maturity level text.

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Grade 7: Module 2B: Unit 1:
Overview

Unit 1: Building Background Knowledge: What is Identity and how is it Formed?

In this unit, students explore the concept of personal identity as a backdrop for reading the play *Pygmalion* in Unit 2. Unit 1 begins with a mystery text about an individual's struggle with her own identity and introduces students to key concepts in identity formation. Students consider the question, "In what ways can individuals define themselves?" as they distinguish between internal and external identifiers. Students read informational texts such as first-person narratives and conduct close reading using text-dependent questions and Reader's Notes to conduct close reading using text-dependent questions and Reader's Notes to support the development of their skills such as citing evidence from text, making inferences, summarizing central ideas, and analyzing interactions within a text. This prepares them for both the mid-unit assessment and end of unit assessment. Both assessments require students to read a previously unseen informational text and then make inferences and claims based on the evidence provided in the text.

Guiding Questions And Big Ideas
• *Individuals define themselves in myriad of ways, including both internal and external characteristics.*
• *Identity can develop and change over time.*
• **How do individuals define themselves?**
• **How can struggling with your identity help you to strengthen your sense of self?**
• **How can reading different texts about the same topic build our understanding of a complex idea?**

Mid-Unit 1 Assessment	**Evidence, Ideas, and Interactions: "Why Couldn't Snow White Be Chinese?"** This assessment centers on NYSP12 ELA CCLS RI.7.1, RI.7.2, and RI.7.3. For this assessment, students will cite several pieces of evidence in Grace Lin's essay "Why Couldn't Snow White Be Chinese?" and use it to identify central ideas and to analyze the text. This assessment also features an opportunity for students to practice paraphrasing information in a short-response, using a structured format they practice throughout the unit.
End of Unit 1 Assessment	**Claims, Interactions and Text Structure: "Is Money Affecting Your Social Status?"** This assessment focuses on NYSP12 ELA CCLS RI.7.1, 7.2, RI.7.3, and RI.7.5. For this assessment, students will read and analyze the article "Is Money Affecting Your Social Status?" and identify the central ideas, claims, and structure of the text. This assessment asks students to summarize information they've read in a short paragraph, select the best piece of evidence to support a claim, and analyze the relationship between different paragraphs. This assessment tests all the informational text reading standards that are covered in the unit, serving as a culminating assessment.

Content Connections

This module is designed to address English Language Arts standards as students read literature and informational text about identity formation and transformation. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K-8 Social Studies Framework:
http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf

Unifying Themes (pages 6–7)
- Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity; personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.

- Theme 5: Development and Transformation of Social Structures: Role of social class, systems of stratification, social groups, and institutions; role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture; social and political inequalities.

Central Texts
1. English, Karen, and Jonathan Weiner. Nadia's Hands. Honesdale, PA: Boyds Mills, 1999.
2. Perlstein, Linda. Not Much, Just Chillin: The Hidden Lives of Middle Schoolers. New York: Farrar, Straus and Giroux, 2003.
3. Erika Packard, "Team Players," Monitor, September 2006, Vol 37, No. 8.
4. Cindy Morand, "The Border," *Red: Teenage Girls of America Write on What Fires Up Their Lives Today*, Penguin/Plume, 2007.
5. Grace Lin, "Why Couldn't Snow White Be Chinese?" http://www.gracelin.com/media/press/press_snowwhiteessay.pdf
6. Diane Gonzales Bertrand, "My Own True Name," *Chocolate for a Teen's Spirit: Inspiring Stories For Young Women About Hope, Strength, and Wisdom*, Simon & Schuster, 2002.
7. Denise Winterman, "Teen Slang: What's, like, so wrong with like?" BBC News Magazine, September 2010.
8. Julianne Micoleta, "Generation Z Teens Stereotyped As 'Lazy And Unaware," Huffington Post, March, 2012.
9. Reniqua Allen, "Is Money Affecting Your Social Status?" Teen Vogue, http://www.teenvogue.com/advice/friendship-advice/2011-12/how-money-affects-friendships-social-standing/?intro.

This unit is approximately 2 weeks or 10 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Launching the Module: Identity and Transformation: Then and Now	• I can determine the central idea of a text. (RI.7.2)	• I can make inferences about the central idea of *Nadia's Hands*. • I can build a working definition of identity.	• Identity journals • External Identity mind map • Internal Identity mind map • Reader's Notes	• Identity anchor chart
Lesson 2	Defining Key Terms: Gender and Internal Identity	• I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) • I can determine the central ideas in informational text. (RI.7.2) • I can analyze the interaction between individuals, events, and ideas in a text. (RI.7.3)	• I can cite specific evidence from "Team Players" to support an analysis of the text. • I can determine the central ideas in "Team Players". • I can analyze the interaction between individuals, events, and ideas in "Team Players."	• Reader's Notes: *Not Much, Just Chillin'*, pages 105–106 (from homework) • Identity anchor chart • Reader's Notes: "Team Players"	• Identity anchor chart
Lesson 3	Analyzing the Central Ideas, Part 1: "The Border"	• I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) • I can determine the central ideas in informational text. (RI.7.2) • I can analyze the interaction between individuals, events, and ideas in a text. (RI.7.3)	• I can use quotations from "The Border" to support an analysis of the text. • I can trace the development of the central idea of "The Border." • I can analyze the interaction between individuals, events, and ideas in "The Border."	• Reader's Notes: "Team Players" (from homework) • Text-Dependent Questions: "The Border" • Reader's Notes: "The Border" • Identity anchor chart • Student identity mind maps	• Identity anchor chart • Back-to-Back and Face-to-Face protocol
Lesson 4	Analyzing the Central Ideas, Part 2: "The Border"	• I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) • I can express ideas with precision. (W.7.4) • I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)	• I can use quotes successfully to support an analysis of the central ideas of "The Border." • I can write with precision about "The Border" using the "quote sandwich". • By engaging in a discussion with my partner, I can analyze "The Border" to deepen my understanding of its central idea.	• Identity anchor chart • Reader's Notes: "The Border" (from homework) • Short Response Graphic Organizer: "The Border"	• Identity anchor chart • Discussion Appointment protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese?"	• I can cite several pieces of text-based evidence to support an analysis of informational text. (RI7.1) • I can objectively summarize a piece of text. (RI7.2) • I can analyze the interactions between individuals, events, and ideas in a text. (RI7.3)	• I can objectively summarize "Why Couldn't Snow White Be Chinese?" • I can identify the supporting evidence for an analysis of "Why Couldn't Snow White Be Chinese?" • I can analyze the interaction between an individual and events and ideas in "Why Couldn't Snow White Be Chinese?"	• Mid-Unit 1 Assessment	
Lesson 6	Drawing Inferences: "My Own True Name"	• I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) • I can determine the central ideas in informational text. (RI.7.2) • I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3) • I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)	• I can make and share accurate inferences about "My Own True Name" in discussion with my peers. • I can determine the central idea of "My Own True Name."	• Reader's Notes • Text-dependent questions	• Identity anchor chart
Lesson 7	Analyzing Text Structure: "Teen Slang: What's, Like, So Wrong with Like?"	• I can determine the central ideas of an informational text. (RI.7.2) • I can analyze the development of a central idea throughout the text. (RI.7.2) • I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas. (RI.7.5)	• I can analyze the organization of "Teen Slang: What's, Like, So Wrong with Like?" to determine the author's claims and evidence. • I can analyze how the claims and evidence of "Teen Slang: What's, Like, So Wrong with Like?" relate to one another.	• Reader's Notes: "My Own True Name" (from homework) • Text-Dependent Questions: "Teen Slang: What's, Like, So Wrong with Like?" • "Teen Slang: What's, Like, So Wrong with Like?" Structure anchor chart	• "Teen Slang: What's, Like, So Wrong with Like?" Structure anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 8	Analyzing Text Structure: "Generation Z Stereotyped…"	• I can determine the central ideas of an informational text. (RI.7.2) • I can analyze the development of a central idea throughout the text. (RI.7.2) • I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas. (RI.7.5)	• I can analyze the organization of "Generation Z Stereotyped …" to determine its central ideas and evidence. • I can analyze the central ideas and evidence of "Generation Z Stereotyped …" and how they relate to one another.	• Forming Evidence-Based Claims Graphic Organizer: "Teen Slang: What's, Like, So Wrong with Like?" (from homework)	• "Generation Z Stereotyped…" anchor chart • Identity anchor chart
Lesson 9	End of Unit Assessment: Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"	• I can cite several pieces of text-based evidence to support an analysis of informational text. (RI,7.1) • I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3) • I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)	• I can cite evidence to support analysis of "Is Money Affecting Your Social Status?" • I can analyze interactions between individuals, events, and ideas in "Is Money Affecting Your Social Status?" • I can analyze how paragraphs of "Is Money Affecting Your Social Status?" contribute to the development of the ideas in the text.	• End of Unit 1 Assessment	
Lesson 10	Independent Reading Celebration and Read-aloud of the Myth of Pygmalion	• I can self-select text based on personal preferences. (RL.7.11a)	• I can celebrate my accomplishments in independent reading for this unit.	• Independent Reading sharing	• Identity anchor chart

Optional: Experts, Fieldwork, And Service

Experts:

- Invite a guest speaker from an organization that works with class or social justice issues.

- Invite a guest speaker with a psychology background to speak about identity formation and transformation.

- Invite an author of a memoir or personal narrative about identity to come and speak to the class or be interviewed by the class.

Optional: Extensions

- Watch the musical *My Fair Lady* and compare the filmed version to the play, particularly paying attention to the different endings.

- Conduct a more in-depth study of class in England and in America. Use the PBS documentary *People Like Us* to support your study.

Preparation and Materials

This unit includes several routines: Independent Reading and Reader's Notes.

1. Independent Reading

This unit assumes that you have launched an independent reading program with your students. Homework in this module often includes independent reading, and the Unit 1 and Unit 3 plans include time in class to check in on independent reading. Consider scheduling a week between the previous module and this one to launch independent reading. Alternatively, you could lengthen the time for Unit 1 and intersperse the independent reading lessons into the first part of the unit. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading** and **Launching Independent Reading in Grades 6-8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program. Once students have all learned how to select books and complete the reading log, it takes less class time. After the launch period, the independent reading routine takes about ½ class period per week, with an additional day near the end of a unit or module for students to review and share their books. Various options are outlined in the **Launching Independent Reading in Grades 6-8: Sample Plan**; consider what will best meet the needs of your students and establish that routine in this unit.

2. Reader's Notes

Students will read a variety of informational texts in this Unit and record their thinking daily in Reader's Notes. Reader's Notes are organized by lesson and correspond to the reading selection each day. The include sections for practicing the following key skills: identifying word meanings from the reading, reading for gist, making inferences, and pulling evidence from the text to support analysis.

• Consider copying and stapling the Reader's Notes for the entire unit into one bundle which you distribute to your students. This will require less time spent on passing out papers and will require more responsibility from students to store their packets safely. You will be prompted in specific lessons to check and collect the Reader's Notes so you can ensure all your students are filling them out correctly. The teacher's edition of the Reader's Notes includes definitions for all vocabulary words in the Reader's Dictionary as well as sample responses to the questions.

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Grade 7: Module 2B: Unit 1: Lesson 1
Launching the Module: Identity and Transformation, Then and Now

Long-Term Target Addressed (Based on NYSP12 ELA CCLS)
I can determine the central idea of a text. (RI.7.2)

Supporting Learning Targets	Ongoing Assessment
• I can make inferences about the central idea of *Nadia's Hands*. • I can build a working definition of identity.	• Identity journals • Identity anchor chart • External Identity mind map • Internal Identity mind map • Reader's Notes: *Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, pages 105–106

Agenda	Teaching Notes

1. Opening
  A. Identity Entry Task/Unpacking Learning Targets (5 minutes)
2. Work Time
  A. *Nadia's Hands* (10 minutes)
  B. Who Am I on the Outside? External Identity (12 minutes)
  C. Who Am I on the Inside? Internal Identity (12 minutes)
3. Closing and Assessment
  A. Revising Identity Anchor Chart and Reviewing Learning Targets (6 minutes)
4. Homework
  A. Read the excerpt from *Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, pages 105 and 106. Complete the homework questions.
	• This lesson launches Module 2B and lays the foundation for the module's exploration of identity. Students begin to build a working definition of identity first by exploring their own identities, and then framing the concept through cultural identifiers.
	
	• For homework in many lessons in this unit, students usually read in their independent reading book. The lesson plans assume that you have launched the independent reading program with your students, and that all students have books to read and understand the routines of reading and logging their reading. See two separate stand-alone documents on EngageNY.org: The Importance of Increasing the Volume of Reading, and Launching Independent Reading in Grades 6–8: Sample Plan, which together provide the rationale and practical guidance for a robust independent reading program. If you have not launched independent reading yet, you could either work the launch into this unit, by adding days, or you could pause and launch the program before starting this unit. Refer to the Unit 1 Overview for more details.
	
	• Sample Cultural Identifiers is a list of common aspects of identity developed by the National Association of Independent Schools and the Diversity Awareness Initiative for Students. Note that although these are titled simply "cultural identifiers," they cover multiple aspects of identity that are useful to consider.
	
	• This lesson prompts students to begin thinking about identity in terms of internal and external characteristics. This is intended to be a simple way to parse the complex topic of identity. This language of "internal" and "external" will also serve as a means of analyzing the transformation and evolution of the main characters in *Pygmalion*, which students will study in Unit 2.
	
	• As the module continues, students will notice that many of the categories and characteristics of identity overlap and inform one another; these observations should be honored and encouraged.
	
	• The identity journal is an ongoing interactive writing activity that allows students to make personal connections with the texts and the topics in the unit. It is intended as the formal space for "text to self" connections, since students will generally be eager to connect this topic to their own personal identities and identity formation. It will be essential to honor these connections wherever possible, yet without digressing too far from the ultimate purpose of comprehending the texts of the unit.
	
	• Conversely, due to the personal nature of the topic, there may be some students for whom conversations about identity, or specific aspects of identity, may become uncomfortable. Consider which of your students may have an issue with this and think ahead about how to handle those situations sensitively.

Agenda	Teaching Notes (continued)
	• Note that when students begin to discuss internal identity, they may bring up situations in which a momentary emotion seems to be evidence for an internal identity trait. (For example: "He was angry when she dumped orange juice on him, so he must be an angry person.") Students will participate in a mini lesson designed to help them determine the difference between momentary "feelings" and the longitudinal, stable preferences and attitudes of internal identity in Unit 2, but be aware of this error now. Knowing the difference between singular reaction and identity is crucial not only to understanding the concept of identity, but also to understanding character development in literature, such as Eliza Doolittle in *Pygmalion*.
	• The concept of identity is introduced by reading the children's picture book *Nadia's Hands*, a fictional story of a young Pakistani-American girl who is undergoing the tradition of hand-painting, or mehndi, for her cousin's wedding. In the book, the girl struggles with integrating this custom into her worldview, but succeeds in the end. Using children's books is a powerful tool to introduce complex concepts in a way that is engaging and accessible and helps build schema for more complex texts. The use of children's books supports all learners, but particularly struggling readers and ELLs.
	• Students record their thinking about identity using an Identity anchor chart. Anchor charts provide a common point of reference and a place to hold class thinking about a particular topic. They can be created and updated in either an electronic format or on a large piece of chart paper.
	• The homework in this lesson is intended as a simple pre-assessment tied to the three main CCLS: RI.7.1, RI.7.2, and RI.7.3. Review the directions for presenting this homework to the students.
	• In advance:
	– Preview the lessons in this unit and consider what structure you will use for the independent reading check-in scheduled for Lesson 5. As you review homework daily with students, make sure they are clear about what they need to have completed before and bring to class that day. Understanding the in-class routine for checking in on independent reading will both motivate students and hold them accountable.
	– Consider how students will organize their materials for this module. Some materials, such as the identity journal, will be worked on over a series of many classes; students will need a safe, easy, and neat way to store them. For example, printing both the identity journal and the subsequent Reader's Notes for all of Unit 1 and collating them in a packet ahead of time may save time and help keep students organized.
	– Read over *Nadia's Hands*. Pay special attention to the pronunciation of the Urdu words in the book; the "Note" in the beginning provides a pronunciation key and definitions.
	– Determine the best way to present this book to the whole class. A document camera and/or a class set of copies of the text may be useful.

Agenda	Teaching Notes (continued)
	– Review Fist to Five in Checking for Understanding techniques (see Appendix).
	– Print and post the Sample Cultural Identifiers anchor chart for the duration of the module.
	– Post the Identity anchor chart for the duration of the module.
	• Post: Learning targets.

Lesson Vocabulary	Materials
identity, metaphor, mehndi, internal, external, identifiers	• Identity journals (one per student)
	• Identity anchor chart (new; teacher-created; see supporting materials)
	• Identity anchor chart—student version (one per student; first page of identity journals)
	• *Nadia's Hands* (one for teacher read-aloud)
	• Sample Cultural Identifiers anchor chart (new; teacher-created; see supporting materials)
	• Who Am I on the Outside? recording form (one per student)
	• Who Am I on the Inside? recording form (one per student)
	• *Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, pages 105–106 (excerpt; one per student)
	• Reader's Notes: *Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, pages 105–106 (one per student)
	• Reader's Notes: *Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*, pages 105–106 (answers, for teacher reference)

Opening	Meeting Students' Needs

A. Identity Entry Task/Unpacking Learning Targets (5 minutes)
• Distribute the **identity journals** and have students put their names on the front cover. Tell them that they will use these journals throughout the unit.
 	
• Have students independently fill out the first task on the first page (Entry Task, Lesson 1):
  ∗ "What does the word *identity* mean?"
  ∗ "What is included in someone's *identity*?"
 	
• Cold call a few students to share their answers. Listen for such things as "Identity is a sense of who I am," "The groups I belong to (family, friends, society) help define my identity," and "My identity is determined by my personality and my choices."
 	
• Direct students' attention to the **Identity anchor chart**. Record their ideas on the chart and let them know that this is their "first draft" of what identity might be. Have students copy the information down on their **Identity anchor chart—student version**, on the first page of their identity journal. Inform them that they will be returning to this chart repeatedly to add to, revise, or change their class definition of identity.
 	
• Explain that this module is about the concept of identity: who we are, what influences us, and how we grow and change. Connect this concept to students' experience as seventh-graders; they are just beginning adolescence, which psychology has shown to be a time when young people begin to think deeply about who they are and what they believe. Tell students that this module topic should be very interesting, especially since they will read and think about many texts that deal with the teen experience.
 	
• Direct students' attention to the learning targets:
  ∗ "I can make inferences about the central idea of *Nadia's Hands*."
  ∗ "I can build a working definition of identity."
 	
• Show them the cover of ***Nadia's Hands***. Let them know *only* that it is a picture book about a Pakistani-American girl and that you will read it together shortly. Ask students to turn and talk:
  ∗ "Make a prediction together from the clues on the cover of this book about how this story might help us achieve our learning target of defining identity today. In other words, how could this story help us understand what identity is?"
 	
• Cold call two or three students for their answers. Listen for them to discuss the patterns they see on the hands in the cover illustration and to provide hypotheses about how the patterns might reflect cultural or personal choices of identity.
	• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.
	
	• Some students may benefit from being privately prompted before they are called on in a cold call. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that use of the cold call is a positive experience for all.
	
	• Consider scaffolding the entry task further for students with emergent literacy or for ELLs—for example, providing an example of an aspect of identity and asking students to relate themselves personally to it. It's important, however, to not give the definition wholesale at this point. Students are using this lesson to work toward their own concept of what identity is.
	
	• When possible, have students who need physical activity take on the active roles of managing and writing on charts or handing out the materials.

Work Time	Meeting Students' Needs
A. *Nadia's Hands* (10 minutes) • Ask the class whether anyone has had experience with the Middle Eastern/Asian tradition of painting hands (mehndi). If so, have students briefly share those experiences. • Read the book *Nadia's Hands* aloud to the class. For each set of pages, after reading the text aloud, conduct a brief class discussion about what the students notice about the accompanying picture and about the definition of new words that may be on the page (such as *mehndi* or *kabab*). • Have students return to their identity journals and independently fill out the second task on the first page (*Nadia's Hands*, Lesson 1): * "Several times in *Nadia's Hands*, Nadia expresses the feeling that her hands look 'as if they belong to someone else.' The last line of the book, however, says, 'They looked as if they belonged to her.' What does this last line show about how Nadia's sense of identity has changed?" • Cold call three or four students to share their answers aloud. Listen for them to indicate that the last line implies that Nadia was struggling with her Pakistani heritage throughout the book, but at the end, she accepts and enjoys her cultural identity in her aunt's wedding. • Collect the identity journals.	• Be aware that due to political tension between the United States and Pakistan, students may bring up negative connotations or stereotypes of Pakistan or Pakistani culture. Although it is important to have these discussions, for the purpose of this lesson, keep students focused tightly on the topics of the book only. • Consider providing or using additional audio or visual materials to supplement the students' background knowledge of mehndi, such as YouTube videos or Google images. • Informally assess the students' answers to the first and second tasks in the journal as a means of assessing where the students are on the continuum of meeting the two supporting learning targets. A list or graph of students' names may be helpful for future planning around these standards.

Work Time (continued)	Meeting Students' Needs
B. Who Am I on the Outside? External Identity (12 minutes) • Distribute the **Who Am I on the Outside?** and **Who Am I on the Inside? recording forms** to the students. Tell them they will start with the Outside recording form. • Walk students through the directions, Parts I and II. If needed, consider modeling by completing a portion of the mind map about yourself. • Point out the **Sample Cultural Identifiers anchor chart**, which repeats the same information from the "Who Am I On the Outside?" recording form. Let students know this anchor chart will remain up as a reference for them throughout the rest of the module. • As students work on their External mind maps, circulate and offer individual assistance where necessary. Have the students bear in mind that this work will not be formally assessed, but that you will collect it. Assure them that if they are completing the mind map with information that is personal, they will have a choice as to whether they share it in class; also indicate that you will be the only person looking at the maps and will keep them private. • After students complete Part II (revising their initial mind map based on new information), invite students (if they are willing) to place their mind maps visibly on or in their workspaces. Students who would prefer to keep their mind maps private may put them away but should still participate in the rest of the activity. Allow students to get up, stretch, and then move through the classroom to view other people's mind maps, keeping in mind what they "notice" and what they "wonder." This activity should take no more than 2 or 3 minutes. • Ask for volunteers to share their observations.	• The External and Internal mind maps ask students to think about and share personal information about themselves. Honor a student's need to keep this information private, if he or she expresses concern about sharing this information publicly. • Mind maps can be easily augmented or differentiated with drawings or other artwork for students who are artistically inclined or have limited vocabulary.

Work Time (continued)	Meeting Students' Needs
C. Who Am I on the Inside? Internal Identity (12 minutes) • Walk students through the directions for Sections III and IV. If needed, consider modeling how to complete the mind map by filling out a portion about yourself. • As students work on their Internal mind maps, circulate and offer individual assistance where necessary. • After they complete Part IV (revising their initial mind map based on new information), again invite students (if they are willing) to place their mind maps visibly on or in their workspaces. Students who would prefer to keep their mind maps private may put them away, but should still participate in the rest of the activity. Allow students to get up, stretch, and then move through the classroom to view other people's mind maps, keeping in mind what they "notice" and what they "wonder." Again, this activity should take no more than 2 or 3 minutes. • Ask for volunteers to share their observations. • Collect the mind maps.	• The External and Internal mind maps ask students to think about and share personal information about themselves. Honor a student's need to keep this information private, if he or she expresses concern about sharing this information publicly. • Mind maps can be easily augmented or differentiated with drawings or other artwork for students who are artistically inclined or have limited vocabulary.

Closing and Assessment	Meeting Students' Needs

A. Revising Identity Anchor Chart and Reviewing Learning Targets (6 minutes)
 	
 • Direct students' attention to the ideas recorded about identity. Conduct a whole-class debrief using these prompts:
 	
    * "What did you learn from *Nadia's Hands* that adds to or changes what is on our Identity anchor chart?"
 	
    * What did you learn from the mind map activities that adds to or changes what is on our Identity anchor chart?"
 	
 • Record student responses on the anchor chart. If an answer sounds inaccurate, bounce it back for reconsideration:
 	
    * "What does someone else think about that answer?"
 	
 • Have students assess the supporting learning targets by using the "Fist to Five" Checking for Understanding technique.
 	
 • Distribute and review the homework briefly. Let students know that these are the kinds of questions they will be learning to answer well in this module. As a result, this set of questions is meant to be "help-free"; you want to be able to get a sense of what students already know about identity and what you can help them with as the unit progresses. Anticipate for them that they may find these questions challenging, but your only expectation is that they do their best to answer them completely. Inform them that this not a graded assessment, but you will collect it in the next class.	

Homework	Meeting Students' Needs
• Read the excerpt from ***Not Much, Just Chillin': The Hidden Lives of Middle Schoolers*** **excerpt, pages 105 and 106**. Complete the **homework questions**.	• In general, this is a very engaging and understandable text. Challenging words are defined at the bottom of the homework questions, however, and some students may benefit from having them previewed. • Questions 1–3 are tied to the standards listed and are intended as a simple pre-assessment of students' ability to meet those standards. Do not differentiate or modify them.

Grade 7: Module 2B: Unit 1: Lesson 1
Supporting Materials

EXPEDITIONARY LEARNING

Module 2B:
Windows and Mirrors: Defining Identity
Identity Journal

Name:

Date:

Identity Journal:
Identity Anchor Chart—Student Version

Questions to Think About …
What is identity?
What are the characteristics or identifiers of identity?
How is identity influenced, shaped, or changed?

Cultural Identifiers (Adapted from the National Association of Independent Schools)

- Ability (mental or physical)
- Age
- Ethnicity
- Gender
- Race
- Religion
- Sexual orientation
- Socioeconomic status/class
- Body image
- Educational background
- Academic/social achievement
- Family of origin, family makeup
- Geographic/regional background
- Language
- Learning style
- Other beliefs (political, social)
- Globalism/internationalism (how much a part of the world you feel you are)
- Generation ("Generation X," "Generation Z," "baby boomers," etc.)
- Sense of self-worth/self-respect
- Sense of empowerment/agency

Identity Journal:
Entry Task and *Nadia's Hands*, Lesson 1

Name:

Date:

Entry Task, Lesson 1
Please complete this task individually.

What does the word *identity* mean?
What is included in someone's identity?

_____

_____

_____

_____

_____

***Nadia's Hands*: Lesson 1**
Please complete this task individually.

Several times in *Nadia's Hands*, Nadia expresses the feeling that her hands look "as if they belong to someone else." The last line of the book, however, says, "They looked as if they belonged to her." What does this last line show about how Nadia's sense of identity has changed?

_____

_____

_____

_____

_____

Name:

Date:

Please complete this task individually.

Think about the two pieces of evidence you identified for homework in Question 2. Explain how you might see, or might not see, similar behavior or ideas in your own middle school experience or other experiences you may have read about.

_____

_____

_____

_____

_____

_____

_____

_____

E EXPEDITIONARY LEARNING

Name:

Date:

Please complete this task individually.

1. How do you think the data in this profile influences our national identity—our sense of who we are as Americans?

_____

_____

_____

2. How do you see the data in this profile reflected in your own personal sense of identity? Fill in the sentence below:

I am _____, and in the profile I see this

connection:_____.

3. Where do you think the data in this profile would fit in the Sample Cultural Identifiers?

_____

_____

_____

4. According to the 2000 and 2010 Censuses, the Hispanic population in the United States grew by approximately 10 percent over the past 10 years. If the Hispanic population continues to grow at this rate, how do you think the map and graph on the profile might look in 2020? Describe the changes in detail.

_____

_____

_____

Name:

Date:

Task, Lesson 6

Please complete this task individually.

What does the term *self-worth* mean to you? How is it different from being "stuck up" or "conceited"?
When someone has a sense of self-worth, what might it look like?
How can self-worth play a role in someone's identity?

_____

_____

_____

_____

Task, Lesson 10

Take a look at your Identity anchor chart and remember the texts we have read in this unit. What have you learned about yourself, and your identity, through this work? How can you connect to the information and stories that we have read and studied?

_____

_____

_____

_____

_____

_____

Identity Anchor Chart
(For Teacher Reference)

Questions to Think About …
What is identity?
What are the characteristics or identifiers of identity?
How is identity influenced, shaped, or changed?

EXPEDITIONARY
LEARNING

Sample Cultural Identifiers Anchor Chart

- Ability (mental or physical)

- Age

- Ethnicity

- Gender

- Race

- Religion

- Sexual orientation

- Socioeconomic status/class

- Body image

- Educational background

- Academic/social achievement

- Family of origin, family makeup

- Geographic/regional background

- Language

- Learning style

- Other beliefs (political, social, internal)

- Globalism/internationalism (how much a part of the world you feel you are)

- Generation ("Generation X," "Generation Z," "baby boomers," etc.)

- Sense of self-worth/self-respect

- Sense of empowerment/agency
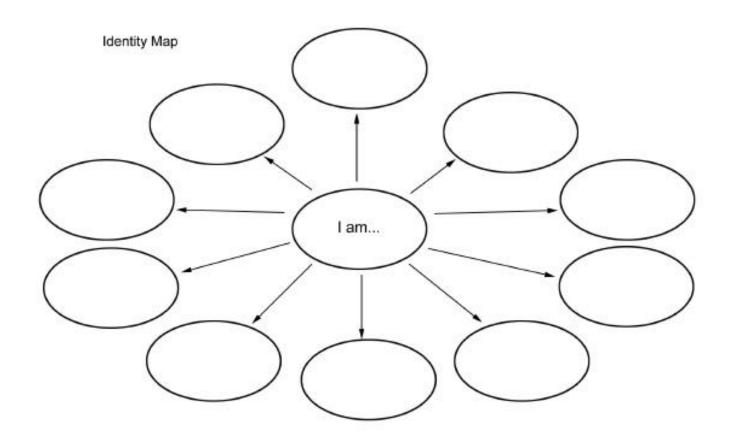
Who Am I on the Outside?
External Identity

Name:

Date:

I. Who am I on the outside?
That's a big question.

Your outer, or external, identity is developed as you grow up relating to particular people in particular places. You identify as part of your family, for example. You identify as American because you are a citizen. When you start at school, you identify as a student. If you join a sports team, you take on "team member" as part of your identity.

Complete this mind map about your outer identities.

Identity Map

I am...

II. Sample Cultural Identifiers

Now, take a look at the following list. Developed by the National Association of Independent Schools and the Diversity Awareness Initiative for Students, it's called "Sample Cultural Identifiers."

Sample Cultural Identifiers

- Ability (mental or physical)

- Age

- Ethnicity

- Gender

- Race

- Religion

- Sexual orientation

- Socioeconomic status/class

- Body image

- Educational background

- Academic/social achievement

- Family of origin, family makeup

- Geographic/regional background

- Language

- Learning style

- Other beliefs (political, social, internal)

- Globalism/internationalism (how much a part of the world you feel you are)

- Generation ("Generation X," "Generation Z," "baby boomers," etc.)

- Sense of self-worth/self-respect

- Sense of empowerment/agency

Go back to your external identity mind map. After looking at this list, is there anything you want to change or add?
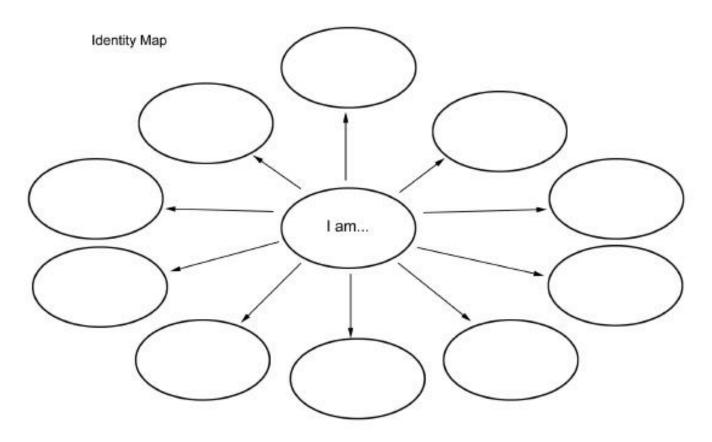
Name:

Date:

III. Who am I on the inside?

Your external identity and your internal identity are deeply intertwined, but your internal identity has more to do with your thoughts, emotions, preferences, and personality, instead of your social groups. You may consider yourself to be "sensitive" or "tough" emotionally, for example. You may prefer to read a book instead of play soccer. You may consider yourself impulsive, or instead you may consider all your options carefully before making a decision.

Complete this second mind map, thinking about your internal identity.

Identity Map

I am...

IV. Some Internal Identity Identifiers

Take a look at this list of internal identity identifiers. (This is NOT a complete list—the number of internal identifiers is huge!)

- outgoing
- I use slang often.
- energetic
- affectionate
- distant and cool
- quick to anger
- I prefer to be alone.
- lacking in natural talent
- depressed
- reliable
- a gossip
- I swear a lot.
- I can talk to all people.
- verbal

- quiet
- organized
- polite
- noisy
- athletic/physical
- friendly
- approachable
- not confident
- hardworking
- caring
- trustworthy
- can't keep a secret
- artistic
- logical

- traditional
- confident
- emotional
- aggressive
- talented
- tired
- positive
- shy
- formal
- neat
- a good friend
- loyal
- I love animals.
- I prefer computer games.

Now, review your internal identity mind map. Is there anything you'd like to change or add?

Not Much, Just Chillin': The Hidden Lives of Middle Schoolers, Pages 105–106

By Linda Perlstein.

Dodgeball has been banned this year in the Howard County public schools—too violent, too humiliating. In a way, though, middle school is a game of dodgeball, except instead of a red ball you avoid annoying people. Nobody is immune: Jackie is teased for being short. Eric is teased for being fat. Elizabeth is teased for being Elizabeth. And so on.

Jimmy started sixth grade closely knit into his group of best friends from elementary school, boys who are clever, obedient, and not very popular. There's Daniel, who wants to be a band director like his dad and keeps a pen clipped to his shirt collar "because it's resourceful." There's John, who has secret stress stomachaches and natural, impeccable humor, a combination that makes it inevitable he'll quit premed one day to write sitcoms. And there's Will, who plans to apply to Harvard, Stanford, Yale, Princeton, MIT, and Caltech and become a bioroboticist. For his eighth-grade science project, he wants to make an artificial hand.

The boys' favorite things to do together are play video games, talk about video games, and taunt each other. This sort of taunting is tolerable, a sign of affection almost, coming as it does from true friends. It's not unfathomable to Jimmy that when he grows up the nerdy guys will have become the cooler ones while the popular kids turn fat, bald, and boring. Maybe what adults say is true: Jimmy's type wins in the end. But that's not great comfort right now. "I'm not funny," he says. "I used to correct people too much, and I still do a little. It makes me feel better a little. I don't know what I like about myself. I don't like anything else."

Of the group, Will and Jimmy fight the most—practically all the time, it seems—mainly about friendship stuff. Girls' bickering gets most of the attention from teachers and parents and authors and so on, but they tend to deny their conflicts, let them fester under the surface. The sports and rule-based games boys choose are ripe for argument. In fact, boys actually report more conflict in their friendships than girls do.

Jimmy keeps a framed photo of himself and Will in first grade on the shelf above his bed, the same photo Will has over his bed. Will is a loyal friend. But Jimmy hates the way Will makes him feel when he gets B's. And, concerned about Will's uncoolness, he is facing a common dilemma of the preteen years: balancing the benefits of a satisfying one-on-one friendship with the desire to negotiate a better place for yourself, popularity-wise. Deep inside, Jimmy thinks that maybe part of growing up is growing out of people, and perhaps will be the first.

Not Much, Just Chillin': The Hidden Lives of Middle Schoolers, Pages 105–106

The kids above their group socially act older, as if they have to be nasty to be popular. Will especially arrived at middle school worried about big mean kids, and it comes true when Chris Kopp lifts him up by his backpack on the bus, which chokes him and makes him cry. In telling the story, he mentions that Billy Mara saved him a seat on the bus. "Billy Mara? He's a geek," Jimmy says. "I hate him," Will says, "but he saves me a seat." You will never, all your life, forget the rank order of popularity in your sixth-grade class, or the rules of the middle-school food chain: You will prey upon anyone who appears remotely more vulnerable than you are. The people toward the bottom, rather than refrain from teasing because they know it is the single most painful thing about middle school, "get so mad they have to take it out on someone," Jimmy says. With nothing to lose, they make fun of everyone. They feel bad, but they feel good. Strong, kind of. For someone in the middle, like Jimmy, it's no use getting mad at the popular people, "because then a lot of people gang up on you."

"I barely ever have a chance to make fun of anyone," he says, "because they make fun of me."

Perlstein, Linda. Not Much, Just Chillin: The Hidden Lives of Middle Schoolers. New York: Farrar, Straus and Giroux, 2003. Print.

Name:

Date:

1. Summarize this excerpt in three or four sentences. (RI.7.2)
2. Think about this central idea: "At this moment, Jimmy is concerned or confused about many aspects of his life." What two pieces of evidence from the excerpt would you use to support this claim? (RI.7.1)

3. Below are two of the "Sample Cultural Identifiers." Choose **one** of the identifiers and explain how it is influencing Jimmy as a person in this excerpt. (RI.7.3)

Age:

Academic achievement:

Vocabulary to Know

Word	Definition
impeccable (105)	free from fault or blame
taunt (105)	to provoke or challenge in a mocking or insulting manner
unfathomable (106)	impossible to understand
fester (106)	to grow or cause to grow increasingly more irritating
rank (106)	position within a group
remotely (106)	small in degree

1. Summarize this excerpt in three or four sentences. (RI.7.2)

Jimmy is a sixth-grade student who is smart, loyal to his best friends in elementary school, and not popular. He experiences conflict with his friends and wonders whether he will grow out of his friendships as he grows up. He is in the "middle" of the popularity order, in which popular students pick on weaker students, and the weakest students "get revenge" by teasing everyone universally.

2. Think about this central idea: "At this moment, Jimmy is concerned or confused about many aspects of his life." What two pieces of evidence from the excerpt would you use to support this claim? (RI.7.1)

Options include discussing his ambivalent feelings about "not being funny," his concern about growing out of his friendship with Will (fighting with him, Will not being "cool," etc.), or his not being able to "make fun of anyone" because they make fun of him first.

3. Below are two of the "Sample Cultural Identifiers." Choose one of the identifiers and explain how it is influencing Jimmy as a person in this excerpt. (RI.7.3)

Age:
His position in sixth grade causes him to wonder about growing out of friendship and also makes him a target for older students.

Academic achievement:
He does well in school, but getting B's causes tension with his friend Will and causes him generally to be labeled as "nerdy." He understands intellectually that doing well in school is important, but it doesn't give him comfort.

Not Much, Just Chillin': The Hidden Lives of Middle Schoolers, Pages 105–106
(Answers, for Teacher Reference)

Vocabulary to Know

Word	Definition
impeccable (105)	free from fault or blame
taunt (105)	to provoke or challenge in a mocking or insulting manner
unfathomable (106)	impossible to understand
fester (106)	to grow or cause to grow increasingly more irritating
rank (106)	position within a group
remotely (106)	small in degree

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 1: Lesson 2
Defining Key Terms: Gender and Internal Identity

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)
I can determine the central ideas in informational text. (RI.7.2)
I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

Supporting Learning Targets	Ongoing Assessment
• I can cite specific evidence from "Team Players" to support an analysis of the text.	• Reader's Notes: *Not Much, Just Chillin',* pages 105–106 (from homework)
• I can determine the central ideas in "Team Players."	• Identity anchor chart
• I can analyze the interactions between individuals, events, and ideas in "Team Players."	• Reader's Notes: "Team Players"

Agenda	Teaching Notes

1. Opening
 	
   A. Collecting Homework/Identity Journal Entry Task (5 minutes)
 	
   B. Unpacking Learning Targets (5 minutes)
 	
2. Work Time
 	
   A. Reading and Answering Text-Dependent Questions: "Team Players" (20 minutes)
 	
   B. Guided Practice: Reader's Notes: "Team Players" (10 minutes)
 	
3. Closing and Assessment
 	
   A. Reviewing Identity Anchor Chart and Learning Targets (5 minutes)
 	
4. Homework
 	
   A. Complete the Identity column and the Reader's Dictionary for "Team Players."
	• This module includes a new type of supporting material for reading lessons that is explained more fully in the module and unit overviews: a Close Reading Guide (for teacher reference). This guide is used in lessons that involve the close reading of part of the text and is sometimes (as in this lesson) accompanied by a recording form on which students can record their thinking about text-dependent questions. See Work Time B.
	
	• In this lesson, students deepen their working concept of identity by exploring how gender expectations influence identity formation. They then add to or revise their definition of identity on the Identity anchor chart, as they will with each piece of text they read in this unit. Students begin to read the central texts of Unit 1, six nonfiction texts on identity from a variety of genres. The sequence of homework, lessons, and assessments in this unit has been carefully designed to provide appropriate supports during class and to make sure that students who are struggling with reading complex text at home will not be unduly disadvantaged on assessments.
	
	• Students write and reflect regularly in their identity journals. The journals and the anchor chart provide consistent documentation, which helps make student thinking visible so they can revisit it later and also provides valuable formative assessment data about how students' knowledge changes and grows over the course of the unit.
	
	• In this lesson, students have guided practice with the Reader's Notes that they will use throughout their reading of the articles. Reader's Notes provide practice to achieve the learning standards for the unit, including summarizing, making inferences, and vocabulary work. As suggested in the Unit 1 Overview, decide how you will organize, check, and collect Reader's Notes. It is possible to organize the Reader's Notes differently to meet the needs of your students.
	
	• The homework routine is designed to support students in a first read of a given section of text in class, combined with a series of text-dependent questions. Then, at home, students reread the most central sections of the text to complete Reader's Notes. The Reader's Notes provide structures that help them make meaning of the text.

Agenda	Teaching Notes (continued)
	• The Reader's Notes that students will use for homework are attached to the lesson in which the homework is assigned, as is the teacher reference. You will need the teacher reference the next day to review vocabulary. The Reader's Notes are collected and assessed periodically to make sure students' understanding is accurate. After evaluating their work, return these packets so students can refer to them as they write their argument essay (in Unit 2).
	• Consider using the Lesson 1 homework (pre-assessment) to list, map, or graph the students who are proficient, not proficient, or partially proficient at the standards assessed so you can use this information as the module proceeds.
	• In this lesson, students read "Team Players," which discusses a team training program that helps young men identify and break through cultural stereotypes about males and male athletes in particular.
	• As a possible extension activity for students who either finish working early or are seeking a challenge, consider assigning the short story "I Stand Here Ironing" by Tillie Olsen and asking them to reflect on the text's message about gender roles and identity. They could add this as an entry in their journals or submit it to you for review.
	• In advance:
	– Review the Unit 1 Overview; Preparation and Materials; "Team Players"; "Team Players" Reader's Notes.
	– Consider what type of pep talk or planning in class will help your students be successful with completing more rigorous reading assignments for homework. Time is built into the lesson to discuss this with students; consider what your class needs to hear from you or discuss.
	– Consider whether your students may have difficulty discussing the topic of this lesson, since it may be so personal and/or so deeply embedded in their experience and potentially difficult to articulate. Keeping questions and discussion focused on the text, rather than the students' own experiences, may be a way to create a "safe" discussion space within the lesson.
	– Prepare to explain to students how their work will be organized and how you will check and collect it.
	• Post: Learning targets.

Lesson Vocabulary	Materials
analysis, central idea, interaction, stereotype; atypical, conception, socialized, exacerbated	• Identity journals (begun in Lesson 1; one per student) • "Team Players" (one per student) • Text-Dependent Questions: "Team Players" (one per student) • Document camera • Close Reading Guide: "Team Players" (for teacher reference; see Teaching Note) • Reader's Notes: "Team Players" (one per student) • Reader's Notes: "Team Players" (answers, for teacher reference) • Identity anchor chart (begun in Lesson 1) • Sample Cultural Identifiers anchor chart (from Lesson 1) • Identity anchor chart—student version (in identity journals; begun in Lesson 1)

Opening	Meeting Students' Needs
A. Collecting Homework/Identity Journal Entry Task (5 minutes) • Collect the homework from Lesson 1. Reiterate that this is not a graded assessment, but you will be examining it to see how the students did on the questions. • In their **identity journals**, have students independently fill out Entry Task, Lesson 2: * "Think about the two pieces of evidence you identified for homework in Question 2. Explain how you might see, or might not see, similar behavior or ideas in your own middle school experience or other experiences you may have read about." • Cold call three or four students to share their answers.	• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions. • Some students may benefit from being privately prompted before they are called on in a cold call. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that use of the cold call is a positive experience for all. • Wherever possible, have students who need physical activity take on the active roles of managing and writing on charts or handing out materials.

Opening (continued)	Meeting Students' Needs

B. Unpacking Learning Targets (5 minutes)
 	
• Direct students' attention to today's learning targets:
 	
  * "I can cite specific evidence from 'Team Players' to support an analysis of the text."
 	
  * "I can determine the central ideas in 'Team Players.'"
 	
  * "I can analyze the interactions between individuals, events, and ideas in 'Team Players.'"
 	
• Tell students that when we work with informational text, it's important to have the right mental "toolkit"—a set of skills that helps us understand the text and figure out all the layers of meaning in it. Having these skills means we can use these texts to learn what we need to know about certain situations, which will help us make good decisions. Remind students that they have had lots of practice citing evidence and determining the central idea of text in Module 1.
 	
• Focus students on the third learning target, which may be less familiar. Ask:
 	
  * "What does it mean to analyze an interaction?"
 	
• Invite volunteers to share their thinking. Guide students, as needed, to define *interaction* (a process through which several things, possibly people, affect each other). Point out the prefix *inter-*, which means "between," and connect it to students' understanding of the word *interstate*: a road that goes between states. Tell students that readers often ask questions about how different elements of text interact with each other (for example, how Salva and Nya learned to be persistent because they lived in a challenging physical environment).
 	
• Finally, define *analyze* (to examine something carefully; to understand it by looking at its parts). Point out that in Module 1, when students were discussing how Salva and Nya survived, they were analyzing the interaction of character and setting. Point out that through analyzing the text, they will "get to know" the text better—one of the main reasons that reading any text is enjoyable. Assure them that this intellectual work will actually make the reading process more enjoyable and a richer experience.
	• Consider posting key academic terms with visual representations around the room for students to refer to during the course of the module.
	
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs

A. Reading and Answering Text-Dependent Questions: "Team Players" (20 minutes)
 	
 • Distribute the article **"Team Players."** Ask students to talk with a partner about this prompt:
 	
    * "You already know that this module is about identity. Based on the title of this article, how do you predict it might deal with identity?"
 	
 • Cold call two or three students for their answers. Reveal that the article is about examining the very strong expectations of how boys and men should behave in sports. Invite students to have a brief discussion with you about their own experiences in this area.
 	
 • During this discussion, clarify as a class the meaning of the word *stereotype*: an idea that many people have about a thing or a group and that may often be untrue, or only partly true. Note that this article deals in particular with American society's stereotypes of men.
 	
 • Distribute the **Reader's Notes: "Team Players."** Ask:
 	
    * "How are these Reader's Notes similar to your Reader's Notes for *A Long Walk to Water*?"
 	
    * "How are these Reader's Notes different?"
 	
 • Listen for students to notice the similar format for the Reader's Dictionary and the different headings for the gist notes. Tell them that, as in *A Long Walk to Water*, they'll want to fill in the Reader's Dictionary as they go but should probably wait until the end of the class reading to fill in the other notes.
 	
 • Tell students that in some lessons, including this one, you or they will read aloud. Remind them that when they are listening, they also need to be reading silently to themselves.
 	
 • Distribute **Text-Dependent Questions: "Team Players"** and display a copy using a **document camera**.
 	
 • Use the **Close Reading Guide: "Team Players" (for teacher reference)** to guide students through the reading and text-dependent questions.
	• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.
	
	 • Providing models of expected work supports all learners, especially those who are challenged.
	
	 • When reviewing graphic organizers or recording forms, consider using a document camera or chart paper to display the document for students who struggle with auditory processing.

Work Time (continued)	Meeting Students' Needs
B. Guided Practice: Reader's Notes: "Team Players" (10 minutes)	

- After finishing the close reading, display the student version of the Reader's Notes for "Team Players" and model how to fill them out. You may find the **Reader's Notes: "Team Players" (for teacher reference)** to be a helpful resource, but it is useful for the students to actually watch you fill the chart in.

- With students' input, quickly fill in the Title and Central Idea columns.

- Next, direct students to work with partners to choose the correct inference in the Inferences column. Remind them that *inference* means "an idea or understanding that the reader gets from the text, even though it's never directly stated."

- When they are done, ask several pairs to share out. Share the correct answer.

- Skip the fourth column, Identity. Tell students they will complete this column for homework. But if needed, clarify the Identity question that is at the top of this fourth column before moving on.

- Finally, focus students on the fifth column of the chart. Explain that these questions will help them focus on the interaction of individuals, events, and ideas.

- Direct students to work with their seat partners to answer these questions. Circulate to support them as needed, directing them back to the text for evidence. Use your circulating to select several strong pairs to share out; script their answers as they share to create a common public record of a strong answer.

- Inform students that they will be able to check the answers to the blank spots on their Reader's Dictionary in the next class, just as they did in Module 1 with *A Long Walk to Water*.

Closing and Assessment	Meeting Students' Needs

A. Reviewing Identity Anchor Chart and Learning Targets (5 minutes)
 	
• Direct students' attention to the posted **Identity anchor chart** and the **Sample Cultural Identifiers anchor chart**, and have them turn to the **Identity anchor chart—student version** in their identity journals.
 	
• Have students turn to a partner and discuss:
 	
  * "Where would "Team Players" fall in our Sample Cultural Identifiers?"
 	
• Listen for them to say "gender."
 	
  * "What can we add to our working definition of identity after having analyzed this article?"
 	
• Listen for students to say that society expects certain behaviors from certain genders; that those expectations can change; that it can be very difficult to change those expectations; and that the expectations can become a part of our identity unless we do something to change them or someone else helps us to make that change.
 	
• Record the answers on the posted Identity anchor chart and have students copy them down in their Identity anchor chart—student version.
 	
• Preview homework as needed. Alert students that they will need both "Team Players" and the excerpt from *Not Much, Just Chillin'* to complete the homework. Note that this homework will be collected and formally assessed, so students should give it their best effort. Remind them to fill in the Identity column and look up the one word in their Reader's Dictionary.	

Homework	Meeting Students' Needs
• Complete the Identity column and the Reader's Dictionary for "Team Players."	

Grade 7: Module 2B: Unit 1: Lesson 2
Supporting Materials

Div. 51 members' work has helped change stereotypical definitions of masculinity among one school's football players.

By ERIKA PACKARD
Monitor Staff
September 2006, Vol 37, No. 8
Print version: page 74

It's late summer, and a high school football team is gathered on a field in Baltimore for its first preseason practice. "What's our job as coaches?" shout the team's several coaches.

"To love us," is the boys' resounding response.

"What's your job?"

"To love each other," is the teammates' reply.

This "signature exchange," atypical in the rough and often ruthless sports world, takes place many times during each football season at the Gilman School, a kindergarten through 12th-grade independent boys' school in Baltimore City, Md. Gilman Coach Joe Ehrmann, a former defensive lineman for the Baltimore Colts, created a curriculum used in the football program, Building Men for Others, to help young athletes avoid damaging stereotypes of masculinity, such as aggressiveness and competitiveness, and cultivate strong relationships in their lives. Much of the program's curriculum is based on tenets supported by APA's Div. 51 (Society for the Study of Men and Masculinity) president, Larry Beer, EdD, and other division members.

"Ehrmann's approach creates a conception of being a man in which men are embedded in relationships with other people and free to express their love and attachment for them," says Ronald F. Levant, EdD, a co-founder of Div. 51, its first president and APA's 2005 president. "This is very much in tune with our division's aim to erode constraining definitions of masculinity, which inhibit men's development and their ability to form meaningful relationships."

Stereotypes and sports

Div. 51 members investigate the link between certain masculine stereotypes, gender role conflict and negative health outcomes, like depression, says former division president Sam Cochran, PhD, director of and professor in the University of Iowa counseling psychology program. Men have traditionally been socialized to not express emotions like fear, sadness or vulnerability, he says, and they *are* socialized to seek power, thrive on competition and win at all costs. The end result is that some men have difficulty in their relationships, at work and at home.

The problem is exacerbated in the sports arena, where the intense training it takes to be a successful athlete heightens the drive to seek status and appear strong, notes Mark Stevens, PhD, Div. 51 president-elect and director of university counseling services at California State University, Northridge.

"To be an athlete, you are going to have to compete, work through pain; you're going to bully, intimidate, have a sense of bravado and no room for weakness," says Stevens. "There are many athletes who lead successful lives off the court or field, but we also find that other athletes don't know how to differentiate between behavior on the field and behavior in the real world."

Much of this discrepancy is due to what Ehrmann calls the "three lies of false masculinity," which purport that high levels of athletic ability, sexual conquest and economic success make them more manly, says Jeffrey Marx, a writer who spent a season with the Gilman team before describing the program in his book "Season of Life" (Simon & Schuster, 2004).

Stevens speculates that the reason a higher proportion of male athletes are accused of date and acquaintance rape than the general population may be that the very traits that make them successful as athletes, such as a sense of entitlement or a lack of empathy, can lead to violence.

"If you think about what an athlete needs to do, particularly in the more violent sports like football, basketball, soccer and rugby, they can't worry about inflicting pain on themselves or another person," he says. "It's a gross generalization, but that inability to be empathetic is taken off the field."

Changing the culture

Such potentially negative consequences of sports culture bothered defensive lineman-turned-coach Ehrmann. The professional football retiree, together with Gilman Head Coach Biff Poggi, developed the Building Men for Others curriculum for the school's football players in part by reading Levant's writings on normative male alexithymia, a disorder that includes difficulty expressing emotions. This disorder, according to Levant, can be a result of men being socialized to not express their feelings.

In addition to the signature exchange before practices and games, the Gilman coaches teach pregame lessons about stereotypes of masculinity and how to avoid them. They encourage inclusiveness: It's a team rule that if a player sees any boy--athlete or not-- eating alone in the school cafeteria, he goes up to him and invites him to join a larger group. The coaches also emphasize family ties and community service.

"Our coaches taught us that it is OK to be the most popular guy, or date the best-looking girl, and be the best at sports, but he also taught us that those shouldn't be the most important things on our individual agenda," says Napoleon Sykes, who graduated from Gilman in 2002 and went on to play football at Wake Forest University, from which he graduated in August. "Masculinity, although socially constructed to be based on those material and superficial things, has been misused and misunderstood by today's society. If you can get past the stereotypes, [the coaches] tell us, you will be a better father, husband, brother or son."

Part of the program involves every senior boy writing an essay about how he'd like to be remembered when he dies, which he then reads aloud before the final game of the season against Gilman's archrival, Maurice J. McDonough High School.

Much of what the players write about ties in directly to what they have learned in the season, says Marx. Sykes's particular causes have included lecturing at length to high school students about the "Season of Life" book. He's also working with friends from Wake Forest to develop sports and education camps on the San Carlos Apache reservation in Arizona.

The broad definition of manhood taught at the Gilman School is just the definition that members of Div. 51 want to promote, says Levant.

"Div. 51 members provide the basic research that will inform people like Joe Ehrmann as a coach and educator," Levant explains. Indeed, the Gilman program is now used in schools around the country, including in the U.S. Naval Academy and at an all-girls school in Louisiana, according to Marx. And it isn't just men who benefit from improved communication. "My girlfriend just recently finished the book, and it has inspired her to go down different roads in her life, as well as work to create a stronger relationship with her mother," says Sykes. "So it's not just for boys and their fathers. The ideas are universal."

Text-Dependent Questions:
"Team Players"

Name:

Date:

Questions	Answers
Use your Reader's Dictionary to help you answer Questions 1–4.	
1. In the introduction, the article states that the exchange the team uses before their game is *atypical* in the rough world of sports. Use your Reader's Dictionary to determine what that means. Why would the team exchange be *atypical*?	
2. In the second full paragraph of this section, the article discusses Ehrmann's teaching approach, which uses a *conception* of men where men are open about their attachment and emotions for other people. *Conception* is related to the verb *conceive*, which means, "to create." Knowing this, describe in your own words what Ehrmann's approach is attempting to do.	

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Questions	Answers
Use your Reader's Dictionary to help you answer Questions 1—4.	
3. The article states that men are *socialized* to believe that expressing their emotions is negative, and that power and competition are positive. What does *socialized* mean? What context clues can you use to figure it out?	
4. The article states: "The problem is *exacerbated* in the sports arena, where the intense training it takes to be a successful athlete heightens the drive to seek status and appear strong." Use the context clues in this sentence to determine what *exacerbate* might mean. Then rephrase the sentence without using the word *exacerbate*.	

Questions	Answers
Use your Reader's Dictionary to help you answer Questions 1–4.	
"Our coaches taught us that it is OK to be the most popular guy, or date the best-looking girl, and be the best at sports, but he also taught us that those shouldn't be the most important things on our individual agenda," says Napoleon Sykes, who graduated from Gilman in 2002 and went on to play football at Wake Forest University, from which he graduated in August. "Masculinity, although socially constructed to be based on those material and superficial things, has been misused and misunderstood by today's society. If you can get past the stereotypes, [the coaches] tell us, you will be a better father, husband, brother, or son." 5) Using evidence you have found in the article so far, give one reason why "getting past stereotypes" will help men be better fathers, husbands, brothers, or sons.	

Close Reading Guide:
"Team Players" (for Teacher Reference)

Total Time: 20 minutes

Questions	Answers
Use your Reader's Dictionary to help you answer Questions 1–4.	
1. In the introduction, the article states that the exchange the team uses before their game is *atypical* in the rough world of sports. Use your Reader's Dictionary to determine what that means. Why would the team exchange be *atypical*?	**(10 minutes)** • Say to students: "Read in your heads while I read along with you out loud." • Read the first section, up to the subheading "Stereotypes and Sports" without interruption and without pausing for questions. • After you have read these paragraphs, pause. • Ask Questions 1–3 one at a time. For each question, ask students to think individually, skim the pages you just read aloud, jot down their answers on their papers, and then raise their hand. When most of the class has a hand up, cold call several students to share out. • Note that Questions 1–4 relate to vocabulary and are designed to help students use their Reader's Dictionary correctly. For some questions, students are practicing using a given definition to restate an idea in their own words. For other questions, students are using context clues to determine the meaning of a word. Remind them to use clues both in the sentence itself and on the page (reading forward and backward) to figure out what words mean. You may need to model this once or twice, depending on the needs of the class.
2. In the second full paragraph of this section, the article discusses Ehrmann's teaching approach, which uses a *conception* of men where men are open about their attachment and emotions for other people. *Conception* is related to the verb *conceive*, which means, "to create." Knowing this, describe in your own words what Ehrmann's approach is attempting to do.	

Questions	Answers
Use your Reader's Dictionary to help you answer Questions 1–4.	
3. The article states that men are *socialized* to believe that expressing their emotions is negative, and that power and competition are positive. What does *socialized* mean? What context clues can you use to figure it out?	**(10 minutes)** • After students have briefly discussed a question with a partner, choose one or two pairs to share out, with a focus on making sure students hear clear and accurate thinking. • After each discussion, prompt them to make sure the entry in their Reader's Dictionary is correct. • Listen for students to say: **1. (something like) The exchange would be atypical because it's "not typical" for coaches and players to talk about "love" just before a game. Usually the pre-game talk is about doing your best or competing well.** **2. (something like) Ehrmann is trying to create a new idea of men in people's minds: that a man can talk about his feelings and his relationships and still be considered a man.** **3. (something like) Socialized means "trained by society." The sentence tells us what messages society gives the man, and from there you can infer that society is training him, or socializing him.** • Point out to students that rereading was helpful to them. Remind them that good readers often reread.

Questions	Answers
Use your Reader's Dictionary to help you answer Questions 1–4.	
4. The article states: "The problem is *exacerbated* in the sports arena, where the intense training it takes to be a successful athlete heightens the drive to seek status and appear strong." Use the context clues in this sentence to determine what *exacerbate* might mean. Then rephrase the sentence without using the word *exacerbate*.	**(5 minutes)** • Say to students: "Read silently in your heads as I read aloud." • Read the section "Stereotypes and Sports." Consider pausing and rereading two or three paragraphs to model this strategy for the class. When you do this, think out loud about why you are rereading. You might say something like: "The article says that 'there are many athletes who lead successful lives off the court or field, but we also find that other athletes don't know how to differentiate between behavior on the field and behavior in the real world.' I'm not sure what that word *differentiate* means. I'm going to go back and read that sentence again." • Listen for students to say: ***4. (something like) The problem is made worse by sports, because through intense training men get even stronger messages about being aggressive and cut off from their emotions.***

Close Reading Guide:
"Team Players" (for Teacher Reference)

Questions	Answers
Use your Reader's Dictionary to help you answer Questions 1–4.	
"Our coaches taught us that it is OK to be the most popular guy, or date the best-looking girl, and be the best at sports, but he also taught us that those shouldn't be the most important things on our individual agenda," says Napoleon Sykes, who graduated from Gilman in 2002 and went on to play football at Wake Forest University, from which he graduated in August. *"Masculinity, although socially constructed to be based on those material and superficial things, has been misused and misunderstood by today's society. If you can get past the stereotypes, [the coaches] tell us, you will be a better father, husband, brother, or son."* 5. Using evidence you have found in the article so far, give one reason why "getting past stereotypes" will help men be better fathers, husbands, brothers, or sons.	**(5 minutes)** • Say to students: "I'm going to summarize the last section for you now and then read you one of the most important paragraphs. Here's the summary: The last section, called "Changing the Culture," discusses how this coaching program specifically trains athletes to be open about their feelings and to respect and strengthen their relationships through pregame lessons and writing, among other activities. It also says that even women and women athletes have benefited from the training. Read silently in your heads as I read aloud from the paragraph that's quoted for you in Question 5." • Pause. • Have students work with their partner to answer the question in writing and then raise their hands when they're ready to share their answer. When most of the class has a hand up, cold call several students to share out. • Listen for students to say: **5. (something like)** *If men aren't afraid of their feelings, especially things like love, then their relationships will be healthier and stronger. If they're not overly focused on competing or being strong, then being gentle and connected with a spouse, a parent, or a child might come more easily to them.*

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EXPEDITIONARY
LEARNING

Reader's Notes: "Team Players"

Name:

Date:

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"Team Players"	In one sentence, describe the central idea of this text. Find a quote in the text that supports this central idea and copy it below.	Read this quote from the text: "It's a team rule that if a player sees any boy—athlete or not—eating alone in the school cafeteria, he goes up to him and invites him to join a larger group." Given this quote, which inference below makes the most sense? A. The coaches value including others and communicate that value to their players. B. The players are unusually kind people. C. There are often boys eating lunch by themselves in the high school cafeteria.	Do you find evidence of the "three lies of masculinity" in the excerpt of *Not Much, Just Chillin*? Discuss the evidence you see. If you do not see any evidence, explain why you think it might not be present.	What stereotypes of men are the coaches in the article working against?

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
atypical	1	not representative of a type, group, or class.	stereotype	1	an idea that many people have about a thing or a group and that may often be untrue or only partly true
conception	1	**an abstract idea or a mental symbol**			
socialized	1				
exacerbated	1				
Other new words:					

EXPEDITIONARY
LEARNING

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"Team Players"	In one sentence, describe the central idea of this text. ***Coaches are trying to socialize their male players to be more open about their emotions and relationships, giving their players better mental health and happier lives.*** Find a quote in the text that supports this central idea and copy it below.	Read this quote from the text: "It's a team rule that if a player sees any boy—athlete or not—eating alone in the school cafeteria, he goes up to him and invites him to join a larger group." Given this quote, which inference below makes the most sense? **A. The coaches value including others and communicate that value to their players.** B. The players are unusually kind people. C. There are often boys eating lunch by themselves in the high school cafeteria.	In the excerpt of *Not Much, Just Chillin'*, do you see any evidence that Jimmy or his friends have been socialized into the behavior that worries the coaches in "Team Players"? ***Jimmy has tight bonds with his friends and is very loyal to them, so I think the coaches would be happy about that. However, Jimmy is also very concerned about his social status and the amount of "power" he has in school.***	What stereotypes of men are the coaches in the article working against? ***Men are strong, unemotional, competitive, and powerful.***

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
atypical	1	not representative of a type, group, or class.	stereotype	1	an idea that many people have about a thing or a group and that may often be untrue or only partly true
conception	1	**an abstract idea or a mental symbol**			
socialized	1	**trained by one's social group or society**			
exacerbated	1	**worsened**			

Grade 7: Module 2B: Unit 1: Lesson 3
Analyzing the Central Ideas, Part 1: "The Border"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can analyze the development of the central idea throughout the text. (RI.7.2) I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)	
Supporting Learning Targets	**Ongoing Assessment**
• I can use quotations from "The Border" to support an analysis of the text. • I can trace the development of the central idea of "The Border." • I can analyze the interactions between individuals, events, and ideas in "The Border."	• Reader's Notes: "Team Players" (from homework) • Text-Dependent Questions: "The Border" • Reader's Notes: "The Border" • Identity anchor chart • Student identity mind maps

Agenda	Teaching Notes

1. Opening
 	
  A. Return Mind Maps/Review Homework/Unpack Learning Targets (5 minutes)
 	
2. Work Time
 	
  A. Modeling Reading Strategies with "The Border" (10 minutes)
 	
  B. Central Ideas of "The Border": Close Read (15 minutes)
 	
  C. Quote Sandwich: Back-to-Back and Face-to-Face (10 minutes)
 	
3. Closing and Assessment
 	
  A. Reviewing Identity Anchor Chart and Learning Targets (5 minutes)
 	
4. Homework
 	
  A. Complete Reader's Notes: "The Border."
	• In this lesson, students begin to explore both ethnicity and sense of agency as aspects of identity. They use this information to continue to flesh out their working definition(s) of identity on the Identity anchor chart.
	
	• The text of this lesson, "The Border," is a first-person narrative from the perspective of a Mexican teen who immigrates to America at 13. It is an emotional text, one in which the anger and frustration of the author will be obvious, and which may require sensitive treatment on your part. Also bear in mind that the author openly discusses Mexican racism as a Mexican herself. Consider ahead of time how this piece will be regarded by your students, particularly if they are immigrants and/or of Latino heritage themselves. The piece's strength as a text for this unit comes from the choices the author makes to transform her anger into action, and the positive results that follow. Highlight this role model behavior for students.
	
	• One's sense of agency, or ability to produce change or results, is especially important to consider here, as it is a key idea of the play *Pygmalion*, which students will read in Unit 2. Work Time B involves a close read that focuses on the central idea of agency.
	
	• This lesson introduces the routine of close reading a shorter excerpt from the text. In a close reading lesson, students will carefully read or reread one passage from the text. There is a Close Reading Guide (for teacher reference) to help you guide this portion of the lesson (Work Time B). Students work with the text-dependent questions during this part of the lesson.
	
	• In the early lessons in this unit, students are introduced to several new routines to support them in their reading. Therefore, there is more modeling than usual of how to do specific routines. Students are exposed to strategies they might use to make meaning of this text when reading for homework; they are also taught a model for quoting text (the Quote Sandwich) as a way of giving evidence from a text, which they will use as the basis for a writing assignment in Lesson 4, and which will be assessed in Lesson 5.
	
	• The lesson provides significant scripting as a resource for teachers. However, consider what type of modeling will best support your students and adapt the modeling to meet their needs.
	
	• Reader's Notes from "Team Players" are collected and assessed in this lesson. Return the Reader's Notes with feedback as soon as possible (this is planned for Lesson 5). As students continue with this routine, encourage them to use your feedback to strengthen their notes. Also use the opportunity to celebrate students' progress with taking notes and determining the meaning of words they encounter while reading.
	
	• In advance:
	
	  – While handing back students' mind maps from Lesson 1, consider handing out copies of an Internal and External identity mind map that you have filled out for yourself. This is a quick and easy way to "break the ice" with students and begin to develop a personal connection with them.
	
	  – Review: "The Border," Reader's Notes: "The Border."

Lesson Vocabulary	Materials
ethnicity; agency; Patwa, descent (246), excruciating, Quinceanera, oppressed, indigenous (248)	• "The Border" (one per student) • Suggested Modeling Read-aloud Script for "The Border" (for teacher reference) • Sticky notes (three or four per student) • Reader's Notes: "The Border" (one per student) • Sample Cultural Identifiers anchor chart (from Lesson 1) • Text-Dependent Questions: "The Border" (one per student) • Close Reading Guide: "The Border" (for teacher reference) • Quote Sandwich Guide (one per student and one to display) • Document camera • Blank loose-leaf paper (one sheet per student) • Identity anchor chart (begun in Lesson 1) • Identity anchor chart—student version (begun in Lesson 1; one per student) • Reader's Notes: "The Border" (answers, for teacher reference)

Opening	Meeting Students' Needs

A. Return Mind Maps/Review Homework/Unpack Learning Targets (5 minutes)
 	
• Return students' mind maps from Lesson 1 and thank them for sharing a reflection of themselves with you. Let them know that you are glad to know them better because of the exercise. Remind students to hold on to the maps, as they will use them again in the last lesson (Lesson 10).
 	
• Ask students take out their homework from Lesson 2 and review it with a partner. Tell them to feel free to make changes if they feel it is necessary.
 	
• Clarify the definitions of *socialized* and *exacerbated* and have students make corrections to their Reader's Dictionary if needed.
 	
• Circulate and offer assistance. After two or three minutes, collect the homework.
 	
• Direct students' attention to the learning targets:
 	
  * "I can use quotations from 'The Border' to support an analysis of the text."
 	
  * "I can trace the development of the central idea of 'The Border.'"
 	
  * "I can analyze the interactions between individuals, events, and ideas in 'The Border.'"
 	
• Ask partners to discuss with which target they feel the most comfortable and with which target they predict they will experience challenge today. Cold call two or three students for their answers. Assure them that the activities today are designed to give them lots of exposure to both the text and strategies to help them analyze and understand it.	

Work Time	Meeting Students' Needs
A. Modeling Reading Strategies with "The Border" (10 minutes)	• Consider pairing students with emergent literacy, such as ELLs, heterogeneously with a more proficient student; pulling a small group to explicitly model these strategies in a more intensive or supportive setting; or having the ELL teacher push into this lesson specifically. You might also consider modifying any homework text with inserted activities, worksheets, or annotated text that would assist them in putting these strategies into place for themselves.
• Arrange students in pairs. Tell students that in this part of the lesson, they will discuss and practice some strategies that they might use when they are reading at home. Together, the class will start the homework assignment for tonight.	
• Distribute **"The Border."** Ask them to read to the end of the paragraph on the top of page 247 silently to themselves, as if they were reading for homework.	
• When most students are done, ask them to think about what strategies they used as they were reading. Ask them to raise their hands if they:	
– Reread any passages or sentences	
– Tried to figure out what a new word meant	
– Made a picture or a movie in their minds as they read	
– Asked themselves a question	
– Imagined how the author might be feeling	
• Next, tell them you are going to model for them a few things they can do to understand text at home. (Use or modify the **Suggested Modeling Read-aloud Script for "The Border."**)	
• After you have finished reading and thinking aloud, ask students to turn and talk with their partner:	
* "What is one thing you noticed me doing that might be helpful?"	
• Call on several students to share out. Listen for them to mention the strategies you surveyed them about a few minutes ago.	
• Next, ask students to turn and talk:	
* "What has happened so far in this text?"	
* "What did these strategies help us understand about the text?"	
• Call on several students to share out.	
• Finally, give students a few minutes to read ahead to the next few paragraphs on their own. They do not need to finish the text at this point. Encourage them to use some of the strategies that they saw you model as they read. Give each student **sticky notes** and tell them to put it on a place where they reread (maybe a sentence or maybe an entire paragraph).	

Work Time (continued)	Meeting Students' Needs
• When students are finished reading, call on several to share out what part of the text they reread, and why. Encourage rereading and remind them that this is something strong readers do a lot. • As time permits, give students a few minutes to work with their partners to begin to fill out **Reader's Notes: "The Border."** Encourage them to ask their partners any questions they have about the text. Circulate to informally assess how well the students understand the text and the Reader's Notes task. • Give students specific positive feedback for ways you saw them working hard to understand this challenging text. Remind them to finish reading and completing their Reader's Notes for homework.	
B. Central Ideas of "The Border": Close Read (15 minutes) • Set purpose: Tell students they will now read an excerpt from "The Border" closely to find evidence for how this text fits with our working definition of identity. • Ask them to raise their hands if they know which learning target this addresses. Wait for most of the students to raise their hands and then call on one to explain. Listen for: "I can use quotations from 'The Border' to support an analysis of the text." • Make sure at this point that students are clear on the definitions of *ethnicity* and *agency*. Explain that these are important aspects of identity (refer to the two terms' entries on the **Sample Cultural Identifiers anchor chart**) that will also come up in this text. *Ethnicity* is "the quality of belonging to a large group of people with shared social customs and experiences." *Agency* is "the ability to make decisions, and therefore create results or change." • Distribute **Text-Dependent Questions: "The Border**." Use the **Close Reading Guide: "The Border" (for teacher reference)** to guide students through the text-dependent questions related to the excerpt.	• Consider reinforcing the definitions of *ethnicity* and *agency* by drawing or posting corresponding pictures on the Sample Cultural Identifiers anchor chart and/or creating PowerPoint slides.

Work Time	Meeting Students' Needs
C. Quote Sandwich: Back-to-Back and Face-to-Face (10 minutes)	• If students produce strong sandwiches, consider asking permission to display and explain their work as a model, for example, under a document camera. You could also have selected students repeat to the entire class strong work in the Back-to-Back and Face-to-Face protocol.
• Distribute the **Quote Sandwich Guide** and display a copy using a **document camera**. Read the paragraph at the top aloud. Explain that this is the structure students will use to include quotes in future writing about text. It is also an important part of supporting arguments, which students will begin to do in this unit and will practice in earnest in Unit 2. Point out the three parts of the quote sandwich and the sentence stems, and review the example given in detail.	
• Point out that the example is from "The Border" and that it is supporting the idea that the author is finding *agency* (review what *agency* means).	
• Suggest that students can remember the parts of a quote sandwich easily, using three words: introduce, include, analyze.	
• Direct students to work with a partner:	
* "Look at your Reader's Notes: "The Border," Question 4. Find a piece of evidence from your notes that strongly suggests that the author is dealing with issues of agency. Use the quote sandwich to explain it."	
• Distribute the **loose-leaf paper** and have the partners co-write a quote sandwich as directed.	
• Circulate and offer assistance.	
• Next, remind students of the Back-to-Back and Face-to-Face protocol: They will find a partner and stand back-to-back with him or her. They will hear a prompt and have a minute to think and then on cue will turn around and share their thinking. Remind them of the sound that will be their cue to stand back-to-back and then face-to-face. Students should have their Reader's Notes: "The Border" with them as they conduct the protocol.	

Closing and Assessment	Meeting Students' Needs
A. Reviewing Identity Anchor Chart and Learning Targets (5 minutes) • Direct students' attention to the **Identity anchor chart** and the **Identity anchor chart—student version**. • Ask partners to discuss: * "What can we add to our Identity anchor chart based on the work we have done today?" • Record students' ideas on the chart. Listen for connections to ethnicity, agency, living between two worlds, being proud of who you are, and/or the role society plays in judging your identity.	
Homework	**Meeting Students' Needs**
• Finish reading "The Border" and complete the Reader's Notes: "The Border."	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 1: Lesson 3
Supporting Materials

"The Border"

As an immigrant and a teenager, being ambitious, cultured, out-spoken, creative, enthusiastic, caring, and a self-starter has come at a very expensive price – tears and blood. Being Mexican in an American high school is difficult, as is going back and being so-called American in Mexico. What the two countries, maybe all countries, seem to have in common is that the person who's different is an enormous threat to society. What you want to do is fit in; it's just easier that way. It used to be like that in my little world, but not anymore. I want to be unique. Original. It will define my personality and make me successful. It will remind me what I've accomplished. I'm writing in a language I came very late to.

My story began on a rainy Friday in April when I was born, a little Mexican girl in Bellevue Hospital, New York City. Everyone in the hospital knew I was a different kind of child: I was the biggest newborn there, and my father had dark skin and was sixty-five years old, while my mother's skin was light and she was only twenty-nine.

When I was two, my family decided to move from New York to Mexico, because my father was retired and feeling tired of the city. He also wanted his daughters, my older sister and me, to attend a private Catholic school and get the best education possible, one he wasn't able to afford in the United States.

So, I grew up in an extremely wealthy society in Sahuayo, Michoacán, where I studied ethics, morals, and Catholicism. The school encouraged its students, the most privileged children in the city, to do community service: Our teachers explained that we as Catholics should always be kind and generous to those who aren't as fortunate. When I was ten or twelve, I started realizing how much I enjoyed helping others and feeling the need to change the world. I always thought it was unfair that other kids had to work at my age. I also began to notice that individuals who didn't have an education were paid a misery but worked twice as hard as people who were well schooled.

I became aware of the importance of getting an education, not only because it would help to provide a great income, but also because I did not want to be a human being who was ignorant and fooled by appearances.

My house in Mexico was luxurious, and we had many expensive objects. I counted shopping as a hobby, took vacations every six months to the nation's most popular and beautiful regions. I learned to play the piano and the violin, to paint, to read literature, to recite poems. My father, an artist and musician, felt the need to show us the beauty of those things. He was also a lawyer, an engineer-electrician, a seaman, and a veteran of World War II, Korea, and Vietnam. He played golf and tennis. He spoke Spanish, English, French, and Patwa.

"The Border"

In my eyes, my father was more than perfect, and I grew up being as ambitious and curious as he was. I graduated second in my class with a 3.9 GPA and all the signs of a rising star. I won several poetry competitions, I was president of my sixth-grade class, and I was chosen to join La Escolta, a group of students who would carry the Mexican flag at public events.

At home in my privileged neighborhood, though, I'd notice people staring at my extremely dark-skinned father. Most of our neighbors were of fairer European descent – and their ignorance made them assume that my father wasn't educated or that he was some kind of evil man who was involved in illegal activities. Later on I realized that most Mexicans in my city were extremely racist. At times some of my neighbors weren't allowed to play with me. The parents would OK me for their kids' company only after they found out my father was French, which they took to mean wealth and sophistication. All of a sudden, plenty of racist Mexicans would feel the need to become my dad's best friends.

When I was thirteen, my world collapsed. My family and I moved to New York City. My father, then seventy-eight, had been diagnosed with a cancerous tumor and was entitled to free veteran's care in the United States. I arrived without knowing how to speak, read, or write English. I was played in regular-to-slow classes here instead of in ESL, which would have helped me learn the language and transition faster. I went from the honors track in Mexico into classes where I couldn't comprehend a word, with students who refused to learn or care about their future. I was thrown in with kids who had spent time in juvenile prison, were pregnant, racist – and mean to me.

I never thought that being Mexican or coming proudly from both Aztec and Mayan heritage would create such problems.

Crying hysterically and feeling depressed were a part of my every day. I was broken. I had no real friends, and my grades and test scores were lower than I ever dreamed they could be. I would try to read and I wouldn't understand. I felt like I was completely losing touch with myself and the world. To make matters worse, my grandfather, who was so close to me, passed away in Mexico; with my dad needing to be near the hospital I couldn't go back for the funeral. Life was nothing but difficult and the pain was unbearable.

"The Border"

The second semester of my sophomore year, two years after we'd moved, I hit rock bottom. I was destroyed, and I didn't even have my own room. (I had to share with my sister, and we had our differences and totally dissimilar taste in everything.) I wasn't used to living in a small, one-bathroom apartment; back in Mexico we had four bathrooms. My family didn't go on trips anymore, and no one seemed to care about me or my situation. I realized I was in denial – I couldn't admit that I would not be returning to Mexico, where life was full of promise and a bright future. I kept thinking about how ungrateful I used to be there, and it was excruciating how much I missed my friends who I'd known since I was three. Meanwhile, they were having the times of their lives. I wasn't there for their Quinceanera parties, after all the dreams we'd had about turning fifteen together. I wanted to see my grandfather. I wanted to be that honor-roll student I always was. But it seemed impossible. I was alone. I had support from no one.

One day, also in tenth grade, I was looking through old pictures and couldn't even recognize myself in Mexico. I was ashamed that I'd let two years pass in American feeling nothing but depressed. I'd lost signed of my dream, which was to help other people, make change, perhaps be a world leader. I was painfully slow at coming to it, but I had to accept that my life was happening in a different place, and I had to take action. I had to leave the big baby that I was in New York back at Bellevue. I started teaching myself English and signed up for more challenging courses that semester, including AP classes in U.S. history and Spanish literature.

I got involved with the YMCA's Global Teens, the Lower Eastside Girls Club, and the N.Y.P.D. Explorers. I started getting used to the New York City life; taking train and buses, using elevators, eating pizza, celebrating the 4th of July. I started appreciating the chance to meet people from all backgrounds, teens with different sexual preferences.

My father is doing well, the cancer in remission for years now, though he was recently diagnosed with Alzheimer's. My world has come to include tall buildings, gangs, and violence. It's all made me very open-minded, though. Because I understand what it is to suffer – to be on the other side of the community service equation – I'm even more strongly committed to working with people who need help, those who are sick and can't afford health care, oppressed indigenous populations, elders, students who are struggling, underprivileged children, immigrants. Gandhi said, "You must be the change you wish to see in the world." For me to achieve this, the next challenge is to get the best education out of the rest of high school as I possibly can, then onto university. Because I don't want to be ignorant like some racist Mexicans or certain American teenagers.

Morand, Cindy. "The Border." Red : The Next Generation of American Writers--Teenage Girls-on What Fires up Their Lives Today. Ed. Amy Goldwater. New York: Hudson Street, 2008. 245-49. Print.

Suggested Modeling Read-aloud Script for "The Border"

Teacher Directions:

Consider using this script as you read aloud. Remember to balance fluency and pacing with the need to model. Depending on the needs of your students, feel free to adapt this script.

Say to students: "Read in your heads while I read aloud."

After the first two paragraphs on page 245, pause to say: "I'm developing a picture in my mind here. The author spends the first paragraph talking generally about being different in both Mexican and American cultures, and how she used to want to fit in, but now she wants to be unique more. I like her voice. She sounds independent and strong, so I picture a strong-willed teen girl with determination in her eyes. In the second paragraph, she begins to tell us how this story of hers started. I can really see the rain, and the big brown baby wrapped up in a blanket in the hospital surrounded by her dark-skinned older father and younger mother—that's a powerful image."

Read up until the line: "I always thought it was unfair that other kids had to work at my age."
Say: "Hang on a second. Isn't she 12 years old? I'm going to go back and reread this paragraph to find her age again." After you reread, say: "Yes, she is 12 years old."

Pause to wonder aloud: "Is this a cultural difference? In America it's illegal for kids to work before they are 16. Perhaps she knows students who have unofficial jobs. I'll keep my eyes open for any answers to this question that might come up further on in the text."

Continue reading until the line: "He spoke Spanish, English, French ... and *Patwa*." Say: "I have no idea what *Patwa* is. Let me look at this sentence again. She is listing the languages that her father speaks, so I can infer that this is a language of some kind."

Then continue reading through the paragraph that ends with the line: "All of a sudden, plenty of racist Mexicans ..." Say: "I can understand how upset the author must have been, that people who mistrusted her because of her skin color all of a sudden became friendly when they found out she was wealthy. Trying to put myself in the author's shoes helps me understand her story better. Something confuses me in this paragraph, though: the word *fairer.* Why would the neighbors be racist if they were *fairer*? This word must have a second meaning that I'm not aware of. When I look it up, I see that *fairer* means 'light of hair or skin color.' That makes a lot more sense; I can figure out that the light-skinned neighbors were mistrustful of the author's darker family."

Note: Students will read the rest of the text independently for homework.

EXPEDITIONARY
LEARNING

Name:

Date:

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"The Border"	Write one sentence that captures the central ideas of this text.	Read this sentence from the text: "I kept thinking about how ungrateful I used to be there [in Mexico]." Choose the inference that fits best with this sentence. a) The author did not appreciate all the advantages she had as a privileged Mexican girl.	Where would this article fall in the Sample Identifier List? Why?	How did the author's move to America affect her?

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"The Border"		b) The author did not show her mother and father the proper respect. c) The author's peers felt that she was a snob for having so much wealth and opportunity.		Compare the discrimination the author experienced in America and the discrimination she experienced in Mexico. How were they the same? How were they different?

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
Patwa (246)	**an English dialect spoken in the British Caribbean by people of African descent**		indigenous (248)		
descent (246)					
excruciating (248)					
Quinceanera (248)	a Mexican ethnic celebration of a girl's transition to adulthood when she is 15				
oppressed (248)					

Text-Dependent Questions:
"The Border"

....

Name:

....

Date:

....

Questions	Answers
1. The text says: "I started getting used to the New York City life: taking trains and buses, using elevators, eating pizza, celebrating the Fourth of July" (248). • What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.	
2. What other lines in this paragraph are strong examples of the identifier from Question 1? Find at least two.	

Questions	Answers
3. The text says: "I was painfully slow at coming to it, but I had to accept that my life was happening in a different place, and I had to take action." • What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.	
4. What other lines in this paragraph are strong examples of the identifier from Question 3? Find at least two.	
5. Look at the list of actions that the author took when she decided to "take action" and improve her situation. How does this list in particular reflect her sense of agency? What is she attempting to change?	

EXPEDITIONARY
LEARNING

Total Time: 15 minutes

Questions	Answers
1. The text says: "I started getting used to the New York City life: taking trains and buses, using elevators, eating pizza, celebrating the Fourth of July" (248). • What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.	(5 minutes) • Say to students: ∗ "Read along in your heads while I read aloud." • Read aloud from the top of page 248, beginning with "One day, also in tenth grade…." Finish on page 248, with the phrase "celebrating the Fourth of July." Read without interruption. • Direct students to do Questions 1 and 2 with their partners. Invite them to look back at the text and the Sample Cultural Identifiers anchor chart to find evidence.
2. What other lines in this paragraph are strong examples of the identifier from Question 1? Find at least two.	• Have students share out their answers to Question 1. Encourage them to correct their worksheets. Listen for "ethnicity" or "geographical/regional location." Listen for explanations such as "The author lists some of the characteristics of being ethnically American" or "The author is using examples to describe American life in a big Northern city." • Have students share out their answers to Question 2. Options include "I couldn't even recognize myself in Mexico" or "I was ashamed I'd let two years pass in America feeling nothing but depressed."

Questions	Answers
3. The text says: "I was painfully slow at coming to it, but I had to accept that my life was happening in a different place, and I had to take action." • What Sample Cultural Identifier could apply to the author here? Explain your answer using evidence from the text.	(5 minutes) • Direct students to reread with you from the line "I was ashamed …" and finishing with "… back at Bellevue." Read out loud without interruption while students read silently in their heads. • Direct students to do Questions 3 and 4 with their partners. Invite them to look back at the text and the Sample Cultural Identifiers anchor chart to find evidence.
4. What other lines in this paragraph are strong examples of the identifier from Question 3? Find at least two.	• Have students share out their answers to Question 3. Encourage them to correct their worksheets. Listen for "sense of agency." Listen for explanations such as "She talks about needing to take action; that shows she has a sense that she can make decisions and get results." • Have students share out their answers to Question 3. Options include "I had to leave the big baby I was in New York back at Bellevue," or students may cite one of the many self-improvement actions the author takes in this paragraph.
5. Look at the list of actions that the author took when she decided to "take action" and improve her situation. How does this list in particular reflect her sense of agency? What is she attempting to change?	(5 minutes) • Direct students to Question 5 and have them answer it with their partners. Have students share out their answers. Listen for: "She took more challenging classes, so she is trying to change her academics and also learning the language better" or "She is getting involved in city activities, so she can get to know her new culture."

A sandwich is made up of three parts—the bread on top, the filling in the middle and the bread on the bottom. A "quote sandwich" is similar; it is how you use evidence in an argument essay. First, you introduce a quote by telling your reader where it came from. Then, you include the quote. Lastly, you explain how the quote supports your idea. Read this example of using a quote in an argument essay, then take a look at the graphic:

After seeing some pictures of herself in Mexico, the author realizes she needs to make a change. The author states: "I started teaching myself English and signed up for more challenging courses that semester, including AP courses in U.S. history and Spanish literature." This shows that the author is determined to become again the confident student and dream-filled girl she was in Mexico.

Introduce the quote.
This includes the "who" and "when" of the quote.
Example: After seeing some pictures of herself in Mexico, the author realizes she needs to make a change.
Sample sentence starters for introducing a quote:
In chapter _____, _____.
While the author is _____, she_____.
After _____, the author _____.

Include the quote.
Make sure to punctuate the quote correctly, using quotation marks. Remember to cite the page number in parentheses after the quote.
Example: The author states: "I started teaching myself English and signed up for more challenging courses that semester, including AP courses in U.S. history and Spanish literature."

A**nalyze the quote**.
This is where you explain how the quote supports your idea.
Example: This shows that the author is determined to become again the confident student and dream-filled girl she was in Mexico.
Sample sentence starters for quote analysis:
This means that _____.
This shows that _____.
This demonstrates that _____.

Reader's Notes:
"The Border" (Answers, for Teacher Reference)

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"The Border"	Write one sentence that captures the central ideas of this text. ***The author struggles with moving to America and finally decides to take action to reconcile the two cultures in her life.***	Read this sentence from the text: "I kept thinking about how ungrateful I used to be there [in Mexico]." Choose the inference that fits best with this sentence. **a) The author did not appreciate all the advantages she had as a privileged Mexican girl.**	Where would this article fall in the Sample Identifier List? Why? ***Ethnicity Family Educational background Socioeconomic background Language Sense of agency***	How did the author's move to America affect her? ***She became deeply depressed at first. It made her aware of the advantages she had in Mexico. Later, she determined to take action and make the best of her situation in America.***

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"The Border"		b) The author did not show her mother and father the proper respect. c) The author's peers felt that she was a snob for having so much wealth and opportunity.		Compare the discrimination the author experienced in America and the discrimination she experienced in Mexico. How were they the same? How were they different? ***Mexicans sometimes oppressed the author because of the dark skin of her father; it was only when they thought he was French that the poor treatment stopped. In America, she was oppressed because of her Mexican heritage and inability to speak English. The ethnic discrimination was the same, but for different ethnic reasons, ironically.***

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
Patwa (246)	**an English dialect spoken in the British Caribbean by people of African descent**		indigenous (248)	**original to the land**	
descent (246)	**ethnic heritage**				
excruciating (248)	**extremely painful**				
Quinceanera (248)	a Mexican ethnic celebration of a girl's transition to adulthood when she is 15				
oppressed (248)	**to be shunned, denied basic human rights**				

Grade 7: Module 2B: Unit 1: Lesson 4
Analyzing the Central Ideas, Part 2: "The Border"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can express ideas with precision. (W.7.4) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets	Ongoing Assessment
• I can use quotes successfully to support an analysis of the central ideas of "The Border." • I can write with precision about "The Border" using the "quote sandwich". • By engaging in a discussion with my partner, I can analyze "The Border" to deepen my understanding of its central idea.	• Identity anchor chart • Reader's Notes: "The Border" (from homework) • Short Response Graphic Organizer: "The Border"

Agenda	Teaching Notes

1. Opening
    A. Reviewing Reader's Notes and Unpacking Learning Targets (5 minutes)
 2. Work Time
    A. Drafting "The Border" Short Response (15 minutes)
    B. Setting Up Discussion Appointments (5 minutes)
    C. Peer Critique: "The Border" Short Response (15 minutes)
 3. Closing and Assessment
    A. Reflecting on the Writing Process/Reviewing Learning Targets (5 minutes)
 4. Homework
    A. Finish revising "The Border" Short Response (due at the start of Lesson 5).
	• This lesson continues to work with the text "The Border" and the technique of using the "quote sandwich" to cite evidence in writing. Students first practiced this activity in Lesson 3 orally; now, they transfer their skills to drafting a short response. Strong evidence, as discussed in Lesson 3, is made even stronger when a writer uses direct quotations from the text.
	 • Short responses often appear on standardized exams; more importantly, they offer students opportunities to support and explain an argument in a precise way. In this lesson, students are taught a basic format for short responses: identifying the central idea and then providing two pieces of evidence from the text that support that idea.
	 • Students will also set up Discussion Appointments in this lesson, which will serve as the basis for many partner pairings in the next two units. Discussion Appointments are tied to the Speaking and Listening Standards of the Common Core; though much emphasis is placed on reading and writing in the Common Core, it is essential for teachers and students to practice the skills of oral communication as part of their studies of the English language and in preparation for the needs of daily life.
	 • Discussion Appointment handouts are used throughout the module and should be stored in the module folder or in whatever system you have set up to organize module materials for students.
	 • In advance:
	   – Determine the resources needed to print the Discussion Appointment handouts in color. The colors are needed for students to be able to make and keep their appointments.
	   – Review the Discussion Appointment routine (from Module 1, Unit 2, Lesson 1; included again here as a supporting material for teacher reference).
	 • Post: Learning targets.

Lesson Vocabulary	Materials
	• Document camera
	• Reader's Notes: "The Border" (answers, for teacher reference; from Lesson 3)
	• Short Response Graphic Organizer: "The Border" (one per student and one to display)
	• Quote Sandwich Guide (from Lesson 3; one per student and one to display)
	• Diversity Discussion Appointments handout (one per student, printed in color)
	• Peer Critique Guide (one per student and one to display)

Opening	Meeting Students' Needs

A. Reviewing Reader's Notes and Unpacking Learning Targets (5 minutes)
 	
 • Have students take out their homework from Lesson 3 and review it with a partner. Tell them to feel free to make changes if they feel it is necessary.
 	
 • Using a **document camera**, display the Reader's Dictionary from the **Reader's Notes: "The Border" (answers, for teacher reference)**, from Lesson 3. Ask students to revise their Reader's Dictionary as necessary to make sure all words are defined correctly. Their definitions do not need to be in the same words as yours.
 	
 • Circulate and offer assistance.
 	
 • Direct students' attention to the displayed Column 2: Central Ideas. Invite them to read the answer aloud, chorally, "with feeling."
 	
 • Let them know that this central idea of "The Border" will come up again in the lesson and they should keep it in mind.
 	
 • Direct students' attention to the learning targets:
 	
   * "I can use quotes successfully to support an analysis of the central ideas of 'The Border.'"
 	
   * "I can write with precision about 'The Border' using the 'quote sandwich'."
 	
   * "By engaging in a discussion with my partner, I can analyze 'The Border' to deepen my understanding of its central idea."
 	
 • Hands Up, Heads Down: Ask students to put their heads down on their desks. Tell them that you will now read each target aloud. For each target, have students give a "thumbs-up" if they feel confident about achieving the target; a "thumb in the middle" if they're not sure about their confidence, or a "thumbs-down" if they are not confident about achieving the target.
	• Hands Up, Heads Down is a quick and easy way for students to self-assess their learning and for you to get a visual representation of the "spread" of the class in that regard. Use the information you see in this activity to guide your individual support of students during the lesson.

Work Time	Meeting Students' Needs
A. Drafting "The Border" Short Response (15 minutes) • Distribute **Short Response Graphic Organizer: "The Border."** Let students know that their oral practice in using the quote sandwich yesterday will now help them use the same technique in writing a short response. • Define a short response: a small paragraph in response to a prompt. Ask students to share their experiences with short responses. • Emphasize that the most important thing students learn through short responses is to concisely and clearly support an argument. Review how strong an argument becomes when direct quotations are used. • Display the "The Border" Short Response graphic organizer and the **Quote Sandwich Guide** (from Lesson 3). Invite students to follow along as you walk them through the organizer and the sample at the top. • Review how a quote sandwich is put together. • Point out that the short response uses two quote sandwiches. The first one needs to show the author's struggle, or the first half of the central idea; the second one needs to show the author's action, which is the second half of the central idea. • Have students independently work on filling in the rest of the organizer (both the chart and the "pull it all together" section). Circulate and offer assistance where needed.	• During this work time, consider pulling small groups of students who have similar needs in regard to writing; these could range from legibility and conventions to stating central idea clearly. Or, the group could consist of students who struggled with the quote sandwich Back-to-Back and Face-to-Face activity in Lesson 3.
B. Setting Up Discussion Appointments (5 minutes) • Ask students to raise their hands if they remember the Discussion Appointment protocol from Module 1. Depending on need, review the process of signing up for appointments. (See Module 1, Unit 2, Lesson 1.) • Tell students that they need to circulate and make appointments with five people, one for each line on the paper. When two students make an appointment, they each write their name on the other person's paper. For example, if I am making a Red Hands appointment with Derek, I write my name on Red Hands line of her paper, and she writes her name on the Red Hands line of my paper. Students cannot make multiple appointments with the same person. • Distribute the **Diversity Discussion Appointments** handout and give students several minutes to sign up for Discussion Appointments.	

Work Time (continued)	Meeting Students' Needs
• After students have signed up, call them together and explain that they will frequently do close reading work with a partner. Remind them that readers often understand a text better when they discuss it with someone else. Remind them of the norms for moving to be with their partner and direct them to take their graphic organizers and sit with their Green Hands Discussion Appointment partner.	
C. Peer Critique: "The Border" Short Response (15 minutes) • Distribute and display the **Peer Critique Guide**. Tell students that now, in their pairs, they will swap their "The Border" Short Response graphic organizers with each other and engage in a peer review. • Walk students through the questions and responses on the Peer Critique Guide. Model the use of the Peer Critique Guide if necessary (see "Meeting Students Needs.") • Give students time to fill out the Peer Critique Guide. Circulate and offer assistance if necessary. • Allow pairs to discuss each other's peer critiques. • Thank students for their thoughtful critique and ask them to be sure to swap papers again, giving each other the corresponding Peer Critique Guide. • If time allows, have students begin making revisions on their graphic organizers.	• If students need more scaffolding in peer work, consider modeling a peer critique session by setting up a fictitious model and critique guide with an adult partner who will come into the room and conduct the session with you. Having an adult of authority (a principal, vice principal, etc.) may reinforce the message of how important this step is. Another option is to have the whole class act as the peer reviewer for your model piece; include some egregious errors that students will enjoy identifying and correcting.

Closing and Assessment	Meeting Students' Needs
A. Reflecting on the Writing Process/Reviewing Learning Targets (5 minutes) • Have students reflect on the writing process and their learning targets today by participating in another Heads Down, Hands Up. • Ask them to look back at the learning targets and then put their heads down: * "Do you think you met the targets? In other words, do you think your writing time today was productive and helpful? Put a thumb up if yes; thumb down if no; thumb in the middle if you're not sure." • Offer feedback to the students on their answers (e.g., "Most of you had your thumbs up. I'm so glad this was productive time for you" or "Several of you had your thumbs down. Would someone volunteer to describe why, so I can help you further?")	

Homework	Meeting Students' Needs
• Finish revising "The Border" Short Response (due at the start of Lesson 5).	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 1: Lesson 4
Supporting Materials

EXPEDITIONARY LEARNING

Short Response Graphic Organizer: "The Border"

Name:

Date:

"The Border's" Central Idea: The author struggles with moving to America and finally decides to take action to reconcile the two cultures in her life in a way that is unique and powerful. **Now, state this in your own words:**			
Evidence #	**Quote/Evidence**	**Why does this quote support the central idea?**	**Quote Sandwich: Introduce/Include/Explain**
SAMPLE	*"I went from the honors track in Mexico into classes where I couldn't comprehend a word, with students who refused to learn or care about their future." (247)*	The quote shows the struggle the author had in school, moving from a situation where she was a successful student to a situation where she was not.	*One place in the text we can see her struggling is when she describes school. She has just come back from her Mexican school, where she was in honors classes, but here in America it is different. She writes that she "went from the honors track in Mexico into classes where I couldn't comprehend a word, with students who refused to learn or care about their future." This shows how difficult it was for her to be back in America, and how she struggled to cope with it. It was very hard for the writer to be in a world where she couldn't understand the language, with students who were very unlike her.*

EXPEDITIONARY
LEARNING

"The Border's" Central Idea:

The author struggles with moving to America and finally decides to take action to reconcile the two cultures in her life in a way that is unique and powerful.

Now, state this in your own words:

Evidence #	Quote/Evidence	Why does this quote support the central idea?	Quote Sandwich: Introduce/Include/Explain
#1 (about the author's struggle)			
#2 (about the action the author took to reconcile her two cultures)			

Now, we pull it all together in the final short response.

In "The Border," the central idea is that (insert central idea)

_____

_____

_____

_____

_____

For example, (insert Quote Sandwich #1)

_____

_____

_____

_____

_____

Furthermore, _(insert Quote Sandwich #2)

_____

_____

_____

_____

_____

Diversity Discussion Appointments

Name:

Date:

Make one appointment for each option.

7M2B Discussion Appointment Graphic.jpeg
Expeditionary Learning is seeking permission for this material. We will post an updated version of the lesson once permission is granted,"

Red Hands	
Orange Hands	
Yellow Hands	
Green Hands	
Blue Hands	

Peer Critique Guide

Name:

Date:

1. Did the student state the central idea clearly?	YES/NO	Comments:
2. Did the student choose quotes that clearly support the central idea?	YES/NO	Comments:
3. Did the student write an organized Quote Sandwich #1?	YES/NO	Comments:
4. Did the student write an organized Quote Sandwich #2?	YES/NO	Comments:
5. Did the student use correct conventions such as spelling, grammar, capitalization, and quotation marks?	YES/NO	Comments:

Grade 7: Module 2B: Unit 1: Lesson 5

Mid-Unit Assessment: Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese?"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can determine the central ideas in an informational text. (RI.7.2) I can analyze the interactions between individuals, events and ideas in a text. (RI.7.3)

Supporting Learning Targets	Ongoing Assessment
• I can determine the central ideas in "Why Couldn't Snow White Be Chinese?" • I can give evidence in support of a central idea of "Why Couldn't Snow White Be Chinese?" • I can analyze the interaction between an individual and events and ideas in "Why Couldn't Snow White Be Chinese?"	• Mid-Unit 1 Assessment

Agenda	Teaching Notes

1. Opening
   A. Entry Task: Introduction to Vocabulary in "Why Couldn't Snow White Be Chinese?" (7 minutes)
2. Work Time
   A. Mid-Unit 1 Assessment (20 minutes)
   B. National Identity: the 2010 Census (15 minutes)
3. Closing and Assessment
   A. Reviewing Learning Targets (3 minutes)
4. Homework
   A. Complete Question 4 in the identity journal Lesson 5 task.
	• This lesson includes the Mid-Unit 1 Assessment, which assesses RI.7.1, RI.7.2, and RI.7.3. When you grade this, only mark answers correct or incorrect; do not provide students with the correct answers. Students will correct their own work in Lesson 6.
	
	• The essay "Why Couldn't Snow White Be Chinese," which is used for the assessment, contains five terms that students may not be familiar with. In order to accurately assess the skills included on the assessment and ensure there is no confusion over the meaning of these terms, the definitions should be posted for the students to refer to during the assessment.
	
	• After the mid-unit assessment, students will take a brief look at a map that details some of the results of the 2010 Census. The lesson limits itself to a general overview of the map; however, students may have specific questions about different terms on the map (such as "United States Mean Center of Population.") Consider going to the U.S. Census website (www.census.gov) to familiarize yourself with background knowledge about the census, or you may wish to direct students to the website. Researching the answers to specific questions about the census could be treated successfully as extension activities for interested students, as well.
	
	• In advance: Post vocabulary terms and definitions.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
bluntly, cuisine, chagrin, depiction, mundane	• Vocabulary terms and definitions: "Why Couldn't Snow White Be Chinese?" (one to display) • "Why Couldn't Snow White Be Chinese?" (one per student) • Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese? (one per student) • Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese? (answers, for teacher reference) • 2010 Census: United States Profile (one per student and one to display) • Document camera and/or chart paper (one piece) • Identity journals (begun in Lesson 1; one per student) • Identity anchor chart (begun in Lesson 1)

Opening	Meeting Students' Needs

A. Entry Task: Introduction to Vocabulary in "Why Couldn't Snow White Be Chinese?" (7 minutes)
• Direct students' attention to the posted learning targets and tell them that today they get to demonstrate their progress on these targets:
   ∗ "I can objectively summarize 'Why Couldn't Snow White Be Chinese?'"
   ∗ "I can identify the supporting evidence for an analysis of 'Why Couldn't Snow White Be Chinese?'"
   ∗ "I can analyze the interaction between an individual and events and ideas in 'Why Couldn't Snow White Be Chinese?'"
• Assure students that there are no tricks to this assessment; it follows what they have been doing in Lessons 2, 3, and 4.
• Tell students that before they take this assessment, you want to be sure that they understand five specific words in these paragraphs. Display the **Vocabulary terms and definitions: "Why Couldn't Snow White Be Chinese?"** and clarify as needed.
	• Struggling readers may need help defining additional words. Encourage students to identify unfamiliar words and determine their meaning from context; provide them with the opportunity to check their predicted meanings.

Work Time	Meeting Students' Needs
A. Mid-Unit 1 Assessment (20 minutes) • Distribute **"Why Couldn't Snow White Be Chinese?"** Tell students that their assessment today focuses on this piece of text. Do not tell them what the text is about. • Remind them that everyone needs to remain silent until the entire class is finished and that this commitment is how they show respect for each other—it is non-negotiable. Write on the board: "If you finish early, you can ..." and include suggestions they made in Module 1, Unit 1, Lesson 14. • Distribute the Mid-Unit 1 Assessment: Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese? . Remind students that they can and should refer to their texts as they complete the assessment. Tell them you will be concerned if you do not see them rereading as they complete the assessment. • Collect students' assessments. Congratulate them on having completed it. Point out students who showed positive test-taking strategies such as rereading the text, reading the questions several times, or crossing out answers they know are incorrect.	• If students receive accommodations for assessments, communicate with the cooperating service providers regarding this assessment. • When you grade this assessment, indicate only whether items are correct or incorrect; do not indicate the correct answer.

B. National Identity: the 2010 Census (15 minutes)
 	
• Without any preface or explanation, hand out the **2010 Census: United States Profile**.
 	
• Have students work with a partner:
  * "What do you notice?"
  * "What do you wonder?"
 	
• Cold call several students for their observations and note them on chart paper or under a **document camera**. Encourage them especially to share surprises or facts about the census of which they were not aware.
 	
• Once you have a significant collection of observations, connect those observations wherever possible to these key points:
 	
• Taking a census, or an official count of the people in America, is obligatory under the Constitution. Its main purpose is to determine how many seats are needed in the House of Representatives.
 	
  – The census was first conducted in 1790 and occurs every 10 years.
 	
  – The census documents the ethnicity, race, and housing of people living in America.
 	
  – Citizens, legal residents, long-term visitors, and illegal residents are all counted.
 	
•	

GRADE 7: MODULE 2B: UNIT 1: LESSON 5

Mid-Unit Assessment:
Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese?"

Work Time (continued)	Meeting Students' Needs

– To protect the privacy of the people counted, the census takers are prohibited from revealing any personal information about the people they count, and the specific census records are sealed for 72 years.
 	
• Students may notice that "Hispanic/Latino" is not counted as a "race" in this profile, although it is counted in the census itself. Explain that this wasn't always the case. However, in 1997, the Census Bureau wanted the census to reflect that there are many "races" contained within Hispanic/Latino culture. As a result, they separated them on the census. Not all people agree that this is an accurate way to count Latinos on the census.
 	
• Have students open their **identity journals** to the Lesson 5 task:
 	
    * "How do you think the data in this profile influences our national identity—our sense of who we are as Americans?"
 	
    * "How do you see the data in this profile reflected in your own personal sense of identity? Fill in the sentence below: 'I am _____, and in the profile I see this connection: _____.'"
 	
    * "Where do you think the data in this profile would fit in the Sample Cultural Identifiers?"
 	
• Ask students to leave Question 4 blank for now.
 	
• Give them a few minutes to complete Questions 1–3 in the task, then cold call several students for their answers. Note important and/or insightful answers on the **Identity anchor chart**.	

Closing and Assessment	Meeting Students' Needs
A. Reviewing Learning Targets (3 minutes) • Read the learning targets aloud again. Point out that students will continue to use and develop these skills as they keep reading the texts of the unit.	

Homework	Meeting Students' Needs
• Complete Question 4 in the identity journal Lesson 5 task. *Note: Be ready to return the Mid-Unit 1 Assessment to students in Lesson 6. When you assess it, only indicate whether answers are correct or incorrect; do not provide correct answers. Students will correct their own Mid-Unit 1 Assessment as a way to prepare for the End of Unit 1 Assessment.*	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 1: Lesson 5
Supporting Materials

Vocabulary Terms and Definitions:
"Why Couldn't Snow White Be Chinese?"

bluntly (page 1): abruptly in speech or manner

chagrin (page 2): a feeling of being annoyed by failure or disappointment

cuisine (page 2): style of cooking

depiction (page 2): a description in words or pictures

mundane (page 2): having to do with the practical details of everyday life

EXPEDITIONARY LEARNING

"Why Couldn't Snow White Be Chinese? –
Finding Identity through Children's Books" by Grace Lin
(Assessment Text)

When I was in third grade, the class decided to put on a production of *The Wizard of Oz*. The news spread across the playground like an electrical current, energizing every girl to ask, "Who will play Dorothy?" The thought was thrilling and delicious, each of us imaging ourselves with ruby shoes. I whispered to my friend Jill, "Do you think I could be Dorothy?"

Jill stared at me in shock, "You couldn't be Dorothy. You're Chinese. Dorothy's not Chinese."

And then I remembered. I was different. I felt stupid for even thinking I could be the star of a play. That Dorothy, like everyone and everything else important, was not like me.

And what was I? Jill had bluntly termed me Chinese. But I didn't feel Chinese. I spoke English, I watched *Little House on the Prairie*, learned American history and read books about girls named Betsy and boys named Billy. But, I had black hair and slanted eyes, I ate white rice at home with chopsticks and I got red envelopes for my birthday. Did I belong anywhere?

The books that I loved and read did not help me answer that question. Betsy and Billy were nice friends but they didn't understand. Neither did Madeline, Eloise, or Mike Mulligan. Cinderella, Snow White? I didn't even try to explain. Rikki Tikki Tembo and Five Chinese Brothers tried to be pals, but really what did we have in common? Nothing. And so I remained different from my friends in real life, different from my fictional friends in stories ... somehow always different.

I'm older now, and wiser, and I appreciate that difference. Instead of the curse I had felt it was during my childhood, I now treasure it. I realize the beauty of two cultures blending and giving birth to me (!), an Asian American.

When I decided to create children's books as my profession, I remembered my own childhood. I remembered the books I wished I had had when I was a child. Books that would have made me feel like I belonged, that there was someone else like me out there, and that who I was, was actually something great.

So with this in mind, I create my books. I try to make books that make readers appreciate Asian American culture. I try to make books that the contemporary child can relate to. I try to make books that encourage Asian American children to embrace their identities.

"Why Couldn't Snow White Be Chinese? –
Finding Identity through Children's Books" by Grace Lin
(Assessment Text)

Production Note

For example, *The Ugly Vegetables* takes place in a suburban neighborhood and deals with one child's chagrin of having a Chinese vegetable garden while the rest of the neighbors grow flowers. *Dim Sum for Everyone!* takes place in Boston's Chinatown and shows a modern family enjoying this unusual cuisine. *Kite-Flying* shows the same family, driving a car, making and flying their own Chinese dragon kite. They are depictions of a present-day Asian American child's life.

Do these books make a difference? I think so. In my life, moments of insecurity and isolation could have been magically erased simply by having a book transform into a friend that shared what I saw and what I am. And, perhaps, if these books had been generously spread, exposing children of all races to the Asian part of the melting pot, perhaps then my childhood friend Jill would not have said, "Dorothy's not Chinese," but rather, "Sure, Dorothy could be Chinese."

Why not? I'd click my heels three times to wish that.

Grace Lin is the author and illustrator of more than a dozen picture books, including The Ugly Vegetables *and* Dim Sum for Everyone! *Most recently, Grace's first children's novel,* The Year of the Dog, *was released with glowing praise. While most of Grace's books are about the Asian American experience, she believes, "Books erase bias—they make the uncommon everyday, and the mundane exotic. A book makes all cultures universal." See more about Grace and her work at her website.*

Mid-Unit 1 Assessment:
Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese?"

Name:

Date:

Long-Term Learning Targets Assessed

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)

I can determine a theme or the central ideas in an informational text. (RI.7.2)

I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

Directions:

Answer these questions after reading the text "Why Couldn't Snow White Be Chinese?"

1. Which statement best summarizes the central idea in this text? (RI.7.2)

    a. It was deeply unfair to be told as a child that the author could not play Dorothy.

    b. Multicultural children's books allow children to appreciate and embrace the different cultural influences in their lives.

    c. Children growing up in two cultures can feel isolated and insecure.

    d. The author feels most comfortable writing books about Chinese-American culture.

2. Grace Lin discusses several ways in which she was affected by being told as a child that she could not play Dorothy in the school play. Which of the effects below does she NOT name? (RI.7.3)

    a. determination to win the part of Dorothy despite the odds

    b. isolation from her friends

    c. confusion about which culture she belonged to

    d. sadness that she could not participate in certain activities

Mid-Unit 1 Assessment:
Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese?"

3. Which statement best shows the way in which the author's opinion of being Chinese evolved over the course of her life? (RI.7.1)

   a. The author was grateful to be Chinese-American as a child, but as she grew older she grew more confused.

   b. The author felt neutral toward her heritage, which increased as she grew older.

   c. At first, it was a terrible burden. Later, it became a source of joy.

   d. The author's Chinese culture made her feel angry as a child. As an adult, she struggled to contain her anger.

4. In what specific way does the author suggest that having multicultural books could have changed the way she experienced her childhood? (RI.7.3)

   a. The author would not have read other books that were only about American children.

   b. The author would have stood up to the childhood friend who said the author could not play "Dorothy."

   c. The author would not have grown up to become an author.

   d. The author would have felt more accepted and supported as a child.

5. Which phrase below does NOT accurately describe a central idea of the text? (RI.7.2)

   a. multiculturalism

   b. anger

   c. sympathy

   d. growth

Mid-Unit 1 Assessment:
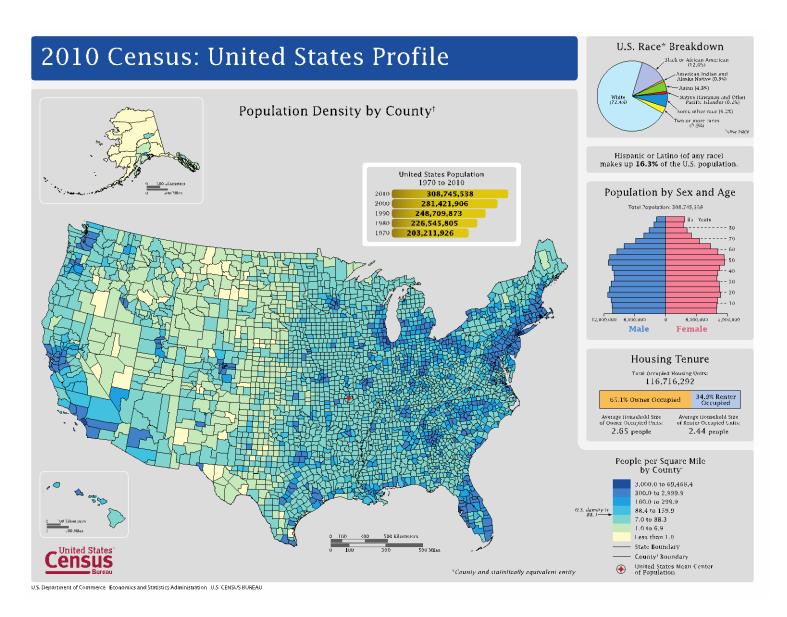Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese?"

6. Using what you have learned about the "quote sandwich," choose a quotation from the text and explain why it strongly supports the central idea of the text that you identified in Question 1. (RI.7.1)

_____

_____

_____

_____

_____

_____

_____

Long-Term Learning Targets Assessed

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)

I can determine a theme or the central ideas in an informational text. (RI.7.2)

I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

Directions:

Answer these questions after reading the text "Why Couldn't Snow White Be Chinese?"

1. Which statement best summarizes the central idea in this text? (RI.7.2)

   a. It was deeply unfair to be told as a child that the author could not play Dorothy.

   b. Multicultural children's books allow children to appreciate and embrace the different cultural influences in their lives.

   c. Children growing up in two cultures can feel isolated and insecure.

   d. The author feels most comfortable writing books about Chinese-American culture.

2. Grace Lin discusses several ways in which she was affected by being told as a child that she could not play Dorothy in the school play. Which of the effects below does she NOT name? (RI.7.3)

   a. determination to win the part of Dorothy despite the odds

   b. isolation from her friends

   c. confusion about which culture she belonged to

   d. sadness that she could not participate in certain activities

3. Which statement best shows the way in which the author's opinion of being Chinese evolved over the course of her life? (RI.7.1)

   a. The author was grateful to be Chinese-American as a child, but as she grew older she grew more confused.

   b. The author felt neutral toward her heritage, which increased as she grew older.

   c. At first, it was a terrible burden. Later, it became a source of joy.

   d. The author's Chinese culture made her feel angry as a child. As an adult, she struggled to contain her anger.

4. In what specific way does the author suggest that having multicultural books could have changed the way she experienced her childhood? (RI.7.3)

   a. The author would not have read other books that were only about American children.

   b. The author would have stood up to the childhood friend who said the author could not play "Dorothy."

   c. The author would not have grown up to become an author.

   d. The author would have felt more accepted and supported as a child.

5. Which phrase below does NOT accurately describe a central idea of the text? (RI.7.2)

   a. multiculturalism

   b. anger

   c. sympathy

   d. growth

Mid-Unit 1 Assessment:
Evidence, Ideas, and Interactions in "Why Couldn't Snow White Be Chinese?"
(Answers, for Teacher Reference)

6. Using what you have learned about the "quote sandwich," choose a quotation from the text and explain why it strongly supports the central idea of the text that you identified in Question 1. (RI.7.1)

(Something like) On the first page of "Why Couldn't Snow White Be Chinese?" Grace Lin describes her thoughts on writing multicultural children's books. She says, "I remembered the books I wished I had had when I was a child. Books that would have made me feel like I belonged, that there was someone else like me out there, and that who I was, was actually something great." This demonstrates the author's conviction that it is important to treasure all of our cultural heritage, and children's books can help us do so.

2010 Census: United States Profile

2010 Census: United States Profile

Grade 7: Module 2B: Unit 1: Lesson 6
Drawing Inferences: "My Own True Name"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1) I can determine the central ideas in informational text. (RI.7.2) I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3) I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)	

Supporting Learning Targets	Ongoing Assessment
• I can make and share accurate inferences about "My Own True Name" in discussion with my peers. • I can determine the central idea of "My Own True Name." • I can analyze the interactions between individuals, events, and ideas in "My Own True Name."	• Identity anchor chart • Reader's Notes: "My Own True Name"

Agenda	Teaching Notes

1. Opening
 	
   A. Identity Journal Entry Task/Unpacking Learning Targets (5 minutes)
 	
2. Work Time
 	
   A. Text-Dependent Questions: "My Own True Name" (18 minutes)
 	
   B. Written Conversation: Inferences in "My Own True Name" (13 minutes)
 	
3. Closing and Assessment
 	
   A. Returning Mid-Unit 1 Assessment (4 minutes)
 	
   B. Reviewing Identity Anchor Chart/Learning Targets (5 minutes)
 	
4. Homework
 	
   A. Correct the Mid-Unit 1 Assessment and complete Reader's Notes: "My Own True Name."
	• In this lesson, students begin to explore the idea of self-worth as a facet of identity. This particular idea features prominently in *Pygmalion* in Unit 2, so it is important for them to understand it.
	
	• The text "My Own True Name" is a first-person narrative from the perspective of a Mexican American college student. Consider ahead of time how seventh-grade students may or may not identify with the college experience and/or the multicultural background of the author and plan to address any misconceptions by helping them understand the world of the author.
	
	• As in other lessons, students analyze the chosen text via a combination of text-dependent questions and Reader's Notes. From this point on, a new requirement will appear on the Reader's Notes, asking students to use the "quote sandwich" at least once. This is to give them extended practice in the quoting skills they learned in Lessons 3 and 4.
	
	• This lesson introduces a new protocol, the Written Conversation, to facilitate discussion about drawing inferences from text. This is a challenging task for students of this age, and multiple opportunities to practice it are beneficial. Throughout the unit, students have been practicing scaffolded inferring through their Reader's Notes; this lesson is the launch into a more independent approach. This skill will be assessed in the end of unit assessment in Lesson 9.
	
	• In advance:
	
	  – Review: Reader's Notes: "My Own True Name," Close Reading Guide: "My Own True Name," Written Conversation protocol (see Appendix).
	
	  – Consider how you will handle some predictable challenges with the Written Conversation. Students will tend to shift into oral conversation when they pass papers. Be ready to remind them to "Keep it in writing" during the transitions. Then, even with the best instructions, some students will write two words and put their pens down. Keep stressing, "We write for the whole time." If necessary, provide additional prompts to the class or individuals to help them keep going. Finally, after you call students back to order at the end, when they are talking out loud with their partners, you might find it hard to get them back. Happily, this shows you that students are connecting to each other and the material.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
self-worth, inference; ROTC, internalize, monopolize	• Identity journals (begun in Lesson 1; one per student) • "My Own True Name" (one per student) • Text-Dependent Questions: "My Own True Name" (one per student) • Close Reading Guide: "My Own True Name" (for teacher reference) • Reader's Notes: "My Own True Name" (one per student) • Reader's Notes: "My Own True Name" (answers, for teacher reference) • Diversity Discussion Appointments handout (from Lesson 4) • Identity anchor chart—student version (begun in Lesson 1; one per student) • Identity anchor chart (begun in Lesson 1) • Sample Cultural Identifiers anchor chart (from Lesson 1)

Opening	Meeting Students' Needs

A. Identity Journal Entry Task/Unpacking Learning Targets (5 minutes)
• Have students open their **identity journals** to the Entry Task, Lesson 5, and briefly review some of the answers they gave.
• Direct students' attention to the Lesson 6 task:
  * "What does the term *self-worth* mean to you? How is it different from being "stuck up" or "conceited"?
  * "When someone has a sense of self-worth, what might it look like?"
  * "How can self-worth play a role in someone's identity?"
• After a few minutes of writing, have students switch journals with a partner. Ask partners to read and comment verbally on each other's entries for 1 minute. Time this carefully.
• As students are commenting, circulate and choose two entries you would like to discuss as a whole class. Ask the students' permission to share them, and then do so.
• Refer students to the learning targets. Ask them to read the targets aloud.
• Have students turn again to their partners and discuss:
  * "How might the topic of our journal entry and these targets be related?"
• Cold call two or three students for their answers. Listen for them to say something like: "We might be reading a text about self-worth that we will need to analyze," or "Maybe someone in our text today interacts with the idea of self-worth."	

Work Time	Meeting Students' Needs
A. Text-Dependent Questions: "My Own True Name" (18 minutes)	
• Hand out "**My Own True Name.**" Ask students to turn and talk:	
∗ "Predict what this article might be about, given the title and what we have been learning about identity so far."	
• Cold call two or three students for their answers.	
• Tell students they now will closely read an article called "My Own True Name" to analyze how the text deals with the idea of self-worth.	
• Note that this text shares similarities with the text "The Border"—both were written by teenage girls with a Mexican heritage. But do not give too much away.	
• Ask the students to raise their hands if they have a sense of how the title—"My Own True Name"—might relate the idea of self-worth. Wait for most of them to raise their hands and then call on one to explain. Listen for ideas such as: "It's the author's true name, so maybe it represents her true self, a self she values," or "She says it's her name—my own—not anyone else's. She has a sense of self-worth because she values having her own unique name."	
• Set the students up in pairs.	
• Distribute the **Text-Dependent Questions: "My Own True Name"** and the **Reader's Notes: "My Own True Name."** Use the **Close Reading Guide: "My Own True Name"** to guide students through the reading and text-dependent questions related to the excerpt.	

Work Time (continued)	Meeting Students' Needs

B. Written Conversation: Inferences in "My Own True Name" (13 minutes)
• Ask students to locate their **Diversity Discussion Appointment handout** and find their Red Hands partner for a Written Conversation.
• Explain that students will be writing simultaneous notes to one another about the reading selection, swapping them every 3 minutes at the teacher's command, for a total of three exchanges, keeping quiet along the way.
• They are to write for the whole time allotted for each note, putting down words, phrases, questions, connections, ideas, wonderings—anything related to the passage—or responding to what their partner has said, just as they would in an out-loud conversation. Spelling and grammar do not count.
• Set the purpose:
  * "What is an important _inference_ you can make from the parts of this article we've read so far? Remember that 'inference' means 'an idea you can draw from the hints and clues in a piece of text—the text does not give you the answer.' When you write your note, be sure to include what evidence you're using to make the inference. Remember too that we're looking for important inferences—inferences that help you understand what is going on in the story. 'I can infer that her boyfriend liked the military' might be a true inference, but it's irrelevant—it's not all that important to understanding the text."
• Ask the class to begin, with both students in each pair writing a note (e.g., "Dear Jack, I can infer that it must have been difficult for the author to break up with her boyfriend, even though she was ready to move on, because she changed colleges just to be with him at first").
• After 3 minutes, ask students to exchange notes.
• Remind them:
  * "Read what your partner said, then take 2 minutes to answer just as if you were talking out loud. You can write responses, feelings, stories, make connections of your own, or ask your partner questions–anything you would do in a face-to-face conversation."
• After the planned three-note exchange is complete, say:
  * "OK, now you can talk out loud with your partner for a couple of minutes."
• You should notice a rising buzz in the room, showing that students have plenty to talk about.
	• Consider pairing students beforehand to meet their needs: proficient writers with emergent writers, quiet students with more outgoing ones, or homogeneously.
	• See the Teaching Notes for some suggestions on how to handle challenges inherent in this activity.

Work Time (continued)	Meeting Students' Needs
• Next, conduct a short whole-class discussion. This should be engaged and productive, because everyone will have fresh ideas about the topic. Ask a few pairs to share one highlight or thread of their Written Conversations as a way of starting the discussion. • Use the whole-class discussion to give feedback to the students about what a strong inference looks and sounds like (e.g., "Wow—I can tell you really used your evidence to back that inference up!") and how to improve weaker inferences (e.g., "Where did you draw that inference from in the text? Let's look at it again together")	

Closing and Assessment	Meeting Students' Needs
A. Returning Mid-Unit 1 Assessment (4 minutes) • Return students' **Mid-Unit 1 Assessments**, with wrong answers indicated but not corrected. • Tell students that part of their homework is to correct their assessments. For answers they got wrong, they should circle the correct answer and also add a note explaining why it is the correct answer.	

B. Reviewing Identity Anchor Chart/Learning Targets (5 minutes)
 • Have students turn to the **Identity anchor chart—student version** in their identity journals and copy down your writing while you record class thinking on the posted **Identity anchor chart.** Refer to the **Sample Cultural Identifiers anchor chart** as needed.
 • Ask students to volunteer answers to these questions:
   * "Where does self-worth fall on our Sample Cultural Identifiers anchor chart?"
 • Listen for: "It's a category listed on its own."
   * "How does self-worth fit into our working definitions of identity?"
 • Listen for such answers as: "People with self-worth have a strong sense of identity" or "People who honor all the aspects of their identity have strong self-worth."	

Homework	Meeting Students' Needs
• Correct your Mid-Unit 1 Assessment and complete Reader's Notes: "My Own True Name."	

EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 1: Lesson 6
Supporting Materials

"My Own True Name"
Chocolate for a Teen's Spirit

My boyfriend of three years had lost his college ROTC scholarship, and when his parents said, "You have to come home," we decided I should come home too. At the time, it sounded like a good idea. Our social life at the university in Austin, Texas, had been tied to the ROTC students, and if he wasn't in the program, I didn't feel the university had much to offer us.

So we both enrolled at the smaller university in our hometown, San Antonio. He seemed to want things to go on as they did before, but something inside me wanted something different. He stayed with his business major, but since the new university didn't have a speech department, I chose to become an English major.

In Austin, we had taken many classes together. Now in our third year, we were both taking courses in our majors. We only saw each other between classes, or if we rode together in his car or mine to the university.

Besides English classes, I enrolled in a Texas history class. The professor would take roll by reading out an entire name. It was something about the way he said, "Diane Theresa Gonzales," putting in all the Spanish accents on my names that made me feel so proud of myself as a Mexican American. That first day he called my name, he also added, "And what does a person named *Diana Teresa Gonzalez* plan to do with her life?"

At the time, I could only shrug and say, "I'm not sure yet."

My history class was filled with interesting people who had significant life experiences that fascinated me. Many of them were "older" students who had returned to college to finally earn their degree. My self-confidence grew as my history professor welcomed my visits to his office, answered my questions about wrong answers on a test, and suggested ways to expand my topic for a research paper.
In my English courses, teachers recognized the way I listened to them. I internalized their ideas and added my own. In my major courses, I wasn't made to feel like I didn't know what I was doing, or that my thoughts didn't matter.

That's not what I remember about the big university in Austin, and taking classes with my boyfriend. The classes were so big that no professor knew my name. If my boyfriend was in the class, he monopolized my time, and we spent time outside of classes with his ROTC friends and no one else.

Who was this person, Diane Theresa Gonzales? When my Texas history professor asked me to take the next class he was teaching, I enrolled, even though history wasn't my major. By the end of the spring semester, I became a double major and loved every minute of my courses in English and history.

By then I knew I wanted to be a teacher. I started to take an active role in my education and enrolled in courses that interested me. Unfortunately, my courses didn't fit into my boyfriend's schedule. We took our own cars to the university the following year. Sometimes we saw each other at lunch. He was working for my father by then, so we saw each other after work or school.

"My Own True Name"
Chocolate for a Teen's Spirit

Coming back to San Antonio also set into motion other events that would change my life, too. The fall semester of my senior year, I met an old friend at church and continued to see him every Sunday. Eventually, I ended my relationship with my old boyfriend and started dating the man I would eventually marry.

I imagine that some people think that going away to college, only to return two years later, could be a failure of sorts. However, returning to my hometown, to a brand-new university where the students were anxious to learn, not party, gave me a chance to discover who I was.

As I remember this time of life, I see that my identity had formed as an individual. I became a person separate from my parents, my family, and my boyfriend. I realize now that a person doesn't have to leave home for college to "separate" and become an individual. We become individuals when we make the time to discover our own true name, and learn to say it proudly.

Name:

Date:

Questions	Answers
Use your Reader's Dictionary in Questions 3 and 4.	
1. What evidence do we have so far that the author is beginning to change her perspective on what she wants from life?	
2. How does this paragraph serve as evidence that the author's sense of self-worth is becoming stronger?	
3. The paragraph states that the author *internalized* the professors' ideas. What does this mean? How can you use context clues to find out?	
4. This paragraph discusses how the author's time was *monopolized* by her boyfriend. The prefix "mono" means "singular," or "only." Knowing this, what do you think *monopolized* means? Rephrase the sentence to have the same meaning without the term *monopolized*.	

Total time: 18 minutes

Questions	Answers
Use your Reader's Dictionary in Questions 3 and 4.	
1. What evidence do we have so far that the author is beginning to change her perspective on what she wants from life?	(10 minutes) • Say to students: * "Read in your heads while I read aloud." • Read the text through the first paragraph on page 60. • Pause. • Ask the first question. Allow students to work with their partners to find answers. • Ask for volunteer answers. Listen for: "The author wants something different from her boyfriend" or "The author enrolls in a history class even though she is an English major."
2. How does this paragraph serve as evidence that the author's sense of self-worth is becoming stronger?	• Read the second paragraph on page 60 and pause. • Ask the second question. Allow students to work with their partners to find answers. Ask for volunteer answers. Listen for: "She is adding her own ideas to others," "She is being listened to," or "She is being made to feel that she has something to contribute."

Total time: 18 minutes

Questions	Answers
Use your Reader's Dictionary in Questions 3 and 4.	
3. The paragraph states that the author *internalized* the professors' ideas. What does this mean? How can you use context clues to find out?	(8 minutes) • Reread the second paragraph on page 60. Pause. • Ask the third question. Listen for: "I can see the word *internal* in *internalize*, so that makes me think she is putting these ideas inside herself." • Read the next two paragraphs. Pause. • Ask the fourth question. Listen for: "He wanted her to spend time only with him." A rephrased sentence might look like this: "My boyfriend wanted me only to spend time with him." Let students know they will read the rest of the text on their own for homework.
4. This paragraph discusses how the author's time was *monopolized* by her boyfriend. The prefix "mono" means "singular," or "only." Knowing this, what do you think *monopolized* means? Rephrase the sentence to have the same meaning without the term *monopolized*.	

EXPEDITIONARY
LEARNING

Name:

Date:

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"My Own True Name"	Jot down the central idea of the text. Then, use the "quote sandwich" to discuss a piece of evidence that supports the central idea of this passage.	Write down the strongest inference you and your partner made today in your Written Conversation.	We discussed the relationship of this text to "self-worth" today. What other Sample Cultural Identifiers would fit with this text?	How did the author's teachers affect her decisions later in the text? How did the author's first boyfriend's treatment of her affect her decisions later in the text?

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
ROTC	59	Reserve Officers' Training Corps, a military program that exchanges college scholarships for service in the armed forces			
internalize	60				
monopolize	60				
Other New Words					

Article Title	Central Idea	Inferences	Identity	Interactions between individuals, events, and ideas
"My Own True Name"	Jot down the central idea of the text. ***The author learns to make her own identity based on what she cares about.*** Then, use the "quote sandwich" to discuss a piece of evidence that supports the central idea of this passage. ***While the author was at school, she came across a professor, who said: "And what does a person named Diana Theresa Gonzales want to do with her life?" She considered that question very thoughtfully and finally made decisions to become her own person, not anyone else's.***	Write down the strongest inference you and your partner made today in your Written Conversation. ***Inferences here can vary, but they should all be rooted firmly in evidence from the text.***	We discussed the relationship of this text to "self-worth" today. What other Sample Cultural Identifiers would fit with this text? ***Geographic/regional identity*** ***Language*** ***Ethnicity***	How did the author's teachers affect her decisions later in the text? ***It was in the history class that the author first realized she could be her own person; other teachers' support gave her the confidence to follow her own academic path.*** How did the author's first boyfriend's treatment of her affect her decisions later in the text? ***He monopolized her time and did not step beyond his comfort zone. The author eventually felt that this treatment stifled her.***

EXPEDITIONARY
LEARNING

Reader's Notes: "My Own True Name"
(Answers, for Teacher Reference)

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
ROTC	59	Reserve Officers' Training Corps, a military program that exchanges college scholarships for service in the armed forces			
internalize	60	make (attitudes or behavior) part of one's nature			
monopolize	60	to acquire or have complete control over			
Other New Words					

Grade 7: Module 2B: Unit 1: Lesson 7

Analyzing Text Structure: "Teen Slang: What's, Like, So Wrong with Like?"

EXPEDITIONARY LEARNING

GRADE 7: MODULE 2B: UNIT 1: LESSON 7
Analyzing Text Structure:
"Teen Slang: What's, Like, So Wrong with Like?"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine the central ideas of an informational text. (RI.7.2) I can analyze the development of a central idea throughout the text. (RI.7.2) I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the organization of "Teen Slang: What's, Like, So Wrong with Like?" to determine the author's claims and evidence. • I can analyze how the claims and evidence of "Teen Slang: What's, Like, So Wrong with Like?" relate to one another.	• Reader's Notes: "My Own True Name" (from homework) • Text-Dependent Questions: "Teen Slang: What's, Like, So Wrong with Like?" • "Teen Slang: What's, Like, So Wrong with Like?" Structure anchor chart.

Agenda	Teaching Notes
1. Opening A. Identity Journals and Unpacking Learning Targets (5 minutes) 2. Work Time A. Listening for Gist: "Teen Slang: What's, Like, So Wrong with Like?" (10 minutes) B. Analyzing the Structure of the Text: "Teen Slang: What's, Like, So Wrong with Like?" (1o minutes) C. Reading Closely: "Teen Slang: What's, Like, So Wrong with Like?" (13 minutes) 3. Closing and Assessment A. Forming Evidence-Based Claims: "Teen Slang: What's, Like, So Wrong with Like?" (7 minutes) 4. Homework A. Complete the Forming Evidence-Based Claims Graphic Organizer: "Teen Slang: What's, Like, So Wrong with Like?" B. Read your independent reading book for the unit at home.	• Lessons 7 and 8 are adapted from the Making Evidence-Based Claims unit developed by Odell Education. For the original Odell Education unit, go to www.odelleducation.com/resources. • In this lesson, students begin their work on RI.7.5: understanding how each section of the text contributes to the central claim. They begin to work with a graphic organizer that notes the reason in each part of the text and has a place to note how each section connects to the central claim of the text. Keep this as a class anchor chart and also provide students with their own copy to take notes. Note that in these lessons, the term "central claim" is used to refer to the overall claim of the text. As with any argument, the central claim is supported by a number of smaller claims that add together to create the central claim. The module refers to these smaller claims as "reasons," since this language makes sense with these texts and also reflects the language used to delineate "claims" and "reasons" in the Common Core Writing Standards. In an argumentative essay, the central claim is established early. Note that this article follows suit; the central claim is stated clearly in the first paragraph. • In this lesson, students work with an introductory central text: "Teen Slang: What's, Like, So Wrong with Like?" The author examines slang from a linguistic perspective, making the argument that often slang words have important roles in spoken language. She also makes the argument that slang and other words act as social markers, determining "in" and "out" groups. This argument is an essential part of understanding the emphasis on language in *Pygmalion* in Unit 2. • This text is engaging but has several challenging words. Therefore, you first read the text aloud as students read it silently in their heads. Then they reread and analyze the selection in greater depth. • Note that since there is this initial read-aloud, the oral reading that usually accompanies text-dependent questions is removed. Therefore, this lesson includes just a teacher reference version of the text-dependent questions, rather than a full Close Reading Guide. • After students hear the text read aloud, they dive deeper into the text to analyze the author's claims. They are given the central claim but must find evidence to support it. • Students hold their thinking by annotating their text. Because they may have little experience with annotating text, consider displaying your own copy of the text on a document camera and annotating it as you go to provide them with a visual model of what their text should look like.

Agenda	Teaching Notes (continued)
	• The homework for this lesson is the first time students are directed formally to read in their independent reading books. Based on the Unit 1 Overview and Lesson 1 teaching notes, it is assumed that you have used professional judgment in assigning independent reading up until this point. Refer back to the Unit 1 Overview for details. Post: Learning targets.

Lesson Vocabulary	Materials
structure, central claim, reason, section; "rush of steam," innit, heinous, "hot under the collar," fallacy, linguist, Anglo-Saxon, disassociated, quotative, appropriation, deploy, acronyms	• Identity journals (begun in Lesson 1; one per student) • "Teen Slang: What's, Like, So Wrong with Like?" (reformatted version, with wide margins for students to make annotations; one per student) • "Teen Slang: What's, Like, So Wrong with Like?" Definitions (for teacher reference) • "Teen Slang: What's, Like, So Wrong with Like?" Structure anchor chart (one per student and one to display) • Document camera • Text-Dependent Questions: "Teen Slang: What's, Like, So Wrong with Like?" (one per student) • Text-Dependent Questions: "Teen Slang: What's, Like, So Wrong with Like?" (answers, for teacher reference) • "Teen Slang: What's, Like, So Wrong with Like?" Structure anchor chart (for teacher reference) • Forming Evidence-Based Claims graphic organizer: "Teen Slang: What's, Like, So Wrong with Like?" (one per student)

Opening	Meeting Students' Needs

A. Identity Journals and Unpacking Learning Targets (5 minutes)
 	
• Have students open their **identity journals** to the Entry Task, Lesson 7, and complete it:
 	
    ∗ "What does the term *self-worth* mean to you? How is it different from being "stuck up" or "conceited"?"
 	
    ∗ "When someone has a sense of self-worth, what might it look like?"
 	
    ∗ "How can self-worth play a role in someone's identity?"
 	
• Cold call two or three students for their answers. Listen for them to differentiate between having a strong sense of self-worth and having an inflated or inaccurate sense of one's own strengths (conceit); also listen for them to identity self-worth as the means by which individuals value and cultivate their own identities.	

Work Time	Meeting Students' Needs
A. Listening for Gist: "Teen Slang: What's, Like, So Wrong with Like?" (10 minutes) • Distribute **"Teen Slang: What's, Like, So Wrong with Like?"** Orient students to the text. Explain that the left margin is where they will take gist notes. • Next, direct their attention to the learning targets for the day. Point out that students will work with this text to notice what claims the author makes and how those claims are constructed. Ask students to raise their hands if they can define *claim*. When many of them have their hands up, call on one to give the definition. • Inform students that you will read this text aloud to them. As they listen to you and read silently in their heads, they should write down the gist of each paragraph. Remind them to write legibly and small. Assure them that you will pause so they will have time to jot down notes without missing the next part of the text, but they should feel free to underline words or phrases they think are important while you're reading. (This text takes about 5 minutes to read aloud, not including pauses for student notes.) • Begin. At the end of Paragraph 3, pause and model writing the gist of the section. Consider saying something similar to: * "In Paragraph 1, I can see right away that the central claim has been made immediately. I'm going to write 'CLAIM' on the side and write the claim in my own words." • Repeat this process for the whole text. After modeling a few times, ask different students to "think aloud" the gist notes. Make sure students are adding to their notes. • Define the vocabulary words listed under "vocabulary" for students as you read and have them jot down a brief definition of each on their texts. (See **"Teen Slang: What's, Like, So Wrong with Like?" Definitions (for teacher reference)** in the supporting materials.)	• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes comprehension and fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that the students read along silently in their heads as you read the text aloud. • Consider posting the list of definitions for this text so students may refer to it as they read.

Work Time (continued)	Meeting Students' Needs

B. Analyzing the Structure of the Text: "Teen Slang: What's, Like, So Wrong with Like?" (10 minutes)
 	
• Remind students that they talked about *analysis* in the first lesson, and that it means to take something apart or study it closely. Ask them what they think of when they hear the word *structure*, and listen for them to say: "building" or "something that has been built." Tell them that when we talk about structure, we mean the way the parts work together to form a whole. A house has a structure; there are four walls that hold up a roof, plus doors and windows.
 	
• It is easy to see the structure of a house, but it is harder to see the structure of a text. Texts, like things that are built with hammers and nails, have structures. They are composed of a number of parts, and those parts fit together in a way to form a whole. For example, the first part of a book is often designed to grab your attention and introduce you to the characters. This is part of the structure of a text.
 	
• Tell students that understanding the overall purpose of what they are analyzing is an important part of understanding the structure. Offer the example of the house again: Once you know that the purpose of a house is to provide a comfortable place to live, you can figure out that the purpose of the door is to provide a way in, that the windows are to provide light, and that the roof is to keep out rain. Say:
 	
    * "Once you understand the overall purpose of a text, it is much easier to analyze the parts that make it up and to understand the purpose of each section."
 	
• Guide students to see that when we talk about the structure of a text, we often divide the text into sections, such as paragraphs or sets of paragraphs. Then we can ask questions such as:
 	
    * "What is happening in this section?"
 	
    * "What is the purpose of this section?"
 	
    * "How does this one section contribute to or add to the text as a whole?"
 	
• Tell students that they will practice doing this with this text and the text in the next lesson, and that they will become very good at this skill. Later, they will show their ability to do this independently by tackling a new text.
 	
• Distribute the **"Teen Slang: What's, Like, So Wrong with Like?" Structure anchor chart** and display a copy using a **document camera**. Ask students to find the overall purpose of the text and put their finger on it. When most have their fingers in the right place, ask a student to read the central claim out loud. Point out that the central claim is the argument the text is making; everything in the text is to convince the audience of its central claim.
	• Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on.
	
	• Using an analogy helps to make abstract concepts more accessible to students.
	
	• Consider writing these questions on the board for struggling learners who benefit from visuals to reinforce discussion.

Work Time (continued)	Meeting Students' Needs

• Point out that readers generally can't say for sure what the central claim of a text is until they've read the whole thing, because it doesn't always appear in the same place. To help students see the structure of the text, you are telling them the central claim, which you determined in the same way they will determine the reasons in various sections of the text.
 	
• Direct students to Paragraph 1 and point out that the claim is directly stated in the second sentence. Point out that this is right in the beginning. Ask if this is where they would expect a central claim to be.
 	
• Now ask students to find the part of the anchor chart that shows the first reason in the text and put their fingers on it. When most students have their fingers in the right place, call on someone to read it aloud.
 	
• Explain that identifying a reason, or the smaller claim developed in a section, is more than gist notes and less than a full summary. Display two poor examples: "filler words" and "Filler words have been used throughout history." Ask:
 	
  * "Why is 'filler words' not a good way to describe the reason of this section?"
 	
  Listen for: "It gives only a word or two to tell the topic." Ask:
 	
  * "Why is 'Filler words have been used throughout history' not a good way to describe the reason of this section?"
 	
  Listen for students to point out that this describes only the content of the paragraph, not the whole section.
 	
• Assure students that they will have a chance to analyze how you determined this reason, and then they will think about how it relates to the central claim.	

Work Time	Meeting Students' Needs
C. Reading Closely: "Teen Slang: What's, Like, So Wrong with Like?" (13 minutes) • Arrange students in pairs. Tell them they will now read the text closely with a partner to see how you determined the reason of this section and how this section relates to the central claim of the text. • Explain that, to help them understand this difficult text, they will read with some guiding questions. After they've discussed the questions, they will write their ideas on the left-hand side of the text, where they wrote their gist notes. You may want to remind them that they will be marking up this text a lot; they should write neatly and not too big so that their notes are legible. When students in high school and college read and think about texts, they often mark them up in this way. • Distribute the **Text-Dependent Questions: "Teen Slang: What's, Like, So Wrong with Like?"** Ask students to read along as you read the directions. Clarify any questions. Circulate to help as needed. • After 10 minutes, debrief students on the questions. Use the **Text-Dependent Questions: "Teen Slang: What's, Like, So Wrong with Like?" (answers, for teacher reference)** as a guide. • Finally, direct students back to the Structure anchor chart. Ask them to turn and talk: ＊ "How does each section connect to the overall claim?" • Use the **"Teen Slang: What's, Like, So Wrong with Like?" Structure anchor chart (for teacher reference)** to guide students to an understanding of how each section of the text connects to the central claim. Add the explanation of how these sections connect to the central claim to the class anchor chart; prompt students to add it to their own copies.	

Closing and Assessment	Meeting Students' Needs
A. Forming Evidence-Based Claims: "Teen Slang: What's, Like, So Wrong with Like?" (7 minutes) • Distribute the **Forming Evidence-Based Claims Graphic Organizer: "Teen Slang: What's, Like, So Wrong with Like?"** You have given them the reasons, and they will be finding evidence. • Tell students that a writer chooses evidence to support his claim. Their task is to find four pieces of evidence in the text that support the reason in that section of the text. They can write direct quotes or paraphrase the information, but they should give the paragraph numbers. • Model the first one. Consider finding evidence for Reason 3, as it is a more challenging concept. You may do it yourself or consider asking a student to "think aloud" for a piece of evidence she noticed.	

Homework	Meeting Students' Needs
• Complete the Forming Evidence-Based Claims Graphic Organizer: "Teen Slang: What's, Like, So Wrong with Like?" • Read your independent reading book for the unit at home.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 1: Lesson 7
Supporting Materials

"Teen Slang: What's, Like, So Wrong with Like?"

By Denise Winterman, *BBC News Magazine*

(1) Actress Emma Thompson says young people make themselves sound stupid by speaking slang outside of school. But while the use of the word "like" might annoy her, it fulfills a useful role in everyday speech.

(2) "That's, like, so unfair."

(3) One response to Emma Thompson's comments likely to trigger a rush of steam from her ears.

(4) The Oscar winner has spoken out against the use of sloppy language. She says people who speak improperly make her feel "insane," and she criticizes teenagers for using words such as "like" and "innit."

(5) But is peppering one's sentences with "like" such a heinous crime against the English tongue?

(6) Language experts are more understanding of teen culture than Thompson, pointing out the word's many uses. It's the unconventional uses that are probably getting the actress hot under the collar. One of the most common is using "like" as a filler word in a conversation.

(7) But fillers are a way we all stall for time when speaking and historically always have. It has nothing to do with sloppiness, says John Ayto, editor of the *Oxford Dictionary of Modern Slang*.

(8) "It is not a lazy use of language; that is a common fallacy among non-linguists," he says. "We all use fillers because we can't keep up highly monitored, highly grammatical language all the time. We all have to pause and think.

(9) "We have always used words to plug gaps or make sentences run smoothly. They probably did in Anglo-Saxon times; it's nothing new."

(10) But crucially, we often use non-word fillers, such as "um" and "ah." The fact that "like" is an actual word could be why Thompson doesn't like it.

"Teen Slang: What's, Like, So Wrong with Like?"

(11) Using 'um' may seem more correct to Emma Thompson because using 'like' as a filler is not a feature of her language."

(12) "When words break out from a specific use and become commonly used in a different way, people come down on them," says Dr. Robert Groves, editor of the *Collins Dictionary of the English Language.*

(13) "Using 'um' may seem more correct to Emma Thompson because using 'like' as a filler is not a feature of the language she uses. The more disassociated you are from the group that uses a word in a different way, the more that use stands out. It will be invisible to teenagers."

(14) Another common use of "like" by young people is as a quotative, which is a grammatical device to mark reported speech. For example: "She was like, 'you aren't using that word correctly' and I was like, 'yes I am.'"

(15) It is also commonly used to indicate a metaphor or exaggeration. "I, like, died of embarrassment when you told me to stop using slang." Alternatively, it is employed to introduce a facial expression, gesture, or sound. A speaker may say, "I was like ..." and then hold their hands up, shrug, or roll their eyes.

(16) While certain uses of language— such as fillers—have probably always been around, the appropriation of "like" in this context can be traced to a familiar source of so much modern-day slang—California's Valley Girls.

(17) "Many of these uses of 'like' originate in America," says Dr. Groves. "They were probably introduced into British English through the media, like films and television."

(18) Using "like" in this way is also about signaling membership of a club, says English language specialist Professor Clive Upton, from the University of Leeds.

(19) "If they [young people] do deploy the sort of language they're using on the streets in formal settings, then it could well be a disadvantage to them, but at other times it's quite clearly the way they get along, the way that they signal they belong in a group, the way that they fit in.

(20)"And we all do that in our professional lives as well. We've got all our acronyms and our little words that we use that send a signal—I'm one of the club."

(21)Thompson just isn't part of the "like" club.

Winterman, Denise. "Teen Slang: What's, Like, so Wrong with Like?" BBC News. BBC, 28 Sept. 2010. Web. 10 Feb. 2014.
<http://www.bbc.co.uk/news/magazine-11426737>

"rush of steam out of the ears": metaphor for anger

innit: British slang for "isn't it" (example: "It's sure cold out, innit?")

heinous: horrifying

"hot under the collar": metaphor for anger

fallacy: error

linguist: a person who studies languages

Anglo-Saxon: the tribes that were the British population in the 8th century

disassociated: unrelated

quotative: a word that indicates someone is about to speak

appropriation: to adopt or take over

deploy: use

acronyms: names made up of the first letter of a series of words (example: NATO)

"Teen Slang: What's, Like, So Wrong with Like?"
Structure Anchor Chart

Name:

Date:

Central Claim: Words such as "like" serve important purposes in everyday speech.

Paragraphs	1–13	14–17	18–21
Reason	"Like" is a filler word, used historically when speakers need to give themselves room to think, and is not a "lazy" way to use language.		
Connection to central claim: What is the purpose of this section? How does this one section contribute or add to the text as a whole?			

"Teen Slang: What's, Like, So Wrong with Like?"
Structure Anchor Chart
(For Teacher Reference)

Central Claim: Words such as "like" serve important purposes in everyday speech.

Paragraphs	1–13	14–17	18–21
Reason	"Like" is a filler word, used historically when speakers need to give themselves room to think, and is not a "lazy" way to use language.	"Like" has other important uses in spoken language, such as serving as a quotative, introducing a metaphor, or signaling a physical gesture.	The use of words such as "like" is also is a way of indicating who is "in" and who is "out" of our social groups.
Connection to central claim: What is the purpose of this section? How does this one section contribute or add to the text as a whole?	This section talks about the most common important use of the word "like" and states that everyone (including the angry actress in the introduction) uses words in this way. It quotes several linguists to strengthen its argument.	This section introduces three more ways "like" serves as an important word in spoken language. By adding more examples, the argument is expanded.	This section gives one final use of the word "like" which further explains that the actress Emma Thompson may not understand the word. It signals that one is part of a "club," or a younger generation, in which Thompson does not have membership.

Text-Dependent Questions:

"Teen Slang: What's, Like, So Wrong with Like?"

Name:

Date:

Questions	Write the answer to each question below.
1. After reading Paragraph 8: John Ayto states that it's a "common fallacy among non-linguists" to think that using fillers is "lazy language." Using your knowledge of the vocabulary words from the first reading, describe what this sentence means about Emma Thompson.	
2. After reading Paragraph 11: Why wouldn't "like" be a feature of Emma Thompson's language? Use your knowledge of the article to make an inference to answer this question.	

EXPEDITIONARY
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Text-Dependent Questions:
"Teen Slang: What's, Like, So Wrong with Like?"

Questions	Write the answer to each question below.
3. After reading Paragraph 14: Look at the word "quotative." Given what you know about the definition of this word, which part of the word can you infer means "talk"?	
4. After reading Paragraph 19: How would you connect this paragraph to the concept of "identity" that we have been studying throughout the unit?	

Questions	Write the answer to each question below.
1. After reading Paragraph 8: John Ayto states that it's a "common fallacy among non-linguists" to think that using fillers is "lazy language." Using your knowledge of the vocabulary words from the first reading, describe what this sentence means about Emma Thompson.	Emma Thompson is not a linguist, so she has made an error about how filler words are used. They seem "lazy," but they actually serve an important function in spoken language.
2. After reading Paragraph 11: Why wouldn't "like" be a feature of Emma Thompson's language? Use your knowledge of the article to make an inference to answer this question.	Emma Thompson is not a teenager. She is also a trained actress. As a result, she would not recognize the use of "like" as a filler, thinking of it instead as sloppy language.

Questions	Write the answer to each question below.
3. After reading Paragraph 14: Look at the word "quotative." Given what you know about the definition of this word, which part of the word can you infer means "talk"?	"Quot" is the part of the word that means "talk." Quotes … quotation marks.
4. After reading Paragraph 19: How would you connect this paragraph to the concept of "identity" that we have been studying throughout the unit?	This may mean that language is a key way that we define our identity—by who is in the "in" groups and "out" groups of our lives.

Forming Evidence-Based Claims Graphic Organizer:
"Teen Slang: What's, Like, So Wrong with Like?"

Name:

Date:

CLAIM
The article asserts that despite the anger of actress Emma Thompson about teenagers using the word "like," it actually serves several essential purposes in spoken language.

REASON 1
"Like" is a filler word; fillers are used as a way of providing speakers time to gather their thoughts.
Evidence:

REASON 2
"Like" serves at least three other important purposes in spoken language as well.
Evidence:

Forming Evidence-Based Claims Graphic Organizer:
"Teen Slang: What's, Like, So Wrong with Like?"

REASON 3
One of the final purposes "like" serves may be a reason Emma Thompson doesn't understand how it is being used by teens.
Evidence:

Adapted from Odell Education's "Forming EBC Worksheet" and developed in partnership with Expeditionary Learning

Grade 7: Module 2B: Unit 1: Lesson 8
Analyzing Text Structure: "Generation Z Stereotyped"

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine the central ideas of an informational text. (RI.7.2) I can analyze the development of a central idea throughout the text. (RI.7.2) I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the organization of "Generation Z Stereotyped ..." to determine its central ideas and evidence. • I can analyze the central ideas and evidence of "Generation Z Stereotyped ..." and how they relate to one another.	• Forming Evidence-Based Claims Graphic Organizer: "Teen Slang: What's, Like, So Wrong with Like?" (from homework)

Agenda	Teaching Notes

1. Opening
 	
   A. Listening for Gist: "Generation Z Stereotyped ..." (10 minutes)
 	
2. Work Time
 	
   A. Analyzing the Structure of the Text: "Generation Z Stereotyped ..." (1o minutes)
 	
   B. Reading Closely: "Generation Z Stereotyped ..." (10 minutes)
 	
   C. Unstructured Review for the End of Unit Assessment (10 minutes)
 	
3. Closing and Assessment
 	
   A. Identity Journal (5 minutes)
 	
4. Homework
 	
   A. Continue reading in your independent reading book for the unit at home and study for your assessment. Be sure to bring your independent reading book to class.
	• This lesson follows the same structure as Lesson 7, except with a different text and adjustments to the Opening and Closing. All Teaching Notes and "Meeting Students' Needs" for Lesson 7 also apply here.
	
	• "Generation Z Stereotyped ..." discusses generational identity and is used to help students further develop their definitions of identity.
	
	• Keep in mind that "Generation Z Stereotyped ..." differs from "What's, Like, So Wrong with Like?" in one critical way: It is an informative text, not an argumentative text. Therefore, this lesson uses the language of RI.7.2: "central idea," "supporting idea," and "evidence," rather than the language of RI.7.8: "central claim," "reasons," and "evidence."
	
	• The format of the text "Generation Z Stereotyped ..." mirrors that of the text students will read for their End of Unit 1 Assessment. Bear this in mind if areas of challenge come up for students during this lesson; if there is time available, consider using Work Time C as a means of targeting those challenges.
	
	• Work Time C is a short, unstructured review session. Use this time to reteach any point of the instruction that may be helpful to your students before the End of Unit 1 Assessment in Lesson 9, or consider simply increasing the time allotted for Work Time B.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
garnering, apathetic, characterizations, priorities, sedentary, obesity	• "Generation Z Stereotyped ..." (reformatted version, with wide margins for students to make annotations; one per student) • "Generation Z Stereotyped ..." Definitions (for teacher reference) • "Generation Z Stereotyped ..." Structure anchor chart (one per student and one to display) • Document camera • Text-Dependent Questions: "Generation Z Stereotyped ..." (one per student) • Text-Dependent Questions: "Generation Z Stereotyped ..." (answers, for teacher reference) • "Generation Z Stereotyped ..." Structure anchor chart (for teacher reference) • Identity anchor chart—student version (in Identity Journals; begun in Lesson 1) • Identity anchor chart (begun in Lesson 1) • Sample Cultural Identifiers anchor chart (from Lesson 1)

Opening	Meeting Students' Needs

A. Listening for Gist: "Generation Z Stereotyped ..." (10 minutes)
 	
• Direct students' attention to the learning targets, and read them out loud together:
 	
    * "I can analyze the organization of "Generation Z Stereotyped ..." to determine its central ideas and evidence."
 	
    * "I can analyze the central ideas and evidence of "Generation Z Stereotyped ..." and how they relate to one another."
 	
• Let students know they will now begin work on these targets by listening to the text as they read.
 	
• Distribute **"Generation Z Stereotyped ..."** and orient students to the text. Explain that the left margin is where they will take gist notes.
 	
• Tell students that you will read this text aloud while they read along silently in their heads.
 	
• As they listen, they should write down the gist of each paragraph. Remind them to write legibly and small. Assure them that you will pause so they will have time to jot down notes without missing the next part of the text, but they should feel free to underline words or phrases they think are important as you read. (This text takes about 6 minutes to read aloud, not including time to stop and allow students to take notes.)
 	
• Begin. Make sure students are adding to their notes as you read.
 	
• Define the vocabulary words listed under "vocabulary" for students as you read and have them jot down a brief definition of each on their texts. (See **"Generation Z Stereotyped ..." Definitions** for reference).
	• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes comprehension and fluency for students: They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.
	
	• Consider posting the list of definitions for this text so students may refer to it as they read.

Work Time	Meeting Students' Needs
A. Analyzing the Structure of the Text: "Generation Z Stereotyped…" (1o minutes) • Distribute the **"Generation Z Stereotyped …" Structure anchor chart** and display a copy using a **document camera**. Ask students to find the overall purpose of the text and put their finger on it. When most students have their fingers in the right place, ask someone to read the central idea out loud. • Remind students that readers generally can't say for sure what the central idea of a text is until they've read the whole thing, because it doesn't always appear in the same place. As in yesterday's lesson, to help students see the structure of the text, you are telling them the central idea, which you determined in the same way they will determine the supporting ideas in various sections of the text. • Direct students to Paragraph 2 and point out that the central idea is directly stated there. Ask if this is where they would expect a central idea to be. • Now ask students to find the part of the anchor chart that shows the supporting idea of Paragraphs 1–3 and put their finger on it. When most students have their finger in the right place, call on one student to read it aloud. • Remind students that identifying a reason is more than gist notes and less than a full summary. Assure them that they will have a chance to analyze how you determined this supporting idea, and then they will think about how it relates to the central idea.	• Careful attention to learning targets throughout a lesson engages, supports, and holds students accountable for their learning. Consider revisiting learning targets throughout the lesson so that students can connect their learning with the activity they are working on. • Using an analogy helps to make abstract concepts more accessible to students. • Consider writing these questions on the board for struggling learners who benefit from visuals to reinforce discussion.

Work Time (continued)	Meeting Students' Needs
B. Reading Closely: "Generation Z Stereotyped …" (10 minutes) • Arrange students in pairs. Tell them they will now read the text closely with a partner, just as in the last lesson. They will read with some guiding questions; after they've discussed the questions, they will write their ideas in the left-hand side of the text, where they wrote their gist notes. • Distribute the **Text-Dependent Questions: "Generation Z Stereotyped …"** and ask students to read along as you read the directions. Clarify any questions. Circulate to help as needed. • After 10 minutes, debrief students on the questions. Use the **Text-Dependent Questions: "Generation Z Stereotyped …" (answers, for teacher reference)** as a guide. • Finally, direct students back to the Structure anchor chart. Ask them to turn and talk: * "How does each section connect to the overall central idea?" • Use the **"Generation Z Stereotyped …" Structure anchor chart (for teacher reference)** to guide students to an understanding of how each section of the text connects to the central idea. Add these explanations to the class anchor chart; prompt students to add them to their own copies.	
C. Unstructured Review for the End of Unit Assessment (10 minutes) • Use this time to cover any section of the unit material, practice sample questions, or answer any queries from students that will help them be successful on the assessment. • In particular, consider practicing skills that are embedded in the standards to which the assessment is tied: RI.7.1, 7.3, and 7.5.	

Closing and Assessment	Meeting Students' Needs
A. Identity Journal (5 minutes) • Have students turn to their **Identity anchor chart—student version** in their Identity Journals. As you record notes on the posted **Identity anchor chart**, ask them to copy them down in the anchor chart in their journals. • Ask students to briefly summarize how the "Teen Slang" article from Lesson 7 may fit with a sense of identity. Remind them that this was the fourth question in their text-dependent questions on "Teen Slang." Listen for something like: "People can define their identity through their language by using it to indicate who is 'in' and who is 'out' of their group." Indicate that this idea is going to be very important in Unit 2. • Ask students to think now about how "Generation Z Stereotyped …" may relate to identity. Answers may vary widely here; choose the most insightful answers, particularly ones that connect the idea of identity to generation or societal group (you may wish to point students back to the **Sample Cultural Identifiers anchor chart**), and record them.	

Homework	Meeting Students' Needs
• Study for your assessment. Look over the feedback on your Reader's Notes and the mid-unit assessment from Lesson 5. See which questions and/or skills you could practice again before the assessment in the next lesson. Consider studying with one of your Diversity Discussion Appointment partners. • Continue reading in your independent reading book for the unit at home. Be sure to bring your independent reading book to class. *Note: The End of Unit 1 Assessment is in Lesson 9. Lesson 10 is a celebration of independent reading; consider now how you might prepare for the celebration. Note that Lesson 10 also includes an important launch of Unit 2, reading aloud the myth of Pygmalion. Be sure whatever celebration you plan allows for time for this crucial read-aloud.*	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 1: Lesson 8
Supporting Materials

Generation Z Teens Stereotyped as 'Lazy and Unaware'

Gavin is a junior at Loyola Academy and a reporter for [The Mash](#), a weekly teen publication distributed to Chicagoland high schools.

(1) You may recognize them as your constantly connected, constantly moving peers, but to the rest of the world, they're Generation Z: the lazy, apathetic age group born between 1994 and 2004.

(2) Though they're characterized as multitasking whizzes, they're simultaneously garnering the reputation among older generations of being lazy, unaware and apathetic.

(3) Gen Z is often portrayed as less engaged in politics; they have short attention spans and don't care about the weighty issues that confront their generation and the nation; and they're more interested in technology and celebrity than staying active in their communities and schools.

(4) So what gives with Generation Lay-Z?

(5) "Unfortunately, I do think that our generation is somewhat guilty of that title," Elk Grove junior Michelle Zerafin said. "I'm guilty of not being knowledgeable about the world, and I can name 10 other people right now that aren't either.

(6) The characterizations come from the parents of Generation Z and prior generations alike.

(7) "Compared to when I was growing up, I think that in some ways my daughter's generation is more unaware of what's going on the world," Hellen Minev said, a parent of a Prospect student. "I don't think they're apathetic, though; I think they just have different priorities, like their cellphones and Facebook."

(8) Like Minev, many adults say much of the blame lies with Gen Z's reliance on gadgets.

(9) "You guys have all these devices like smartphones, touchscreens, iPhones, iPads, 'iEverything,'" Elk Grove history teacher Dan Davisson said. "It'd be hard for you guys to spend your energy on things like volunteering if you have all these distractions."

(10) Furthermore, sitting around watching videos, texting or playing video games can lead to negative health effects for teens who would rather stay indoors and use their electronics than be active outdoors. They're leading a sedentary lifestyle that, when paired with a poor diet, can result in obesity, diabetes and other health problems.

(11) A 2009 Centers for Disease Control and Prevention report found that approximately 17 percent of children and adolescents ages 2–19 are obese. Since 1980, obesity rates have nearly tripled, the report shows.

(12) "No one calls each other up and says, 'Hey, want to go for a bike ride?'" Zerafin said. "And if they do, it's rare. Now it's more like, 'Hey, want to come over and play some ('Call of Duty')?'"

(13) While some worry that Gen Z is lazy and unprepared for the real world, Elk Grove junior Kate DeMeulenaere believes that it's just a matter of survival of the fittest.

(14) "I don't think anyone is ever really prepared," she said. "But I think (some) just adapt better than others and make more logical choices."

(15) Elk Grove counselor Maria Mroz adds that making the right choices and having the right attitude from an early age is the way to beat the stigma of being apathetic.

(16) "If more teenagers realize the value of their education, they can beat those murmurs of being apathetic right here at school," Mroz said.

(17) Huntley junior Christian Nunez tries to beat the label by keeping informed on current affairs and staying on top of his education.

"**Generation Z Stereotyped ...**"

(18) "Although sometimes I tend to let my grades slip, I try to compensate by trying harder…. I also try to keep up with things that happen in other places," he said.

(19) On the other hand, there are those like youth group pastor Jin Kim who believe that the lazy label isn't really accurate.

(20) "I don't think this generation is apathetic at all," Kim said. "If they are, then every other generation, including my own, is apathetic as well. I have kids right in front me right now that spend their time and effort volunteering and being active in their community.

(21) "When I look at them, I don't see lazy or inattentive kids. I see kids that are caring and hard-working, not apathetic."

Gregoire, Carolyn. "Generation Z Teens Stereotyped As 'Lazy And Unaware'" The Huffington Post. TheHuffingtonPost.com, 06 Mar. 2012. Web.<http://www.huffingtonpost.com/2012/03/06/apathetic-teens-generatio_n_1323577.html>

garnering	gathering
apathetic	having or showing little or no feeling or interest
characterizations	the creation of character and/or stereotypes
priorities	the quality or state of coming before another in time or importance
sedentary	doing or requiring much sitting
obesity	the quality of being overweight

Name:

Date:

Central Idea: Generation Z is gaining a stereotypical reputation for being lazy and apathetic.

Paragraphs	1–3	4–7	8–12	13–18	19–21
Supporting idea	The stereotype specifically includes being wrapped up in technology and unaware of community and world issues.				
Connection to central idea: What is the purpose of this section? How does this one section contribute or add to the text as a whole?					

"Generation Z Stereotyped ..."
Structure Anchor Chart (for Teacher Reference)

Central Idea: Generation Z is gaining a stereotypical reputation for being lazy and apathetic.

Paragraphs	1–5	6–8	9–12	13–18	19–21
Supporting idea	The stereotype specifically includes being wrapped up in technology and unaware of community and world issues.	The stereotype results from the older generation's view of teen behavior, particularly their use of technology.	Technology, according to older adults, can be a distraction from community involvement. It can also contribute to a sedentary lifestyle.	It is possible to "beat the stereotype" by making good choices, particularly by focusing on schoolwork.	There are others who don't believe the stereotype is accurate at all.
Connection to central idea: What is the purpose of this section? How does this one section contribute or add to the text as a whole?	This section explains the stereotype further by adding details.	This section provides the basis for the stereotype.	Examples of how technology possibly contributes to the stereotype are listed here.	This section answers the question of how teens can move past the stereotype.	A counterexample is provided of an adult who does not believe at all that the stereotype is true.

Text-Dependent Questions:
"Generation Z Stereotyped ..."

Name:

Date:

Questions	Write the answer to each question below.
After Paragraph 5: What evidence does Michelle Zerafin give that the stereotype is true?	
After Paragraph 8: How does parent Hellen Minev describe her daughter's generation in relation to her own?	
After Paragraph 12: What evidence is used in the preceding paragraphs to describe the effects of technology on the current generation?	
After Paragraph 18: According to these paragraphs, what are some ways teens can move beyond the stereotype?	
After Paragraph 21: Why does this adult disagree with the stereotype of Generation Z as "lazy"?	

Text-Dependent Questions:
"Generation Z Stereotyped ..." (for Teacher Reference)

Questions	Write the answer to each question below.
After Paragraph 5: What evidence does Michelle Zerafin give that the stereotype is true?	**Michelle says that she herself is not aware enough of current events and that she knows many other teens who are like her.**
After Paragraph 8: How does parent Hellen Minev describe her daughter's generation in relation to her own?	**Hellen Minev does not believe that Generation Z is apathetic so much as wrapped up in technology that her generation did not have.**
After Paragraph 12: What evidence is used in the preceding paragraphs to describe the effects of technology on the current generation?	**Adults describe technology as distracting; technology is also blamed for contributing to a sedentary lifestyle that keeps teens from engaging in their communities.**
After Paragraph 18: According to these paragraphs, what are some ways teens can move beyond the stereotype?	**Teens can make good choices by focusing on their schoolwork, as well as making an effort to learn about the world around them.**
After Paragraph 21: Why does this adult disagree with the stereotype of Generation Z as "lazy"?	**The pastor says the teens he works with spend their time being attentive to issues in the community and volunteering.**

Grade 7: Module 2B: Unit 1: Lesson 9
End of Unit Assessment: Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"

GRADE 7: MODULE 2B: UNIT 1: LESSON 9

End of Unit Assessment:
Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"

EXPEDITIONARY
LEARNING

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)
I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)
I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

Supporting Learning Targets	Ongoing Assessment
• I can cite evidence to support analysis of "Is Money Affecting Your Social Status?" • I can analyze interactions between individuals, events, and ideas in "Is Money Affecting Your Social Status?" • I can analyze how paragraphs of "Is Money Affecting Your Social Status?" contribute to the development of the ideas in the text.	• End of Unit 1 Assessment

GRADE 7: MODULE 2B: UNIT 1: LESSON 9

End of Unit Assessment:
Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"

Agenda	Teaching Notes

1. Opening
 	
   A. Entry Task: Unpacking Learning Targets/Reviewing Vocabulary (5 minutes)
 	
2. Work Time
 	
   A. End of Unit 1 Assessment (25 minutes)
 	
3. Closing and Assessment
 	
   A. Turn and Talk/Anchor Chart Development for Unit 2 (15 minutes)
 	
4. Homework
 	
   A. Continue reading in your independent reading book for this unit.
	• This lesson includes the End of Unit 1 Assessment, which assesses RI.7.1, RI.7.3, and RI.7.5.
	
	• In the text that students read for this assessment, there are three identified terms that they may not be familiar with. In order to accurately assess the skills included on the assessment and ensure there is no confusion over the meaning of these terms, the definitions should be posted for students to refer to during the assessment.
	
	• In advance:
	
	  – Post vocabulary terms and definitions:
	
	    • make ends meet (page 1): to make enough money to cover one's needs
	
	    • excess (page 2): an amount beyond what is usual, needed, or asked
	
	    • pang (page 2): a sudden sharp attack of pain or distress
	
	  – Review "Is Money Affecting Your Social Status?" Be aware that this text deals with financial issues to which students may be personally sensitive, especially with regard to how teens judge or treat other teens according to their financial status. Prompt students to "stick to the text" and stay objective, while honoring any connections students make. Point out if necessary that the text is not prescriptive (meaning that it is not advocating for certain behaviors), but rather simply reporting that they exist.
	
	• After the assessment, students refine and reflect their knowledge of identity by creating three more anchor charts that summarize their knowledge. The Identity Is chart asks students to create a final working definition of identity and can be regarded as the summative statement using the knowledge students have been gathering on the Identity anchor chart. The External Identity and Internal Identity charts ask students to recap, refine, and delineate that knowledge into external and internal identifiers, which will be a critical concept for analyzing the play *Pygmalion* in Unit 2. To keep things uncluttered, consider taking down the original Identity anchor chart after this lesson, after making sure the three new charts have captured all essential thinking.
	
	• Post: Learning targets, new anchor charts (see Work Time B).

Lesson Vocabulary	Materials
make ends meet, excess, pang	• Vocabulary list for "Is Money Affecting Your Social Status?" (one for display) • "Is Money Affecting Your Social Status?" (assessment text; one per student) • End of Unit 1 Assessment: Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?" (one per student) • Identity anchor chart (begun in Lesson 1) • Identity anchor chart—student version (in identity journals; begun in Lesson 1) • Internal and External identity mind maps (from Lesson 1; one each per student) • Identity Is … anchor chart (new; teacher-created; see Closing) • External Identity anchor chart (new; teacher-created; see Closing) • Internal Identity anchor chart (new; teacher-created; see Closing) • End of Unit 1 Assessment: Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?" (answers, for teacher reference) • 2-Point Rubric: Short Response (for teacher reference)

GRADE 7: MODULE 2B: UNIT 1: LESSON 9

End of Unit Assessment:
Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"

Opening	Meeting Students' Needs

A. Entry Task: Unpacking Learning Targets/Reviewing Vocabulary (5 minutes)
 	
• Tell students that today they get to demonstrate their progress on the learning targets:
 	
   ∗ "I can cite evidence to support analysis of 'Is Money Affecting Your Social Status?'"
 	
   ∗ "I can analyze interactions between individuals, events, and ideas in 'Is Money Affecting Your Social Status?'"
 	
   ∗ "I can analyze how paragraphs of 'Is Money Affecting Your Social Status?' contribute to the development of the ideas in the text."
 	
• Assure students that there are no tricks to this assessment; it follows what they have been doing throughout the unit.
 	
• Refer to the posted **vocabulary list for "Is Money Affecting Your Social Status?"** Tell students that these are three words or phrases they may not know. Have them look at the vocabulary while you read the words and definitions out loud.
 	
• Answer any clarifying questions about the three vocabulary terms.
	• Struggling readers may need help defining additional words. Encourage students to identify unfamiliar words and determine their meaning from context; provide them with the opportunity to check their predicted meanings.

Work Time	Meeting Students' Needs
A. End of Unit 1 Assessment (25 minutes) • Distribute **"Is Money Affecting Your Social Status?"** and the **End of Unit 1 Assessment: Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"** Remind students that they can and should refer to their texts as they complete the assessment. Tell them you will be concerned if you do not see them rereading as they complete the assessment. • Remind them that everyone needs to remain silent until the entire class is finished, and that this commitment is how they show respect for each other—it is non-negotiable. Write on the board: "If you finish early, you can ..." and include suggestions they made in Module 1, Unit 1, Lesson 14, or any other tasks that suit the needs of your class. • Collect students' assessments. Congratulate them on having completed the assessment. Point out students who showed positive test-taking strategies such as rereading the text, reading the questions several times, or crossing out answers they know are incorrect.	• If students receive accommodations for assessments, communicate with the cooperating service providers regarding this assessment.

GRADE 7: MODULE 2B: UNIT 1: LESSON 9

End of Unit Assessment:
Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"

Closing and Assessment	Meeting Students' Needs
A. Turn and Talk/Anchor Chart Development for Unit 2 (15 minutes) • Ask students to turn and talk with a partner: * "How does this text relate to our working definition of identity?" • Conduct a whole-class "debrief" on the discussions pairs had. Add resulting insights to the **Identity anchor chart** and have students do the same on their **Identity anchor chart—student version**. Listen for comments that relate economic status to social status, such as: "How much money you have affects your relationships and the groups of people you hang out with, which then affects your identity" or "Your economic status can be embarrassing to you—you don't want it to shape your identity." • Congratulate students for having worked hard to complete a unit on a very interesting and complicated topic. Indicate that the class will use the next few minutes to summarize their learning on the charts. • Note that the charts will remain up for Unit 2, in which students will read a play about identity called *Pygmalion*. • Have students turn again to their Identity anchor chart—student version in their identity journals as you work with the posted Identity anchor chart. Have them look over their collected notes on the chart for a minute. • Remind students that in the beginning of the unit, they were asked to fill in a mind map of their internal and external identities. Give students a moment or two to get out their **Internal and External identity mind maps** from Lesson 1 and refresh their memories on what they wrote. • In groups of three or four, using the knowledge they have gained over the unit, have students complete the phrase "Identity is ..." in no more than two sentences, attempting to summarize what they have learned. Acknowledge that this will be tricky, and that they need to steer clear of run-on sentences with multiple clauses. • Share out the sentences. Record them on the **Identity Is ... anchor chart**, and then together as a class decide which one is the strongest. Circle it on the poster. Listen for sentences that incorporate the idea that identity is one's sense of self, which can be affected by many social and personal factors. • Now that the class has a summative working definition of identity, conduct a class discussion about which identity characteristics are internal, external, or both. Listen for and record such answers on the **Internal and External Identity anchor charts:** such as "language/speech"; "clothin"; self-worth"; "gender—." (A specific answer may be recorded on both charts if the student has made a clearly reasoned case why). • Indicate to the students again that they will be referring to the charts as they go on in Unit 2.	

GRADE 7: MODULE 2B: UNIT 1: LESSON 9

End of Unit Assessment:
Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"

Homework	Meeting Students' Needs
• Continue reading in your independent reading book for this unit. *Note: The next lesson is a celebration of independent reading for the unit. Remind students to bring their independent reading books to class.*	

Grade 7: Module 2B: Unit 1: Lesson 9
Supporting Materials

Vocabulary List for "Is Money Affecting Your Social Status?"

make ends meet	excess	pang
to create enough financial resources to address daily needs	an amount beyond what is usual, needed, or asked	a sharp pain

Is your family income affecting your friendships? *Teen Vogue* **reports on class envy.**

(1)Samantha*, 21, from Tacoma, always appeared to be one of the richest girls at her high school. She had stylish clothes, took violin lessons, and had lots of pals with fat wallets. But she was hiding a secret only a few of her close friends and teachers knew about—her mom was struggling to make ends meet after a nasty divorce. "People didn't know my financial situation," she says. "My sister shopped a lot, so I borrowed her clothes. It seemed like we had excess, but in the end it was my mom taking on a lot of burdens." Samantha says blending in with her wealthy neighbors helped to increase her social status. "I think the pressure for students to fit in is a common thing. I had to act the part to keep people from thinking there was something about me that was different and so I was able to sit with the popular girls."

(2)At a time when the Bureau of Labor Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens. Though it's not commonly talked about, how much cash your parents have can often have a huge effect on your allowance, popularity, and, more importantly, who your BFFs are.

(3)Eighteen-year-old Tiara, from Chicago, who considers herself middle-class, agrees with Samantha. "In my high school, clothes made you more popular. If you didn't have the right clothes or the latest brands, people would tear you down."

(4)"Sometimes in our society we equate success and popularity with high-priced items," says Variny Yim Paladino, coauthor of *The Teen Girl's Gotta-Have-It Guide to Money* (Watson-Guptill). (5)Gossiping about who's broke and who has bank can be a favorite topic of conversation among girls, many of whom say that items like smartphones, purses, and shoes are important status symbols.

(6)But it's not just the have-nots who worry about money. Stephanie, a 20-year-old college student from San Antonio who lives in New York City, says her family is solidly upper-class—they pay for her college, trips abroad, and living expenses—but even she feels the stress. Friends who have more disposable incomes are regularly on her to go to pricey restaurants and clubs that leave her in the red. "When you have a friend who's constantly wanting to go out for dinner every day, it puts more pressure on you," she says. "Sometimes I'll look at my credit card bill, and all those Frappuccinos and taxicab rides add up—and I'm like, I can't do this again."

(7)Being in a different income bracket from your friends can be tough. Lisa*, nineteen, from Fort Lauderdale, Florida, grew up lower-class. She remembers feeling envious when her best friend got $600 from her uncle to spend just for fun. "I was like, Whoa, can you break me off? I wasn't as fortunate as some of my friends. I've never spent more than $20 on a pair of jeans. I wore Payless until I was fourteen. And my first bike came from a garage sale."

(8)In contrast, Ada*, 23, from York, Pennsylvania, hit it big when a company she started in high school was purchased by a larger organization. But her net worth doesn't make her worry-free. "Just because you have something doesn't mean you don't think about it," she says. "After you get money, you have to maintain it."

(9)Ada admits she's even embarrassed by her financial status at times. "I just don't talk about it. It is something that I wish a lot of people didn't know about, because they see me as different. I eat McDonald's. I drive a Toyota Camry. I usually stay home and cook. When people get to know me, they're like, 'You're just a normal girl.'"

(10)Paladino says it's typical for jealousy to arise between pals with different-size bank accounts. "It is OK to feel a pang of envy when you see someone else has something that you want," she says. "The key is trying to figure out where it stems from and learning how to manage it so that it doesn't take over your life."

(11)"Transparency is really important in friendships and relationships," adds Jessie H. O'Neill, author of *The Golden Ghetto: The Psychology of Affluence* (The Affluenza Project). "People respect honesty." After Samantha told one of her superwealthy roommates that flaunting money made her uncomfortable, she says their friendship improved. "From then on she would split meals with me, and her parents flew me up to their house for Thanksgiving. It didn't feel like charity."

(12)O'Neill says that maintaining harmony with your pals doesn't necessarily mean that a person with more money should always foot the bill—rather that BFFs should find common interests that don't require money, like going to the beach, bicycling, or taking walks.

(13)Most importantly, the experts stress being sensitive toward—and not judgmental of—others in different financial situations. Listening can be an integral way to understand what a friend is going through. "It is important to not assume that their experience of life is the same as yours," says L.A.-based teen therapist Sandra Dupont. "To learn more about their situation, listen carefully to what they share and follow their lead. Try asking questions about what's important to them."

(14)Many girls say that after they became more honest about their financial situation—with both themselves and their friends—life improved. "I would want to be richer," Lisa admits. "If you don't have any money, you're not secure. But I still appreciate what I have."

"Is Money Affecting Your Social Status?"

(15)Ada says since her money was earned through doing something she loves, she doesn't dwell on it. "I don't hang out with people based on what they have. It's not an issue. I'm focused on my business."

(16)Though Samantha still worries about her cash flow now that she's at an Ivy League university, she's less concerned about whether or not people think she's rich or poor. "Now I'm surrounded by a new level of wealth: kids with trust funds and allowances every week. It was—and still is—very tough for me." But, she says, she's less wrapped up in pretending to be something she isn't. "I've shared my true financial situation with a core set of friends. They're extraordinary people that I value, not just monetarily but for the trust and investment we have in our friendship."

*Name has been changed.

End of Unit 1 Assessment:
Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"

....

Name:

....

Date:

....

Long-Term Learning Targets Assessed
I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)
I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)
I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

Directions: Carefully read and mark the text, specifically reading for central ideas and how they are developed. Once you have read the text, answer these questions.

1. What is the central idea of "Is Money Affecting Your Social Status?" Write one sentence, in your own words, to explain the central idea. (RI.7.2)

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2. Which of these quotes from "Is Money Affecting Your Social Status?" best support the central idea of the text? Choose **three** pieces of supporting evidence. (RI.7.1)

   a. She had stylish clothes, took violin lessons, and had lots of pals with fat wallets.

   b. Being in a different income bracket from your friends can be tough. Lisa, nineteen, from Fort Lauderdale, Florida, grew up lower-class. She remembers feeling envious when her best friend got $600 from her uncle to spend just for fun.

   c. "When you have a friend who's constantly wanting to go out for dinner every day, it puts more pressure on you," she says.

   d. Stephanie, a 20-year-old college student from San Antonio who lives in New York City, says her family is solidly upper-class—they pay for her college, trips abroad, and living expenses—but even she feels the stress.

   e. Though it's not commonly talked about, how much cash your parents have can often have a huge effect on your allowance, popularity, and, more importantly, who your BFFs are.

   f. "I wasn't as fortunate as some of my friends. I've never spent more than $20 on a pair of jeans."

   g. At a time when the Bureau of Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens.

3. Which statement best describes the structure of the text (the way the author has chosen to put it together)? RI.7.5

   a. Information is organized in the order in which it happened.

   b. A central idea is supported with evidence.

   c. Paragraphs have no structure.

   d. A problem is presented in the beginning of the text, and a solution follows.

End of Unit 1 Assessment:

Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"

4. How does Paragraph 2 relate to Paragraph 3? (RI.7.5)

    a. Paragraph 2 presents a central idea, and Paragraph 3 supports that central idea with evidence.

    b. Paragraph 2 presents a problem, and Paragraph 3 explains a possible solution.

    c. Paragraph 2 presents evidence of a problem, and Paragraph 3 contradicts that evidence.

    d. Paragraph 2 presents a central idea, and Paragraph 3 contradicts it.

5. From the statements below, choose the best piece of evidence that answers the question: Why has the state of the economy made social status a bigger issue for teens than it was in the past? (RI.7.3)

    a. "I think the pressure for students to fit in is a common thing. I had to act the part to keep people from thinking there was something about me that was different and so I was able to sit with the popular girls."

    b. "Sometimes in our society we equate success and popularity with high-priced items," says Variny Yim Paladino, coauthor of *The Teen Girl's Gotta-Have-It Guide to Money* (Watson-Guptill).

    c. "In my high school, clothes made you more popular. If you didn't have the right clothes or the latest brands, people would tear you down."

    d. At a time when the Bureau of Labor Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens.

6. Choose a quote from the text that supports the central idea. Use the quote sandwich to explain the quote and how it supports the central idea. (RI.7.2)

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_____

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End of Unit 1 Assessment:

Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"

7. For each piece of text listed in the box, write a corresponding inference you can make about social status. (RI.7.1)

TEXT	INFERENCE
But she was hiding a secret only a few of her close friends and teachers knew about—her mom was struggling to make ends meet after a nasty divorce. "People didn't know my financial situation," she says.	
TEXT Gossiping about who's broke and who has bank can be a favorite topic of conversation among girls, many of whom say that items like smartphones, purses, and shoes are important status symbols.	**INFERENCE**

Long-Term Learning Targets Assessed

I can cite several pieces of text-based evidence to support an analysis of informational text. (RI.7.1)

I can analyze the interactions between individuals, events, and ideas in a text. (RI.7.3)

I can analyze the organization of an informational text (including how the major sections contribute to the whole and to the development of the ideas). (RI.7.5)

Directions: Carefully read and mark the text, specifically reading for central ideas and how they are developed. Once you have read the text, answer these questions.

1. What is the central idea of "Is Money Affecting Your Social Status?" Write one sentence, in your own words, to explain the central idea. (RI.7.2)

The central idea of "Is Money Affecting Your Social Status?" is that teens and young adults are deeply affected by the signs and symbols of wealth among their friends. This can change friendships and social status.

End of Unit 1 Assessment:
Claims, Interactions, and Structure in "Is Money Affecting Your Social Status?"
(Answers, for Teacher Reference)

2. Which of these quotes from "Is Money Affecting Your Social Status?" best support the central idea of the text? Choose **three** pieces of supporting evidence. (RI.7.1)

   a. She had stylish clothes, took violin lessons, and had lots of pals with fat wallets.

   b. Being in a different income bracket from your friends can be tough. Lisa, nineteen, from Fort Lauderdale, Florida, grew up lower-class. She remembers feeling envious when her best friend got $600 from her uncle to spend just for fun.

   c. "When you have a friend who's constantly wanting to go out for dinner every day, it puts more pressure on you," she says.

   d. Stephanie, a 20-year-old college student from San Antonio who lives in New York City, says her family is solidly upper-class—they pay for her college, trips abroad, and living expenses—but even she feels the stress.

   e. Though it's not commonly talked about, how much cash your parents have can often have a huge effect on your allowance, popularity, and, more importantly, who your BFFs are.

   f. "I wasn't as fortunate as some of my friends. I've never spent more than $20 on a pair of jeans."

   g. At a time when the Bureau of Statistics estimates that more than 9 percent of Americans are unemployed, class divisions are widening, creating tough social situations for many teens.

3. Which statement best describes the structure of the text (the way the author has chosen to put it together)? RI.7.5

   a. Information is organized in the order in which it happened.

   b. A central idea is supported with evidence.

   c. Paragraphs have no structure.

   d. A problem is presented in the beginning of the text, and a solution follows.

4. How does Paragraph 2 relate to Paragraph 3? (RI.7.5)

   **a. Paragraph 2 presents a central idea, and Paragraph 3 supports that central
   idea with evidence.**

   b. Paragraph 2 presents a problem, and Paragraph 3 explains a possible solution.

   c. Paragraph 2 presents evidence of a problem, and Paragraph 3 contradicts that evidence.

   d. Paragraph 2 presents a central idea, and Paragraph 3 contradicts it.

5. From the statements below, choose the best piece of evidence that answers the question: Why has
   the state of the economy made social status a bigger issue for teens than it was in the past? (RI.7.3)

   a. "I think the pressure for students to fit in is a common thing. I had to act the part to keep
   people from thinking there was something about me that was different and so I was able to
   sit with the popular girls."

   b. "Sometimes in our society we equate success and popularity with high-priced items," says
   Variny Yim Paladino, coauthor of *The Teen Girl's Gotta-Have-It Guide to Money* (Watson-
   Guptill).

   c. "In my high school, clothes made you more popular. If you didn't have the right clothes or
   the latest brands, people would tear you down."

   **d. At a time when the Bureau of Labor Statistics estimates that more than 9
   percent of Americans are unemployed, class divisions are widening, creating
   tough social situations for many teens.**

6. Choose a quote from the text that supports the central idea. Use the quote sandwich to explain the
   quote and how it supports the central idea. (RI.7.2)

**In the article, teens can have a difficult time when their family's income is lower than
that of their peers. As the article states, "Lisa*, nineteen, from Fort Lauderdale, Florida,
grew up lower-class. She remembers feeling envious when her best friend got $600
from her uncle to spend just for fun." This describes an example of a teen struggling
with negative feelings when her friend demonstrated that she had more wealth than
Lisa did.**

7. For each piece of text listed in the box, write a corresponding inference you can make about social status. (RI.7.1)

TEXT	INFERENCE
But she was hiding a secret only a few of her close friends and teachers knew about—her mom was struggling to make ends meet after a nasty divorce. "People didn't know my financial situation," she says.	*She was hiding her true financial situation because she was afraid her friends would not like her as much if they knew she was struggling with money.*
TEXT Gossiping about who's broke and who has bank can be a favorite topic of conversation among girls, many of whom say that items like smartphones, purses, and shoes are important status symbols.	INFERENCE *Talking about a peer's financial situation can be a way of judging class. Class markers can be a way of deciding who to include and exclude.*

2-Point Rubric: Writing from Sources/Short Response[1]
(for Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	• Valid inferences and/or claims from the text where required by the prompt
	• Evidence of analysis of the text where required by the prompt
	• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt
	• Complete sentences where errors do not impact readability

1-point Response	The features of a 1-point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt
	• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Incomplete sentences or bullets

0-point Response	The features of a 0-point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate
	• No response (blank answer)
	• A response that is not written in English
	• A response that is unintelligible or indecipherable

[1]From New York State Department of Education, October 6, 2012.

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 1: Lesson 10
Independent Reading Celebration and Read-aloud of the Myth of Pygmalion

Long-Term Target Addressed (Based on NYSP12 ELA CCLS)	
I can self-select text based on personal preferences. (RL.7.11a)	
Supporting Learning Target	**Ongoing Assessment**
• I can celebrate my accomplishments in independent reading for this unit.	• Independent Reading sharing

Agenda	Teaching Notes

1. Opening
 	
    A. Identity Journal Entry Task (5 minutes)
 	
2. Work Time
 	
    A. Independent Reading Celebration (25 minutes)
 	
    B. Unit 2 Teaser: Pygmalion Myth Read-aloud (10 minutes)
 	
3. Closing and Assessment
 	
    A. Goal-Setting for Unit 2 (5 minutes)
 	
4. Homework
 	
    A. Continue reading in your independent book.
	• This lesson primarily is left open for teachers to determine how you would like to celebrate the independent reading students have been doing throughout Unit 1 and will continue to do through the rest of the module. Suggestions include, but are not limited to:
	  – A book swap
	  – Reading stories aloud
	  – A guest author
	  – Writing a class letter to a beloved author
	  – Students signing up to give informal book talks about books they love
	  – Inviting adults to come in and give book talks
	  – Themed book talks (spooky/horror, zombies, animals)
	  – Creating and participating in an artistic project that symbolizes the amount of reading done (a paper clip chain, a quote quilt, drawings)
	  – Technological options, according to your resources and previously developed activities (writing book reviews online, exploring teen book sites, leaving comments on class blog posts)
	  – Library visits
	  – Simple, relaxed reading time
	
	• Be sure, regardless of how you choose to use Work Time A, that you allow time for Work Time B, which involves a read-aloud of the myth of Pygmalion. The text version used here is written in an engaging, narrative form of the myth. However, due to its age (written in the 1960s), students may pick up some references to era-specific notions of proper male and female behavior. Feel free to address these if they come up, and even connect them to the gender-based identity reading in Lesson 2, if possible. Note: It is important to not answer any direct questions about the connection of the myth to the play just yet. Simply encourage connections between the myth and the identity reading just conducted in this unit. (The myth will be revisited in Lesson 12 of Unit 2, when students will be asked explicitly about connections between the myth and the play).
	
	• In advance: Rehearse reading the myth of Pygmalion with expression and enthusiasm, or arrange for a guest reader.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
N/A	• Identity journals (begun in Lesson 1; one per student)
	• Students' independent reading books (various)
	• "The Myth of Pygmalion" (one per student and one for teacher read-aloud)
	• Document camera
	• Index cards (one per student)

Opening	Meeting Students' Needs
A. Identity Journal Entry Task (5 minutes)	
• Have students open their **identity journals** to the Entry Task, Lesson 1o:	
* "Take a look at your Identity anchor chart and remember the texts we have read in this unit. What have you learned about yourself, and your identity, through this work? How can you connect to the information and stories that we have read and studied?"	
• Invite students to write quietly for 5 minutes. If anyone wishes to share their work afterward, they may do so, but it is optional.	

Work Time	Meeting Students' Needs
A. Independent Reading Celebration (25 minutes)	
• Point out the learning target for this lesson.	
• Dive in and have fun!	

Work Time(continued)	Meeting Students' Needs
B. Unit 2 Teaser: Pygmalion Myth Read-aloud (10 minutes) • Note: It is important to not answer any direct questions about the connection of the myth to the play just yet. Simply encourage connections between the myth and the identity reading just conducted in this unit. For example, you might ask: * "Whose identity is being shaped in this myth?" • Explain that in the next lesson, you will begin reading the play *Pygmalion*, which also deals with identity in a very interesting way. Note that the title of the play is taken from the Greek myth that you are about to read aloud. • Distribute **"The Myth of Pygmalion"** and display it using a **document camera**. Ask students to read along as you read aloud. • Read aloud, with energy and expression (or have a guest reader do so). • Conduct a very informal "Notice and Wonder" class conversation about the myth. Have students hold onto their copies of the myth, since they will revisit it during Unit 2.	
Closing and Assessment	**Meeting Students' Needs**
A. Goal-Setting for Unit 2 (5 minutes) • Distribute the **index cards**. Have students consider and write down an achievable, measurable, and specific goal for their independent reading for Unit 2. Model goals that are not achievable (I'll read every book in the library) or not specific (I'll get better at reading), and model one or two well-written goals (I'll move on to the next book in the Harry Potter series.) • Have students store the index cards in a place where they can keep them in mind during Unit 2. • Give them specific positive praise for their hard work in this unit.	
Homework	**Meeting Students' Needs**
• Continue reading in your independent book.	

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EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 1: Lesson 10
Supporting Materials

The women of Cyprus were displeased with Pygmalion. He was one of the few unmarried young men on the island, and it seemed that he meant to stay that way. He was a sculptor who lived alone in a house he had knocked together out of an old stable, one enormous room on a hill overlooking the sea, far away from any neighbor. Here he spent the days very happily. Great unhewn blocks of marble stood about, and tubes of clay, and a crowd of figures, men and women, nymphs, satyrs, wolves, lions, bulls, and dolphins. Some of them were half-carved, some of them clay daubs, almost shapeless; and others were finished statues, marvelous gleaming shapes of white marble.

Sometimes people came and bought Pygmalion's figures. He sold only those he was tired of looking at, but would never set a price. He took anything offered. Often, he would give his work away, if he thought that someone enjoyed looking at it and had not money to pay. He ate when he was hungry, slept when he was tired, worked when he felt like it, swam in the sea when hot, and spent days without seeing anyone.

"Oh, I have plenty of company," he'd say. "Plenty of statues around, you know. Not very good conversationalists, but they listen beautifully."

Now, all this irritated the mothers and daughters of Cyprus exceedingly. A bachelor is bad enough, a happy bachelor is intolerable. And so they were resolved that he should marry.

"He's earning enough to keep a wife … or he would be if he charged properly. That's another reason he needs one. My Althea is a very shrewd girl. She'd see he got the right prices for his work …"

"My Laurel is an excellent housekeeper. She'd clean out that pig-sty of his, and make it fit to live in …"

"My daughter has very strict ideas. She'll make him toe the mark. Where does he get the models for those nymph statues? Tell me that? Who knows what goes on in that stable of his?…"

"*My* daughter …"

And so it went. They talked like this all the time, and Pygmalion was very much aware of their plans for him. More than ever he resolved to keep to himself.

Now Cyprus was an island sacred to Aphrodite, for it was the first land she touched when she arose from the sea. The mothers of the island decided to use her favor for their own purposes. They crowded into the temple of Aphrodite and recited this prayer:

"Oh , great goddess of Love, you who rose naked and dripping from the sea and walked upon this shore, making it blossom with trees and flowers, you, Aphrodite, hear our plea: touch the heart of young Pygmalion, who has become as hard as his own marble. Weave your amorous spell, plaiting it into the tresses of one of our maidens, making it a snare for his wild loneliness. Bid your son, the Archer of Love, plant one of his arrows in that indifferent young man so that he becomes infected with a sweet sickness for which there is only one cure. Please, goddess, forbid him all solitary joy. Bind him to one of our maidens. Make him love her and take her as his wife."

That night Pygmalion, dreaming, was visited by the goddess, who said, "Pygmalion, I have been asked to marry you off. Do you have any preferences?"

Pygmalion, being an artist, was acquainted with the terrible reality of dreams and knew that the matter was serious, that he was being threatened. He said, "There is one lady I fancy. But she is already married."
"Who?"
"You."
"Me?"
"You, Aphrodite, queen of beauty, lady of delight. How can you think that I who in my daily work will accept nothing less than the forms of ideal beauty, how can you think that I could pin my highest aspiration on any but the most perfect face and form? Yours, Aphrodite. Yours, yours. I love you, and you alone. And until I can find a mortal maid of the same perfection, I will not love."

Now, Aphrodite, although a goddess, was also a woman. In fact, her divinity was precisely in this, womanliness raised to its highest power. She was much pleased by this ardent praise. She knelt beside Pygmalion and, stroking his face, said, "Truly, you are a fair-spoken young man. I find your arguments very persuasive. But what am I to do? I have promised the mothers of Cyprus that you shall wed, and I must not break my promise."

"Did you tell them *when*?"
"No, I set no time."
"Then grant me this: permit me to remain unwed until I do one more statue. It will be my masterwork, the thing I have been training myself for. Let me do it now, and allow me to remain unmarried until I complete it for the vision is upon me goddess. The time has come. I must do this last figure."

"Of whom?"

"Of you, of course! Of you, of you! I told you that I have loved you all my life without ever having seen you. And now that you have appeared to me, now that I do see you, why then I must carve you in marble. It is simple. This is what my life is for; it is my way of loving you in a way that you cannot deny me."

"I see…. And how long will this work take?"

"Until it is finished. What else can I say? If you will be good enough to visit me like this whenever you can spare the time, I will fill my eyes with you and work on your image alone, putting all else aside. Once and for all I shall be able to cast in hard cold marble the flimsy, burning dream of man, his dream of beauty, his dream of you …"

"Very well," said Aphrodite, "you may postpone your marriage until my statue is completed." She smiled at him. "And every now and again I shall come to pose."

Pygmalion worked first in clay. He took it between his hands and thought of Aphrodite—of her round arms, of the strong column of her neck, of her long, full thighs, of the smooth swimming of her back muscles when she turned from the waist—and his hands followed his thinking, pressing the clay to the shape of her body. She came to him at night, sliding in and out of his dreams, telling him stories about herself. He used a whole tub-full of clay making a hundred little Aphrodites, each in a different pose. He caught her at the moment when she emerged from the sea, shaking back her wet hair, lifting her face to the sky which she saw for the first time. He molded her in the Hall of the Gods receiving marriage offers, listening to Poseidon, and Hermes, and Apollo press their claims, head tilted, shoulders straight, smiling to herself, pleasing everyone, but refusing to give answer. He molded her in full magnificent fury, punishing Narcissus, kneeling on the grass, teasing the shy Adonis, then mourning him, slain.

He caught her in a hundred poses, then stood the little clay figures about, studying them, trying to mold them in his mind to a total image that he could carve in marble. He had planned to work slowly. After all, the whole thing was a trick of his to postpone marriage; but as he made the lovely little dolls and posed them among her adventures, his hands took on a schedule of their own. The dream invaded daylight, and he found himself working with wild fury.

When the clay figures were done, he was ready for marble. He set the heavy mass of polished stone in the center of the room and arranged his clay studies about it. The he took mallet and chisel, and began to work—it was as if the cold tools became living parts of himself. The chisel was like his own finger, with a sharp fingernail edge; the mallet was his other hand, curled in to a fist. With these living tools he reached in to the marble and worked the stone as if it were clay, chopping, stroking, carving, polishing. And from the stone a body began to rise as Aphrodite had risen from the white foam of the sea.

He never knew when he had finished. He had not eaten for three days. His brain was on fire, his hands flying. He had finished carving; he was polishing the marble girl now with delicate lines. Then, suddenly, he knew that it was finished. His head felt full of ashes; his hands hung like lumps of meat. He fell onto his pallet and was drowned in sleep.

He awoke in the middle of the night. The goddess was standing near his bed, he saw. Had she come to pose for him again? It was too late. Then he saw that it was not Aphrodite, but the marble figure standing in the center of the room, the white marble gathering all the moonlight to her. She shone in the darkness, looking as though she were trying to leap from the pediment.

He went to the statue and tried to find something unfinished, a spot he could work on. But there was nothing. She was complete. Perfect. A masterwork. Every line of her drawn taut by his own strength stretched to the breaking point, the curvings of her richly rounded with all the love he had never given a human being. There she was, an image of Aphrodite. But not Aphrodite. She was herself, a marble girl, modeled after the goddess, but different; younger; human.

"You are Galatea," he said. "That is your name."

He went to a carved wooden box and took out jewels that had belonged to his mother. He decked Galatea in sapphires and diamonds. Then he sat at the foot of the statue, looking at it, until the sun came up. The birds sang, a donkey brayed; he heard the shouting of children, the barking of dogs. He sat there, looking at her. All that day he sat, and all that night. Still he had not eaten. And now it seemed that all the other marble figures in the room were swaying closer, were shadows crowding about, threatening him.

She did not move. She stood there, tall, radiant. His mother's jewels sparkled on her throat and on her arms. Her marble foot spurned the pediment.

Then Aphrodite herself stepped into the room. She said, "I have come to make you keep your promise, Pygmalion. You have finished the statue. You must marry."

"Whom?"

"Whomever you choose. Do you not wish to select your own bride?"

"Yes."

"Then choose. Choose any girl you like. Whoever she is, whatever she is, she shall love you. For I am pleased with the image you have made of me. Choose."

"I choose—her," said Pygmalion, pointing to the statue.

"You may not."

"Why not?"

"She does not live. She is a statue."

"My statues will outlive all who are living now," said Pygmalion.

"That is just a way of speaking. She is not flesh and blood; she is a marble image. You must choose a living girl."

"I must choose where I love. I love her who is made in your image, goddess."

"It cannot be."

"You said, 'whoever she is, whatever she is …'"

"Yes, but I did not mean a statue."

"I did. You call her lifeless, but I say my blood went into her making. My bones shaped hers. My fingers loved her surfaces. I polished her with all my knowledge, all my wit. She has seen all my strength, all my weakness, she has watched me sleep, played with my dreams. We *are* wed, Aphrodite, in a fatal incomplete way. Please, dear goddess, give her to me."

"Impossible."

"You are a goddess. Nothing is impossible."

"I am the Goddess of Love. There is no love without life."

"There is not life without love. I know how you can do it. Look … I stand here, I place my arm about her; my face against hers. Now, use your power, turn me to marble too. We shall be frozen together in this moment of time, embracing each other though eternity. This will suffice. For I tell you that without her my brain is ash, my hands are meat; I do not wish to breathe, to see, to be."

Aphrodite, despite herself, was warmed by his pleas. After all, he had made a statue in her image. It was pleasing to know that her beauty, even cast in lifeless marble, could still drive a young man mad.

"You are mad," she said, "Quite mad. But in people like you, I suppose, it is called inspiration. Very well, young sir, put your arms about her again."

Pygmalion embraced the cold marble. He kissed the beautiful stiff lips, and then he felt the stone flush with warmth. He felt the hard polished marble turn to warm silky flesh. He felt the mouth grow warm and move against his. He felt arms come up and hug him tight. He was holding a live girl in his arms.

He stepped off the pediment, holding her hand. She stepped after him. They fell on their knees before Aphrodite and thanked her for her gift.

"Rise, beautiful ones," she said. "It is the morning of love. Go to my temple, adorn it with garlands. You, Pygmalion, set about the altar those clever little dolls of me you have made. Thank me loudly for my blessings, for I fear the mothers of Cyprus will not be singing my praises so ardently for some time."

She left. Galatea looked about the great dusty studio, littered with tools, scraps of marble, and spillings of clay. She looked at Pygmalion—tousled, unshaven, with bloodshot eyes and stained tunic—and said, "Now, dear husband, it's my turn to work on you."

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2:
Overview

Unit 2: Identity Transformation in *Pygmalion*

In this second unit, students continue their investigation into the many facets of identity as they read the play *Pygmalion* by George Bernard Shaw. They also continue to build skills as close readers as they examine a work of literature set in Victorian England. Students embark on a close case study of the protagonist, Eliza Doolittle, and analyze the changes within her character internally and externally. They conduct several close reads of the text, including decoding dialect and stage directions, as they work to ascertain the ways in which Eliza is transforming her identity, from a flower girl to a "duchess." Close reading of the text—with the use of text-dependent questions, Reader's Dictionaries, Reader's Notes, and various note-catchers and anchor charts—prepares students for the mid-unit assessment, in which they read a previously unseen passage and answer questions that require them to use evidence from the play to analyze the scene. The unit ends with students writing an argument essay, making a claim about whether Eliza changes on the inside and the outside, and supporting their claim with evidence they have gathered throughout the reading of the play.

Guiding Questions and Big Ideas
• **How can individuals re-create themselves?**
• **When people change their external appearance, do they necessarily change on the inside too?**
• *Individuals can change who they are perceived to be.*
• *Class, gender, and occupation can shape individuals' identity.*

Mid-Unit 2 Assessment	**Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion*** This assessment centers on NYSP12 ELA CCLS RL.7.1, RI.7.3, and L.7.4. Students will analyze an unseen passage from *Pygmalion* and answer questions about key themes and characters based on evidence and inference, as well as vocabulary. Students will be asked to identify which specific lines in the text helped them decipher the correct answers.
End of Unit 2 Assessment	**Argument Essay: Eliza's Changes** This is a two-part assessment. Students respond to the following prompt: "Eliza Doolittle changes her outward identity (speech, mannerisms, clothing) throughout the play. Does she change her inner identity (values, character) as well? After reading Pygmalion, write an argument essay that addresses this question. Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the play." Part 1 is students' best on-demand draft and centers on NYSP12 ELA CCLS RL.7.1, RL.7.3, W.7.4, and W.7.9. This draft Students must make a claim and support their position with will be assessed before students receive peer or teacher feedback so that their individual understanding of the texts and their writing skills can be observed. Part 2 is students' final draft, revised after teacher feedback. Part 2 adds standards L.7.1, L.7.2, and W.7.5.

Content Connections
This module is designed to address English Language Arts standards as students read literature and informational texts about identity formation and transformation. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below. **Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework: http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf** **Unifying Themes (pages 6–7)** • Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity; personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences. • Theme 5: Development and Transformation of Social Structures: Role of social class, systems of stratification, social groups, and institutions; role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture; social and political inequalities.

Texts
1. George Bernard Shaw, *Pygmalion* (Clayton, DE: Prestwick House, 2005), ISBN: 978-1-58049-399-4.

This unit is approximately 4 weeks or 19 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Building Background Knowledge: Introducing *Pygmalion*	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can select high-quality texts to read independently. (RL.7.11a and b)	• I can build my background knowledge about the setting of the play we will read in this unit. • I can make predictions and inferences on a text.	• 3-2-1 Exit Ticket	• Gallery Walk protocol • Spirit Read protocol
Lesson 2	Understanding Interactions: Launching *Pygmalion*, Part 1	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can select high-quality texts to read independently. (RL.7.11a and b)	• I can analyze the play *Pygmalion* for internal and external characteristics of its main character, Eliza. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Text-dependent questions: *Pygmalion*, Section 1	• British Dialect/Slang anchor chart
Lesson 3	Understanding Interactions: Launching *Pygmalion*, Part 1	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can select high-quality texts to read independently. (RL.7.11a and b)	• I can track the development of Eliza Doolittle as a character through the play *Pygmalion*. • I can cite specific evidence from the play *Pygmalion* to determine Eliza's internal and external characteristics.	• Eliza Character Tracker • Checking for Understanding Entry Task: *Pygmalion*, Section 1 • Reader's Notes: *Pygmalion*, Section 1	• Internal and External Identity anchor chart
Lesson 4	Introducing Readers Theater: *Pygmalion*	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or charm. (RL.7.3)	• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Eliza Character Tracker (from homework) • Checking for Understanding Entry Task: Eliza Character Tracker	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Analyzing Character: Eliza Character Pyramid	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3)	• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 3 (from homework) • Checking for Understanding Entry Task: *Pygmalion*, Section 3	• British Dialect/Slang anchor chart • Go Go Mo protocol
Lesson 6	Reading More Closely: Inferences and Evidence in *Pygmalion*	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3)	• I can cite specific text-based evidence to analyze a scene in *Pygmalion* . • I can determine the interaction of setting and character in a scene in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 4 (from homework) • Text-Dependent Questions: *Pygmalion*, Section 5 • Eliza Character Tracker	
Lesson 7	Mid-Unit Assessment: Evidence and Inference in *Pygmalion*	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)	• I can cite specific text-based evidence to analyze a scene in *Pygmalion*. • I can determine the interaction of setting and character in a scene in *Pygmalion*. • I can use a variety of strategies to determine the meaning of unknown words in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 5 (from homework • Mid-Unit 2 Assessment	
Lesson 8	Analyzing Key Scenes in *Pygmalion*	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can select high-quality texts to read independently. (RL.7.11 a and b)	• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 6 (from homework)	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Text-to-Text Connections with *Pygmalion*	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can select high-quality texts to read independently. (RL.7.11 a and b)	• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*. • I can discuss how the independent reading I am doing connects to the plot, characters, and setting of *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 7 (from homework) • Checking for Understanding Entry Task: *Pygmalion*, Section 7	• British Dialect/Slang anchor chart
Lesson 10	Citing Evidence: The Ending of *Pygmalion*	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3)	• I can cite evidence from the play *Pygmalion* to predict the ending of the play. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 8 (from homework) • Checking for Understanding Entry Task: *Pygmalion* Section 8 • Super Speed Quote Sandwich • Eliza Character Tracker	
Lesson 11	Closing Reading and Summarizing: The Epilogue of *Pygmalion*	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3)	• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 9 (from homework) • Eliza Character Tracker	
Lesson 12	Writing an Argument Essay: Developing Claims and Reasons	• With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)	• I can develop and choose relevant and compelling reasons, supported by strong evidence from *Pygmalion*, to support the claim I am making in my argument essay.	• Eliza Character Tracker	• Take a Stand protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Writing an Argument Essay: Introducing the Writing Prompt and Model Essay	• I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) • I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.7.4)	• I can begin the writing process for an argument essay on *Pygmalion*. • I can analyze the argument in a model essay.	• Venn diagram • Writing Improvement Tracker	
Lesson 14	Writing an Argument Essay: Analyzing the Model	• I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) • With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)	• I can use the writing process to determine my strengths and challenges in essay writing. • I can determine the evidence and structure needed for writing an argument essay on *Pygmalion*.	• Writing Improvement Tracker (from homework) • Analyzing Evidence in the Model Essay handout • Analyzing Structure of the Model Essay handout • Exit ticket	
Lesson 15	Writing an Argument Essay: Gathering Evidence	• With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)	• I can use the writing process to organize the evidence I need for an argument essay on *Pygmalion*. • I can gather information from the text to use in my argument essay on *Pygmalion*.	• *Pygmalion* essay Planner (homework from Lesson 14) • Eliza Character Trackers	• Using Quotes in Essay anchor chart • Peer Review protocol • Praise-Question-Suggest protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 16	Writing the Argument Essay: Moving from Planner to Drafting	• I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) • With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) • I can select evidence from literary or informational texts to support analysis, reflection and research. (W.7.5)	• I can analyze a model essay for a strong conclusion, transitions, and a formal style. • I can write an organized argument essay about *Pygmalion*.	• *Pygmalion* Essay Planner (from homework) • Eliza Character Tracker • *Pygmalion* essay tracker	• Transitions anchor chart
Lesson 17	End of Unit 2 Assessment, Part 1: Drafting the Essay	• I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) • I can select evidence from literary or informational texts to support analysis, reflection and research. (W.7.5)	• I can draft an argument essay about *Pygmalion*. • In my essay, I can support my claim with details and quotes from the play. • In my essay, I can explain how my details support my claim.	• *Pygmalion* Essay Planner (from homework) • End of Unit 2 Assessment essay draft	
Lesson 18	World Café about *Pygmalion*	• I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)	• I can effectively engage in discussions with my classmates about the characters, setting, and plot in *Pygmalion* • I can analyze the play by citing specific evidence and recognizing patterns from the beginning, middle, and end of the novel.	• World Café Charts	• World Café protocol

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 19	End of Unit Assessment, Part 2: Revise Essay Drafts	• With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) • I can use correct grammar and usage when writing or speaking. (L.7.1) • I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)	• I can use feedback from others to revise and improve my essay. • I can use correct grammar and punctuation in my essay. • I can use new vocabulary appropriately in my essay.	• End of Unit 2 Assessment, Part 2: Revised essay	

Optional: Experts, Fieldwork, and Service

Experts:

- Invite historians or experts on life in Victorian England to come to the classroom and talk about life and times during the setting of *Pygmalion*.

- Invite a dramaturge, actor or actress, playwright, or anyone affiliated with a drama company that has staged *Pygmalion* to discuss what it was like to put on the play or to act out a scene (or scenes) from the play for your students.

Optional: Extensions

- Watch the musical *My Fair Lady* and compare the film version to the play, particularly paying attention to the different endings.

- Conduct a more in-depth study of class in England and in America. Use the PBS documentary *People Like Us* to support your study.

Preparation and Materials

This unit includes a number of routines.

See below for the Reading Sections and Calendar, independent reading suggestions, possibilities for audio versions of the play, and graphic organizers that are used throughout the unit.

1. Reading Sections

The lessons refer to "Sections" that are delineated clearly with page numbers and corresponding lessons in the Reading Calendar at the end of this document.

Pygmalion is a more complex text than *A Long Walk to Water* (from Module 1) and is a play, which has its own specific genre conventions and format. All students, even readers at grade level, will need your support in developing their stamina and independence with a complex text during this unit. Consider how your existing routines and class culture around celebrating homework completion and effort might be used to support and encourage students as they read *Pygmalion*.

2. Reading and Listening

Because *Pygmalion* is a play that was originally intended for performance and is so heavily based on the use of language and speech (especially Eliza's transition from the Cockney to an upper-class British accent), it would benefit students if they could listen to a recorded version of the play instead of the teacher reading it aloud in each lesson. Consider obtaining an audio version of the play for your class.

Drama as a genre is predicated on being "lifted off the page," or spoken and delivered orally. It is always a challenge, therefore, to present drama within an analytical, academic framework. To that end, we strongly recommend that the study of *Pygmalion* is accompanied regularly by audio, video, or other means that allows students to hear and/or view the play in the way the author intended. This is even more critical when working with this specific play, since it is so centrally focused on speech and language.

There are several means of accomplishing this goal. *Pygmalion* is in the public domain, so there are several free audiobook versions available on line. The following, from Librivox, uses multiple narrators and does a good job of differentiating characters: http://www.youtube.com/watch?v=SYIubp-PT8I.

This version is taken from a staged production of LA Theatre Works, and is available cheaply from iTunes or during a 30-day free trial of Audible.com. It has the added benefit of having recorded audience reaction, so students will have clues as to the humorous portions of the play in particular: http://www.audible.com/pd/Classics/Pygmalion-Audiobook/B002UUMNNK?source_code=GO1GB907OSH060513&gclid=CLaW-MKRs7oCFYqi4Aod9FwAEw&mkwid=3SEtwpsL&bp_ua=yes&pkw=_inurl%3Aasin%3D&pmt=b

2. Reading and Listening (continued)

Filmed versions of the play are also available and could be used in class, although these tend to be abbreviated or edited and changed significantly, and so may not reflect the script of the play accurately. These work, but use them with caution.

The musical *My Fair Lady* is not included in this unit purposefully. Its genre as a musical means that it diverges from the original play in key and significant places. It cannot be substituted for the play, though it may, in carefully chosen places, be used to support understanding of the play. In particular, note that the ending of *My Fair Lady* is vastly different than that of *Pygmalion* and it has been argued that it undermines the entire original theme of the play itself, even by the author. Again, it may be useful to view the ending as a foil or compare/contrast exercise to the play script, but only after careful viewing and planning.

3. Graphic Organizers

This unit features two structures for recording notes. The first is Reader's Notes, which includes questions assigned after every reading, and the Reader's Dictionary, in which students define key words from their reading. Consider printing and copying the Reader's Notes from the end of each lesson in the Supporting Materials section for the entire play in one packet so students have fewer papers to handle. The lessons will indicate times to collect Reader's Notes packets as well as encourage you to check them regularly.

Beginning in Lesson 2, students start recording changes they see in the main character, Eliza Doolittle, using an Eliza Character Tracker. This document will be used throughout the unit as students collect their evidence in preparation for the argument essay for the end of unit assessment. It is important that students store these in a safe place and refer to them repeatedly, as prompted in individual lessons.

4. Independent Reading

This unit assumes that your class continues with the independent reading structures and routines established in Unit 1. Whenever possible, encourage students to select independent reading books that deal with identity, gender, class, and/or language, as students will then be able to make more connections to the play as they read.

EXPEDITIONARY
LEARNING

The calendar below shows what is read in each lesson.
Teachers can modify this document to include dates instead of lessons.

Lesson	*Pygmalion* Section Number	Pages
1	N/A	
2	One	15–19
3	Two	19–24
4	Three	25–35
5	Four	36–47
6	Five	49–57
7	Six	57–62 (includes unseen passage for mid-unit assessment)
8	Seven	63–70
9	Eight	71–82
10	Nine	82–89

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Grade 7: Module 2B: Unit 2: Lesson 1
Building Background Knowledge: Introducing *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can select high-quality texts to read independently. (RL.7.11a and b)	
Supporting Learning Targets	**Ongoing Assessment**
• I can build my background knowledge about the setting of the play we will read in this unit. • I can make predictions and inferences based on a text.	• 3-2-1 Exit ticket

Agenda	Teaching Notes

1. Opening
 	
    A. Entry Task: Mystery Quote (8 minutes)
 	
    B. Introducing Learning Targets (2 minutes)
 	
2. Work Time
 	
    A. Gallery Walk: Victorian England (15 minutes)
 	
    B. Spirit Read (5 minutes)
 	
    C. Mystery Excerpt from *Pygmalion* (10 minutes)
 	
3. Closing and Assessment
 	
    A. 3-2-1 Exit Ticket (5 minutes)
 	
4. Homework
 	
    A. Read independently for at least 30 minutes.
	• In this lesson, students learn background information about Victorian England and the setting and time period of the play *Pygmalion*. They then begin to familiarize themselves with the language and the structure of the play, which is the central text of Unit 2.
	
	• Review the Unit 2 overview. As explained in more detail in that document, *Pygmalion* is a more complex text than *A Long Walk to Water* (from Module 1) and also is a play, which has its own specific genre conventions and format. All students, even readers at grade level, will need your support in developing their stamina and independence with complex text during this unit. Consider how your existing routines and class culture around celebrating homework completion and effort might be used to support and encourage students as they read *Pygmalion*. Be sure to read the text in advance and consider what supports your students will need to understand it. See the Unit 2 Overview for a list of ways to support struggling readers and determine what will be most effective for your students.
	
	• If students already know the play they will be reading or what it is about due to previous work, this is fine. While the Gallery Walk protocol works as a "mystery," it will also work as simply an engaging introduction to the setting and background culture of the play. In particular, the Entry Task and Work Time C can still stand as "mysterious" quotes and excerpts; the mystery will relate then to the content of the play, not the name or basic information of the play. As in Unit 1, the sequence of homework, lessons, and assessments in this unit has been carefully designed to provide appropriate support during class and to make sure that students who are struggling with reading complex text at home will not be unduly disadvantaged on assessments. The sections of the play that students focus on during class are the sections most relevant to assessment tasks.
	
	• The Reader's Notes that students complete as they read for homework and the daily Checking for Understanding entry task that begins class the next day provide students with structures that help them make meaning of the text and then check to make sure their understanding is accurate.
	
	• Homework in this lesson is independent reading, which takes place periodically in Unit 2. It is assumed at this point that an independent reading program has been launched before, during, or shortly after Unit 1—see the Unit 1 Overview for details and references.

Agenda	Teaching Notes (continued)
	• In advance:
	– Print and post the Gallery Walk images and texts.
	– Find 10–12 additional images of Victorian England culture—the streets, people, clothing, food, transportation, etc.); print these and post them around the room.
	– Cut out individual quotation strips from the Quotations from Pygmalion handout (see supporting materials) for the Spirit Read.
	– Review: Gallery Walk and Spirit Read protocols (see Appendix).
	• Post: Learning targets.

Lesson Vocabulary	Materials
crooning; bilious (from entry task)	• Entry Task: Lesson 1 (one per student)
	• Gallery Walk images and texts (to print and post around room)
	• Predictions note-catcher (one per student)
	• Quotation strips from *Pygmalion* (one strips per student; see Teaching Notes
	• Mystery excerpt (one per student)
	• 3-2-1 Exit ticket

Opening	Meeting Students' Needs

A. Entry Task: Mystery Quote (8 minutes)
 • As students enter the room, distribute the **Entry Task**: **Lesson 1**. Ask students to do the following:
    * "Read the quotation below, which is from the next text we will read, and answer the following: What would you guess this text is about?"
 • Direct students to complete the entry task individually and silently, just as they did during Module 1.
 • When students are done, invite them to read the excerpt aloud with an elbow partner and then share what they wrote. Cold call on several to share their answers. Listen for students to say: "This text is about a woman who talks strangely" or "The text is about language and how people should be treated."
 • Prompt students further:
    * "What did the text say that helped you make that prediction?"
 • Ask students to find specific words that stood out to them and serve as clues.
 • Explain that they will continue to build background knowledge as they explore the topics and the language in the text today.
	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

B. Introducing Learning Targets (2 minutes)
 • Direct students' attention to the learning targets for today. Read them aloud:
    * I can build my background knowledge about the setting of the play Pygmalion.
    * I can make predictions and inferences based on a text.	

Work Time	Meeting Students' Needs

A. Gallery Walk: Victorian England (15 minutes)
• Point out to students that **Gallery Walk images and texts** are posted around the room. Explain that you will now conduct a silent Gallery Walk and have students make more predictions about the text, including its characters and setting and general topics.
• Distribute a **Predictions Walk note-catcher** to each student.
• Review directions with students:
  1. Please stand up with your note-catcher, a surface to write on, and a writing utensil.
  2. Push in your chair and quietly circulate the room, looking at each posted image or quotation.
  3. Fill in your note-catcher after every two or three stops along the Gallery Walk.
• Conduct the Gallery Walk for approximately 10 minutes, prompting students to write in their note-catchers every so often.
• Ask students to return to their seats and share their responses on their note-catchers with an elbow partner. After 1 or 2 minutes, cold call on different pairs to share out what they predicted and what clues they saw in the Gallery Walk.
	• When reviewing graphic organizers or recording forms, consider using a document camera or chart paper to display the document for students who struggle with auditory processing.
	• Consider having a "viewing" station during the Gallery Walk where you show a video of the Cockney accent (such as one featuring Michael Cain) or a scene from *My Fair Lady*.

B. Spirit Read (5 minutes) • Give each student a single strip cut from the **quotation strips from *Pygmalion***. • Ask students to bring their quotations with them as they stand in a large circle around the room. Tell them that you will now conduct a Spirit Read in which every student reads his or her quotation out loud, one at a time, in no particular order. Students should try to bring the words to life as much as possible and even read their quotation after a different one that theirs might connect with. A little silence is OK, and students should be careful not to talk over one another. Review the Spirit Read protocol in Appendix A for more suggestions. • Begin the Spirit Read and allow time for each student to read his or her quote. When every student has read, tell students that the Spirit Read is over, and ask them to return to their seats. • Invite students to discuss further with their seat partner about possible topics and themes that this new book may be about. Ask them to record their thoughts on their Predictions note-catchers. Cold call on some pairs to share out.	• Remind students that there may be some words within their quotations that they have never seen before. Emphasize that perfect pronunciation is not expected, and that it's OK—even good—if they struggle with pronouncing these difficult, unfamiliar, and somewhat nonsensical words.

Work Time (continued)	Meeting Students' Needs
C. Mystery Excerpt from *Pygmalion* • Distribute the **mystery excerpt** to students. • Invite students to follow along and listen as you read the excerpt aloud. Try to dramatize the characters by using different voices as much as you are comfortable. The key is to give students an introduction to the characters and topic of the play. • After you have read the text aloud, ask students to reread the excerpt in their heads. • Ask students to turn to their partner one more time, and again answer the question: * "What do you think this text will be about?" • Allow students to talk for 2 minutes. • Cold call on students for their answers. Write down their suggestions on the board or chart paper, which can be left up for the next class when students officially start the book.	• Give students who may benefit from additional reading support different colored pens or highlighters so they can mark up the text as they read it in order to help them make predictions.

Closing and Assessment	Meeting Students' Needs
A. 3-2-1 Exit Ticket (5 minutes) • Distribute a **3-2-1 Exit ticket** to each student. Ask students to follow the directions on the ticket, writing down three things they noticed about Victorian England from the Gallery Walk, two ideas they have about what *Pygmalion* might be about, and one question they have. • Collect the tickets as students leave the room.	• You might allow students to take a peek at the images still on the walls from the Gallery Walk to refresh their memories.

Homework	Meeting Students' Needs
• Read your independent reading book for at least 30 minutes. *Note: In the next class, students will start reading* Pygmalion. *Be sure to remind them to bring their copies or have your class set ready.*	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 1
Supporting Materials

Read the quoted lines below, which are from the text we will read next, and answer the questions that follow.

THE FLOWER GIRL [*with feeble defiance*] I've a right to be here if I like, same as you.

THE NOTE TAKER. 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.

THE FLOWER GIRL [*quite overwhelmed, and looking up at him in mingled wonder and deprecation without daring to raise her head*] Ah-ah-ah-ow-ow-ow-oo!

*crooning—singing
**bilious—sickening

- What would you guess this text is about?

The **Victorian era** of British history was the period of Queen Victoria's reign from June 20, 1837, until her death on January 22, 1901.

Cockney

Cockney is probably the second most famous British accent. It originated in the East End of London, but shares many features with and influences other dialects in that region.

Features:

- *Raised vowel* in words like *trap* and *cat* so these sound like "trep" and "cet."

- *London vowel shift:* The vowel sounds are shifted around so that Cockney "day" sounds are pronounced IPA **dæɪ** (close to American "die") and Cockney *buy* verges near IPA **bɒɪ** (close to American "boy").

- *Glottal stopping:* the letter *t* is pronounced with the back of the throat (glottis) in between vowels; hence *better* becomes IPA **beʔə** (sounds to outsiders like "be'uh").

- *L-vocalization:* The *l* at the end of words often becomes a vowel sound; hence *pal* can seem to sound like "pow." (I've seen this rendered in IPA as /w/, /o,/ and /ɰ/.)

- *Th-fronting*: The *th* in words like *think* or *this* is pronounced with a more forward consonant depending on the word: *thing* becomes "fing," *this* becomes "dis," and *mother* becomes "muhvah."

Wikipedia contributors. "Cockney." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 19 Feb. 2014. Web. 27 Feb. 2014.

✂ ---

No, but I was in repertory, which meant that I would do like 40 plays a year, one a week, so I was playing all different sorts of people. But I am what's called a Cockney, which is very, very working-class London.

And a symbol of the class system in the '60s was, for me, my first big role in a movie which got me recognition was in a movie called Zulu, *right? The director of the movie was an American, and I was up for the part of the Cockney corporal. But it had been cast by the time I got to the audition. And he said to me, "Can you do any other accent except the one you've got?" And I said, "I can do any accent you like." And he cast me as a very upper-crust toffee-nosed English officer.*

I assure you, even if I said I could have done the accent, no British director would have cast me as an upper-crust officer. And I was a big success—it started me on the road to stardom.

~Michael Caine

The origins of London slums date back to the mid-18th century, when the population of London, or the "Great Wen," as William Cobbett called it, began to grow at an unprecedented rate. In the last decade of the 19th century, London's population expanded to four million, which spurred a high demand for cheap housing. London slums arose initially as a result of rapid population growth and industrialization. They became notorious for overcrowding, unsanitary, and squalid living conditions. Most well-off Victorians were ignorant or pretended to be ignorant of the subhuman slum life, and many who heard about it believed that the slums were the outcome of laziness, sin, and vice of the lower classes. However, a number of socially conscious writers, social investigators, moral reformers, preachers, and journalists, who sought solution to this urban malady in the second half of the 19th century, argued convincingly that the growth of slums was caused by poverty, unemployment, social exclusion, and homelessness.

The Slums of East London

Two of Phil May's depictions of life in the East End: *East End Loafers* and *A Street-Row in the East End.*

public domain

Victorian Women: Not What You Might Think

by Gina Zorzi Cline

Try to picture a Victorian woman and chances are your mental picture looks something like this:

A woman in a tight corset and long dress, sitting in a floral parlor, drinking tea as she entertains other women like herself. Perhaps a child in a long white dress plays with a hoop in the hall. Your picture might vary slightly, but chances are it has the following in common: the woman is rich enough to have a parlor (and to sit in it drinking tea instead of working), the woman is white, and the world she inhabits is a world of women and children, with no men in sight.

There is a reason this image is in our heads: the Victorian concept of "ideal womanhood" was broadcast far and wide, through advertisements, advice columns, novels, art, and politics and has had longlasting effects on both American and British culture up to the present day. At the heart of this ideal was the belief that women and men lived in two different spheres: men in the rough and tumble public world of business, politics, and intellectual ideas; women in the pure and protected private world of the home and family. This separation might seem old fashioned today, but there is an even more basic problem with it: even in the Victorian era, it wasn't true.

Or, at least, it wasn't true for at least 75% percent of British people. Why? It all comes down to one word: class.

Victorian British society was very strictly segregated by social class. Your class determined what you did, what you wore, who you married, even how you spoke. Generally, people were born, lived, and died in the same class.

Working Classes: Physical Labor – 75% of the British population

Unskilled Labor (85% of the working class)
Most Victorians, men and women both, worked at manual labor jobs on farms, in factories, or as servants. As Sally Mitchell writes in Daily Life in Victorian England, "poor and working class women did many jobs that were hard, dirty, and dangerous (p. 45)." Everyone worked long hours, usually 12 to 14 hours a day, 6 days a week. When working class families had small children, the wife would temporarily stop working outside the home. With only the father's income, the family would be quite poor, so women looked for other ways to continue to make money. Working class women took in boarders, sewing,

washing, anything to help make ends meet. By the age of 10 or so, most working class children were working full time in order to help their families keep food on the table.

Skilled Labor (15% of the working class)
Skilled jobs were jobs that required a specific kind of training – an apprenticeship. Printers, carpenters, dressmakers, bakers, nurses, and teachers were all careers that required an apprenticeship. An apprentice usually wasn't paid. Families could only allow their children to learn a skilled trade if the family could afford to lose out on the child's income while he or she was in training. Girls in these families were often trained as nurses, teachers, or dressmakers and expected to contribute to the family income when they married.

Middle Class: Mental Labor – between 15 and 25% of the British Population
Some members of this class were small shopkeepers who barely made ends meet while others were incredibly wealthy businessmen. The most important thing to understand is that the middle class was not defined by money but by a common set of ideals: standards for manners, language, clothing, home life, etc. Middle class values included hard work, education (for both boys and girls), family togetherness, and ambition. At the beginning of the Victorian era, many middle class women worked. Doctors' wives acted as nurses or assistants. Farmers' wives supervised the dairy. Shopkeepers' wives might run the front of the shop or handle the bookkeeping. By the end of the era, work and home were geographically separate and these wives became exclusively housekeepers. The modern image of an "ideal" family: a working father, a stay at home mother, and children whose lives centered around family activities comes from the Victorian middle class. In this image, the home is a safe, pure, moral place to which men could retreat and in which women and children are "protected" from the corrupting influences of the outside world.

Upper Class: The Aristocracy and Landed Gentry – less than 1% of the British Population
The upper class inherited their money, living off of the rents and profits from lands they owned. These lands were passed down, intact, to the oldest son in each generation. The oldest son was expected to take his father's place, helping the king or queen to run the country. Younger sons usually were educated for a profession such as the ministry or the military. Women spent their time visiting, shopping, and entertaining. Women were expected to be wives, mothers, and hostesses, not leaders. With a few exceptions, to be part of the upper class, one had to be born into it. Later in the Victorian era, some very rich middle class businessmen were able to marry their children into the aristocracy.

While class structures in Victorian England were very rigid, this was also a time of great social change. The Industrial Revolution changed the way people lived and the way they thought. Slavery was outlawed. Women advocated for their rights. More and more people worked in factories instead of in their own homes. Big change makes people nervous. It makes sense that, the more things changed, the more people clung to the image of the "ideal" home and family, no matter how different the image was from most women's reality. The image of the pure Victorian woman, tucked away in her cocoon of domestic bliss, offered a port in the whirling storm of a changing world.

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Gallery Walk Images and Texts, Continued

"My Fair Lady" http://creativecommons.org/licenses/by-sa/3.0/deed.en

How the Journal was written

Gallery Walk Images and Texts, Continued

David Wright
http://creativecommons.org/licenses/by-sa/2.0/deed.en

During the Gallery Walk:

What I think this text is about ...	Clues from Gallery Walk

After the Sprit Read:

I think this text could be about ...

Teacher Directions: Copy this page and cut up so each quotation is on its own strip. Give one quote strip to each student.

THE FLOWER GIRL [*springing up terrified*] I ain't done nothing wrong by speaking to the gentleman. I've a right to sell flowers if I keep off the kerb.

THE FLOWER GIRL [*with feeble defiance*] I've a right to be here if I like, same as you.

HIGGINS. Oh, that's all right, Mrs. Pearce. Has she an interesting accent?
MRS. PEARCE. Oh, something dreadful, sir, really. I don't know how you can take an interest in it.

LIZA. Oh, I know what's right. A lady friend of mine gets French lessons for eighteenpence an hour from a real French gentleman. Well, you wouldn't have the face to ask me the same for teaching me my own language as you would for French; so I won't give more than a shilling. Take it or leave it.

MRS. PEARCE. Well, the matter is, sir, that you can't take a girl up like that as if you were picking up a pebble on the beach.

LIZA. I ain't got no parents. They told me I was big enough to earn my own living and turned me out.

HIGGINS. Very well, then, what on earth is all this fuss about? The girl doesn't belong to anybody—is no use to anybody but me.

LIZA. Oh, you've no feeling heart in you: you don't care for nothing but yourself [*she rises and takes the floor resolutely*]. Here! I've had enough of this. I'm going [*making for the door*]. You ought to be ashamed of yourself, you ought.

HIGGINS. What! That thing! Sacred, I assure you. [*Rising to explain*] You see, she'll be a pupil; and teaching would be impossible unless pupils were sacred.

HIGGINS. Mrs. Pearce: this is Eliza's father. He has come to take her away. Give her to him.

DOOLITTLE [*with fatherly pride*] Well, I never thought she'd clean up as good looking as that, Governor. She's a credit to me, ain't she?

HIGGINS. Have you any further advice to give her before you go, Doolittle? Your blessing, for instance.

HIGGINS. Nonsense! I know I have no small talk; but people don't mind.

HIGGINS. Oh, she'll be all right: don't you fuss. Pickering is in it with me. I've a sort of bet on that I'll pass her off as a duchess in six months. I started on her some months ago; and she's getting on like a house on fire. I shall win my bet.

HIGGINS. You see, I've got her pronunciation all right; but you have to consider not only how a girl pronounces, but what she pronounces; and that's where—

MISS EYNSFORD HILL. I sympathize. *I* haven't any small talk. If people would only be frank and say what they really think!

PICKERING. Don't ask me. I've been away in India for several years; and manners have changed so much that I sometimes don't know whether I'm at a respectable dinner-table or in a ship's forecastle.

MRS. HIGGINS. You silly boy, of course she's not presentable. She's a triumph of your art and of her dressmaker's; but if you suppose for a moment that she doesn't give herself away in every sentence she utters, you must be perfectly cracked about her.

HIGGINS. Well, dash me if *I* do! I've had to work at the girl every day for months to get her to her present pitch.

MRS. HIGGINS. You certainly are a pretty pair of babies, playing with your live doll.

PICKERING. Oh, I see. The problem of how to pass her off as a lady.

MRS. HIGGINS. The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?

HIGGINS. She'll mimic all the people for us when we get home.

PICKERING. Were you nervous at the garden party? *I* was. Eliza didn't seem a bit nervous.

HIGGINS. If I hadn't backed myself to do it I should have chucked the whole thing up two months ago. It was a silly notion: the whole thing has been a bore.

PICKERING. You've never been broken in properly to the social routine.

LIZA. What am I fit for? Where am I to go? What am I to do?

LIZA. I can't. I could have done it once; but now I can't go back to it.

DOOLITTLE [*sad but magnanimous*] They played you off very cunning, Eliza, them two sportsmen.

HIGGINS. About you, not about me. If you come back I shall treat you just as I have always treated you.

HIGGINS [*irritated*] The question is not whether I treat you rudely, but whether you ever heard me treat anyone else better.

LIZA. I won't care for anybody that doesn't care for me.

LIZA. I should look all right with my hat on. [She takes up her hat; puts it on; and walks across the room to the fireplace with a fashionable air.]

HIGGINS. A new fashion, by George! And it ought to look horrible!

DOOLITTLE [with fatherly pride] Well, I never thought she'd clean up as good looking as that, Governor. She's a credit to me, ain't she?

LIZA. I tell you, it's easy to clean up here. Hot and cold water on tap, just as much as you like, there is. Woolly towels, there is; and a towel horse so hot, it burns your fingers. Soft brushes to scrub yourself, and a wooden bowl of soap smelling like primroses. Now I know why ladies is so clean. Washing's a treat for them. Wish they saw what it is for the like of me!

HIGGINS. I'm glad the bath-room met with your approval.

3: Write down three things you noticed about Victorian England from the Gallery Walk:

-

-

-

2: Write down two ideas you have about what you think *Pygmalion* is about:

-

-

1: Write down one question you have as we begin to read this play:

-

EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 2
Understanding Interactions: Launching *Pygmalion*, Part 1

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can select high-quality texts to read independently. (RL.7.11a and b)

Supporting Learning Targets	Ongoing Assessment
• I can analyze the play *Pygmalion* for internal and external characteristics of its main character, Eliza. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Text-Dependent Questions: *Pygmalion, S*ection 1

Agenda	Teaching Notes

1. Opening
 	
   A. Entry Task: Settings in Pygmalion (5 minutes)
 	
   B. Introducing Learning Targets (2 minutes)
 	
2. Work Time
 	
   A. Close Read: Section 1 of *Pygmalion* (23 minutes)
 	
   B. Guided Practice with Reader's Notes (10 minutes)
 	
3. Closing and Assessment
 	
   A. Reviewing Homework and Previewing Checking for Understanding Entry Task (5 minutes)
 	
4. Homework
 	
   A. Complete Reader's Notes: *Pygmalion*, Section 1 (Column 4 and Reader's Dictionary).
 	
   B. Read independently for 20 minutes.
	• This unit focuses on standard RL.7.3: Students analyze how the plot, setting, and characters in *Pygmalion* interact. In this lesson, they learn these terms and apply them to the first section of the play.
	
	• Students have guided practice with the Reader's Notes that they will use throughout their reading of the play. The Reader's Notes for *Pygmalion* are similar to those for *A Long Walk to Water* from Module 1 as well as those used in Unit 1 of this module. As they read, students take gist notes (though this time the notes are organized by character, setting, and plot) and keep track of the new vocabulary they encounter.
	
	• As suggested in the Unit 2 Overview, decide how you will organize, check, and collect Reader's Notes for *Pygmalion*. Consider checking the work most days but collecting it periodically to look it over more thoroughly. After evaluating students' work, return these packets to the students so they can refer to them as they write their essays. It is possible to organize the Reader's Notes differently to meet the needs of your students. In this lesson, explain to your students how their work will be organized and how you will check and collect it.
	
	• *Pygmalion* contains more difficult vocabulary and syntax than *A Long Walk to Water.* Teacher read-alouds, as well as Close Reading Guides, are used as a tool to help students access and enjoy this text.
	
	• Access to drama also depends heavily and uniquely on oral interpretation of the script. See the Unit 2 Overview for suggestions for how to deliver the script of *Pygmalion* auditorily. Find some way for students to hear the multiple voices, accents, and emotion that accompany the lines of the play and allow the script to be "lifted off the page." This is especially important considering that the play's plot centers upon the transformation of Eliza Doolittle's speech.
	
	• In Section 1 and throughout Act I and II, it is critical for students to understand that Eliza is speaking in her Cockney accent. Later, her voice changes because of the influence of Henry Higgins' training; this fact is also critical to understanding the play. If you are comfortable with mimicking accents or have stage training, consider making sure that when Eliza's lines are read, they are read with the appropriate accent. If not, find a way for students to hear an audio version of the lines whenever possible. Refer to the Cockney station in the Gallery Walk of Lesson 1 as well, where needed.
	
	• Review: Reader's Notes: *Pygmalion*, Section 1 (for teacher reference)
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
elements, interact, plot, setting, character; italics, stage directions, pedestrian, portico, preoccupied, gumption, dialect, phonetic, unintelligible, amiable, sovereign (half-a-crown, tuppence, ha'pence, tanner); proximity, bloke, deprecating, sensibility, row, molestation	• Setting Pictures A, B, and C (one of each to display or print out) • Entry Task: Lesson 2 (one per student) • *Pygmalion* (play; one per student) • Text-Dependent Questions: *Pygmalion, S*ection 1 (one per student) • Close Reading Guide: *Pygmalion*, Section 1 (for teacher reference) • British Dialect/Slang anchor chart (new; teacher-created) • Reader's Notes: *Pygmalion*, Section 1 (one per student) • Reader's Notes: *Pygmalion*, Section 1 (for teacher reference)

Opening	Meeting Students' Needs
A. Entry Task: Settings in *Pygmalion* (5 minutes) • In advance, either post or project **Setting Pictures A, B, and C**. There is one picture for each setting in *Pygmalion* (Covent Garden, Henry Higgins' laboratory, Mrs. Higgins' parlor). • Distribute **Entry Task: Lesson 2** to students as they enter. Tell them that today they will start a new play, and that the entry task will let them look ahead to some of the places the play describes. • Direct students to complete the entry task individually and silently, just as they did in the previous lesson. • When students are done, call on several to share their answers. Prompt students: * "What did you see in that picture that helped you match it with the description?" • Listen for students to notice that A is Covent Garden, B is Henry Higgins' house, and C is Mrs. Higgins' parlor. • Tell the class that the time and place in which a story takes place is called the *setting*. Ask several students to predict the time and place for *Pygmalion*, but do not tell them the correct answer yet—assure them that they will be able to test their ideas when they start reading the play shortly.	• Consider posting these three terms, along with visual representations, in the room: setting, character, and plot. Students will refer to them frequently in this unit. • Consider posting the three pictures of the settings of *Pygmalion* in the classroom for the duration of the unit, to help students visualize the details of Victorian London.
B. Introducing Learning Targets (2 minutes) • Direct students' attention to the learning targets for today. Tell them that we often think about the elements of a story: the parts that make it up. *Setting*, which they just discussed, is one element; *characters* and *plot* are two other elements. • Ask students to define these words, giving examples from any common text (such as *A Long Walk to Water*). Listen for students to say that the characters are the people or other actors in a story and that the plot is the series of events in a story. • Next, ask students: * "What does it mean to analyze an interaction?" • Remind them that they have done this already in Unit 1. Listen for them to say that an "interaction" is the way aspects of a story or piece of text interact and influence one another. • Finally, have the students define "analyze." Remind them that this is reviewing material from Unit 1. Listen for: "to examine something carefully; to understand it by looking at its parts."	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs

A. Close Read: Section 1 of *Pygmalion* (23 minutes)
 Note: Bear in mind that Eliza Doolittle is not described by that name until Act II, and in Act I is known only as "the Flower Girl." Don't explain this yet to the students.
 	
 • Distribute the play ***Pygmalion*** to each student. Point out the title of the play—it has the same title as that of the myth they read in Lesson 10 of Unit 1. Clarify for them that the play is not about Pygmalion, but about a story that relates to the myth (how it relates will become clear as the students progress through the unit). Through their reading of the play *Pygmalion*, they will begin to think about questions like these:
   ∗ "What is identity?" (Remind them that this was the focus for Unit 1).
   ∗ "Why does identity matter?"
   ∗ "Can identity change?"
 • Distribute the **Reader's Notes: *Pygmalion*, Section 1.** Ask students:
   ∗ "How are these Reader's Notes similar to your Reader's Notes for Unit 1?"
   ∗ "How are these Reader's Notes different?" Listen for them to notice the similar format for the Reader's Dictionary and the different headings for the gist notes. Tell students that, as in Unit 1, they'll want to fill in the Reader's Dictionary as they go but should probably wait until the end of a section to fill in the other notes.
 • Tell students that in most lessons, you or they will read aloud (or hear an audio version of the play). Remind them that when they are listening, they also need to be reading silently to themselves.
 • Distribute and display the **Text-Dependent Questions: *Pygmalion, *Section 1**.
 • Use the **Close Reading Guide: *Pygmalion,* Section 1** (see supporting materials) to guide students through a series of text-dependent questions related to Section 1.
	• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud.
	
	 • Providing models of expected work supports all learners, especially those who are challenged.
	
	 • When reviewing graphic organizers or recording forms, consider using a document camera or chart paper to display the document for students who struggle with auditory processing.

Work Time (continued)	Meeting Students' Needs
B. Guided Practice with Reader's Notes (10 minutes) • After finishing the close reading, display the student version of the Reader's Notes: *Pygmalion*, Section 1 and model how to fill them out. (You may find the **Reader's Notes: *Pygmalion*, Section 1** to be a helpful resource, but it is useful for the students to actually watch you fill the chart in.) • With students' input, quickly fill in setting (Covent Garden) and characters (the Daughter, the Mother, the Bystander, etc.). • Then fill in the first part of the plot column (A family is caught in the rain, and the son cannot find a cab) and direct students to work with partners to add the next event to the plot column. • When they are done, ask several pairs to share out and add their entry (The son runs into the Flower Girl, who tries to sell a flower to the Mother) to the plot column. Ask: * "What makes plot notes effective?" • Listen for them to notice that effective plot notes are concise, list events in order, and focus only on central events (for example, the bear crashing in the woods is not included). • Finally, focus students on the fourth column of the chart. Explain that these questions will help them focus on the interaction of characters, setting, and plot. • Direct students to work with their seat partners to answer these questions. Circulate to support them as needed, directing them back to the text for evidence. Use your circulating to select several strong pairs to share out; script their answers as they share to create a common public record of a strong answer.	

Closing and Assessment	Meeting Students' Needs
A. Reviewing Homework and Previewing Checking for Understanding Entry Task (5 minutes)	
• Tell students that they will be doing a lot of rereading of *Pygmalion* at home. Set the purpose for rereading. You might say something like:	
* "In high school and college classes, students read at home and then use class time to talk about their reading. We will be doing the same thing. You will read carefully at home, and then we will work together in class to get to a deeper understanding of the play."	
• Tell students that this is a challenging play. Ask them to name some reading strategies that will help them read successfully on their own. Listen for them to name: visualizing what they read, connecting the play to their own experience, and slowing down to reread some paragraphs or even some pages to understand what is happening. Stress the importance of rereading. Assure them this is normal for difficult texts. Good readers are good readers because they reread.	
• Explain how the Reader's Notes and daily entry task will help them understand the play. You might say something like:	
* "The Reader's Notes will also help you understand the play and focus on what to reread. In addition, each class will start with a Checking for Understanding entry task based on the homework from the previous night. For this activity, you will be able to use your Reader's Notes but not the play. The Checking for Understanding entry task is not a quiz, but it lets me and you see how you are doing with understanding the play and figuring out new words."	
* Ask: "How will reading carefully and having strong Reader's Notes help you on the Checking for Understanding tasks?"	
• Help students generate ideas for how they can make sure their reading at home is as effective as the reading they did in class.	
• Make sure they think about where and when they will read, and what strategies they will use if they get confused. Emphasize the importance of rereading and make sure that they understand that strong readers reread often.	
Homework	**Meeting Students' Needs**
• Complete Reader's Notes: *Pygmalion*, Section 1 (Column 4 and Reader's Dictionary).	
• Read independently for 20 minutes.	
Note: In the next class, you will model how to use the Reader's Notes to perform the entry task. The Reader's Notes: Pygmalion Section 1 (teacher reference) may be a useful resource for you.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 2
Supporting Materials

Setting:
Picture A

Architect: Charles Fowler
This image may be used without prior permission for any scholarly or educational purpose. victorianweb.org
http://www.victorianweb.org/art/architecture/london/37i.html

Monmouth Museum
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Minnesota Historical Society. Public Domain

Name:
Date:

Look carefully at the three pictures. Each picture shows a different setting in the play we are about to read. Read the descriptions of the settings below. Next to each description, write the letter of the picture that matches it.

_____ Covent Garden: Eliza Doolittle works here, and also meets Henry Higgins and Colonel Pickering here for the first time.

_____ Mr. Higgins' laboratory: This is what Henry Higgins' laboratory (office) might have looked like, where Eliza comes to live and be instructed by Mr. Higgins on speech and manners for six months.

_____ Mrs. Higgins' parlor: This is what the home of Henry Higgins' mother might have looked like, where Eliza has her first introduction into British society, and also where she returns at the end of the play.

Text-Dependent Questions: *Pygmalion*, Section 1

Name:

Date:

Questions	Answers
1. Look up the word *pedestrian* in your Reader's Dictionary, and then rewrite its sentence in the stage directions in your own words.	
2. Here, the author is trying to convey the Flower Girl's *dialect* by using *phonetic* spelling. Look up the words *dialect* and *phonetic* in your Reader's Dictionary, and state in your own words what the author is attempting to do with this line.	
3. What can we infer about the Flower Girl from the stage directions' description of her appearance?	
4. The stage directions state that the phonetic spelling of the Flower Girl's lines needs to be abandoned, as people who do not live in London will find her dialect *unintelligible*. What does *unintelligible* mean, given the context of its sentence?	

Text-Dependent Questions: *Pygmalion*, Section 1

Questions	Answers
5. We have two lines from the Note Taker on page 19 where he calls the Flower Girl "a silly girl" and then tells her to "shut up," but also shows concern for her and good humor. What can we infer about his personality from these lines?	
6. In this section the Flower Girl is extremely worried that she is being watched by the police, or charged for misconduct by the "gentleman." Her worries are justified, as they reflect the general treatment of working-class people in Victorian England. What can we infer about societal opinion of working-class people from these lines?	

Close Reading Guide: *Pygmalion*, **Section 1**
(For Teacher Reference)

Time: 23 minutes

Questions	Close Reading Guide
1. Look up the word *pedestrian* in your Reader's Dictionary, and then rewrite its sentence in the stage directions in your own words.	• Say to students: "Read in your heads while I read along with you aloud." • Read the stage directions in italics straight through without interruption. • Inform students that they will see a great deal of *italics* in the play (review what italics are, if necessary). Clarify that whenever these are seen, they are called *stage directions.* Stage directions are just as important as the lines in a play; they give both the reader and the theater performers an idea of the setting, actions, and emotions that the author wants the play to convey to its audience. • Point out that these stage directions are painting a picture, in words, of the setting of Act 1. • Ask Question 1 and have students answer it in writing with their partners. Give students ample time to look the words up in their Reader's Dictionary. • Have students share out their answers. Listen for answers that include words and phrases such as: "people walking," "walkers," or "people on the sidewalk/in the street." • Reread the phrase "Pedestrians running for shelter into the market and under the portico of St. Paul's Church …" • Say to students: "A *portico* is a covered walkway. Covent Garden in London has several of them. St. Paul's Church is across the street from Covent Garden, which is why people might be sheltering there from the rain. Can you locate something that might be a *portico* in Setting Picture A?" Listen for students to identify the two roofed structures in the background of the picture as potential *porticos*. • Say to students: "Can you also identify the pedestrians in this picture?" Listen for students to indicate the people walking in the photograph.

Questions	Close Reading Guide
	• Read through the Flower Girl's first line: "Nah, then, Freddy …" • Ask students to repeat the line after you, slowly, with expression, pronouncing each word as it is written. This may bemuse and/or amuse students, which is just fine.
2. Here, the author is trying to convey the Flower Girl's *dialect* by using *phonetic* spelling. Look up the words *dialect* and *phonetic* in your Reader's Dictionary, and state in your own words what the author is attempting to do with this line.	• Read Question 2 and have students answer it in writing with their partners. Give students ample time to look the words up in their Reader's Dictionary. • Have students share out their answers. Listen for answers such as: "The author is trying to convey the Flower Girl's version of English by spelling each word the way it sounds." • Read without interruption through the stage direction, "… she needs the services of a dentist."
3. What can we infer about the Flower Girl from the stage directions' description of her appearance?	• Read Question 3 and have students write the answers with their partners. • Have students share out their answers. Listen for answers such as: "She is clearly poor, because she is dirty, has shabby clothes, and hasn't had her teeth taken care of." • Read without interruption to the stage direction, "Here, with apologies, this desperate attempt to …"

Questions	Close Reading Guide
4. The stage directions state that the phonetic spelling of the Flower Girl's lines needs to be abandoned, as people who do not live in London will find her dialect *unintelligible.* What does *unintelligible* mean, given the context of its sentence?	• Read Question 4 and have students write the answers with their partners. • Have students share out their answers. Listen for something like: "People who live inside London might understand what the Flower Girl is saying because they would know the Cockney accent, but people outside London are going to have a hard time understanding it." • Point out to students that from now on, the Flower Girl's lines are written in standard English, but until the play says otherwise, we must imagine her saying the lines in her Cockney accent. • Read to the line "I've nothing smaller than sixpence." • Pause and point out to the students that in the next set of lines, the characters discuss various forms of Victorian money (*sixpence*, *tuppence*, *sovereign*, and so on). Students do not need to know the exact meanings of these words, but they should be aware that they are all coins from the Victorian British monetary system. • Read on to the line "there's a bloke here behind ..." • Ask if students can guess from the context what *bloke* might mean. Listen for: "man" or "person." • Let students know that *bloke* is British slang for "man." Direct students' attention to the **British Dialect/Slang anchor chart**. • Say something like: "We're going to come across quite a few phrases in this play that are part of the British dialect and not part of American English. When we do, we're going to record them, so we have a working dictionary to refer to as we read on." • Record *bloke* and its definition on the British Dialect/Slang anchor chart. • Read on to the line "What's the *row*?"

Questions	Close Reading Guide
	• Indicate to students that *row* means "argument" or "conflict" in British slang. Record the word and its definition on the British Dialect/Slang anchor chart. • Read through to the Note Taker's line, "Oh, shut up, shut up."
5) We have two lines from the Note Taker on page 19 where he calls the Flower Girl "a silly girl" and then tells her to "shut up," but also shows concern for her and good humor. What can we infer about his personality from these lines?	• Read Question 5 and have students answer the question in writing with their partners. • Have students share out their answers. Listen for answers like: "He seems to have a good heart, but he's also rude," or "He's not very nice to her, but he doesn't seem like a bad guy." Probe for evidence of these answers if needed, such as: "The stage directions say he's in good humor." • Read to the line: "… you need not begin by protecting me against molestation by young women unless I ask you." • Point out, with tact, that modern definitions of *molestation* do not apply here; in Victorian English, the term *molestation* means something much closer to "harassment." • Read to the end of the section, stage directions "… where she resumes her seat and struggles with her emotion."

Questions	Close Reading Guide
6) In this section the Flower Girl is extremely worried that she is being watched by the police, or charged for misconduct by the "gentleman." Her worries are justified, as they reflect the general treatment of working-class people in Victorian England. What can we infer about societal opinion of working-class people from these lines?	• Read Question 6 and have students answer the question in writing with their partners. • Have students share out their answers. Listen for responses such as: "We can infer that working-class people were mistrusted in a way that upper-class people were not." Probe for evidence of these answers if needed, such as "Eliza is worried about a 'gentleman' turning her in to the police."

Reader's Notes: *Pygmalion*, Section 1

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
1				*How does the rain in the setting create the action in the plot?*

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pedestrian	15	someone who walks	amiable	17	
phonetic	17	defined by sound	proximity	18	
dialect	17	a variety of a language used by the members of a particular group or class	deprecating	18	
unintelligible	**17**		sensibility	18	
preoccupied	15				
gumption	15				

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
1	Covent Garden; raining, at night, under the portico of St. Paul's Church	The Daughter The Mother The Bystander(s) Freddy The Flower Girl The Gentleman The Note Taker	A family is caught in the rain, and the son cannot find a cab. The son, Freddy, runs into the Flower Girl, who tries to sell a flower to the Mother. A Gentleman arrives underneath the portico, and the Flower Girl also tries to sell a flower to him. Meanwhile, a Bystander alerts the Flower Girl that a strange man is taking down her words while she speaks to the gentleman. The Flower Girl is terrified and makes a scene. The Note Taker tells her he isn't hurting her and is not a policeman.	*How does the rain in the setting create the action in the plot?* The rain is the reason the Flower Girl is introduced (through Freddy running into her), and why the Note Taker, Gentleman, and Flower Girl all come together (to get out of the rain).

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pedestrian	15	someone who walks	amiable	17	kind
phonetic	17	defined by sound	proximity	18	closeness
dialect	17	a variety of a language used by the members of a particular group or class	deprecating	18	devaluing; putting down
unintelligible	17	not understandable	sensibility	18	sensitivity
preoccupied	15	strongly focused and/or occupied by a task			
gumption	15	energy, assertiveness			

Grade 7: Module 2B: Unit 2: Lesson 3

Analyzing Character: Launching *Pygmalion*, Part 2

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (Rl.7.3) I can select high-quality texts to read independently. (RL.7.11a and b)

Supporting Learning Targets	Ongoing Assessment
• I can track the development of Eliza Doolittle as a character through the play *Pygmalion*. • I can cite specific evidence from the play *Pygmalion* to determine Eliza's internal and external characteristics.	• Eliza Character Tracker • Checking for Understanding Entry Task: *Pygmalion*, Section 1 • Reader's Notes: *Pygmalion*, Section 1

Agenda	Teaching Notes

1. Opening
    A. Checking for Understanding Entry Task (12 minutes)
2. Work Time
    A. Introducing the Eliza Character Tracker (3 minutes)
    B. Close Read: *Pygmalion*, Section 2 (20 minutes)
    C. Guided Practice: Eliza Character Tracker (7 minutes)
3. Closing and Assessment
    A. Previewing Homework and Reviewing Learning Targets (3 minutes)
4. Homework
    A. Finish filling in the Eliza Character Tracker for Section 2.
    B. Independent reading (20 minutes).
	• In the early lessons in this unit, students are introduced to several new routines to support them in reading *Pygmalion*. Therefore, there is more modeling of how to do specific routines. Students watch you model how to use the Reader's Notes to complete the daily Checking for Understanding entry task, as well as strategies students might use to make meaning of this text when reading for homework.
	
	• The lesson provides significant scripting as a resource for teachers. However, consider what type of modeling will best support your students and adapt the modeling to meet your style and their needs.
	
	• This lesson introduces the Checking for Understanding entry task. Students answer several questions about the previous night's homework using their Reader's Notes and the text of the play. Decide how you want to collect these and use the information and communicate that clearly to students. Especially during the first part of the unit, consider the entry task as useful formative data to guide instruction (rather than as an assessment for a grade). Encourage students to use the task as a self-check: If they can answer the questions correctly, they are understanding the homework reading; if they cannot, they should consider how to change their homework practices (for example, by doing more rereading).
	
	• Consider how you might present this routine to students to ensure that they understand it as a tool that you and they will use to help them become better readers, rather than as a way to "catch" students who aren't reading at home. Emphasize that reading, rereading, and taking good notes are important strategies for making meaning. Consider how your grading structures might be used to recognize effort and thoroughness on the Reader's Notes and success with the Checking for Understanding entry task.
	
	• This lesson, plus Lessons 4 and 5, focuses on helping students understand Eliza, one of the main characters, in preparation for writing an argumentative essay on how she changes over the course of the play. The closing gives students an opportunity to synthesize what they have learned about Eliza so far.
	
	• In advance: *Pygmalion* is a difficult text. Consider what type of pep talk or planning in class will help your students be successful with completing more rigorous reading assignments for homework. Time is built in to discuss this with students. Emphasize the use of practices such as rereading and focus on helping students engage with the main character. Consider what your students need to discuss.

Agenda	Teaching Notes (continued)
	• Review: Reader's Notes: *Pygmalion*, Section 2 (for teacher reference). Note that the teacher's edition for Section 1 was provided at the end of Lesson 2, when the notes were distributed to students. This will be the case throughout the unit; see the Unit 2 Overview for details. • Post: Learning targets.

Lesson Vocabulary	Materials
internal/external characteristics	• *Pygmalion* (play; one per student) • Checking for Understanding Entry Task: *Pygmalion*, Section 1 (one per student and one to display) • Reader's Notes: *Pygmalion*, Section 1 (from Lesson 2; for teacher reference) • Document camera • Checking for Understanding Entry Task: *Pygmalion*, Section 1 (answers, for teacher reference) • Diversity Discussion Appointments handout (from Unit 1, Lesson 4) • Eliza Character Tracker: Parts 1 and 2 (one per student and one to display) • Internal and External Identity anchor charts (from Unit 1, Lesson 10) • Text-Dependent Questions: *Pygmalion*, Section 2 (one per student) • Text-Dependent Questions: *Pygmalion*, Section 2 (answers, for teacher reference)

Opening	Meeting Students' Needs

A. Checking for Understanding Entry Task (12 minutes)
 	
 • Be sure students have their text, ***Pygmalion***. Distribute **Checking for Understanding Entry Task: *Pygmalion*, Section 1** to students as they enter. Tell them that usually they would complete this individually, but today you will guide them through the process.
 	
 • Remind students that they can use their Reader's Notes: *Pygmalion*, Section 1, and the play, to answer these questions. Remind them that the purpose of this is not to quiz them, but to show how they are doing with taking notes and with understanding character, plot, and setting in *Pygmalion*. You might say something like:
 	
    * "The skills of reading, rereading, and taking notes are so important that you are going to work with your notes almost every day so that you can see how they help you and so that you get into the habit of reading carefully and taking good, thorough notes."
 	
 • Display the **Reader's Notes: *Pygmalion*, Section 1 (for teacher reference)** on a **document camera**. (Note: These were provided in the Lesson 2 supporting materials along with the student version of those sections, as will be the case throughout this unit. See the unit overview for details.) Give students a few moments to compare their notes to yours.
 	
 • Prompt all students to raise their hands to represent how they feel about their ability to fill out their Reader's Notes, using the Fist to Five Checking for Understanding technique.
 	
 • Describe to the class any patterns that you notice in this early self-assessment. You might say something like:
 	
    * "I see that a number of students are holding up 4s or 5s. Great! Many of you are confident in your ability to complete these Reader's Notes since you had lots of practice with them in Module 1. I wonder if those of you who have held up 2s or 3s should concentrate on taking more notes, or rereading the text a few more times as you work."
 	
 • Cold call a few students to point out some similarities and differences between your notes and theirs. Give them specific positive feedback for their efforts to understand the text.
 	
 • Display the entry task and direct students to complete it individually as you model out loud. See the **Checking for Understanding Entry Task: *Pygmalion*, Section 1 (answers, for teacher reference)** for a suggested way to model this task. As you model out loud, also write your answers down to provide a record of what exemplary work looks like.
 	
 • When students are done with the entry task, notice and appreciate their success with completing the reading and note-taking assignment for homework. Assure them that it will get easier as they get used to the process and become stronger readers. Emphasize the importance of rereading. If appropriate, ask several students to share what they did to ensure that they were successful with the homework assignment.
	• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.
	
	 • For definitions of words in *Pygmalion*, refer to the teacher reference version of the Reader's Notes. Also consider the Longman online dictionary at www.ldoceonline.com, or Merriam-Webster's Word Central at www.wordcentral.com, both of which provide student-friendly definitions.
	
	 • Some students may benefit from being privately prompted before they are called on in a cold call. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that its use is a positive experience for all.

Work Time	Meeting Students' Needs

A. Introducing the Eliza Character Tracker (3 minutes)
 	
• Have students take out their **Diversity Discussion Appointments handout** (from Unit 1). Invite them to pair up with their Blue Hands appointment.
 	
• Distribute the **Eliza Character Tracker Parts 1 and 2**. Give pairs 1 minute to find one "notice" and one "wonder" about the Character Tracker.
 	
• Ask for volunteers to share their "notice" and "wonder." During the course of this class examination of the Eliza Character Tracker, make sure these points are addressed, either by you or by the students' comments:
 	
   – The Eliza Character Tracker will be used, as the title indicates, to "track" the changes in a character named Eliza Doolittle. Let the students know that they have actually already met this character in Section 1 and have them take a guess as to who it is (the Flower Girl).
 	
   – The Eliza Character Tracker is divided into two sections, Part I and Part II. Part I is what will be used for the majority of the unit. Part II will be used at the end of reading the play, in Lesson 11.
 	
   – The tracker asks students to track both Eliza's internal and external identity characteristics. Remind them that they spent much of Unit 1 discussing both internal and external characteristics of identity. Point out that the **Internal and External Identity anchor charts** are still posted in the room, and they should refer to them in this lesson and in the future when needed.
	• Consider modifying the Character Tracker ahead of time to meet student needs: simplifying the wording, including copies of the Internal and External Identity anchor charts, partial or entire fill-ins, and so on.
	
	• Review the definitions of identity, internal identity, and external identity if needed during Work Time A.

Work Time (continued)	Meeting Students' Needs

B. Close Read: *Pygmalion*, Section 2 (20 minutes)
 	
• Tell students that will you read Section 2 of the play aloud to them today. Preface this section by previewing the main actions:
 	
  – We find out in this section that the Note Taker, who will become a very important character, is actually a phonetics expert named Henry Higgins.
 	
  – Higgins meets another language expert named Colonel Pickering, who will also become a very important character.
 	
  – The Flower Girl (Eliza Doolittle) remains frightened and insulted by Higgins but is fascinated by the boast Higgins makes that he could teach her to act like a duchess and no one would know the difference.
 	
• Tell students they will now read an excerpt from Section 2 closely to analyze what we know so far about Eliza Doolittle (referred to in this section as the Flower Girl).
 	
• Ask the students to raise their hands if they know which learning target this addresses. Wait for most of the students to raise their hands and then call on one to explain. Listen for: "I can track the development of Eliza Doolittle as a character through the play *Pygmalion*."
 	
• Tell students that you will read the excerpt aloud, and they should read along silently. Ask them to underline words or phrases that help them understand how Eliza feels and acts in a certain way. Remind them that the words might not *explicitly* name an emotion (e.g., "she was sad") but might *implicitly* show an emotion (e.g., "her eyes began to fill with tears").
 	
• Remind them that it is essential to look at both the lines and the italicized stage directions for information about Eliza.
 	
• Read the excerpt aloud with expression, from "*All the rest have gone* ..." on page 22 to "And on the profits of it ..." on page 23. (Refer to the Teaching Notes for Lesson 2 and the Unit 2 Overview for suggestions on how to present the play orally or auditorily to students.)
 	
• Ask the students to "popcorn" (share out randomly as they choose) some of the words they underlined that refer to Eliza. Listen for them to note that Eliza is pitying herself, that she is sad and overwhelmed, but that she also has a small spark of resistance and a sense of self-worth. Probe for evidence for these answers, such as: "The stage directions say she is talking to herself in a pitying voice."	

Work Time (continued)	Meeting Students' Needs
• Distribute **Text-Dependent Questions: *Pygmalion*, Section 2**. Have students fill them out with a partner. • Use **Text-Dependent Questions: *Pygmalion*, Section 2 (answers, for teacher reference)** to guide students through the answers.	

C. Guided Practice: Eliza Character Tracker (7 minutes)
 	
• Have students look at their Eliza Character Trackers again. Tell them that now they will use their previous reading and the answers to the Text-Dependent Questions: *Pygmalion*, Section 2 to fill in the first few items of the Eliza Character Tracker. Model the first two entries under the document camera:
 	
  * "First, let's focus on External Characteristics/Identity. What do we know about Eliza, from this lesson and the previous lesson, about her external identity?"
 	
• Consider referring students to the External Identity anchor chart for a refresher on what external identity consists of.
 	
• Listen for students to recall the detailed description of Eliza's clothing and appearance from yesterday's reading, her job, her socioeconomic status, and her Cockney accent. Record each of these details on the External Characteristics/Identity section of the Eliza Character Tracker under the document camera while students place them on their own Eliza Character Trackers.
 	
• If students have trouble remembering these details, cue them with statements such as:
 	
  * "Yesterday, the author provided us with a lengthy description of Eliza's appearance in the stage directions on pages 16-17."
 	
• Move on to Internal Characteristics/Identity, saying something like this:
 	
  * "Now, let's use the Text-Dependent Questions: *Pygmalion*, Section 2 to make our first Internal Characteristics/Identity entry. We've determined from Eliza's first three lines that she is pitying herself quietly (in murmurs), but that she is still willing to be angry out loud at the Note Taker and to stand up for herself. I'm going to record as follows across the chart, and you do the same: 'Act I/angry, pitying herself, sense of self-worth/pitying herself in murmurs".../pages 22 and 23.'"
 	
• Let students know that they will complete their entries on the Eliza Character Tracker for homework and that their Checking for Understanding Entry Task in Lesson 4 will be based on the Eliza Character Tracker.	

Closing and Assessment	Meeting Students' Needs

A. Previewing Homework and Reviewing Learning Targets (3 minutes)
• Remind students that one thing readers do is to think about the main character in a play and try to understand her. They did this a lot when studying *A Long Walk to Water* (which actually had two main characters). They have seen Eliza interact with several other characters, settings, and events in Section 2.
• Ask students to turn and talk with their partner:
  * "What have you learned about Eliza's external and internal identity?"
  * "What seems to be important to her?"
• Cold call several students to share their answers, providing positive feedback for textual support.
• When possible, try to create some suspense around what will happen to Eliza. For example:
  * "Eliza, the Note Taker and Colonel Pickering are going to meet again in Act II. I wonder what will happen."
• Preview the homework. Let students know that they will return to the regular routine of Reader's Notes in Lesson 4.
• Encourage students to use what they learned from the Checking for Understanding entry task today to guide how they read and take notes this evening. Remind them that they will be completing the entry task on their own in the next lesson.
	• If some students are using the accommodations outlined in the unit overview, this is a good time to check in with them about how well those accommodations are supporting them in making meaning of this complex text.

Homework	**Meeting Students' Needs**
• Finish filling in the Eliza Character Tracker for Section 2. • Independent reading (20 minutes).	

Grade 7: Module 2B: Unit 2: Lesson 3
Supporting Materials

Name:

Date:

Use your Reader's Notes from Section 1 of *Pygmalion* to answer the questions below.

1. What is the setting of the play in Act I?

2. How does the Flower Girl react to the knowledge that a person is writing down everything she is saying?

3. How does the setting affect the plot of Section 1?

Name:

Date:

Note: You will want to display:

- Reader's Notes: *Pygmalion*, Section 1 (for teacher reference)
- a blank copy of the entry task, on which you will write answers as you model

It is important for students to not just see a completed entry task, but to follow your thinking as you use your Reader's Notes to complete it.

1. What is the setting of the play in Act I?	**"I wrote this in my Setting column. It's Covent Garden, under the portico of St. Paul's Church. It's raining, and late at night. It's important for me to have gotten all this detail in, because it's all part of the setting. It's not just *where* the play is happening, but *when*, and what the weather was like, and so on."**
2. How does the Flower Girl react to the knowledge that a person is writing down everything she is saying?	**"I have to look at my Plot column for this one. She is terrified. She thinks the unknown person is a policeman who is getting ready to charge her."**
3. How does the setting affect the plot of Section 1?	**"This is going to be in the Interactions column, because I can tell from the question that the answer has something to do with the plot and the setting interacting. The rain has made all the characters take shelter in the same place, so that's one way the plot is affected by the setting. Also, the rain causes Eliza to slip when she is hit by Freddy, which is part of the plot as well."**

Eliza Character Tracker: Part 1

Name:

Date:

Who is Eliza on the Outside (External Characteristics/Identity)			
Act #	Description of what Eliza looks like, sounds like, carries herself, etc).	Textual Evidence	Page #

Eliza Character Tracker: Part 1

Who is Eliza on the Outside (External Characteristics/Identity)			
Act #	Description of what Eliza looks like, sounds like, carries herself, etc).	Textual Evidence	Page #

Eliza Character Tracker: Part 1

Who is Eliza on the Inside (Internal Characteristics/Identity)			
Act #	Description of how Eliza views herself, what she believes, and other internal characteristics	Textual Evidence:	Page #

Eliza Character Tracker: Part 1

Who is Eliza on the Inside (Internal Characteristics/Identity)			
Act #	Description of how Eliza views herself, what she believes, and other internal characteristics	Textual Evidence:	Page #

What has CHANGED EXTERNALLY in Eliza from Act 1 to Act 5?	
What is the change? (Reason)	**Why** is it a change? (Evidence)
	(Page # __) (Page # __) (Page # __)
What has CHANGED INTERNALLY in Eliza from Act 1 to Act 5?	
What is the change? (Reason)	**Why** is it a change? (Evidence)
	(Page # __) (Page # __) (Page # __)

What has **NOT** CHANGED INTERNALLY in Eliza from Act 1 to Act 5?	
What has **not** changed? (Reason)	How can you tell it **hasn't** changed? (Evidence)
	(Page # ___) (Page # ___) (Page # ___)

My Claim:

Text-Dependent Questions:
Pygmalion, **Section 2**

Name:

Date:

Questions	Answers
1. Taken together, what can we infer about the Flower Girl's character from her first three lines on page 22?	
2. The stage directions for the Flower Girl's next line read: *with feeble defiance. Feeble* means "weak." If the Flower Girl is "weakly defiant," what can we infer about her character from this line?	
3. The stage directions for the Flower Girl's line on page 23 read: … *without daring to raise her head*. What can we infer about her character from this line?	
4. The Note Taker (Henry Higgins) tells us that he is a phonetics expert who can train people to speak "better" English, and that the Flower Girl's current English will "keep her in the gutter until the end of her days." What can we infer about the Flower Girl's character from his words?	

Questions	Answers
1. Taken together, what can we infer about the Flower Girl's character from her first three lines on page 22?	**She has some sense of self-worth, but she's also feeling very sorry for herself, so Eliza is aware that her life is difficult ("hard enough for her to live").**
2. The stage directions for the Flower Girl's next line read: *with feeble defiance. Feeble* means "weak." If the Flower Girl is "weakly defiant," what can we infer about her character from this line?	**She's willing to stand up for herself, but she is intimidated by the Note Taker.**
3. The stage directions for the Flower Girl's line on page 23 read: *… without daring to raise her head.* What can we infer about her character from this line?	**She's afraid of the Note Taker's language and manner—she can be overwhelmed by another person who "bullies" her.**
4. The Note Taker (Henry Higgins) tells us that he is a phonetics expert who can train people to speak "better" English, and that the Flower Girl's current English will "keep her in the gutter until the end of her days." What can we infer about the Flower Girl's character from his words?	**She is "in the gutter"—very poor. Her language is a product of being poor in London.**

Grade 7: Module 2B: Unit 2: Lesson 4
Introducing Readers Theater: *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)   I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

Supporting Learning Targets	Ongoing Assessment
• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Eliza Character Tracker (from homework) • Checking for Understanding Entry Task: Eliza Character Tracker

Agenda	Teaching Notes

1. Opening
  A. Checking for Understanding Entry Task: Eliza Character Tracker/Unpacking Learning Targets (5 minutes)
2. Work Time
  A. Close Read: *Pygmalion*, Section 3 (20 minutes)
  B. Introducing Readers Theater: Section 3 (10 minutes)
  C. Eliza Character Tracker: Revisit (5 minutes)
3. Closing and Assessment
  A. Readers Theater Reflection (2 minutes)
4. Homework
  A. Finish Reader's Notes: *Pygmalion*, Section 3.
	• In this lesson, students continue to read and analyze *Pygmalion* in manageable "chunks." Section 3 treats the first half of Act II, in which the Flower Girl (who we now know is Eliza Doolittle) comes to ask for speech lessons from the Note Taker (who we now know is Henry Higgins, phonetics expert). This section is long (10 pages), but the plot moves quickly and is relatively easy to follow.
	
	• Section 3 is key to understanding the play; it is where the relationship of Eliza to Higgins, and the plot of the rest of the play, is established. As a result, students will not only conduct a close read of this section, but also participate in a Readers Theater using an excerpt from Section 3. The actual Readers Theater activity is fairly short. However, since it is used several times throughout the unit, detailed explanation is provided here.
	
	• Readers Theater serves several purposes. It allows students to have multiple readings of the play; it supports comprehension by adding an auditory dimension to the reading; and finally, it allows students to interact with the play in the way the author originally intended: speaking the lines out loud.
	
	• In order for Readers Theater to be as supportive of the students' analysis of the play as possible, students will use the information gleaned from their text-dependent questions to determine their oral interpretation of the script. Directions for how to do this will be clearly explained in the Readers Theater directions.
	
	• Readers Theater is not a performance of a memorized script. Instead, as the title indicates, selected students will read from the play (or script) with expression. The most basic form of Readers Theater is conducted sitting down and simply reading the lines; however, it is possible to have students add physical movement, if it makes sense for the context in which you are teaching. Physical movement may also be a welcome change or release of energy for certain students.
	
	• Consider also finding some very small props or costume items that help the students internalize what role is being read. A simple way to do this would be to find hats for each character. Eliza, for example, could have a straw flowered hat, similar to the one she wears in the play. Henry Higgins could have a cap, and so on.
	
	• Readers Theater can be intimating for students who are unused to public speaking. Consider the following modifications:

Agenda	Teaching Notes (continued)
	– Preparing students beforehand by asking identified students to participate, assigning roles, and handing out scripts ahead of the Readers Theater lessons. If there are students who may benefit from the experience but who will find it challenging, this might be the best course.
	– Making Readers Theater entirely voluntary by having a sign-up sheet for participation a few days before Readers Theater lessons.
	– Asking adult and student volunteers to "guest read" occasional Readers Theater excerpts. If you have a theater teacher, club, or group in your school, these might be ideal candidates for guest reading.
	– Having the entire class read the excerpt chorally.
	– Having multiple sets of students in the same class read the scene, rotating parts.
	• Consider also how to give each student in the class an opportunity to participate in Reader's Theater as an actor by the end of the unit.
	• Consider expanding the Readers Theater experience by having theater or public speaking experts come into class to conduct mini lessons on acting or public speaking, tying their instruction to the Common Core Speaking and Listening Standards. Though much emphasis is placed on reading and writing in the Common Core, it is essential for teachers and students to practice the skills of oral communication as part of their studies of the English language and in preparation for the needs of daily life.
	• This lesson is tightly timed. Use your discretion and professional judgment to adjust times if needed; for example, shortening the close read to give students more time to attend to the Eliza Tracker, or expanding the Reader's Theater time.
	• In advance:
	– Determine how you are going to assign parts for Readers Theater: Eliza, Higgins, Pickering (two lines), Mrs. Pearce (three lines).
	– Set up props, costumes, and/or a performance space for the Readers Theater if you choose.
	– Print larger copies of pages 27–29 for use during the Readers' Theater.
	• Review:
	– Text-Dependent Questions: *Pygmalion*, Section 3 (answers, for teacher reference)
	– Reader's Notes: *Pygmalion*, Section 3

Agenda	Teaching Notes (continued)
	• Post: Learning targets.

Lesson Vocabulary	Materials
agency, self-worth, impetuous, pathos, confidentially, bewildered, zephyr, resolutely, remonstrance	• *Pygmalion* (play; one per student) • Checking for Understanding Entry Task: Eliza Character Tracker (one per student) • Eliza Character Tracker (from Lesson 3) • Checking for Understanding Entry Task: Eliza Character Tracker (answers, for teacher reference) • Text-Dependent Questions: *Pygmalion, S*ection 3 (one per student and one to display) • Document camera • Close Reading Guide: *Pygmalion*, Section 3 (for teacher reference) • Large-print/enlarged copies of *Pygmalion* Readers Theater excerpt: pages 27–29 (from Higgins: "Why, this is the girl I jotted down last night" to Eliza: "Liza Doolittle") (one per student) • Character Note Sheet (one per student) • Reader's Notes: *Pygmalion*, Section 3 (one per student) • Reader's Notes: *Pygmalion*, Section 3 (answers, for teacher reference)

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Opening	Meeting Students' Needs
A. Checking for Understanding Entry Task: Eliza Character Tracker/Unpacking Learning Targets (5 minutes)	• Setting the right tone with the Checking for Understanding routine is important in this lesson. It should serve to help students self-evaluate and to help you plan instruction. Whichever method you choose for collecting the entry task, make sure that it allows you to gather data about how well students are doing with these questions independently, as that will allow you to target specific students for more support or tailor your whole-class instruction.
• Distribute **Checking for Understanding Entry Task: Eliza Character Tracker** to students as they enter. Remind them that the purpose of this is not to quiz them, but to show you how they are doing with taking notes and with understanding characters, plot, and setting in *Pygmalion*. They may use their text **Pygmalion** to assist them as well.	
• Remind students of the modeling in Lesson 3 about how to complete the entry task. Direct them to complete the entry task individually. As they do so, circulate to check the **Eliza Character Tracker** for completion.	
• Provide specific positive feedback to students for their growing mastery of the reading routines in this unit.	
• Depending on your plans for collecting this work, you can either collect the entry task as students finish and before they discuss the questions, or you can have students keep their papers and self-correct them as the class discusses the questions. In some lessons, the entry task will lead to class discussion. In this particular lesson, just briefly answer the questions so you will have time to focus on the close reading. Refer to the **Checking for Understanding Entry Task: Eliza Character Tracker (answers, for teacher reference)**.	
• Direct students' attention to the learning targets and read aloud:	
* "I can cite evidence from the play *Pygmalion* to analyze its plot and characters."	
* "I can analyze how plot, character, and setting interact in *Pygmalion*."	
• Let students know that they will be participating in Readers Theater today and give them a brief description of what that entails. Ask them to turn to a partner and discuss how Readers Theater might help them achieve their learning targets today. Listen for statements such as: "Reading out loud helps us understand the play better, so we can analyze it" or "We can get a better sense of character when we're acting out the lines of the play."	

Work Time	Meeting Students' Needs
A. Close Read: *Pygmalion*, Section 3 (20 minutes) • Have students get together in pairs. • Distribute the **Text-Dependent Questions: *Pygmalion, Section 3** and display a copy under the **document camera**. • Use the **Close Reading Guide: *Pygmalion*, Section 3** to guide students through a series of text-dependent questions related to Section 3.	

B. Introducing Readers Theater: Section 3 (10 minutes)
• Explain that students now will have an opportunity to act out a portion of the play for themselves. Support their engagement and excitement by emphasizing that creative use of the classroom space, voice, and gesture is highly encouraged in this activity.
• Distribute the **large-print/enlarged copies of *Pygmalion* Readers Theater excerpt: pages 27–29.** Explain that these are printed slightly larger than the script in the book version of the play so that the lines are easier to follow and write on, if needed.
• Have students look at their Text-Dependent Questions: *Pygmalion*, Section 3. Say:
   * "From these answers, let's make a list of what adjectives might describe the two main characters, Eliza and Henry Higgins."
• Put the **Character Note Sheet** under the document camera and use it to list the adjectives. Listen for answers such as: "impetuous," "confused," "nervous," and "defiant."
• Now, according to your previous arrangements and preferences, have the students perform the *Pygmalion* Readers Theater excerpt. Direct the students who are playing Eliza and Higgins to do their best to convey the adjectives listed on the Character Note Sheet with their gestures, expression, and tone of voice. For students playing Mrs. Pearce and Colonel Pickering, direct them to pay attention to any stage directions they have to help them make decisions about how they will deliver their lines.
• Reinforce the connection between comprehending the play and performing the play by reflecting on the performance after it is complete, with specific statements such as:
   * "Wow—when you raised your voice to Eliza I could really hear that Henry Higgins is impetuous."
   * "I could tell by the look on your face that you were trying very hard to show us how Eliza is very nervous."
	• Consider building in time for students to practice their Readers Theater lines before presenting them to the class.
	
	• Students with emergent literacy may need direct instruction on the adjectives used to describe the characters. This can be inserted at the point of need or pre-taught at a different time.

Work Time (continued)	Meeting Students' Needs

C. Eliza Character Tracker: Revisit (5 minutes)
 	
• Have students take out their Eliza Character Trackers. Place your own copy under the document camera.
 	
• Ask them to look over the Readers Theater excerpt <u>only</u> (limit their focus to this smaller part of Section 3 for their ease of management). Ask them to underline or circle any words that give evidence about Eliza's internal or external characteristics of identity. Have them "text-code" each piece of evidence with an "I" for internal characteristics of identity and an "E" for external characteristics of identity.
 	
• Ask students to share out their answers and record them in the proper places on their charts. Listen for the following, prompting and adding any item the students do not mention on their own:
 	
  – Sense of agency (hunts Higgins down and asks for lessons so she can work in a flower shop)
 	
  – Sense of self-worth (insists on her rights, defends herself when Higgins calls her names; only sits down when Pickering politely asks her to do so)
 	
  – Attempts to dress more formally for the meeting (hat with ostrich feathers, "nearly clean apron")
 	
  – Intimidated/frightened (runs away terrified when Higgins jokes about throwing her out the window)
 	
• As students do this, record their answers under the document camera on your own copy of the tracker.
 	
• Remind students that they are familiar with "agency" and "self-worth" from Unit 1. Review the definitions of these terms if needed.
 	
• Explain that a common error students make when analyzing a character is mistaking "in the moment" emotions or reactions for more permanent, stable characteristics. For example, a student might cite Eliza's "triumphant" reaction as an internal characteristic, as in, "She is a triumphant person." Be sure to emphasize, should this error occur, that sometimes a text will document emotions or reactions that are momentary and don't actually reflect a permanent identity characteristic. You might give an example to the students:
 	
  * "When I woke up this morning, I spilled coffee all over the clean shirt I had on, and I was very *angry*. Does that mean I am an *angry person*? Not necessarily. It just means that in that moment, I was angry. An internal characteristic repeats itself over and over throughout the text. For example, we can make a fair guess that since Eliza continues to pity herself in these first three lines, and because she's had this reaction in other places in Act I, this is part of her personality."
 	
• If a student volunteers an answer that does not sound accurate, "bounce" it back to the class:
 	
  * "What does everyone else think about that answer? What evidence is there for it from the text?"
	• This is the first time students are using the trackers without explicit teacher assistance in finding evidence to record. Bear in mind that additional instruction may be needed here to further clarify or reinforce what "internal" and "external" characteristics are.

Closing and Assessment	Meeting Students' Needs
A. Readers Theater Reflection (2 minutes) • Have students turn to their partner and discuss: * "How does Readers Theater help you understand how plot, setting, and character interact (the second learning target for today)?" • Ask volunteers for answers. Listen for answers such as: "I can hear how characters respond to one another," "I can start to see how characters relate to one another and the setting physically," or "I can follow the plot through the characters' reactions." • Hand out **Reader's Notes: *Pygmalion*, Section 3** for homework.	

Homework	Meeting Students' Needs
• Finish Reader's Notes: *Pygmalion*, Section 3.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 4
Supporting Materials

Name:

Date:

At the end of Act I, page 23, Higgins catches Eliza in a lie when she is trying to earn a little more money and accuses her of the lie. Eliza (the Flower Girl) says to Higgins, flinging her flower basket at his feet: "You ought to be stuffed with nails, you ought. Take the whole blooming basket for sixpence!"

Using your Eliza Character Tracker, explain what internal and external characteristics might have caused Eliza to react this way. Be sure to explain your thinking using evidence from the tracker.

At the end of Act I, page 23, Higgins catches Eliza in a lie when she is trying to earn a little more money and accuses her of the lie. Eliza (the Flower Girl) says to Higgins, flinging her flower basket at his feet: "You ought to be stuffed with nails, you ought. Take the whole blooming basket for sixpence!"

Using your Eliza Character Tracker, explain what internal and external characteristics might have caused Eliza to react this way. Be sure to explain your thinking using evidence from the tracker.

Answers here may range through the following:

"She is poor, so she needs the extra money and is upset (ashamed, frustrated) that Higgins accuses her of lying."

"She has a spark of self-worth, so she talks back to Higgins and still tries to sell him flowers."

"She is frustrated with her hard life and pities herself, so she takes her frustration out on Higgins."

Name:

Date:

Questions	Answers
1. In the stage directions in the beginning of Act II, it states that Higgins is "rather like an impetuous baby 'taking notice' eagerly and loudly, and requiring almost as much watching to keep him out of unintended mischief." Using the context clues in this sentence, infer and write down a definition for *impetuous.*	
2. What can we determine about Eliza's attitude toward her meeting with Mr. Higgins from the way her appearance is described?	
3. On page 30, Higgins says that Eliza will be hit with a broomstick if she doesn't cooperate. Seconds later, he offers her a handkerchief. How does this exchange reflect the fact that he is *impetuous*?	

Questions	Answers
4. Higgins takes on a bet with Pickering that in six months he can "take [Eliza] anywhere and pass her off as anything." Does Eliza understand what Mr. Higgins is proposing? Use evidence from the play to support your answer.	
5. Eliza insists throughout Section 3 that she is a "good girl," that she doesn't drink, that she has never been in trouble, and that she has "feelings same as anyone else." How do these statements show us the same internal characteristics as our reading from Lesson 3, when Eliza first meets Higgins at Covent Garden?	

Close Reading Time: 20 minutes

Questions	Close Reading Guide
1. In the stage directions in the beginning of Act II, it states that Higgins is "rather like an impetuous baby 'taking notice' eagerly and loudly, and requiring almost as much watching to keep him out of unintended mischief." Using the context clues in this sentence, infer and write down a definition for *impetuous*.	Begin by summarizing the stage directions on page 25. Say something like: ⁎ "This is a detailed description of Henry Higgins's "laboratory," where he works and studies the human voice. You don't need to understand everything in this description, and much of it is related to the Victorian era in which the play was written. So, let's read over the italicized words and 'popcorn' the items you notice that are in the room." Give the students only a moment or so to do this. Point out that the stage directions wish to paint the picture of a room where a well-educated, scientific man lives alone. Explain in particular that the phonograph is important, since it comes up later in the play. The phonograph is essentially a record player that can record the human voice. It uses cylinders, made of wax, to "groove" the sounds it records so the sounds may be played again. This is part of how Higgins studies the human voice: He records people speaking. Say to students: ⁎ "Read in your heads silently while I read aloud."

Questions	Close Reading Guide
	Read through the stage directions at the top of page 26 without interruption. Read Question 1. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for: "impulsive," "reckless," or "says or does the first thing he thinks of."
2. What can we determine about Eliza's attitude toward her meeting with Mr. Higgins from the way her appearance is described?	Read without interruption through the stage directions describing the entrance of the Flower Girl (Eliza Doolittle) on page 27. Read Question 2. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for: "We can tell she takes some pride in herself (the ostrich feathers) and that she wants to make a good impression (cleaner apron, tidied coat)."

Questions	Close Reading Guide
3. On page 30, Higgins says that Eliza will be hit with a broomstick if she doesn't cooperate. Seconds later, he offers her a handkerchief. How does this exchange reflect the fact that he is *impetuous*?	Read without interruption through the line, "Somebody is going to touch you, with a broomstick ..." on page 30. This is a larger but fast-paced and engaging section of reading. Read Question 3. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for: "Since *impetuous* means 'reckless' or 'impulsive,' we can see that Higgins really says anything that comes into his head, but he doesn't mean his threats."
4. Higgins has now made a bet with Pickering that in six months he can "take [Eliza] anywhere and pass her off as anything." Does Eliza understand what Mr. Higgins is proposing? Use evidence from the play to support your answer.	Read without interruption through Mrs. Pearce's line, "You can't walk over everybody" on page 31. Read Question 4. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for: "Eliza thanks the Captain for the payment of her lessons but doesn't understand that it's a bet. She thinks Higgins is trying to involve himself improperly with her when he tells Mrs. Pearce to find her new clothing. She threatens to call the police when Higgins turns her over to Mrs. Pearce."

Questions	Close Reading Guide
5. Eliza insists throughout Section 3 that she is a "good girl," that she doesn't drink, that she has never been in trouble, and that she has "feelings same as anyone else." How do these statements show us the same internal characteristics as our reading from Lesson 3, when Eliza first meets Higgins at Covent Garden?	Read through to the end of the section on page 36: "... *Eliza's plaints are no longer audible.*" Read Question 5. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for: "We know she has some sense of self-worth, and she shows that here too. She doesn't fall head over heels for Higgins's offer; she's actually very suspicious of his manner and insulted by his reckless statements."

Name:

Date:

Character Note Sheet (Adjectives)	
Eliza	Higgins

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
3				*What items in the room does Higgins use to tempt Eliza to stay?* *What is the influence of Colonel Pickering and Mrs.* Pearce *on Higgins's recklessness?*

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pathos	27		resolutely	31	
confidentially	28		zephyr	31	
bewildered	30		remonstrance	33	

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
3	Higgins's laboratory, in his home in London	Henry Higgins Colonel Pickering Eliza Doolittle Mrs. Pearce	Eliza comes to ask for speech lessons and to offer money for them. Instead, Colonel Pickering bets Higgins that he can't turn Eliza into a "lady" in six months and pass her off at a garden party. Higgins agrees and becomes very excited about the idea. Eliza is terrified and suspicious, and Higgins teases and upsets her while trying to persuade her to stay at the same time. Eliza is taken to have a bath and find new clothes by Mrs. Pearce.	*What items in the room does Higgins use to tempt Eliza to stay?* The chocolates. *What is the influence of Colonel Pickering and Mrs. Pearce on Higgins's recklessness?* They calm him down and ask him the sensible questions that he isn't asking of himself or Eliza.

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pathos	27	an element in life that moves someone to feel pity	resolutely	31	with determination
confidentially	28	quietly; secretly	zephyr	31	a gentle breeze
bewildered	30	completely confused and astonished	remonstrance	33	an act or instance of protest

Grade 7: Module 2B: Unit 2: Lesson 5

Analyzing Character: Eliza Character Pyramid

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

Supporting Learning Targets	Ongoing Assessment
• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 3 (from homework) • Checking for Understanding Entry Task: *Pygmalion*, Section 3

Agenda	Teaching Notes

1. Opening
   A. Unpack Learning Targets/Entry Task: Checking for Understanding (10 minutes)
Work Time
   B. Close Read: *Pygmalion*, Section 4 (23 minutes)
   C. Eliza Doolittle Character Pyramid (10 minutes)
2. Closing and Assessment
   A. Fist to Five Self-Assessment (2 minutes)
3. Homework
   A. Complete Reader's Notes: *Pygmalion*, Section 4.
   B. Complete the Eliza Doolittle Character Pyramid.
	• In this lesson, students read the second half of Act II (Section 4). Eliza consents to the experiment, and her father, Alfred Doolittle, comes onto the scene, where we learn that he is a charming, thoroughly selfish man who only wants to get rid of his responsibility for Eliza and possibly earn some money through the experiment. Again, while this is a rather a long section, the plot is fast-paced and fairly easy to follow.
	
	• Alfred Doolittle is an important character in Shaw's play; he delivers the bulk of the play's ironic criticism of "middle-class values." Although this is an important aspect of the play, it is nuanced. Given time constraints, it deliberately is not a focus of this lesson. Consider discussing it as an extension activity for your more advanced students.
	
	• In this lesson, students thoroughly analyze Eliza, the central character. Work Time B serves to synthesize the discussion of Eliza's character that students have done in Lessons 2, 3, and 4.
	
	• This character analysis is important preparation for the end of unit assessment, in which students will write an argumentative essay about how Eliza has changed throughout the play.
	
	• Review:
	   – Close Reading Guide: *Pygmalion*, Section 4 (for teacher reference)
	   – Reader's Notes: *Pygmalion*, Section 4
	   – Go Go Mo protocol and Fist to Five in Checking for Understanding Techniques (see Appendix).
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
tyrannical, particular, diffident, overbearing, callous, incensed	• *Pygmalion* (play; one per student)
	• Checking for Understanding Entry Task: *Pygmalion*, Section 3 (one per student)
	• Checking for Understanding Entry Task: *Pygmalion*, Section 3 (answers, for teacher reference)
	• Diversity Discussion Appointment handouts (from Unit 1, Lesson 4)
	• Text-Dependent Questions: *Pygmalion*, *S*ection 4 (one per student)
	• Document camera
	• Close Reading Guide: *Pygmalion*, Section 4 (for teacher reference)
	• British Dialect/Slang anchor chart (begun in Lesson 2)
	• Eliza Doolittle Character Pyramid: model (one to display)
	• Eliza Doolittle Character Pyramid: blank (one per student)
	• Reader's Notes: *Pygmalion*, Section 4 (answers, for teacher reference)
	• Reader's Notes: *Pygmalion*, Section 4 (one per student)

Opening	Meeting Students' Needs
A. Unpack Learning Targets/Entry Task: Checking for Understanding (10 minutes) • Distribute **Checking for Understanding Entry Task: _Pygmalion_, Section 3** to students and have students get out _Pygmalion_ Remind them that they can use their Reader's Notes and the play to answer these questions. • Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes for completion. • Depending on your plans for collecting this work, you can either collect the entry task as students finish and before they discuss the questions, or you can have students keep their papers and correct them as the class discusses the questions. • Debrief the entry task. • Praise students for their character analysis skills, and in particular recognize their growing independence and stamina in tackling a complex text for homework. • Point to the learning targets and tell them that they will focus on analyzing Eliza Doolittle's character today and that you are confident they are prepared to do so. • Post definitions for the Reader's Dictionary and prompt students to revise their Reader's Dictionaries as necessary.	

Work Time	Meeting Students' Needs
A. Close Read: *Pygmalion*, Section 4 (23 minutes) • Have students get their **Diversity Discussion Appointment handouts** and find their Yellow Hands appointment. • Distribute the **Text-Dependent Questions: *Pygmalion*, Section 4** and display a copy using a **document camera**. • Use the **Close Reading Guide: *Pygmalion*, Section 4** to guide students through the series of text-dependent questions. • You will need the **British Dialect/Slang anchor chart** during this close reading.	
B. Eliza Doolittle Character Pyramid (10 minutes) • Tell students that they will synthesize their understanding of Eliza by writing a character pyramid about her. The pyramid will answer the question: "Who is Eliza?" Explain that getting to know a character is one of the ways we explore the themes and central questions of a book. The deeper you think about a book, the more you enjoy reading it. • Display the **Eliza Doolittle Character Pyramid: model** on the document camera and ask: 　* "What do you notice?" • Listen for them to notice that there is a word or phrase that describes the character on each level of the pyramid and that the words increase by one as the levels go down. Point out that the bottom level is eight words long. • Quickly model the types of ideas they can enter on their pyramid. For example, students might include words about Eliza's internal and external characteristics, or what has happened to her so far in the plot. Note that the mental challenge of this type of activity is to condense knowledge about Eliza into a pre-determined amount of words per line, a bit like a haiku. If you like, tell students that they can get informal "bonus points" for insightful use of the words "agency" and "sense of self-worth" on the pyramid. • Distribute the **Eliza Doolittle Character Pyramid: blank**. Give students a few minutes to add to their pyramids, encouraging them to refer to their Reader's Notes and the Eliza Character Trackers for inspiration (not just copy the model). • Then invite them to use the Go Go Mo protocol to add ideas: 　1. Walk around the room and find a partner. 　2. Give an idea to your partner and get an idea from your partner. 　3. Then move on to another partner.	• Providing models of expected work supports all learners, especially those who are struggling. • Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • Many students will benefit from having the time available for this activity displayed via a timer or stopwatch. • This exercise is designed to help students synthesize their understanding of Eliza and increase their engagement in the novel. It is not intended to be a formal assessment of their understanding of either characterization or Eliza.

Closing and Assessment	Meeting Students' Needs
A. Fist to Five Self-Assessment (2 minutes) • Ask students to give you a Fist to Five assessment in response to this prompt: * "I feel confident in my knowledge of Eliza Doolittle as a character so far." • Reflect out loud on what you see: for example, "I see lots of 4s and 5s—that's great!" or "Hmm—I'm seeing some 2s. Let's talk about how I can help you out." • Distribute the **Reader's Notes: *Pygmalion*, Section 4** for homework.	

Homework	Meeting Students' Needs
• Complete Reader's Notes: *Pygmalion*, Section 4. • Complete the Eliza Doolittle Character Pyramid.	

Grade 7: Module 2B: Unit 2: Lesson 5
Supporting Materials

Checking for Understanding Entry Task:
Pygmalion, Section 3

Name:

Date:

Using your Reader's Notes from Section 3, answer the following question.

Read this quote from Section 3:

Higgins (declaiming a poem about Eliza's name with Pickering):
They took one apiece, and left three in it.

(They laugh heartily at their own wit.)

Liza: Oh, don't be silly.
Mrs. Pearce: You mustn't speak to the gentleman like that.
Liza: Well, why won't he speak sensible to me?

This small exchange contains a great deal of information about Eliza and Higgins. Use your notes from Section 3 to discuss what these lines show about the personalities of each character.

Checking for Understanding Entry Task:
Pygmalion, Section 3
(Answers, For Teacher Reference)

....

Name:

....

Date:

....

Using your Reader's Notes from Section 3, answer the following question.

Read this quote from Section 3:

Higgins (declaiming a poem about Eliza's name with Pickering):
They took one apiece, and left three in it.

(They laugh heartily at their own wit.)

Liza: Oh, don't be silly.
Mrs. Pearce: You mustn't speak to the gentleman like that.
Liza: Well, why won't he speak sensible to me?

This small exchange contains a great deal of information about Eliza and Higgins. Use your notes from Section 3 to discuss what these lines show about the personalities of each character.

Eliza is not afraid to criticize Higgins, who is showing her very little respect and is recklessly saying whatever comes into his mind. These lines show Eliza's self-respect and Higgins' baby-like nature. Mrs. Pearce in turn criticizes Eliza for speaking rudely to a "gentleman," who is above Eliza in class. Eliza insists that she deserves to have Higgins speak sensibly to her.

Text-Dependent Questions:
Pygmalion, Section 4

Name:

Date:

Questions	Answers
1. Mrs. Pearce asks Mr. Higgins to be *particular* about what he says in front of Eliza. Look up the word *particular* in your Reader's Dictionaries. What is Mrs. Pearce asking Higgins to do?	
2. To understand the humor of Higgins's line "I swear! I never swear …," it's important to know that "what the devil" was a popular Victorian curse. Knowing this, why do you think Victorian audiences would find this line humorous?	
3. Remember at this point that Higgins has just made a bet that he can teach working-class Eliza the speech and manners of a duchess, raise her up out of the gutter, and pass her off at a garden party as a lady. The author is deliberately painting a picture here of Higgins as an upper-class man who is very rude, insensitive, and sloppy. How would this seem very humorous to the audience watching the play?	

Questions	Answers
4. We sometimes use the phrase "to have a conscience" to mean that we have an inner sense of morality: what is wrong and right. What can we infer about Alfred Doolittle from the phrase, "He … seems equally free from fear and conscience"?	
5. What can we infer about Alfred Doolittle's character from the fact that he is willing to trade his daughter for money?	

Time: 23 minutes

Questions	Close Reading Guide
1. Mrs. Pearce asks Mr. Higgins to be *particular* about what he says in front of Eliza. Look up the word *particular* in your Reader's Dictionaries. What is Mrs. Pearce asking Higgins to do?	• Ask students to read silently in their heads while you read aloud. Read without interruption from "Excuse the thought" on page 36 to "Not at all, sir ..." on page 37. • Read Question 1. Have students answer the question in writing with their partners. • Have students share out their answers. Listen for responses such as: "She is asking him to mind his language in front of Eliza, to be thoughtful about what he says."
2. To understand the humor of Higgins's line "I swear! I never swear," it's important to know that "what the devil" was a popular Victorian curse. Knowing this, why do you think Victorian audiences would find this line humorous?	• Read without interruption through the line "I swear! I never swear," on page 37. • Read Question 2. Have students answer the question in writing with their partners. • Have students share out their ideas. Listen for answers such as: "Higgins says he never swears, and then in the very next sentence he swears. Victorian audiences would recognize the curse and find it funny." • Before continuing to read, preface the next page and a half by saying that the conversation Mrs. Pearce and Higgins now have is all about his horrendous manners. The students may not recognize some of the things Mrs. Pearce mentions, since they are based in Victorian culture, but it's enough to know that all of them represent terrible manners at the time.

Time: 23 minutes

Questions	Close Reading Guide
3. Remember at this point that Higgins has just made a bet that he can teach working-class Eliza the speech and manners of a duchess, raise her up out of the gutter, and pass her off at a garden party as a lady. The author is deliberately painting a picture here of Higgins as an upper-class man who is very rude, insensitive, and sloppy. How would this seem very humorous to the audience watching the play?	• Read through the line "That's what I mean, sir." • Refer to the British Dialect/Slang anchor chart. Record the words *damn, blast,* and *devil* and indicate to the students that these words were considered Victorian curses. • Read through to "Is that all?" on page 37. • Indicate that the mystery word Mrs. Pearce has just been discussing is the adjective *bloody.* This was, and remains, a strong curse word in British English, and it would have shocked Victorian audiences to hear it on the stage. Record it on the British Dialect/Slang anchor chart and let students know that it will come up again in the play. • Read Question 3. Have students answer the question in writing with their partners. • Have students share out their answers. Listen for responses such as: "The humor is that Higgins is contradicting himself. He's telling Eliza he can make her into a duchess, but even though he's upper class, his manners and language are just as bad as hers, or worse." • Point out that this is an example of irony: when a situation is a reversal of what we expect.

Questions	Close Reading Guide
4. We sometimes use the phrase "to have a conscience" to mean that we have an inner sense of morality: what is wrong and right. What can we infer about Alfred Doolittle from the phrase, "He ... seems equally free from fear and conscience"?	• Read from the bottom of page 38 through the stage direction description of Alfred Doolittle. Explain that a "dustman" was a Victorian garbage man, and if he was wearing dustman clothes, as the directions indicate, he was absolutely filthy. • Read Question 4. Have students answer the question in writing with their partners. • Have students share out their answers. Listen for ideas such as: "Doolittle is comfortable and unafraid, but he also has no morals."
5. What can we infer about Alfred Doolittle's character from the fact that he is willing to trade his daughter for money?	• Read to "brass farthing" on page 40; explain briefly that this is another form of Victorian money and was usually used in conversation to indicate a very small amount. • Read to "public house" on page 41. Indicate that here, Higgins is accusing Doolittle of drinking. A "public house" was a drinking establishment in Victorian times, and even today is referred to as a "pub." • Read to "blooming" at the top of page 42. Record on the British Dialect/Slang anchor chart that this is another Victorian curse word, but milder than "bloody." • Read to the top of page 43 and stop after Higgins' line, "... rough justice in his claim." Place the word *chap* on the British Dialect/Slang chart and explain that it means "man."

Questions	Close Reading Guide
	• Read Question 5. Have students answer the question in writing with their partners.
	• Ask students to share out their answers. Listen for responses such as: "Doolittle has no concern for anyone but himself" or "Doolittle is extremely selfish."
	• Now explain that to keep the script manageable, we're going to move ahead to the line "Pickering …" on page 44.
	• Read to the line "His proper trade's a navvy" at the bottom of page 46 and explain briefly that in Victorian England, a *navvy* was an industrial worker, on a railroad, for example.
	• Read to the end of the act.

Eliza Doolittle Character Pyramid:
Model

Name:

Date:

Girl

Sells flowers

Covent Garden worker

Eliza Doolittle Character Pyramid:
Blank

Name:

Date:

Reader's Notes: *Pygmalion*, **Section 4**
(Answers, for Teacher Reference)

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
4	Higgins's laboratory, in his home in London	Henry Higgins Colonel Pickering Eliza Doolittle Mrs. Pearce Alfred Doolittle	Higgins assures Pickering that he has no romantic intentions toward Eliza. Mrs. Pearce asks Higgins not to demonstrate his terrible manners in front of Eliza. Eliza's father arrives and tries to sell the use of his daughter to Higgins for five pounds. Higgins agrees and also tricks the father into staying away and not interfering with the experiment. Eliza enters, so clean and pretty that her own father does not recognize her. She runs off when she hears that new clothes have come for her to try on, and Higgins and Pickering agree that they have taken on a difficult job.	*Describe the character of Alfred Doolittle.* He is intelligent and charming but has no morals, and furthermore doesn't care that he has none. He is willing to "sell" his daughter for money. *What sort of a relationship do Eliza and her father seem to have?* Eliza has little respect for her father, who could work in his trade as a laborer, but doesn't. Alfred is willing to bully and threaten his daughter.

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
tyrannical	37	unpleasantly dominating	callous	42	without sympathy or feeling
particular	37	careful; thoughtful	incensed	46	infuriated
diffident	38	shy			
overbearing	38	bossy			

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
4				*Describe the character of Alfred Doolittle.*
				What sort of a relationship do Eliza and her father seem to have?

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
tyrannical	37		callous	42	
particular	37	careful; thoughtful	incensed	46	
diffident	38				
overbearing	38				

Grade 7: Module 2B: Unit 2: Lesson 6
Reading More Closely: Inferences and Evidence in *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

Supporting Learning Targets	Ongoing Assessment
• I can cite specific text-based evidence to analyze a scene in *Pygmalion*. • I can determine the interaction of setting and character in a scene in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 4 (from homework) • Text-Dependent Questions: *Pygmalion, S*ection 5 • Eliza Character Tracker

Agenda	Teaching Notes

1. Opening
   A. Entry Task (10 minutes)
2. Work Time
   A. Read Section 5 and Text-Dependent Questions (30 minutes)
3. Closing and Assessment
   A. Eliza Character Trackers (5 minutes)
4. Homework
   A. Reread Section 5 and complete the Reader's Notes for Section 5.
	• This lesson focuses on close reading to practice citing evidence, making inferences, and analyzing interactions between characters, setting, and plot. Students are repeatedly encouraged to read specific lines closely and interpret the nuances contained within just a few words. All of the practice in today's lesson reaffirms what students have been learning throughout the unit and will be assessed on in the mid-unit assessment in the next lesson.
	
	• In advance: Post or project the entry task directions: "Take out your finished pyramids and your Reader's Notes from homework last night. Turn in your pyramids and then review your Reader's Notes with a partner. Be prepared to share out."
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
flat; absurdities; aestheticism; bravado; genteel; cynical; barometrical; influenza	• *Pygmalion* (play; one per student) • Reader's Notes: *Pygmalion*, Section 4 (answers, for teacher reference) (from Lesson 5) • Text-Dependent Questions: *Pygmalion*, *S*ection 5 (one per student) • Close Reading Guide: *Pygmalion*, Section 5 (for teacher reference) • Eliza Character Trackers (from Lesson 3) • Reader's Notes: *Pygmalion*, Section 5 (one per student) • Reader's Notes: *Pygmalion*, Section 5 (answers, for teacher reference)

Opening	Meeting Students' Needs
A. Entry Task (10 minutes) • As students enter the room, ask them to follow the directions posted: * "Take out your finished paragraphs and your Reader's Notes from homework last night. Turn in your pyramids and then review your Reader's Notes with a partner. Be prepared to share out." • Be sure students have their text, ***Pygmalion***. Direct them to complete the entry task with their partners. • After 5 to 7 minutes, call on several to share their answers from their Reader's Notes: *Pygmalion*, Section 4. See the **Reader's Notes: *Pygmalion*, Section 4 (answers, for teacher reference)** for possible answers. • Post the correct definitions of the words in the Reader's Dictionary and prompt students to correct their Reader's Notes as necessary. Ask if there are words about which they are confused and clarify as necessary.	• During this time, consider meeting with a small group of struggling readers and reviewing the Reader's Notes with them. In addition, consider reading out loud and reviewing vocabulary in the passages on the assessment. This would be appropriate only for the least proficient readers.

Work Time	Meeting Students' Needs
A. Read Section 5 and Text-Dependent Questions (30 minutes) • Let the students know that in Section 5, Eliza does and says some things that are absolutely shocking to the Victorian audiences of the time. Build up students' anticipation for these moments; explain that they would be analogous to a modern example of shocking behavior on a stage (at the time of this writing, Miley Cyrus comes to mind), and explain how risky it was for Shaw to include them in his play. Encourage students to take guesses, as you read, as to what these actions might be. • Use the **Text-Dependent Questions: *Pygmalion*, Section 5** in concert with the **Close Reading Guide: *Pygmalion*, Section 5 (for teacher reference)** to guide students through reading this section.	• Allow students who struggle with processing speed or writing to dictate their answers to the text-dependent questions.

Closing and Assessment	Meeting Students' Needs
A. Eliza Character Trackers (5 minutes) • After reading Section 5, ask students to take out their **Eliza Character Trackers** and work together with their seat partner to add more details to them from the reading. Remind them to use the answers they came up with for Questions 5 and 7 on their text-dependent questions. • Preview the homework: **Reader's Notes: *Pygmalion*, Section 5**. • Inform/Remind students that they will have a mid-unit assessment in Lesson 7 on the skills they have been practicing in reading *Pygmalion* so far. Assure them that you are confident they will do well on this assessment, that you are excited to see their growth as readers, and that they will be assessed on exactly the same skills they have been using in class up until this point. • Ask students to hand their Eliza Character Trackers to you as an exit ticket on the way out the door.	• Circulate as students are completing this step to offer suggestions for where they might look for details.
Homework	**Meeting Students' Needs**
• Reread Section 5 and fill in the Reader's Notes: *Pygmalion*, Section 5.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 6
Supporting Materials

Name:

Date:

Questions	Answers
1. The stage directions include almost one full page of details about Mrs. Higgins's home. Why do you think this setting is described in such detail?	
2. Higgins says on page 50, "I know I have no small talk; but people don't mind." What does he mean he has "no small talk"?	
3. Higgins says at the bottom of page 50, "Oh, I can't be bothered with young women. My idea of a loveable woman is something as like you as possible. I shall never get into the way of seriously liking young women: some habits lie too deep to be changed.... Besides, they're all idiots." How do these lines connect to the original myth of *Pygmalion* that we read and discussed earlier?	

Name:

Date:

Questions	Answers
4. On page 51, Higgins says, "You see, I've got her pronunciation all right; but you have to consider not only how a girl pronounces, but what she pronounces." What does he mean by this?	
5. The stage directions on page 52 state, "Mrs. and Miss Eynsford-Hill are the mother and daughter who sheltered from the rain in Covent Garden." Why do you think Shaw reintroduces these two characters at this point in the play? (Hint: Think about this interaction of setting and characters when you fill in your Reader's Notes for homework.)	
6. When Liza says, on page 56, "There's lots of women has to make their husbands drunk to make them fit to live with," how does this relate to Higgins's lines mentioned in Question 4?	
7. On the bottom of page 56, Freddy says, "The new small talk. You do it so awfully well" to Eliza. What does he mean by this?	

Name:

Date:

Questions	Answers
8. On page 57, Liza exclaims, "Walk! Not bloody likely. I am going in a taxi." Here, the use of the word "bloody" was meant to be shocking, as it was a strong swear word used onstage. What is the author trying to show us about Eliza's changes in character here (think of this scene in contrast with her situation in the very first scene in the rain at Covent Garden)?	

Time: 30 minutes

Questions	Guide
1. The stage directions include almost one full page of details about Mrs. Higgins's home. Why do you think this setting is described in such detail?	• Invite students to read silently in their heads while you read aloud. • Read the stage directions in italics straight through without interruption. • Point out that these stage directions are painting a picture, in words, of the setting of Act 3. • Ask Question 1 and have students answer it in writing with their partners. Give students ample time to look the words up in their **Reader's Dictionaries: *Pygmalion*, Section 5.** • Call on students to share out their answers. Listen for ideas such as: "The author wants to point out how different this place is from the earlier settings" or "The change in setting might signal a change in a character or a new event."
2. Higgins says on page 50, "I know I have no small talk; but people don't mind." What does he mean he has "no small talk"?	• Invite students to continue to read silently in their heads while you read aloud. • Read to the middle of page 50 and ask Question 2. • Ask students to answer it in writing with their partners. • Call on students to share out their answers. Listen for responses such as: "He isn't very polite" or "He doesn't know how to talk to people casually."

Questions	Guide
3. Higgins says at the bottom of page 50, "Oh, I can't be bothered with young women. My idea of a loveable woman is something as like you as possible. I shall never get into the way of seriously liking young women: some habits lie too deep to be changed…. Besides, they're all idiots." How do these lines connect to the original myth of Pygmalion that we read and discussed earlier?	• Invite students to continue to read silently in their heads while you read aloud. • Read to the bottom of page 50 and ask Question 3. • Ask students to answer it in writing with their partners. • Call on students to share out their answers. Listen for responses such as: "He doesn't like women, just like Pygmalion" or "He is too picky, like in the myth."
4. On page 51, Higgins says, "You see, I've got her pronunciation all right; but you have to consider not only how a girl pronounces, but what she pronounces." What does he mean by this?	• Invite students to continue to read silently in their heads while you read aloud. • Read to the bottom of page 51 and ask Question 4. • Ask students to answer it in writing with their partners. • Call on students to share out their answers. Listen for ideas such as: "He can control how she speaks, but he cannot control what she says."

Questions	Guide
5. The stage directions on page 52 state, "Mrs. and Miss Eynsford-Hill are the mother and daughter who sheltered from the rain in Covent Garden." Why do you think Shaw reintroduces these two characters at this point in the play? (Hint: Think about this interaction of setting and characters when you fill in your Reader's Notes for homework.)	• Invite students to continue to read silently in their heads while you read aloud. • Read to the top of page 52 and ask Question 5. • Ask students to answer it in writing with their partners. • Call on students to share out their answers. Listen for responses such as: "These characters remind us of who Eliza was in the beginning of the play and how much she has grown in some ways." • Tell students to remember this point during the Closing, when they will fill out their Eliza Character Trackers.
6. When Liza says, on page 56, "There's lots of women has to make their husbands drunk to make them fit to live with," how does this relate to Higgins's lines mentioned in Question 4?	• Invite students to continue to read silently in their heads while you read aloud. • Read to the bottom of page 56. This is a longer excerpt to read, so be sure to use drama and flair to keep kids moving along with you. Then ask Question 6. • Ask students to answer it in writing with their partners. • Call on students to share out their answers. Listen for ideas such as: "This is something Higgins wishes Eliza wouldn't have said, but he can't control her" or "Even though Eliza can change the way she pronounces words, she hasn't changed what she says all that much."

Questions	Guide
7. On the bottom of page 56, Freddy says, "The new small talk. You do it so awfully well" to Eliza. What does he mean by this?	• Ask students to answer Question 7 in writing with their partners. • Call on them to share out their answers. Listen for answers such as: "Freddy is making fun of Eliza's topic of conversation and jokingly calling it 'the new small talk' when really it's just inappropriate conversation."
8. On page 57, Liza exclaims, "Walk! Not bloody likely. I am going in a taxi." Here, the use of the word "bloody" was meant to be shocking, as it was a strong swear word used onstage. What is the author trying to show us about Eliza's changes in character here (think of this scene in contrast with her situation in the very first scene in the rain at Covent Garden)?	• Invite students to continue to read silently in their heads while you read aloud. • Read to the stage directions in the middle of page 57. Then ask Question 8. • Ask students to answer it in writing with their partners. • Emphasize the shocking nature of Liza's line by asking students to **silently** imagine the line using one of the worst swear words they know (be sure they don't share these out loud). Skip over this direction if students may have trouble following it. • Call on them to share out their answers. Listen for ideas such as: "Eliza has new confidence and can not only speak with sophistication, but also with sass and power," "Eliza has grown bolder as she has learned more," or "Now Eliza can speak with confidence and even afford a taxi, which shows how much she has changed." • Ask students to take out their Eliza Character Trackers as you transition to the Closing.

Reader's Notes:
Pygmalion, Section 5

Section	Setting	Characters	Plot	How do setting, characters, and/or plot interact?
5				How does the new setting in this scene highlight some of the changes we see in Eliza?

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
flat	49	apartment	genteel	52	proper
absurdities	49	ridiculous situations or things	cynical	54	
estheticism	49	preference for how things look; taste	barometrical	55	relating to temperature
bravado	52	Showing boldness to impress or intimidate	influenza	55	scientific word for flu

Section	Setting	Characters	Plot	How do setting, characters, and/or plot interact?
5	Mrs. Higgins' parlour	Mrs. Higgins Higgins Mrs. Eynsford Miss Eynsford Eliza Pickering Freddy	Eliza is reintroduced to characters from earlier in the play, who do not fully recognize her. This shows how much she has changed from the beginning to now.	The new setting gives Eliza a change to reinvent herself and act like a new person, even with the same people (characters) who judged her before.

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
flat	49	apartment	genteel	52	proper
absurdities	49	ridiculous situations or things	cynical	54	sarcastic
estheticism	49	preference for how things look; taste	barometrical	55	relating to temperature
bravado	52	courage	influenza	55	scientific word for flu

Grade 7: Module 2B: Unit 2: Lesson 7
Mid-Unit Assessment: Evidence and Inference in *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)	

Supporting Learning Targets	Ongoing Assessment
• I can cite specific text-based evidence to analyze a scene in *Pygmalion*. • I can determine the interaction of setting and character in a scene in *Pygmalion*. • I can use a variety of strategies to determine the meaning of unknown words in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 5 (from homework) • Mid-Unit 2 Assessment

Agenda	Teaching Notes

1. **Opening**
 	
A. Entry Task: Checking for Understanding (5 minutes)
 	
2. **Work Time**
 	
A. Read-aloud: Pages 57–59 (7 minutes)
 	
B. Mid-Unit 2 Assessment (20 minutes)
 	
C. Independent Read: Pages 60–62 (10 minutes)
 	
3. **Closing and Assessment**
 	
A. Share Your Favorite Lines (3 minutes)
 	
4. **Homework**
 	
A. Reread Section 6 and complete Reader's Notes: *Pygmalion*, Section 6.
	• This lesson includes the Mid-Unit 2 Assessment. Before students complete the assessment, they have time to review and discuss the reading they did for homework. Making sure that all students have a clear understanding of setting, plot, and character in Section 5 will make the Mid-Unit 2 Assessment a more reliable measure of whether students can use textual evidence to analyze the scene that follows Section 5, which is presented in the assessment, not just whether students understood the reading.
	
	• For this purpose, the Checking for Understanding entry task includes both a check on notes and more time for questions about the vocabulary in the Reader's Dictionary. There is also a preview of non-tested vocabulary and phrases in Section 6 to ensure that students are being accurately assessed.
	
	• Use your discretion and professional judgment as to any textual support needed in the unstructured read-aloud in Work Time A. This would be an ideal time to try out various means of differentiation, extension, or other support.
	
	• Work Time C is a brief independent read in the text. It is intended to give students a small, controlled experience of reading *Pygmalion* independently. The overall scoring and date of return of this assessment is left up to the teacher's professional judgment. A 2 point rubric, based closely on the New York State version of the same, is included for scoring assistance on the short responses. Bear in mind, as always, that the sooner an assessment is turned around to students, the more impact it has on their learning. Units 1 and 3 of this module provide a 24 hour turnaround for their Mid-Unit Assessment.
	
	• Review:
	
	  – Mid-Unit 2 Assessment
	
	  – Reader's Notes: *Pygmalion*, Section 5
	
	  – *Pygmalion*, Section 6
	
	  – Fist to Five in Checking for Understanding techniques (see Appendix).
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
dialects; "dash me"; pitch; "bee in her bonnet"; confounded; quaintest; frightfully; gramophone disks	• Checking for Understanding Entry Task: *Pygmalion*, Section 5 (one per student) • *Pygmalion* (play; one per student) • Document camera • Reader's Dictionary: *Pygmalion*, Section 6 (one per student and one to display) • Reader's Dictionary: *Pygmalion, Section 6* (answers, for teacher reference) • Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion* (one per student) • Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion* (answers, for teacher reference) • Reader's Notes: *Pygmalion*, Section 6 (one per student • Reader's Notes: *Pygmalion*, Section 6 (answers, for teacher reference) • 2 Point Rubric: Short Response (for scoring short responses on the Mid-Unit 2 Assessment)

Opening	Meeting Students' Needs
A. Entry Task: Checking for Understanding (5 minutes) • Distribute **Checking for Understanding Entry Task: *Pygmalion*, Section 5** to students as they enter. • Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes: *Pygmalion*, Section 5 for completion. • When students are done, call on several to share their answers to the entry task. • Post the correct definitions of the words in the Reader's Dictionary and prompt students to correct their Reader's Notes as necessary. Ask if there are words about which they are confused and clarify as necessary.	• During this time, consider meeting with a small group of struggling readers and reviewing the Reader's Notes with them. In addition, consider reading out loud and reviewing vocabulary in the passages on the assessment. This would be appropriate only for the least proficient readers.

Work Time	Meeting Students' Needs
A. Read-aloud: Pages 57–59 (7 minutes) • Let students know that there is a brief section of text to read before the section used on the upcoming assessment. • Have students follow along in their ***Pygmalion*** text while you read aloud (or use an audio or video version to present the text), and implement any support you have decided to use in this Work Time.	• During this time, consider working with a small group whose work in previous lessons suggests they may need extra support with this skill.

B. Mid-Unit 2 Assessment (20 minutes)
• Tell students that today they get to demonstrate their progress on the learning targets:
   * "I can cite specific text-based evidence to analyze a scene in *Pygmalion*."
   * "I can determine the interaction of setting and character in a scene in *Pygmalion*."
   * "I can use a variety of strategies to determine the meaning of unknown words in *Pygmalion*."
• Assure students that there are no tricks to this assessment; it really is the exact process they've been practicing in class. Tell students that the assessment focuses on Section 6 of *Pygmalion*, which follows directly after the read-aloud in Work Time A. This section is copied into the assessment, but students are also welcome to use their *Pygmalion* texts to find the section they need.
• Tell students that everyone needs to remain silent until the entire class is finished, that this commitment is how they show respect for one another and is non-negotiable. Write on the board: "If you finish early, you can ..." and include suggestions they made in Module 1, Unit 1 (Lesson 14).
• Distribute the **Reader's Dictionary: *Pygmalion*, Section 6** and display a copy via a **document camera**. Explain that these are words in the assessment that students might not understand; because they are not being assessed on these words, you are providing the definitions for them. Review the definitions.
• Distribute the **Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion***. Remind students that they can and should refer to their books and reread as they complete the assessment. Tell them that you will be concerned if you do not see them rereading as they complete the assessment.
• Invite students to begin.
• When time is up, collect students' assessments. When they are done, they should begin Work Time C.
	• Make sure that all appropriate modifications for students with special needs are being implemented during this assessment.

Work Time (continued)	Meeting Students' Needs
C. Independent Read: Pages 60–62 (10 minutes) • Have students read pages 60–62, the section of Act III directly after the text used in the mid-unit assessment, on their own.	

Closing and Assessment	Meeting Students' Needs
A. Share Your Favorite Lines (3 minutes) • Have students take these last few moments to share their favorite lines from text so far. They do not have to limit themselves to the pages used today. • Hand out **Reader's Notes: *Pygmalion*, Section 6.**	

Homework	Meeting Students' Needs
• Reread Section 6 and complete the Reader's Notes: *Pygmalion*, Section 6.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 7
Supporting Materials

Checking for Understanding Entry Task:
Pygmalion, Section 5

Name:

Date:

Use your Reader's Notes from Section 5 of *Pygmalion* and the text to answer the question below.

1. Eliza speaks, acts, and dresses successfully as a "lady" in this scene, but her topics of conversation with the Eynsford-Hills do not quite match her appearance. Give an example of statements Eliza made that the Eynsford-Hills considered shocking.

Reader's Dictionary:
Pygmalion, Section 6

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
dialects	59	form of a language that is spoken in a particular area	quaintest		most odd, most unusual
dash me	59	British slang: "I'll be damned"	frightfully		British English: extremely
pitch	59	highness or lowness of sound	gramophone disks		records
bee in her bonnet	59	slang: a person with a "bee in her bonnet" is upset about something			
confounded	59	slang/curse: "damn," as in "the damn cat"			

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confounded	59	slang/curse: "damn," as in "the damn cat"			

Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion*

....

Name:

....

Date:

....

Long-Term Learning Targets Assessed

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the interaction of literary elements of a story or drama. (RL.7.3)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

Directions: Read the following scene from Act 3 of *Pygmalion*. Use the text to answer the questions below.

MRS. HIGGINS [quieting Henry with a touch] Colonel Pickering: will you tell me what is the exact state of things in Wimpole Street?

PICKERING [cheerfully: as if this completely changed the subject] Well, I have come to live there with Henry. We work together at my Indian Dialects; and we think it more convenient—

MRS. HIGGINS. Quite so. I know all about that: it's an excellent arrangement. But where does this girl live?

HIGGINS. With us, of course. Where would she live?

MRS. HIGGINS. But on what terms? Is she a servant? If not, what is she?

PICKERING [slowly] I think I know what you mean, Mrs. Higgins.

HIGGINS. Well, dash me if I do! I've had to work at the girl every day for months to get her to her present pitch. Besides, she's useful. She knows where my things are, and remembers my appointments and so forth.

MRS. HIGGINS. How does your housekeeper get on with her?

HIGGINS. Mrs. Pearce? Oh, she's jolly glad to get so much taken off her hands; for before Eliza came, she had to have to find things and remind me of my appointments. But she's got some silly bee in her bonnet about Eliza. She keeps saying "You don't think, sir": doesn't she, Pick?

Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen
Passage in *Pygmalion*

PICKERING. Yes: that's the formula. "You don't think, sir." That's the end of every conversation about Eliza.

HIGGINS. As if I ever stop thinking about the girl and her confounded vowels and consonants. I'm worn out, thinking about her, and watching her lips and her teeth and her tongue, not to mention her soul, which is the quaintest of the lot.

MRS. HIGGINS. You certainly are a pretty pair of babies, playing with your live doll.

HIGGINS. Playing! The hardest job I ever tackled: make no mistake about that, mother. But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul.

PICKERING [drawing his chair closer to Mrs. Higgins and bending over to her eagerly] Yes: it's enormously interesting. I assure you, Mrs. Higgins, we take Eliza very seriously. Every week—every day almost—there is some new change. [Closer again] We keep records of every stage—dozens of gramophone disks and photographs—

HIGGINS [assailing her at the other ear] Yes, by George: it's the most absorbing experiment I ever tackled. She regularly fills our lives up; doesn't she, Pick?

PICKERING. We're always talking Eliza.

HIGGINS. Teaching Eliza.

PICKERING. Dressing Eliza.

MRS. HIGGINS. What!

HIGGINS. Inventing new Elizas.

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Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen
Passage in *Pygmalion*

1a. What does the word **assailing** mean in these lines from the text *Pygmalion*?
"*HIGGINS [**assailing** her at the other ear] Yes, by George: it's the most absorbing experiment
I ever tackled. She regularly fills our lives up; doesn't she, Pick?*" (L.7.4)

    a.   approaching
    b.   attacking
    c.   tricking
    d.   convincing

1b. Which set of the following stage directions and pieces of dialogue helps you see that Higgins and
Pickering are **assailing** Mrs. Higgins?

    a.   *PICKERING [slowly] I think I know what you mean, Mrs. Higgins.*
    b.   *PICKERING [cheerfully: as if this completely changed the subject] Well, I have come to live
    there with Henry. We work together at my Indian Dialects; and we think it more
    convenient—*
    c.   *PICKERING [drawing his chair closer to Mrs. Higgins and bending over to her eagerly] Yes:
    it's enormously interesting. I assure you, Mrs. Higgins, we take Eliza very seriously. Every
    week—every day almost—there is some new change. [Closer again]*
    d.   *PICKERING. Yes: that's the formula. "You don't think, sir." That's the end of every
    conversation about Eliza.*

2a. Based on the passage from *Pygmalion*, what is Mrs. Higgins's opinion about the experiment her
    son and Colonel Pickering are conducting on Eliza? (RL.7.1)

    a.   Mrs. Higgins believes they are foolish and have not considered how the experiment will affect
    Eliza in the future.
    b.   Mrs. Higgins is proud of her son and Colonel Pickering, which is why she agreed to host Eliza
    at her home.
    c.   Mrs. Higgins thinks that Eliza will have a better future because of the improvements her son
    and Colonel Pickering have given her.
    d.   Mrs. Higgins is deeply concerned about what Mrs. Pearce, the housekeeper, thinks of Eliza
    living in her son's house.

Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion*

2b. Which sentence from the passage best supports your understanding of Mrs. Higgins's opinion about the experiment with Eliza?

    a. "*I know all about that: it's an excellent arrangement.*"
    b. "*Colonel Pickering: will you tell me what is the exact state of things in Wimpole Street?*"
    c. "*But on what terms? Is she a servant? If not, what is she?*"
    d. "*How does your housekeeper get on with her?*"

3a. Which of the following sentences makes the best statement about identity as described in this scene of Shaw's *Pygmalion*? (RL.7.1)

    a. Controlling another person's identity is to disregard that person's independence.
    b. Changing a person's identity for the better helps this person succeed in life.
    c. Creating a new identity takes a lot of hard work.
    d. Identity changes affect all the people in a person's social circle.

3b. Select the piece of evidence from the text that best supports the theme.

    a. *HIGGINS. Besides, she's useful. She knows where my things are, and remembers my appointments and so forth.*
    b. *HIGGINS. As if I ever stop thinking about the girl and her confounded vowels and consonants. I'm worn out, thinking about her.*
    c. *PICKERING. Yes: that's the formula. "You don't think, sir." That's the end of every conversation about Eliza.*
    d. *MRS. HIGGINS. You certainly are a pretty pair of babies, playing with your live doll.**

4. Mrs. Higgins makes a comment that Higgins and Pickering are like children playing with a doll. How do Pickering and Higgins react to her statement? (RL.7.3)

    a. They assure her that they in fact treat Eliza very thoughtfully.
    b. They agree with her assessment.
    c. They are angered by the comparison to children.
    d. They dismiss her statement as silly.

Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion*

5. In this scene, it is clear that Mrs. Higgins sees this experiment with Eliza quite differently than do Higgins and Colonel Pickering. Identify a line from the text that demonstrates this idea. (RL.7.1)

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6. Professor Higgins and Colonel Pickering cannot see Eliza beyond what she represents as an experiment. Explain this idea and provide two pieces of textual support in your brief response. (RL.7.1)

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Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion*
(Answers, for Teacher Reference)

Long-Term Learning Targets Assessed

I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)
I can analyze the interaction of literary elements of a story or drama. (RL.7.3)
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

Directions: Read the following scene from Act 3 of *Pygmalion.* Use the text to answer the questions below.

MRS. HIGGINS [quieting Henry with a touch] Colonel Pickering: will you tell me what is the exact state of things in Wimpole Street?

PICKERING [cheerfully: as if this completely changed the subject] Well, I have come to live there with Henry. We work together at my Indian Dialects; and we think it more convenient—

MRS. HIGGINS. Quite so. I know all about that: it's an excellent arrangement. But where does this girl live?

HIGGINS. With us, of course. Where would she live?

MRS. HIGGINS. But on what terms? Is she a servant? If not, what is she?

PICKERING [slowly] I think I know what you mean, Mrs. Higgins.

HIGGINS. Well, dash me if I do! I've had to work at the girl every day for months to get her to her present pitch. Besides, she's useful. She knows where my things are, and remembers my appointments and so forth.

MRS. HIGGINS. How does your housekeeper get on with her?

HIGGINS. Mrs. Pearce? Oh, she's jolly glad to get so much taken off her hands; for before Eliza came, she had to have to find things and remind me of my appointments. But she's got some silly bee in her bonnet about Eliza. She keeps saying "You don't think, sir": doesn't she, Pick?

Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen
Passage in *Pygmalion*
(Answers, for Teacher Reference)

PICKERING. Yes: that's the formula. "You don't think, sir." That's the end of every conversation about Eliza.

HIGGINS. As if I ever stop thinking about the girl and her confounded vowels and consonants. I'm worn out, thinking about her, and watching her lips and her teeth and her tongue, not to mention her soul, which is the quaintest of the lot.

MRS. HIGGINS. You certainly are a pretty pair of babies, playing with your live doll.

HIGGINS. Playing! The hardest job I ever tackled: make no mistake about that, mother. But you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her. It's filling up the deepest gulf that separates class from class and soul from soul.

PICKERING [drawing his chair closer to Mrs. Higgins and bending over to her eagerly] Yes: it's enormously interesting. I assure you, Mrs. Higgins, we take Eliza very seriously. Every week—every day almost—there is some new change. [Closer again] We keep records of every stage—dozens of gramophone disks and photographs—

HIGGINS [assailing her at the other ear] Yes, by George: it's the most absorbing experiment I ever tackled. She regularly fills our lives up; doesn't she, Pick?

PICKERING. We're always talking Eliza.

HIGGINS. Teaching Eliza.

PICKERING. Dressing Eliza.

MRS. HIGGINS. What!

HIGGINS. Inventing new Elizas.

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EXPEDITIONARY
LEARNING

Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion*
(Answers, for Teacher Reference)

1a. What does the word **assailing** mean in these lines from the text *Pygmalion*?
"*HIGGINS [**assailing** her at the other ear] Yes, by George: it's the most absorbing experiment I ever tackled. She regularly fills our lives up; doesn't she, Pick?*" (L.7.4)

    a.   approaching
    b.   attacking
    c.   tricking
    d.   convincing

1b. Which set of the following stage directions and pieces of dialogue helps you see that Higgins and Pickering are **assailing** Mrs. Higgins?

    a.   *PICKERING [slowly] I think I know what you mean, Mrs. Higgins.*
    b.   *PICKERING [cheerfully: as if this completely changed the subject] Well, I have come to live there with Henry. We work together at my Indian Dialects; and we think it more convenient—*
    c.   PICKERING [drawing his chair closer to Mrs. Higgins and bending over to her eagerly] Yes: it's enormously interesting. I assure you, Mrs. Higgins, we take Eliza very seriously. Every week—every day almost—there is some new change. [Closer again]
    d.   *PICKERING. Yes: that's the formula. "You don't think, sir." That's the end of every conversation about Eliza.*

2a. Based on the passage from *Pygmalion*, what is Mrs. Higgins's opinion about the experiment her son and Colonel Pickering are conducting on Eliza? (RL.7.1)

    a.   Mrs. Higgins believes they are foolish and have not considered how the experiment will affect Eliza in the future.
    b.   Mrs. Higgins is proud of her son and Colonel Pickering, which is why she agreed to host Eliza at her home.
    c.   Mrs. Higgins thinks that Eliza will have a better future because of the improvements her son and Colonel Pickering have given her.
    d.   Mrs. Higgins is deeply concerned about what Mrs. Pearce, the housekeeper, thinks of Eliza living in her son's house.

Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion*
(Answers, for Teacher Reference)

2b. Which sentence from the passage best supports your understanding of Mrs. Higgins's opinion about the experiment with Eliza?

    a. "*I know all about that: it's an excellent arrangement.*"
    b. "*Colonel Pickering: will you tell me what is the exact state of things in Wimpole Street?*"
    c. "*But on what terms? Is she a servant? If not, what is she?*"
    d. "*How does your housekeeper get on with her?*"

3a. Which of the following sentences makes the best statement about identity as described in this scene of Shaw's *Pygmalion*? (RL.7.1)

    a. Controlling another person's identity is to disregard that person's independence.
    b. Changing a person's identity for the better helps this person succeed in life.
    c. Creating a new identity takes a lot of hard work.
    d. Identity changes affect all the people in a person's social circle.

3b. Select the piece of evidence from the text that best supports the theme.

    a. *HIGGINS. Besides, she's useful. She knows where my things are, and remembers my appointments and so forth.*
    b. *HIGGINS. As if I ever stop thinking about the girl and her confounded vowels and consonants. I'm worn out, thinking about her.*
    c. *PICKERING. Yes: that's the formula. "You don't think, sir." That's the end of every conversation about Eliza.*
    d. *MRS. HIGGINS. You certainly are a pretty pair of babies, playing with your live doll.**

4. Mrs. Higgins makes a comment that Higgins and Pickering are like children playing with a doll. How do Pickering and Higgins react to her statement? (RL.7.3)

    a. They assure her that they in fact treat Eliza very thoughtfully.
    b. They agree with her assessment.
    c. They are angered by the comparison to children.
    d. They dismiss her statement as silly.

Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion*
(Answers, for Teacher Reference)

5. In this scene, it is clear that Mrs. Higgins sees this experiment with Eliza quite differently than do Higgins and Colonel Pickering. Identify a line from the text that demonstrates this idea. (RL.7.1)

*Range of optional answers:

- *MRS. HIGGINS [quieting Henry with a touch] Colonel Pickering: will you tell me what is the exact state of things in Wimpole Street?*
- *MRS. HIGGINS. But on what terms? Is she a servant? If not, what is she?*
- *MRS. HIGGINS. You certainly are a pretty pair of babies, playing with your live doll.*

6. Professor Higgins and Colonel Pickering cannot see Eliza beyond what she represents as an experiment. Explain this idea and provide two pieces of textual support in your brief response. (RL.7.1)

*Mrs. Higgins tries to get her son, Henry Higgins, and Colonel Pickering to view Eliza as a person, but this idea seems lost on the two men, who address Mrs. Higgins's concerns in ways that miss her point. Higgins defends himself by emphasizing the difficulty of the task: "The hardest job I ever tackled: make no mistake about that, mother." Higgins is unaware that this defense only reinforces the fact that he is treating Eliza as less than independent, as he continues, "[b]ut you have no idea how frightfully interesting it is to take a human being and change her into a quite different human being by creating a new speech for her."

Reader's Notes:
Pygmalion, Section 6

Section	Setting	Characters	Plot	How do setting, characters, and/or plot interact?
6				*How do Higgins and Pickering feel about working with Eliza?* *Mrs. Higgins states, "You certainly are a pretty pair of babies, playing with your live doll." What can we infer from this statement about how Mrs. Higgins feels about the experiment with Eliza?*

Reader's Dictionary, Section 6

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
dialects		form of a language that is spoken in a particular area	quaintest	most odd, most unusual	
dash me		British slang: "I'll be damned"	frightfully	British English: extremely	
pitch		highness or lowness of sound	gramophone disks	records	
bee in her bonnet		slang: a person with a "bee in her bonnet" is upset about something			
confounded		slang/curse: "damn," as in "the damn cat"			

Section	Setting	Characters	Plot	How do setting, characters, and/or plot interact?
6				*How do Higgins and Pickering feel about working with Eliza?* **They are both deeply involved in the experiment and feel that it takes up their entire minds. Higgins also states that Eliza has become useful around the house, helping him locate items and remember appointments.** *Mrs. Higgins states, "You certainly are a pretty pair of babies, playing with your live doll." What can we infer from this statement about how Mrs. Higgins feels about the experiment with Eliza?* **Mrs. Higgins is concerned that the two men are not treating Eliza as a human being, but rather a toy to play with.**

Reader's Notes:
Pygmalion, Section 6
(Answers, for Teacher Reference)

Section	Setting	Characters	Plot	How do setting, characters, and/or plot interact?
6				*How do Higgins and Pickering feel about working with Eliza?* They are both deeply involved in the experiment and feel that it takes up their entire minds. Higgins also states that Eliza has become useful around the house, helping him locate items and remember appointments. *Mrs. Higgins states, "You certainly are a pretty pair of babies, playing with your live doll." What can we infer from this statement about how Mrs. Higgins feels about the experiment with Eliza?* Mrs. Higgins is concerned that the two men are not treating Eliza as a human being, but rather a toy to play with.

2-Point Rubric: Short Response

2-point Response	The features of a 2-point response are:
	• Valid inferences and/or claims from the text where required by the prompt
	• Evidence of analysis of the text where required by the prompt
	• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt
	• Complete sentences where errors do not impact readability

1-point Response	The features of a 1-point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt
	• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt
	• Incomplete sentences or bullets

0-point Response	The features of a 0-point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate
	• No response (blank answer)
	• A response that is not written in English
	• A response that is unintelligible or indecipherable

If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 1.

[1]From New York State Department of Education, October 6, 2012.

Grade 7: Module 2B: Unit 2: Lesson 8
Analyzing: Key Scenes in *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can select high-quality texts to read independently. (RL.7.11a and b)

Supporting Learning Targets	Ongoing Assessment
• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 6 (from homework)

Agenda	Teaching Notes

1. Opening
 	
   A. Unpack Learning Targets/Review Reader's Notes: *Pygmalion*, Section 6 (3 minutes)
 	
2. Work Time
 	
   A. Close Read: *Pygmalion*, Section 7 (18 minutes)
 	
   B. Readers Theater: Section 7 (10 minutes)
 	
3. Closing and Assessment
 	
   A. Revisit Eliza Character Trackers (14 minutes)
 	
4. Homework
 	
   A. Finish Reader's Notes: *Pygmalion*, Section 7, and independent reading (20 minutes).
	• In this lesson, students read Act IV of *Pygmalion*. It is a very short act, but crucial, full of character development, essential interactions, and what arguably is the climax of the play.
	
	• Students engage the text using Readers Theater in this lesson. Refer to the Teaching Notes for Lesson 4. It is assumed that at this point the teacher has decided on an approach to Readers Theater that meets students' needs.
	
	• Students also revisit their Eliza Character Trackers. The turning point that this act represents in Eliza's development is essential to document fully on the trackers for students to bring a full understanding of her character to the end of unit Assessment. Students do this work individually in this lesson, having used the trackers several times.
	
	• In this act, during the close read, students may make the justifiable inference that Eliza and Higgins are in love, or falling in love. Don't address yet whether this inference is accurate, and create some suspense around the topic if you can; students will be asked to make predictions about Eliza's future in Lesson 10. Let them know only that the subject of the relationship of Eliza and Higgins is explained by Shaw at the end of the play. Refer to the Teaching Notes for Lesson 10 for specifics. This note is repeated for your reference at the end of the Close Reading Guide.
	
	• Note that the Reader's Notes: *Pygmalion*, Section 7 asks students to "dust off" and reuse the skill of framing quotes through the "quote sandwich." Consider reviewing this skill if necessary before sending them home with the Reader's Notes. A Quote Sandwich graphic organizer is available in the supporting materials of Lesson 10.
	
	• In advance:
	  – Determine how you are going to assign parts for Readers Theater: Eliza, Higgins.
	  – Set up props, costumes, and/or a performance space for the Readers Theater if you choose.
	  – Print larger copies of page 66 for use during the Readers Theater.
	
	• Review:
	  – Close Reading Guide: *Pygmalion*, Section 7 (for teacher reference)
	  – Reader's Notes: *Pygmalion*, Section 7 (answers, for teacher reference)
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
pallor, purgatory, presumptuous, lofty, moderates, genial, dudgeon, perfunctorily	• *Pygmalion* (play; one per student) • Text-Dependent Questions: *Pygmalion*, Section 7 (one per student) • Document camera • Close Reading Guide: *Pygmalion*, Section 7 (for teacher reference) • Large-print/enlarged copies of *Pygmalion* Readers Theater excerpt: page 66 (from "There are your slippers" to "Those slippers …") (one per student) • Eliza Character Trackers (from Lesson 3) • Reader's Notes: *Pygmalion*, Section 7 (one per student) • Reader's Notes: *Pygmalion*, Section 7 (answers, for teacher reference)

Opening	Meeting Students' Needs

A. Unpack Learning Targets/Review Reader's Notes: *Pygmalion*, Section 6 (3 minutes)
• Direct students' attention to the learning targets for today:
  * "I can cite evidence from the play *Pygmalion* to analyze its plot and characters."
  * "I can analyze how plot, character, and setting interact in *Pygmalion*."
• Ask them to discuss with a partner which part of the learning targets they feel confident about at this moment and which remains a challenge.
• Ask students to silently formulate one simple, concrete action they can take in class today to help them achieve the part of the learning target that still challenges them. Ask them to hold this action in their minds as they work today and commit to completing the action before the end of class.
• Have students get out their homework and ***Pygmalion***.
• Post definitions for the Reader's Dictionary and prompt them to revise their Reader's Dictionaries as necessary.
• Collect the homework for informal assessment.	

Work Time	Meeting Students' Needs
A. Close Read: *Pygmalion*, Section 7 (18 minutes) • Have students get out their Diversity Discussion Appointment handouts and meet with their Orange Hands appointment. • Distribute the **Text-Dependent Questions: *Pygmalion, S*ection 7** and display a copy using a **document camera**. • Use the **Close Reading Guide: *Pygmalion*, Section 7** to guide the class through a series of text-dependent questions related to Section 7.	
B. Readers Theater: Section 7 (10 minutes) • Distribute the **large-print/enlarged copies of *Pygmalion* Readers Theater excerpt: page 66.** • Explain that students now will have an opportunity to act out a portion of the play for themselves. As in Lesson 4, support their engagement and excitement by emphasizing that creative use of the classroom space, voice, and gesture is highly encouraged in this activity. • Have students review their answers to Question 6 in the text-dependent questions for a strong connection between the performance of the play and their analysis. • Now, according to your previous arrangements and preferences, have the students perform the *Pygmalion* Readers Theater excerpt. • Reinforce the connection between comprehending the play and performing the play by reflecting on the performance after it is complete, with specific statements.	

Closing and Assessment	Meeting Students' Needs

A. Revisit Eliza Character Trackers (14 minutes)
 	
 • Have students get out their **Eliza Character Trackers**.
 	
 • Direct them to look over Act IV and independently fill in any evidence they find on internal and external characteristics of Eliza's identity. Encourage them to use their text-dependent questions to assist them.
 	
 • If students need extra assistance in determining evidence from the play, consider modeling an entry at this point.
 	
 • Circulate and offer assistance as needed.
 	
 • About halfway through the work time, debrief out loud with students. Make sure that in particular, Eliza's change of heart about the experiment and her realization that she is in a no-man's land between the working-class world and the upper-class world has been documented by all students. There are multiple forms of evidence for this in Act IV, and students may choose a variety of them to document on their trackers. Examples include:
 	
   – Stage directions at the bottom of page 65
 	
   – "What's to become of me?" on page 66
 	
   – "He might want them for the next girl you pick up to experiment on" on page 68
 	
 • Reread key portions of the play as a class if necessary.
 	
 • Ask students to which learning target this work applies. Listen for: "I can cite evidence from the play *Pygmalion* to analyze its plot and characters."
 	
 • Ask students to silently reflect on whether they completed the learning target-related action they decided on at the beginning of the lesson.
 	
 • Hand out **Reader's Notes: *Pygmalion*, Section 7** for homework.
	• Consider pulling a small group of students who have similar needs for guided instruction during this time.
	
	 • Other modifications might include sentence starters, partial fill-ins, or suggestions for pages to look on in the play.

Homework	**Meeting Students' Needs**
• Finish the Reader's Notes: *Pygmalion*, Section 7 and read your independent reading book for at least 20 minutes. *Note: The next lesson has an independent reading component. Make sure students know to bring their independent reading books to class.*	

Grade 7: Module 2B: Unit 2: Lesson 8
Supporting Materials

Text-Dependent Questions:
Pygmalion, Section 7

Name: ....

Date: ....

Questions	Answers
1. Look up the word *pallor* in your Reader's Dictionaries. Rewrite the sentence it appears in, in your own words.	
2. To what is Eliza reacting so violently here on page 64 ("*Eliza flinches violently")*, and why?	
3. What can we infer is occurring internally in Eliza from this stage direction, "*Eliza's beauty becomes murderous,"* on page 65?	
4. Higgins's stage direction for the line "Why? In heaven's name, why?" is "*staring after her in sincere surprise.*" The author is making clear that Higgins has not intended to hurt Eliza in the conversation so far and is genuinely shocked that she is so unhappy. Given what we know about Higgins's character, why does this stage direction make sense for him?	

Text-Dependent Questions:
Pygmalion, Section 7

Name:

Date:

Questions	Answers
5. What does Eliza mean by this line? "*I sold flowers. I didn't sell myself. Now you've made a lady of me, I'm not fit to sell anything else.*"	
6. What have you learned about each character, the plot, and/or the setting from this close read that students could use to direct their Act IV performance of Readers Theater? Write down one or two examples.	

Name:

Date:

Time: 18 minutes

Questions	Close Reading Guide
1. Look up the word *pallor* in your Reader's Dictionaries. Rewrite the sentence it appears in, in your own words.	Say to students: * "Read silently in your heads while I read aloud." Read through the beginning of the act and stop after the line "She is tired...." Read Question 1. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for answers such as: "The paleness of her face contrasts with her dark eyes and hair."

Questions	Close Reading Guide
2. To what is Eliza reacting so violently here on page 64 (*"Eliza flinches violently"*), and why?	Read to the bottom of page 64 and stop after the *"Eliza flinches violently"* stage direction. Read Question 2. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "She is reacting to Higgins's thoughtless statement that he's glad it's all over, instead of congratulating her for her amazing accomplishment."
3. What can we infer is occurring internally in Eliza from this stage direction, *"Eliza's beauty becomes murderous,"* on page 65?	Read to the stage direction, *"Eliza's beauty becomes murderous."* Read Question 3. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for ideas such as: "She is getting angrier and angrier because Higgins is doing nothing but talking about how awful the entire experience has been for him."

Questions	Close Reading Guide
4. Higgins's stage direction for the line "Why? In heaven's name, why?" is "*staring after her in sincere surprise.*" The author is making clear that Higgins has not intended to hurt Eliza in the conversation so far and is genuinely shocked that she is so unhappy. Given what we know about Higgins's character, why does this stage direction make sense for him?	Read to the line "Why? In heaven's name, why?" on page 67 and stop. Read Question 4. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "Higgins is impetuous. He has a good heart, but he does not think about what he says before he says it and doesn't understand how unkind his words can sound."
5. What does Eliza mean by this line? "*I sold flowers. I didn't sell myself. Now you've made a lady of me, I'm not fit to sell anything else.*"	Read to the line, "I sold flowers. I didn't sell myself. Now you've made a lady of me, I'm not fit to sell anything else." Read Question 4. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for ideas such as: "She means that she would lose her sense of self-worth to simply marry somebody so she could be taken care of. She also knows now that she can't go back to her old world." Point out here that Eliza feels she has lost her *agency*. Ask students to tell you what that means.

Questions	Close Reading Guide
6. What have you learned about each character, the plot, and/or the setting from this close read that students could use to direct their Act IV performance of Readers Theater? Write down one or two examples.	Read through to the end of the Act. Read Question 6. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "Eliza is clearly furious. She needs to be shouting, screaming, and sobbing" or "Higgins has no idea why Eliza is so upset, or what role he played in making her upset. His tone needs to be completely confused." *Note: In this act, during the close read, students may make the justifiable inference that Eliza and Higgins are in love, or falling in love. Don't address yet whether this inference is accurate, and create some suspense around the topic if you can; students will be asked to make predictions about Eliza's future in Lesson 10. Let students know only that the subject of the relationship of Eliza and Higgins is explained by Shaw at the end of the play. Refer to the Teaching Notes for Lesson 10 for specifics.*

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
7				*How does Eliza "wound Higgins to the heart"? Use a "quote sandwich" to answer this question.* *Why does Eliza get on her hands and knees to find the ring she has just given back to Higgins?*

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pallor	63	paleness, especially of the face	moderates	67	
purgatory	65		genial	68	
presumptuous	66		dudgeon	69	
lofty/loftiest	66		perfunctorily	69	

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
7	Wimpole Street Laboratory; midnight.	Pickering Eliza Higgins	They have returned from the garden party, which was a resounding success. The men congratulate themselves and discuss what a bore it all became, while Eliza is neglected and gets angrier and angrier. She finally breaks down and realizes that she has no place to go anymore; she belongs nowhere and feels that Higgins never cared for her as a person. She turns on Higgins and tries to wound him emotionally as he has wounded her, and she succeeds.	*How does Eliza "wound Higgins to the heart"?* She accuses him of simply experimenting with her and implies that she does not want anything that either he or Pickering has given her. She states: "Will you take these [jewels] to your room and keep them safe? I don't want to run the risk of their being missing." This statement implies that they do not trust her, and she does not trust them. *Why does Eliza get on her hands and knees to find the ring she has just given back to Higgins?* She is angry and upset, but she still cares for him, or at least has mixed feelings about him.

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pallor	63	paleness, especially of the face	moderates	67	changes
purgatory	65	a place of torture between heaven and hell	genial	68	kind
presumptuous	66	going beyond what is proper	dudgeon	69	a terrible mood
lofty/loftiest	66	proud, haughty	perfunctorily	69	done mechanically or carelessly

Grade 7: Module 2B: Unit 2: Lesson 9
Text-to-Text Connections: *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can select high-quality texts to read independently. (RL.7.11a and b)

Supporting Learning Targets	Ongoing Assessment
• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*. • I can discuss how the independent reading I am doing connects to the plot, characters, and setting of *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 7 (from homework) • Checking for Understanding Entry Task: *Pygmalion*, Section 7

Agenda	Teaching Notes

1. Opening
 	
  A. Unpack Learning Targets/Review Homework (5 minutes)
 	
2. Work Time
 	
  A. Close Read: *Pygmalion*, Section 8 (20 minutes)
 	
  B. Independent Reading Check-in (10 minutes)
 	
3. Closing and Assessment
 	
  A. Text-to-Text Connections: Independent Reading and *Pygmalion*/Review Learning Targets (10 minutes)
 	
4. Homework
 	
  A. Finish Reader's Notes: *Pygmalion*, Section 8; independent reading, 20 minutes.
	• In this lesson, students read the first half of Act V from *Pygmalion*. It is in this act that we see the full development of Eliza Doolittle as a character; it will be essential for students to pay close attention to the evidence presented in this act regarding her growth and change.
	
	• Students also have an independent reading check-in in this lesson. Refer to the Unit 1 Overview for notes on how independent reading has been implemented in this module. Conduct this check-in as best fits the routines and expectations you have already established with your students.
	
	• The Closing asks students to make connections between their independent reading and *Pygmalion*. Again, this activity and/or conversation should be planned and conducted as best fits your students' needs. Consider the following:
	
	  – If students are reading fiction, consider a brief activity in which they write or converse in some way about any perceived similarities between the themes, characters, plot, or setting of their books and *Pygmalion*. If students have shown that they are particularly challenged by a certain element of literature, such as setting, it might be beneficial to focus their conversation on that element.
	
	  – If students are reading nonfiction, the connections may become challenging. Consider developing a series of brief questions devised specifically for nonfiction readers that might help students make connections. Focusing on common themes and/or the concrete items to be found in the setting that may be treated or discussed in a nonfiction book may assist students.
	
	  – Consider having the end product of the activity be something that could be shared publicly, to further expand conversation both about independent reading and the play *Pygmalion*.
	
	  – Consider modifying the activity by folding it into the independent reading check-in in Work Time B for a 20-minute Work Time total, based in independent reading and connections to *Pygmalion*. A more extensive class conversation, conferences, or other activities could be conducted with this extended amount of time.

Agenda	Teaching Notes (continued)
	• The Reader's Notes for Section 7 are collected today to check student progress on recalling and implementing the skill of the "quote sandwich." In the next lesson, students write a quote sandwich within the body of the lesson. Consider using the information from the Reader's Notes to determine what groupings, supports, or extra assistance might be best for students in Lesson 10 during the quote sandwich activity.
	• Review:
	– Close Reading Guide : *Pygmalion*, Section 8 (for teacher reference)
	• Post: Learning targets.

Lesson Vocabulary	Materials
	• *Pygmalion* (play; one per student)
	• Text-Dependent Questions: *Pygmalion*, *S*ection 8 (one per student and one to display)
	• Document camera
	• Close Reading Guide: *Pygmalion*, Section 8 (for teacher reference)
	• British Dialect/Slang anchor chart (begun in Lesson 2)
	• Independent reading books
	• Reader's Notes: *Pygmalion*, Section 8 (one per student)
	• Reader's Notes: *Pygmalion*, Section 8 (answers, for teacher reference)

Opening	Meeting Students' Needs

A. Unpack Learning Targets/Review Homework (5 minutes)
 	
• Direct students' attention to the learning targets:
 	
   * "I can cite evidence from the play *Pygmalion* to analyze its plot and characters."
 	
   * "I can analyze how plot, character, and setting interact in *Pygmalion*."
 	
   * "I can select high-quality texts to read independently."
 	
• Ask students to discuss with a partner how the quote sandwich in last night's homework helps them achieve the first two learning targets.
 	
• Cold call two or three students. Listen for answers such as: "The quote sandwich gives me a clear way to cite and explain evidence from a text."
 	
• Explain that the third learning target refers to the Independent Reading Check-in that will occur today during the lesson.
 	
• Have students get out their homework and ***Pygmalion***
 	
• Post definitions for the Reader's Dictionary and prompt them to revise their Reader's Dictionaries as necessary.
 	
• Collect the homework for informal assessment.
	• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.
	
	• Some students may benefit from being privately prompted before they are called on in a cold call. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that its use is a positive experience for all.

Work Time	Meeting Students' Needs
A. Close Read: *Pygmalion*, Section 8 (20 minutes) • Pair students with a partner. • Distribute the **Text-Dependent Questions: *Pygmalion*, Section 8** and display a copy using a **document camera**. • Use the **Close Reading Guide: *Pygmalion*, Section 8** to guide students through the series of text-dependent questions related to Section 8. • Students will need to be able to see the **British Dialect/Slang anchor chart** during this portion of the lesson.	
B. Independent Reading Check-in (10 minutes) • Conduct this check-in with **independent reading books** in the way that best fits the routines and expectations you have already established with your students. See the Teaching Notes for suggestions.	

Closing and Assessment	Meeting Students' Needs
A. Text-to-Text Connections: Independent Reading and *Pygmalion*/Review Learning Targets (10 minutes) • Conduct this activity in the way that best fits the routines and expectations you have already established with your students. See the Teaching Notes for suggestions. • Have students give a "Fist to Five" assessment of how well they feel they achieved their learning targets today. • Hand out the **Reader's Notes: *Pygmalion*, Section 8.**	
Homework	**Meeting Students' Needs**
• Finish the Reader's Notes: *Pygmalion*, Section 8 and complete 20 minutes of independent reading.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 9
Supporting Materials

Name:

Date:

Questions	Answers
1. Look up the word *vehement* in your Reader's Dictionaries. The next line Doolittle has is: "See here! Do you see this? You done this." If he is saying this line *vehemently*, what would he look like and sound like?	
2. The text says that Higgins is "furious." Why is Higgins furious that Eliza will not return to Wimpole Street with him?	
3. We have seen that Eliza is a natural mimic and actor and learned quickly how to behave as an upper-class lady. In this stage direction on page 78, Eliza has "turned on" all her powers of acting to seem completely calm and at ease, though we know she was completely distressed the night before. What is Eliza's intent in behaving this way? What in the text makes you think so?	

Name:

Date:

Questions	Answers
4. Why would being called "Miss Doolittle" on page 80 be "the beginning of self-respect" for Eliza?	
5. What does this line mean: "The difference between a lady and a flower girl is not how she behaves, but how she is treated"? Remember that class distinctions in Victorian England were extremely strict. How do you think Victorian audiences might have reacted to the idea that "the difference between a lady and a flower girl is not how she behaves, but how she is treated"?	

Close Reading Time: 20 minutes

Questions	Close Reading Guide
1. Look up the word *vehement* in your Reader's Dictionaries. The next line Doolittle has is: "See here! Do you see this? You done this." If he is saying this line *vehemently*, what would he look like and sound like?	Say to students: * "Read silently in your heads while I read aloud." Read from the beginning of Act V through the stage direction *"Doolittle enters ..."* on page 73, and then pause. Read Question 1. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "He would perhaps be yelling or raising his voice. He might be moving his arms about wildly. He might even touch Higgins roughly on the arm or shoulder."

Close Reading Time: 20 minutes

Questions	Close Reading Guide
2. The text says that Higgins is "furious." Why is Higgins furious that Eliza will not return to Wimpole Street with him?	Read through Doolittle's line, "Now I am worried ..." at the bottom of page 74. Indicate to students that you will now move ahead a page or two to keep the close read flowing. Begin from the top of page 76, "Well, I'm very glad ..." and continue reading through Higgins's line, "Is she, by George?" on page 77. Record on the **British Dialect/Slang chart** two entries: *jolly* and *by George*. Explain that *jolly* is another way of saying "really" or "very." *By George* is an exclamation of firmness, a kind of mild oath. Read Question 2. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for ideas such as: "Higgins doesn't like not getting his way. However, he might also feel that he did not treat her brutally at all and that his fine work with Eliza has been ruined because she is too emotional and 'tender-hearted.'"

Close Reading Time: 20 minutes

Questions	Close Reading Guide
3. We have seen that Eliza is a natural mimic and actor and learned quickly how to behave as an upper-class lady. In this stage direction on page 78, Eliza has "turned on" all her powers of acting to seem completely calm and at ease, though we know she was completely distressed the night before. What is Eliza's intent in behaving this way? What in the text makes you think so?	Read through the stage direction *"Eliza enters …"* on page 78 and pause. Read Question 3. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "She is trying to snub Higgins" or "She is trying to show Higgins that she is capable of taking his teaching and making it work for her, and not for him; she is in control." Relate the word *agency* one more time to the text here.
4. Why would being called "Miss Doolittle" on page 80 be "the beginning of self-respect" for Eliza?	Read through the line, "That was the beginning of self-respect for me" at the top of page 80 and pause. Read Question 4. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for ideas such as: "Pickering treated her with respect, unlike Higgins, so she began to believe that she was worthy of self-respect as well." Relate the concept of self-worth to this line.

Close Reading Time: 20 minutes

Questions	Close Reading Guide
5. What does this line mean: "The difference between a lady and a flower girl is not how she behaves, but how she is treated"? Remember that class distinctions in Victorian England were extremely strict. How do you think Victorian audiences might have reacted to the idea that "the difference between a lady and a flower girl is not how she behaves, but how she is treated"?	Read through Eliza's line, "The difference between a lady and a flower girl is not how she behaves, but how she is treated," and pause. Read Question 5. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "This line means that people gain self-respect from being treated respectfully" and "This idea might have shocked them. They might have felt that class distinctions were something a person was born with, not the result of treatment. They also would have sympathy for Eliza." Read through the stage direction, "*Mrs. Higgins goes out ...*" and let students know that this is the end of the section.

Reader's Notes:
Pygmalion, Section 8

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
8				*How does Higgins react to Eliza's speech about learning true manners and kindness not from Higgins, but from Colonel Pickering?* *How does Eliza react to her father's newfound wealth?*

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
vehement		with strong feeling	staggeringly		
ottoman			provocation		
conscience stricken			scullery-maid		
self-possessed			relapse		

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
8	Mrs. Higgins's drawing room	Mrs. Higgins Parlor-Maid Higgins Pickering Eliza Alfred Doolittle	Eliza has left Wimpole Street in the night without informing Pickering or Higgins, and come to Mrs. Higgins's house for help. Higgins and Pickering show up, having telephoned the police to find Eliza, and Mrs. Higgins reprimands them both for treating Eliza so poorly. Alfred Doolittle arrives, and we find out that he has come into a fortune, is going to be married that day, and is terribly unhappy. He wants his old, poor, moral-free life back. Eliza comes down and explains that it's actually Pickering from whom she learned to be a lady. She sees her father and is shocked, but she agrees to see him get married.	*How does Higgins react to Eliza's speech about learning true manners and kindness not from Higgins, but from Colonel Pickering?* He is very angry and frustrated. He is aware that Eliza is criticizing him. *How does Eliza react to her father's newfound wealth?* She is shocked and suspicious.

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
vehement		with strong feeling	staggeringly		astonishingly
ottoman		an upholstered footstool	provocation		something that provokes a reaction
conscience stricken		feeling badly about one's actions	scullery-maid		a maid hired specifically to wash pots and pans
self-possessed		showing calm	relapse		a recurrence of illness after a period of improvement

Grade 7: Module 2B: Unit 2: Lesson 10
Citing Evidence: The Ending of *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

Supporting Learning Targets	Ongoing Assessment
• I can cite evidence from the play *Pygmalion* to predict the ending of the play. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 8 (from homework) • Checking for Understanding Entry Task: *Pygmalion*, Section 8 • Super Speed Quote Sandwich • Eliza Character Tracker

Agenda	Teaching Notes

1. Opening
 	
   A. Unpacking Learning Targets/Checking for Understanding Entry Task: *Pygmalion*, Section 8 (5 minutes)
 	
2. Work Time
 	
   A. Close Read: Section 9 (15 minutes)
 	
   B. Readers Theater: Section 9 (1o minutes)
 	
   C. Revisit Eliza Character Tracker (10 minutes)
 	
3. Closing and Assessment
 	
   A. Super Speed Quote Sandwich: Predicting the End of the Play (5 minutes)
 	
4. Homework
 	
   A. Finish the Reader's Notes: *Pygmalion*, Section 9 and complete 20 minutes of independent reading.
	• In this lesson, students reach the end of Act V of *Pygmalion*, which is the end of the dialogue of the play. In 1916, George Bernard Shaw was "sufficiently irritated" with audiences and pundits who wanted Eliza and Higgins to get married that he added a postscript essay, "What Happened Afterwards." Students will read a modified version of this essay as part of the play script in Lesson 11.
	
	• Students conduct the now familiar routines of the Checking for Understanding entry task, close reading, Readers Theater, Eliza Character Tracker, and Reader's Notes in this lesson.
	
	• Use your judgment as to whether your students will need more time in Work Time C. Trackers should take priority over Readers Theater, if necessary.
	
	• The Closing adds an engaging "quote sandwich" practice activity, the purpose of which is twofold: It challenges students to create the most effective quote sandwich they can in the shortest time possible, for both engagement and for mental challenge, and it asks the students to make a prediction about the material in Shaw's postscript essay. Consider reviewing the parts of a quote sandwich if necessary.
	
	• Use your review of the students' quote sandwich in the Reader's Notes for Lesson 9 to determine which students may need extra support for the quote sandwich format in this lesson.
	
	• In advance:
	
	  – Determine how you are going to assign parts for Readers Theater: Eliza, Higgins.
	
	  – Set up props, costumes, and/or a performance space for the Readers Theater if you choose.
	
	  – Print larger copies of page 66 for use during the Readers Theater.
	
	• Review:
	
	  – Close Reading Guide: *Pygmalion*, Section 9 (answers, for teacher reference)
	
	  – Reader's Notes: *Pygmalion*, Section 9
	
	  – Original Postscript: *Pygmalion*, pages 89–100. Bear in mind that this is an extraordinarily long and detailed essay that Shaw wrote several years after the play was first performed. Review it to give yourself some context as to whether student predictions are on or off the mark, but do not give away any details to students yet.
	
	• Post: Learning targets.

Lesson Vocabulary	Materials
composedly, averted, recoil, infatuated, impudent, consort battleship, incorrigible, disdainfully	• *Pygmalion* (play; one per student • Checking for Understanding Entry Task: *Pygmalion*, Section 8 (one per student) • Checking for Understanding Entry Task: *Pygmalion*, Section 8 (answer, for teacher reference) • Text-Dependent Questions: *Pygmalion*, Section 9 (one per student and one to display) • Document camera • Close Reading Guide: *Pygmalion*, Section 9 (for teacher reference) • Large-print/enlarged copies of *Pygmalion* Readers Theater excerpt: pages 87 and 88 (from Eliza: "Oh, you are a cruel tyrant" to Higgins: "Of course I do, you little fool") (one per student) • Eliza Character Trackers (from Lesson 3) • Super Speed Quote Sandwich handout (one per student) • Diversity Discussion Appointment handouts (from Unit 1, Lesson 4??) • Reader's Notes: *Pygmalion*, Section 9 (one per student) • Reader's Notes: *Pygmalion*, Section 9 (answers, for teacher reference)

Opening	Meeting Students' Needs
A. Unpacking Learning Targets/Checking for Understanding Entry Task: *Pygmalion*, Section 9 (5 minutes)	

- Distribute the **Checking for Understanding Entry Task: *Pygmalion*, Section 8** to students as they enter.

- Direct students to complete the task individually, and to use their text *Pygmalion* if they wish. As they do so, circulate to check the Reader's Notes: *Pygmalion*, Section 8 for completion.

- When students are done, call on several to share their answers to the entry task. Refer to the **Checking for Understanding Entry Task: *Pygmalion*, Section 8 (answer, for teacher reference)** for a possible response. Confirm that Eliza has learned from Pickering that self-respect can be rooted in the respect with which one is treated.

- Have students get out their homework; post definitions for the Reader's Dictionary and prompt them to revise their Reader's Dictionaries as necessary.

- Direct students' attention to the learning targets:

  * "I can cite evidence from the play *Pygmalion* to predict the ending of the play."

  * "I can analyze how plot, character, and setting interact in *Pygmalion*."

- Ask students to discuss with a partner their initial feelings about what might happen at the end of the play. Ask them to bear these in mind as they read through Act V.

Work Time	Meeting Students' Needs
A. Close Read: Section 9 (15 minutes) • Have students get out their **Diversity Discussion Appointment handout** and meet with their Yellow Hands appointment. • Distribute the **Text-Dependent Questions:** *Pygmalion, Section 9* and display a copy using a **document camera**. • Use the **Close Reading Guide:** *Pygmalion,* **Section 9** to guide students through the series of text-dependent questions related to Section 9.	
B. Readers Theater: Section 9 (1o minutes) • Distribute the **large-print/enlarged copies of** *Pygmalion* **Readers Theater excerpt: pages 87 and 88.** • Have students review their answers to Question 6 in the text-dependent questions for a strong connection between the performance of the play and their analysis. • Have the students perform the *Pygmalion* Readers Theater excerpt according to your previous arrangements and preferences. • Reinforce the connection between comprehending the play and performing the play by reflecting on the performance out loud after it is complete.	

Work Time (continued)	Meeting Students' Needs

C. Revisit Eliza Character Tracker (10 minutes)
 	
• Have students get out their **Eliza Character Tracker**.
 	
• Direct them to look over Act V and independently fill in any evidence they find on internal and external characteristics of Eliza. Encourage them to use any of their text-dependent questions to assist them.
 	
• Consider modeling an entry if students need extra assistance in determining evidence.
 	
• Circulate and offer assistance as needed.
 	
• About halfway through the work time, debrief out loud with students. Make sure that in particular, Eliza's triumph of confidence, agency, and independence is documented. There are multiple forms of evidence for this in Act V, and students may choose a variety of them to document on their tracker. Examples might include:
 	
   – Determining to marry Freddy (87)
 	
   – Not doing Higgins's errands (89)
 	
   – Threatening to become a phonetics teacher (88)
 	
Ask students to which learning target this work applies. Listen for: "I can analyze how plot, character, and setting interact in *Pygmalion*."	

Closing and Assessment	Meeting Students' Needs
A. Super Speed Quote Sandwich: Predicting the End of the Play (5 minutes) • Distribute the **Super Speed Quote Sandwich handout**. Tell students that they will conclude their lesson today by participating in a timed "speed trial." • Let them know that there is one more piece of the play to be read: a sequel, in the form of an essay, in which George Bernard Shaw discusses what happens to the characters after the lines are finished. Reassure students that they will be reading an adapted version of this essay (they may have looked ahead to see how detailed it is), and its contents might be very surprising to them. • Ask students to recall their initial prediction about the conclusion of the play from the Opening and take a minute or two to solidify their thoughts, either silently or with a partner. • Invite students to complete the Super Speed Quote Sandwich handout, using a quote from any part of the play that they feel supports their prediction. The goal is to complete the handout before time is called. • Time them strictly, with a "ready ... set ... go!" launch, and end the activity after 2 or 3 minutes. • Students will revisit their predictions in Lesson 11, the last lesson for reading the play *Pygmalion*. • Hand out the **Reader's Notes: *Pygmalion*, Section 9.**	
Homework	**Meeting Students' Needs**
• Finish the Reader's Notes: *Pygmalion*, Section 9 and complete 20 minutes of independent reading.	

Grade 7: Module 2B: Unit 2: Lesson 10
Supporting Materials

Checking for Understanding Entry Task:
Pygmalion, Section 8

Name:

Date:

Using your Reader's Notes from Section 8 and the text of the play, answer the question.

Read the following quote.

Eliza: And there were a hundred little things you never noticed, because they came naturally to you. Things about standing up and taking off your hat and opening doors—
Pickering: Oh, that was nothing.
Eliza: Yes; things that showed you thought and felt about me as if I were something better than a scullery-maid; though of course I know you would have been just the same to a scullery-maid if she had been let in the drawing room."

How does this quote reflect Eliza's belief that "the difference between a lady and a flower girl is not how she behaves, but how she's treated"?

Using your Reader's Notes from Section 8 and the text of the play, answer the question.

Read the following quote.

Eliza: And there were a hundred little things you never noticed, because they came naturally to you. Things about standing up and taking off your hat and opening doors—
Pickering: Oh, that was nothing.
Eliza: Yes; things that showed you thought and felt about me as if I were something better than a scullery-maid; though of course I know you would have been just the same to a scullery-maid if she had been let in the drawing room."

How does this quote reflect Eliza's belief that "the difference between a lady and a flower girl is not how she behaves, but how she's treated"?

Eliza has learned from Pickering that a person can gain self-respect if they are treated with respect. Pickering's manners toward her never changed and would have been respectful to anyone of any social class.

....

Name:

....

Date:

....

Questions	Answers
1. The text reads, "The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manners for all human souls." What evidence do we have from previous sections of the play that Higgins means what he says? You may need to go back into previous acts of the play for this answer.	
2. Eliza says to Higgins, "Don't you try to get round me. You'll have to do without me." How does this line contrast with Act IV, when she cries, "Where am I to go? What am I to do?"	
3. In this speech on page 85, Higgins rejects the idea that you can "buy" someone's affection or respect by doing kind things for them, and he accuses Eliza of doing so while she has stayed with him. Do you agree with Higgins? Use evidence from the play to support your answer.	

Questions	Answers
4. The stage direction reads, *"He recoils and finds himself sitting on his heels."* Look up the word *recoil* in your Reader's Dictionary. What has happened to Higgins in this stage direction?	
5. It is this section of the play where we see the strongest effects that the experiment has had on Eliza. Summarize what these effects are.	

Time: 20 minutes

Questions	Close Reading Guide
1. The text reads, "The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manners for all human souls." What evidence do we have from previous sections of the play that Higgins means what he says? You may need to go back into previous acts of the play for this answer.	Say to students: ∗ "Read silently in your heads while I read aloud." Read from "*Mrs. Higgins goes out"* on page 82 to "... one soul is as good as another" on page 83. Read Question 1. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "Higgins is rude and sloppy with absolutely everyone—Pickering, Mrs. Pearce, his mother, and Eliza. He doesn't treat anyone differently or specially."
2. Eliza says to Higgins, "Don't you try to get round me. You'll have to do without me." How does this line contrast with Act IV, when she cries, "Where am I to go? What am I to do?"	Read through to the line "You'll have to do without me." Read Question 2. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for ideas such as: "She has more confidence and agency now. She's taking control of the situation, where before, Higgins and Pickering were the ones in control.

Questions	Close Reading Guide
3. In this speech on page 85, Higgins rejects the idea that you can "buy" someone's affection or respect by doing kind things for them, and he accuses Eliza of doing so while she has stayed with him. Do you agree with Higgins? Use evidence from the play to support your answer.	Read through to the end of Higgins's speech on page 85 ("I'll slam the door in your silly face"). Read Question 3. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "Yes—she has been doing his errands and helping him keep appointments since Act III" or "No—Eliza keeps saying she is a 'good girl.' She would do these kind things anyway, regardless of whether she had affection or not."
4. The stage direction reads, *"He recoils and finds himself sitting on his heels."* Look up the word *recoil* in your Reader's Dictionary. What has happened to Higgins in this stage direction?	Read through to the stage direction "*He recoils....*" Read Question 4. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for ideas such as: "He is so upset at the idea that Freddy would marry Eliza that he physically falls backward."

Questions	Close Reading Guide
5. It is this section of the play where we see the strongest effects that the experiment has had on Eliza. Summarize what these effects are.	Read through to the line "I like you like this" on page 88. Read Question 5. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "She has figured out how to be Higgins's equal" or "She has given up on the idea of having kindness and instead will choose being independent, having agency."

Super Speed Quote Sandwich:
Pygmalion Ending Predictions

....

Name:

....

Date:

....

Introduce the quote.

This includes the "who" and "when" of the quote.

Sample sentence starters for introducing a quote:

In Act _____, _____.

While the author is _____, he_____.

After _____, the author _____.

Include the quote.

Make sure to punctuate the quote correctly, using quotation marks. Remember to cite the page number in parentheses after the quote.

Analyze the quote.

This is where you explain how the quote supports your idea.

Sample sentence starters for quote analysis:

This means that _____.

This shows that _____.

This demonstrates that _____.

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
9				*Does Eliza succumb to Higgins's demand to return to Wimpole Street? Why or why not?*

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
composedly	83		impudent	88	
averted	85		consort battleship	88	
recoil	86	to shrink back, usually from a feeling of horror	incorrigible	89	
infatuated	86		disdainfully	89	

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
9	Mrs. Higgins's drawing room, morning	Eliza Henry Pickering Doolittle	Eliza and Higgins have an intense argument about what it means to be kind, to have independence, and what Higgins was trying to teach Eliza through the experiment. In the end, Eliza sweeps out of the room without giving Henry the satisfaction of returning to Wimpole Street with him.	*Does Eliza succumb to Higgins' demand to return to Wimpole Street? Why, or why not?* She does not. She discovers and embraces her own independence from Higgins and tells him to run his own errands.

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
composedly	83	calmly	impudent	83	rude
averted	85	turned away	consort battleship	85	a Victorian war boat
recoil	86	to shrink back, usually from a feeling of horror	incorrigible	86	not able to be corrected, improved, or reformed
infatuated	86	obsessed	disdainfully	86	demonstrating a feeling of strong dislike or disapproval for something

Grade 7: Module 2B: Unit 2: Lesson 11
Close Reading and Summarizing: The Epilogue of *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1   I can analyze the interaction of literary elements of a story or drama. (RL.7.3)

Supporting Learning Targets	Ongoing Assessment
• I can cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 9 (from homework) • Eliza Character Trackers

Agenda	Teaching Notes

1. Opening
    A. Review Homework/Read Epilogue (10 minutes)
2. Work Time
    A. Close Read: Epilogue Excerpt (1o minutes)
    B. Eliza Character Tracker: Part II (20 minutes)
3. Closing and Assessment
    A. Return to the Myth of Pygmalion (5 minutes)
4. Homework
    A. Independent reading, 20 minutes.
	• Lesson 11 concludes the reading of *Pygmalion*. In this lesson, students read an adapted version of the epilogue, "sequel" essay, "What Happened Afterwards," that George Bernard Shaw penned in response to the opinion that Eliza and Higgins should fall in love and marry. Shaw maintained for the rest of his life that the "happy ending" destroyed the meaning and message of the play, and he explained his views in the epilogue.
	
	• The epilogue is a fascinating but dauntingly long and historically specific text. As a result, students read an adaptation that preserves the main points of the epilogue, along with some of the language. To be exposed to Shaw's original expository writing, students will also conduct a close read of a short excerpt from the epilogue.
	
	• Students also fill in Part II of their Eliza Character Trackers in this lesson. Part II is the critical comparison between the Eliza of Act I and the Eliza of Act V, necessary for successful completion of the argument essay for the end of unit assessment, which students begin in Lesson 12. Consider ahead of time which students may need extra assistance with Part II and what supports you can put in place to increase their likelihood of success. The more carefully the trackers are completed, the easier it will be for students to write their argument essay. To that end, use your professional judgment to lengthen the time students work on filling in Part II if needed.
	
	• To conclude this portion of Unit 2, students will revisit the myth of Pygmalion that they read in Unit 1, Lesson 10, and make text-to-text connections between it and the play.
	
	• Review:
	  – Close Reading Guide: *Pygmalion*, Epilogue Excerpt (for teacher reference)
	  – *Pygmalion* Epilogue Adaptation
	  – Post: Learning targets.

Lesson Vocabulary	Materials
	• *Pygmalion* (play; one per student)
	• *Pygmalion* Epilogue Adaptation (one per student)
	• *Pygmalion* Epilogue Excerpt (one per student)
	• Text-Dependent Questions: *Pygmalion* Epilogue Excerpt (one per student and one to display)
	• Document camera
	• Close Reading Guide: *Pygmalion* Epilogue Excerpt (for teacher reference)
	• Eliza Character Tracker (from Lesson 3; one per student and one to display)
	• The myth of Pygmalion (from Unit 1, Lesson 10)

Opening	Meeting Students' Needs
A. Review Homework/Read Epilogue (10 minutes) • Have students get out their homework and ***Pygmalion***. • Post definitions for the Reader's Dictionary and prompt students to revise their Reader's Dictionaries as necessary. • Collect the homework. • Direct students' attention to the learning targets: 　* "I can cite evidence from the play *Pygmalion* to analyze its plot and characters." 　* "I can analyze how plot, character, and setting interact in *Pygmalion*." • Ask students to take out their Super Speed Quote Sandwich handout from Lesson 10. Remind them that the Super Speed activity was just a practice session; the most important part of the sandwich for today's lesson is the prediction they made. • Distribute the ***Pygmalion* Epilogue Adaptation**. • Read, with expression, the *Pygmalion* Epilogue Adaptation. • Ask students to turn to a partner and discuss whether their prediction was correct. • Do a brief "hands up" survey to determine how many students had a correct prediction and how many did not. • Debrief whole class about their predictions and/or anything that surprised or shocked them from the epilogue.	

Work Time	Meeting Students' Needs
A. Close Read: Epilogue Excerpt (10 minutes) • Distribute the ***Pygmalion* Epilogue Excerpt**. • Distribute the **Text-Dependent Questions: *Pygmalion* Epilogue Excerpt** and display a copy using a **document camera**. • Use the **Close Reading Guide: *Pygmalion* Epilogue Excerpt** to guide students through the series of text-dependent questions related to the excerpt.	

Work Time (continued)	Meeting Students' Needs

B. Eliza Character Tracker: Part II (20 minutes)
 	
• Have students take out their **Eliza Character Trackers**. Now that they have gathered some textual evidence, they are ready to start analyzing the evidence to find the reasons why Eliza's internal identity has or hasn't changed.
 	
• Model, using the document camera. For example, you might focus on one external change and one internal change. Your explanation might sound like this for the external change:
 	
   * "As I look over the evidence I've collected, I see that Eliza's clothing changed. I'm going to put that under 'What was the change?' Now, I'm going to use evidence and page numbers to support that reason. I will cite the specific evidence about her clothes from Act I (her dirty hat, flower basket, apron, boots) in the 'In the beginning' column, and then her appearance in Act V on page 78 as "sunny, self-possessed, and carrying a small workbasket." Some of the reasons I write may be supported by only one piece of evidence; some reasons I write may draw on several pieces of evidence."
 	
   * For internal change: "I notice that in Act I, my evidence says that Eliza was afraid and intimidated by Higgins. But by Act V, she is standing up to him completely. I'm going to put that under 'What was the change?' and try to use our vocabulary words about identity to describe the change. This one might be 'confidence' or even 'sense of self-worth,' which we've discussed before. Now, I'm going to use evidence and page numbers to support that reason. I'll put that in Act I, she was speaking with 'feeble defiance' on page 22. But in Act V, on page 88, she says, 'I'll let you see whether I am dependent on you.' I want to make sure I have both page numbers and direct quotes in my evidence, as well."
 	
• Have students complete Part II of the Eliza Character Tracker. Explain that Part II is the critical comparison between the Eliza of Act I and the Eliza of Act V and the epilogue and is necessary for successful completion of the argument essay for the end of unit assessment, which students will begin in Lesson 12. Assure them that they do not need to rush, and that they will have more work time for this in Lesson 12.
 	
• Remind them of the resources they have to complete the Eliza Character Tracker:
   – The play itself
   – Reader's Notes
   – Text-dependent questions
 	
• As they work, allow students the freedom to consult with classmates about their work or to complete the work independently.
 	
• Assist students in phrasing their reasons succinctly and using vocabulary about identity in particular ("agency," "sense of self-worth," and so on). Refer students to the Identity anchor charts if needed.
 	
• Circulate and offer assistance wherever needed.	

Closing and Assessment	Meeting Students' Needs

A. Return to the Myth of Pygmalion (5 minutes)
 	
• Have students turn their minds back to the **myth of Pygmalion** that they heard in Unit 1, Lesson 10. If needed, have students take out their copies of the myth for review.
 	
• Briefly review the myth's plot for students.
 	
• Ask these questions and invite the whole class to respond:
 	
   * "Who is Pygmalion in the play, and why?" (Listen for: Higgins)
 	
   * "Who is Galatea in the play, and why?" (Listen for: Eliza)
 	
   * "How does the ending of the play compare or contrast with the ending of the myth?" (Various answers can be considered correct here, the main difference being that Galatea becomes Pygmalion's wife and, presumably, his property and slave.)
 	
   * "Why do you think Shaw chose to connect his play to the myth of Pygmalion?" (Again, various interpretive answers can be considered correct. Listen especially for answers that support themselves with evidence from play and myth, such as: "Both Higgins and Pygmalion shape a woman into a new person.")
 	
• Congratulate the students on their diligence, courage, and hard work. *Pygmalion* is often taught as a high school text; you may let students know that they have successfully completed a text that is considered extremely challenging, especially for modern readers. A small celebration may be called for.	

Homework	**Meeting Students' Needs**
• Read independently for 20 minutes.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 11
Supporting Materials

Pygmalion:
Epilogue Adaptation

Name:

Date:

The rest of the story need not be shown in action. Indeed, it would not require telling at all if people were not so accustomed to fairy-tale endings. The common expectation would be that Eliza, as heroine of this drama, would marry Henry Higgins, its hero. This is a thoughtless, absurd assumption, which should be obvious to anyone with any human feeling.

When Eliza Doolittle told Henry Higgins she would not marry him, she was not playing at being coy and flirtatious. She had announced a well-considered decision for herself: Eliza was a young woman who knew she was free to choose a husband for herself, and she chose not to marry Higgins.

Why do we want Eliza to marry Higgins, and why has she decided she could not marry him? One of the reasons Higgins supplies for us himself when he tells his mother that he would not marry because he would never find anyone as charming as she was. Eliza sensed his first loyalty to his mother and was instinctively aware that Higgins would never be the kind of man who would be open to love, that he did not have "the makings of a married man in him." Furthermore, Eliza did not want to be a second interest to him, with his research into phonetics being his first love and passion. These reasons, coupled with Higgins's bullying personality, provide more than enough grounds for her refusing to marry him.

Whom will Eliza marry? Recall that she mentions to Higgins that young Mr. Frederick Eynsford Hill, known as Freddy, has been pouring his heart out to Eliza in daily love letters. What is the attraction? Freddy is a gentleman, treats her kindly, loves her unaffectedly, and is unlikely to dominate Eliza in any way. And marry Freddy is exactly what Eliza did.

Eliza and Freddy had difficulties, but they were economic, not romantic. Freddy's family kept up the appearances of their former wealth with "an air of gentility," but they were really quite poor. Freddy had no occupation and no education to support Eliza. Eliza's father, having come into sudden and strange wealth, refused to support the couple and add to his growing financial burdens. Colonel Pickering alone came to the rescue.

Pygmalion:
Epilogue Adaptation

The colonel suggested to Eliza that she consider her former idea of opening a flower shop as a way to make and maintain a livelihood. Freddy thought the idea a splendid one, though neither of the young people had any notion how to run a business. The colonel helped Eliza and Freddy establish the shop, which is in the arcade of a railway station. Eliza's experience selling flowers from a basket proved to be of limited value, and Freddy's ability to name the flower varieties in Latin dazzled only his wife. Colonel Pickering explained what a checkbook was, and what a bank account was, and helped them make ends meet over and over again. Eliza and Freddy refused to believe they could save money by hiring a bookkeeper who had some knowledge of business. At last, the colonel gently insisted the young couple hire a bookkeeper for the flower shop (after all, the shop and everything in it was bought with Colonel Pickering's money).

Despite Eliza and Freddy's attempts to learn about their business by taking courses in bookkeeping, shorthand, and typing, they gave up these efforts: They seemed to be learning nothing about flower shops. Luck seemed to follow the young couple, though. The business was starting to take care of itself. They had forgotten their objections to employing other people. The flower shop was prospering.

Eliza and Freddy enjoyed their time as people of leisure. They spent weekends in the country, drove a fancy car, and ate splendid dinners. Freddy never let the prosperity go to his head, and he was never ostentatious. Eliza, on the other hand, "swanked like anything."

That is all. Eliza continued to stay in the lives of Higgins and the colonel. She loves the colonel as if she were a favorite daughter, but she does not like Higgins. Eliza nags at him and snaps his head off at the slightest provocation. Higgins, for his part, storms and bullies, but Eliza stands up to him so ruthlessly that sometimes the colonel has to beg Eliza to be kinder to Higgins.

But Eliza knows that they are tied to each other in some way. She is immensely interested in him but knows that she matters to Higgins no more than he cares about his slippers. And so this is how it turned out: Like Galatea, Eliza never really liked the man who made her. Pygmalion and Higgins exerted too much power over them to be agreeable people.

Pygmalion:
Epilogue Excerpt

Name:

Date:

Thus Freddy and Eliza, now Mr. and Mrs. Eynsford Hill, would have spent a penniless honeymoon but for a wedding present of 500 pounds[1] from the Colonel to Eliza. It lasted a long time because Freddy did not know how to spend money, never having had any to spend, and Eliza, socially trained by a pair of old bachelors, wore her clothes as long as they held together and looked pretty, without the least regard to their being many months out of fashion. Still, 500 pounds will not last two young people for ever; and they both knew, and Eliza felt as well, that they must shift for themselves in the end. She could quarter herself on Wimpole Street[2] because it had come to be her home; but she was quite aware that she ought not to quarter Freddy there, and that it would not be good for his character if she did.

Not that the Wimpole Street bachelors objected. When she consulted them, Higgins declined to be bothered about her housing problem when that solution was so simple. Eliza's desire to have Freddy in the house with her seemed of no more importance than if she had wanted an extra piece of bedroom furniture.

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[1] The British pound is the unit of currency in the United Kingdom, as the dollar is in the United States of America.

[2] at the home of Professor Henry Higgins

Text-Dependent Questions:
Pygmalion, Epilogue Excerpt

Name:

Date:

Questions	Answers
1. Given the context of the previous sentences, infer what the phrase "shift for themselves" might mean.	
2. Why would "quartering," or living, in Wimpole Street not be good for Freddy's character? Provide evidence from the play to support your answer.	
3. Knowing what we know about Higgins as a character, why does it make sense that to Higgins, having Freddy in his house "seemed of no more importance than if [Eliza] had wanted an extra piece of bedroom furniture"?	

Time: 10 minutes

Questions	Close Reading Guide
1. Given the context of the previous sentences, infer what the phrase "shift for themselves" might mean.	Say to students: ∗ "Read silently in your heads while I read aloud." Read through the line "... shift for themselves in the end." Read Question 1. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "to provide for one's own needs; to be self-sufficient."
2. Why would "quartering," or living, in Wimpole Street not be good for Freddy's character? Provide evidence from the play to support your answer.	Read through the line "... and that it would not be good for his character if he did." Read Question 2. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for ideas such as: "He wouldn't learn to be independent and provide for himself" or "He would be exposed to Higgins's bad habits and rude ways, which might have a negative influence on him."

Close Reading Guide:
Pygmalion, Epilogue Excerpt
(For Teacher Reference)

Questions	Close Reading Guide
3. Knowing what we know about Higgins as a character, why does it make sense that to Higgins, having Freddy in his house "seemed of no more importance than if [Eliza] had wanted an extra piece of bedroom furniture"?	Read the second paragraph in its entirety. Read Question 3. Have students answer the question in writing with their partners. Ask students to share out their answers. Listen for responses such as: "We know Higgins treats everyone with the same level of uncaring and indifference. We also know now that Higgins has no romantic interest in Eliza, so he would not be envious or jealous."

Grade 7: Module 2B: Unit 2: Lesson 12
Writing an Argument Essay: Developing Claims and Reasons

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Target	Ongoing Assessment
• I can develop and choose relevant and compelling reasons, supported by strong evidence from *Pygmalion*, to support the claim I am making in my argument essay.	• Eliza Character Tracker

Agenda	Teaching Notes

1. Opening
 	
   A. Unpack Learning Target/Model Reason Generation (1 minute)
 	
2. Work Time
 	
   A. Generating Reasons: Eliza's Identity (14 minutes)
 	
   B. Weighing the Reasons: Eliza's Identity (15 minutes)
 	
   C. Making a Claim (10 minutes)
 	
3. Closing and Assessment
 	
   A. Formalize Claim and Review Learning Targets (5 minutes)
 	
4. Homework
 	
   A. Review the New York State Expository Rubric.
	• In this lesson, students develop, weigh, and choose the reasons that will lead to the claim they will make in their argument essay (that Eliza Doolittle's internal identity has, or has not, changed over the course of *Pygmalion*). This is hard, thought-intensive work; students who need additional support may benefit from a small-group approach to each work time and/or slowing down the pace in general by spreading the work over two lessons.
	
	• Students carefully review their Eliza Character Tracker, on which, throughout the unit, they have gathered and analyzed textual evidence about Eliza's identity.
	
	• Students then synthesize the evidence they have gathered to create reasons why Eliza's internal identity has or has not changed. This is a critical step in crafting their arguments.
	
	• This lesson is a decision point for the students. By the end of the lesson, they will be ready to write their claim and will have identified their reasons that support it. To help students decide which claim to argue, they weigh the reasons and text code their Eliza Character Tracker. Be prepared to return these trackers with feedback in Lesson 14 and to use the data they provided to inform your instructional decisions over the next several lessons about where students may need additional support.
	
	• Weighing reasons is critical and difficult work. Keep reminding students that they need to decide which reasons seem the most compelling, and that they need to support those reasons with evidence from the text.
	
	• To teach students how to choose the most compelling and well-supported reasons for their essay, this lesson includes the Take a Stand protocol that they first did in Module 1, Unit 2, Lesson 4. For this lesson, the protocol is changed in small ways. Instead of using it to agree or disagree, students will move depending on whether they think Statement A or Statement B is stronger (see Work Time A). This is a chance for students to physically move around while learning this crucial step in the argument writing process.
	
	• At this point, students have rotated more than once through all of the appointments on their Diversity Discussion Appointments handout. From this lesson on, select the appointment, making sure to vary it so that students have the opportunity to meet with a variety of their classmates.

Agenda	Teaching Notes (continued)
	• At the end of this lesson, collect the Eliza Character Trackers for review, returning them in Lesson 14 with feedback. This is the primary opportunity for you to provide formative feedback to students and check to see whether additional support is needed. While reviewing the trackers, consider making lists of groups of students who need extra support and think ahead about how that support will be provided, particularly in Lesson 16, when the essay will be planned formally. Suggestions for differentiation can be found in the Meeting Students' Needs section in Lesson 16.
	• In the homework, students refer to part of the NYS Expository Writing Rubric (argument version). The section they need to use is embedded in the entry task. In this lesson, students analyze two rows of the argument essay rubric. This is because the argument essay rubric is based on the NYS Expository Writing Rubric, which students analyzed in depth in Module 1. Therefore, students focus only on the criteria that have changed. The full rubric for the essay is attached to Unit 1, Lesson 18. It is also repeated for student reference in the Pygmalion Essay Planner in Lesson 14.
	• During Work Time A, review students' Eliza Character Trackers to see which students may need additional support today.
	• Post: Learning targets.

Lesson Vocabulary	Materials
compelling, counterclaim, relevant, irrelevant, well-chosen	• *Pygmalion* (play; one per student • Eliza Character Tracker (from Lesson 3; one per student) • Document camera • End of Unit 2 Assessment: *Pygmalion* Argument Essay Prompt (one per student and one to display) • Take a Stand Teacher Guide (for teacher reference) • Take a Stand Statements (one to display) • New York State Expository Writing Rubric Homework (one per student)

Opening	Meeting Students' Needs
A. Unpack Learning Target/ (1 minute) • Direct students' attention to the learning target and read it out loud: * "I can develop and choose relevant and compelling reasons, supported by strong evidence from *Pygmalion*, to support the claim I am making in my argument essay." • Ask students to volunteer how their work yesterday connects with this target today. Listen for answers such as: "We were beginning to use our evidence to figure out the reasons for change in Eliza on our Eliza trackers."	

Work Time	Meeting Students' Needs
A. Generating Reasons: Eliza's Identity (14 minutes) • Direct students to work with a partner to complete Part II of the **Eliza Character Tracker** if they haven't done so already. Circulate as students work and prompt them to connect their reasons to specific textual evidence. Have them refer to their ***Pygmalion*** texts where necessary. • Refocus whole class. Call on students to share their reasons, asking each to explain the piece of textual evidence that connects to that reason. Document reasons using the **document camera**. Listen for students to say: – Reasons to support the claim that Eliza has changed internally: She is more confident in her ability to make decisions for herself; she has a stronger sense of self-respect and can stand up to Higgins's bullying; she "can never go back" to her way of life, now that she knows how to be "a lady"; on the other hand, she understands now that upper-class society has its own weaknesses, and by learning their values, manners and speech, she is left "between two worlds." – Reasons to support the claim that Eliza has not changed internally: She has had a sense of self-worth from beginning to end; she remains an energetic, outgoing person; she has always had a sense of what she wants from relationships with people (kindness and tenderness); she has always had a sense of disapproval about her friends and family, especially her father. • Give students specific positive feedback about their careful thinking about evidence. Tell them that the process they just used—gathering evidence, thinking about it, relating it to the question, synthesizing it—is an essential part of forming a claim. Strong readers and writers do just this. They don't jump right to a claim, but really think carefully about all of the evidence before deciding what they will argue.	• Be prepared to run this as a whole-class activity if students are struggling to generate reasons in pairs. It is critical that they have a clear list of reasons to draw on when they start to plan their essays.

Work Time (continued)	Meeting Students' Needs

B. Weighing the Reasons: Eliza's Identity (15 minutes)
 	
• Remind students that they have worked very hard as a class to gather and analyze *relevant* and *specific* evidence from the text. Praise them for filling out their Eliza Character Trackers so diligently.
 	
• Point out that the class has used the evidence to generate reasons to support both claims: that Eliza both has and has not changed internally.
 	
• Explain to students that although they have many relevant pieces of evidence and a number of reasons, not all of these are equally strong. Some of the reasons are weaker or not as convincing as others. Other reasons are *compelling*—that is, they are very convincing. They make sense and are supported by strong evidence from the text.
 	
• Emphasize the importance of finding compelling reasons by giving an example from the students' experience. Consider this example, and modify and/or substitute as your professional judgment dictates:
 	
  * "I'm trying to convince you to go see a movie. I might say, 'You should go because it's a short movie—it's only 90 minutes long.' The reason is true and it is supported by evidence (90 minutes long), but it isn't very compelling. Brevity isn't usually a reason someone strongly likes or dislikes a movie. But if I said, 'You should go to the movie because nine out of 10 teenagers say it's a great movie,' that might be a more compelling reason. What peers think of a movie usually does influence whether or not someone sees it, and it is supported by evidence—a statistic."
 	
  * "Here is a tricky one: I might say, 'Meryl Streep is in it.' Is that a compelling reason for you personally? No, because it is only a piece of evidence, and it is not connected to a reason. You don't know who Meryl Streep is. So even though that's relevant, it isn't compelling. But if I explained, 'The acting in this movie is fantastic! Meryl Streep is in it, and she is a really good actress who has won numerous awards!' then that reason becomes more compelling to you."
 	
  * "Here is another tricky one: I might say, 'I saw this movie before, and it's funny! I'd like to see it again.' You might ask, 'What happened in it that is funny?' If I can't answer you, then my reason isn't compelling. Even if you like funny movies, a reason that I can't support with evidence is unlikely to convince you."
 	
• Explain that to write a convincing argument essay, students need to select compelling reasons and support those reasons with evidence in a way that their reader will understand why they are compelling.
 	
• Distribute the **End of Unit 2 Assessment: *Pygmalion* Argument Essay Prompt** or project it on the document camera. Invite students to read along while you read the prompt aloud. Remind them that the prompt focuses on Eliza, not any other character. Other characters' changes are *irrelevant* details.	

Work Time (continued)	Meeting Students' Needs
• Remind students that they have learned a lot about Eliza's character from reading the play. They now know a lot about her character traits and her values, which make up her internal identity. Therefore, when they are thoughtfully considering their evidence, they should ask themselves: "Given what I know about Eliza in the beginning of the play and Eliza at the end, is there strong evidence that she has changed internally—or strong evidence that she has *not* changed internally?" • Direct the students' attention to the reasons under the document camera. Say something like the following: * "Now let's practice weighing the reasons. For example, one of the ways Eliza changed that we wrote down is that "she has a stronger sense of self-worth." Now, that may be true. However, it's also true that in order for her self-respect to be stronger, she still has to *have* self-worth from beginning to end—and in that way, she hasn't changed at all. Because of this, I might argue that this is one of the weaker pieces of evidence that she has changed internally." • For the rest of Work Time B, refer to the **Take a Stand Teacher Guide**. You also will need to refer to **Take a Stand Statements** (in the supporting materials).	
C. Making a Claim (10 minutes) • Direct students to their Eliza Character Tracker Part II. Ask them to review the reasons for claiming that Eliza has and has not changed and choose the three most *compelling* reasons and circle them. Direct them to the Part II boxes on the left, labeled "Reasons." • Remind them that for a reason to be compelling, it must be supported by evidence, which should be found on their trackers. If necessary, they can add evidence to their trackers, but they should not circle any reasons for which they do not have evidence. • Instruct the students to turn and explain to a partner the reasons they think are *compelling*. Give students a few minutes to discuss. Circulate to check how well students are choosing evidence. Provide guidance as needed. • Instruct students to put a star on the top of the Eliza Character Tracker Part II chart (internal change, or no internal change) where they found the most *compelling* reasons. Say: * "Because this is where you found the most compelling reasons, this will be the side you will argue." • Instruct students to reread the Eliza Character Tracker Part II and find reasons they did NOT circle. Ask them to star the reason that almost persuaded them to choose this side. Remind them that part of writing an argument essay is acknowledging the counterclaim. Point out that a counterclaim includes reasons and evidence that do *not* support the claim of the essay but are not *irrelevant*. This is good to include in an essay because it shows the reader that the author has seriously considered many possible arguments.	

Closing and Assessment	Meeting Students' Needs

A. Formalize Claim and Review Learning Targets (5 minutes)
• Tell students they will now sum up their argument with one sentence. This will be their claim, and they will write it in the box at the bottom of their Eliza Character Tracker. Give students a few minutes to write. Circulate to help with the language.
• Depending on the needs of your students, consider posting some sentence shells if they are having difficulty crafting a claim:
  – "Because of _____, Eliza has/has not changed internally."
  – "Eliza has/has not changed because _____."
  – "The most compelling reasons that Eliza has/has not changed are _____."
• Ask students to turn to a partner and ask how formalizing their claim just now has helped them reach their learning target. Cold call two or three students. Listen for statements such as: "I have to have solid reasons for my claim before I can write the claim."
• Collect the Eliza Character Trackers for review.
• Congratulate students on having successfully completed a very academically intense, important lesson.
• Distribute the **New York State Expository Writing Rubric Homework**.	

Homework	**Meeting Students' Needs**
• Complete the New York State Expository Writing Rubric homework.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 12
Supporting Materials

EXPEDITIONARY
LEARNING

Focus Question:

"Eliza Doolittle changes her outward identity (speech, mannerisms, clothing) throughout the play. Does she change her inner identity (values, character) as well?"

After reading *Pygmalion*, write an argument essay that addresses this question.

Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the play.

Take a Stand Teacher Guide

Tell students they will now engage in the Take a Stand protocol that they first did in Module 1, Unit 2, Lesson 4 to compare two reasons and choose the one they find most compelling. Direct them to silently form a single-file line in the middle of the room. Point out the "Statement A" and "Statement B" signs. Tell them they will have a chance to talk with several partners today, but at times you will need their attention quickly. Establish a visual cue that will tell the students when it is time to stop talking.

- Display the first set of **Take a Stand Statements**. Remind students to ask themselves: "Given what I know about Eliza in the beginning of the play and Eliza at the end, is there strong evidence that she has changed internally—or strong evidence that she has *not* changed internally?"

- *Statement A: Eliza has changed internally because she now has completely different clothes, speech, and manners.*
- *Statement B: Eliza has changed internally because she now knows she can never go back to her old, lower-class world.*

Ask students to thoughtfully consider each statement and choose the most compelling reason that Eliza has changed internally. If they think Statement A is the most compelling, they should step to the side where the Statement A sign is displayed. If they think Statement B is the most compelling, they should step to that side. When everyone has made a choice, ask a student to share out her thinking. Listen for the student to say that Statement A discusses external changes, not internal changes. Point out when students are using evidence effectively to support a reason.

Probe with questions such as: *"What are the internal and external identifiers we've discussed?"* and *"Which one of these statements is about Eliza's knowledge and values?"*

Repeat with the next two sets of statements. This time, after the students have made a choice, ask them to talk with the person on their same side about their choice. Ask a few students to share out the ideas they discussed with their partner. An example is listed below.

Statement A: Eliza has not changed internally because she is the same energetic, outgoing character from the beginning of the play to the end.
Statement B: Eliza has not changed internally because she refuses to go shopping for Higgins at the end of the play.

Listen for students to say that Statement A is stronger. Statement B is actually evidence that Eliza *has* changed; she has been doing small errands for Higgins throughout the play.

Given what I know about Eliza in the beginning of the play and Eliza at the end, is there strong evidence that she has changed internally—or strong evidence that she has *not* changed internally?

1.

Statement A		Statement B
Eliza has changed internally because she now has completely different clothes, speech, and manners.	**OR**	*Eliza has changed internally because she now knows she can never go back to her old, lower-class world.*

2.

Statement A		Statement B
Eliza has not changed internally because she is the same energetic, outgoing character from the beginning of the play to the end.	**OR**	*Eliza has not changed internally because she refuses to go shopping for Higgins at the end of the play.*

3.

Statement A		Statement B
Eliza has changed internally because she is able to stand up to Higgins's bullying more effectively at the end of the play.	**OR**	*Eliza has changed internally because she believes she can marry Freddy as a way of taking care of herself.*

New York State Expository Writing Rubric Homework

Directions: Read the criteria below from the NYS Expository Writing Rubric .

Command of Evidence Criteria from the NYS Expository Writing Rubric (argument version)				
4	3	2	1	0
• develops the claim with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) • sustains the use of varied, relevant evidence • skillfully and logically explains how evidence supports ideas	• develops the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s) • sustains the use of relevant evidence, with some lack of variety • logically explains how evidence supports ideas	• partially develops the claim of the essay with the use of some textual evidence, some of which may be irrelevant • uses relevant evidence inconsistently • sometimes logically explains how evidence supports ideas	• demonstrates an attempt to use evidence, but only develops ideas with minimal, occasional evidence that is generally invalid or irrelevant • attempts to explain how evidence supports ideas	• provides no evidence or provide evidence that is completely irrelevant • does not explain how evidence supports ideas

New York State Expository Writing Rubric Homework

Directions: Read the criteria below from the NYS Expository Writing Rubric .

1. Reread the box from Column 4 of the rubric above and rewrite it in your own words:

_____

_____

_____

_____

_____

Definitions

relevant: relating closely to the topic at hand

concrete: specific and clear

sustains: keeps on; maintains

varied: different

Grade 7: Module 2B: Unit 2: Lesson 13
Writing an Argument Essay: Introducing the Writing Prompt and Model Essay

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W7.4)

Supporting Learning Targets	Ongoing Assessment
• I can begin the writing process for an argument essay on *Pygmalion*. • I can analyze the argument in a model essay.	• Venn diagram • Writing Improvement Tracker

Agenda	Teaching Notes

1. Opening
 	
    A. Entry Task: Unpack Learning Targets/*Pygmalion* Writing Glossary (10 minutes)
 	
2. Work Time
 	
    A. Reading and Analyzing the Model Essay (15 minutes)
 	
    B. Discussing the Essay Prompt (15 minutes)
 	
3. Closing and Assessment
 	
    A. Review Learning Targets/Writing Improvement Tracker (5 minutes)
 	
4. Homework
 	
    A. Review your Module 1 Reflections and fill in the Writing Improvement Tracker.
	• In this lesson, students begin the writing process for the End of Unit 2 Assessment, an argument essay on *Pygmalion*. In the design of this lesson and the lessons that follow, these criteria were used to define argument writing:
	
	  – The goal of argument writing is for the reader to acknowledge the validity of the claim (not necessarily be persuaded by it).
	
	  – Appropriate evidence is used and analyzed logically to support the claim. This evidence is usually organized into reasons.
	
	  – The author considers the reasons and evidence for them before articulating the claim.
	
	  – The author acknowledges a counterargument in his or her writing.
	
	• The model essay is about whether a character changes internally over the course of the play. The model essay is intentionally written about the same text (*Pygmalion*) that students will write about so that they are familiar with the context. However, the model essay, though using the same prompt as the student essay, focuses on a different character (Eliza's father, Alfred Doolittle).
	
	• Students will need the model essay in subsequent lessons, so ask them to keep their copy.
	
	• The writing process for the argument essay is similar to that of Module 1. The rubric for this assignment is based closely on the New York State Expository Writing Rubric. Because the students are already familiar with that rubric, the rubric analysis built into these lessons will not be as in-depth as it was in Module 1.
	
	• In this lesson, time is dedicated to students understanding the difference between an explanatory essay (which they wrote in Module 1) and an argument essay, which they are writing now about *Pygmalion*.
	
	• Remember, writing is really about thinking. To be successful with a writing assignment, students need to know the content well and understand the structure they will work in. Students have been developing a clear understanding of content; today is the day they build their understanding of the structure of an argument essay.
	
	• For students who would benefit from a visual representation of the structure of an argument essay, consider creating and posting a **Building an Argument Essay** poster. A sample is included in the supporting materials.

Agenda	Teaching Notes (continued)
	• As in Module 1, students will have a Writer's Glossary to help them master the language used to talk about writing. The goal of this glossary is to build their understanding of an argument essay, as well as their academic vocabulary. Consider asking students to add the *Pygmalion* Writer's Glossary to their Writer's Glossaries from Module 1.
	• For homework, students start a Writing Improvement Tracker that they will return to after writing the essay in each module for the rest of the year. The purpose of this is to develop their awareness of their strengths and challenges, as well as to ask them to strategize how they plan to address their challenges. Self-assessment and goal setting helps students take ownership of their learning. To begin, students will review the reflection they did during Module 1 (Unit 3, Lesson 6) and complete the Writing Improvement Tracker for Module 1. When students are done, collect the trackers and keep them until they need them again. A paper like this, which needs to be kept over the long term, is best held by the teacher. Should students have not participated in Module 1, consider how you might modify the Tracker or substitute another tool to allow students to reflect upon their growth as writers throughout the year.
	• Post: Similarities and differences between explanatory essays and argumentative essays (see supporting materials); learning targets.

Lesson Vocabulary	Materials
argument, claim, relevant evidence, coherent, appropriate, counterclaim	• *Pygmalion* (play; one per student • Entry Task: *Pygmalion*, Lesson 13 (one per student) • *Pygmalion* Writer's Glossary (one per student) • *Pygmalion* Model Essay: Alfred Doolittle, The Same as Ever (one per student and one for teacher reference) • Explanatory Essay vs. Argument Essay (one per student) • Explanatory Essay vs. Argument Essay (for teacher reference) • Similarities and Differences between Explanatory Essays and Argument Essays (one to display) • Document camera • Building an Argument Essay (optional; for teacher reference; see Teaching Notes) • Module 1 Reflections (students' completed reflections; from Module 1, Unit 3, Lesson 6; see Teaching Note)s • Writing Improvement Tracker (one per student)

Opening	Meeting Students' Needs
A. Entry Task: Unpack Learning Targets/Pygmalion Writing Glossary (10 minutes)	• Discussing and clarifying the language of learning targets helps build academic vocabulary.
• Have students take out ***Pygmalion.*** Distribute the **Entry Task: *Pygmalion*, Lesson 13** and prompt students to complete it.	
• After 2 minutes, cold call students to share the words they circled. Be sure that they note *argument*, *relevant evidence*, *coherent*, and *appropriate*.	• For students who need more support in understanding the structure of an essay or who might benefit from a visual representation, consider adapting and posting the Building an Argument Essay supporting material and pointing to it during this explanation.
• Remind students that they discussed *relevant evidence*, *coherent*, and *appropriate* in Module 1, Unit 2, as they wrote their essays on *A Long Walk to Water*. These words, along with many others, were also included in their Writer's Glossaries in Module 1.	
• Invite students to turn to a partner and share the answer to the second question on their entry task:	
∗ "Think about a time that you were in an argument with someone. What causes an argument?"	
• Cold call a pair to share their thinking. Ideally, students will say: "We disagreed about something" or "We had different ideas."	
• Point out that *argument* in writing is not exactly the same thing as "having an argument" with a friend. It does involve possible disagreement, but it never involves anger or being upset. In fact, an *argument* in the sense we are talking about here is a clear, reasonable, logical development of a particular claim, with the goal of everyone seeing it as valid, even if they disagree with it.	
• Explain that in writing, there is a difference between *argument* and *opinion*. In speaking, we often say that we had an argument because we had a difference of opinion—but when we refer to writing, the meanings of the two words are different. Writing an opinion piece means that it's something a person believes, whether or not the author has evidence to prove it. However, in a written argument, the author will make a claim, support it with reasons, and prove his or her reasons with evidence. The author will also acknowledge that there is another valid point of view.	
• Let students know that today they will focus on understanding what it means to write an *argument* essay.	
• Distribute the ***Pygmalion* Writer's Glossary**. Ask students to look at the first page and put a star next to the words that appear in today's learning targets.	
• Tell students that in order for them to get ready to write their own essays, the lesson today will focus on understanding what it means to write an argument essay. They will begin working on their own essays in the next class.	

Work Time	Meeting Students' Needs

A. Reading and Analyzing the Model Essay (15 minutes)
• Ask students to meet with their selected Discussion Appointment partner. Distribute the ***Pygmalion* Model Essay: Alfred Doolittle, The Same as Ever**. Invite students to read along silently while you read the model aloud.
• Ask students to turn to their partner and talk about the gist of the essay.
• Explain that this is an argument essay, like the ones they will be expected to write. They will use this essay to help them understand how to make a claim and support it in an argument essay.
• Ask students to reread the model essay, underlining the claim that the author makes and numbering the paragraphs that support the claim.
• After about 5 minutes, refocus the class. Cold call pairs to share the model essay's claim and the reasons that support it. Listen for students to say:
   – "The claim is, 'Alfred Doolittle changes externally, but internally he does not change at all.'"
   – Reason in Paragraph 1: "In Act I, he is a strong character who demonstrates that he is selfish and self-absorbed."
   – Reason in Paragraph 2: "In Act 5, his external circumstances have changed, but he remains completely focused on his own wants and needs."
• Point out that the essay uses only one reason but gives supporting evidence from the beginning and end of the play. This is necessary for an essay, which shows change over time (or no change over time) in a character.
	• Students who need substantial support with this writing assignment will be able to use the top of the anchor chart to create the introduction paragraph to their essays.

Work Time (continued)	Meeting Students' Needs

B. Discussing the Essay Prompt (15 minutes)
• Distribute the **Explanatory Essay vs. Argument Essay handout**. Point out the argument essay prompt. Ask students to read along while you read the prompt aloud. Remind them that they will write an essay on *Pygmalion* based on this prompt (which they received in Lesson 12), and reinforce that this is the question they have been gathering textual evidence about throughout the unit. Their task now is to understand how this essay is going to be similar to and different from the essay they wrote on *A Long Walk to Water*.
 	
• Point out the title of the worksheet—Explanatory Essay vs. Argument Essay—and explain that students are going to work with their partner to compare and contrast the essay prompts.
 	
• Show the class the posted list of **Similarities and Differences between Explanatory Essays and Argument Essays**.
 	
• Tell students that they are going to work with their partner to sort these similarities and differences and write them on the Venn diagram on the Explanatory Essay vs. Argument Essay handout.
 	
• While students are working, circulate and check their progress. If they are stuck, consider asking:
 	
  * "What did you need to do to address the prompt in your essay on *A Long Walk to Water*?"
 	
  * "Based on the prompt for the essay on *Pygmalion*, what do you think you'll need to do to address this prompt?"
 	
• Once students have their Venn diagrams filled out, refocus whole class. Project a blank Venn diagram using the **document camera**. Cold call pairs to share something they included in their Venn diagrams. As students share, fill in the blank Venn diagram with similarities and differences between the explanatory essay and the argument essay. Encourage students to add to their own Venn diagrams as others in the class share their work.
 	
• When a student mentions, "In the essay you need to acknowledge that others might disagree with you," add it to the Venn diagram. Then, point out that this is known as acknowledging a *counterclaim*. Let students know that they will learn more about counterclaims in the next lesson.
 	
• If a student volunteers information that does not help the class understand the difference between the two essay types, thank the student for taking a risk and sharing, but do not add it to the Venn diagram.
	• Taking the time to explicitly teach students the expectations of a particular writing form gives all of them more opportunity to be successful, but it is particularly supportive of ELLs and others who need additional support.
	
	• If you identified students who need more support on their Eliza Character Trackers, consider working with a small group during this time.

Closing and Assessment	Meeting Students' Needs
A. Review Learning Targets/Writing Improvement Tracker (5 minutes) • Distribute the **Module 1 Reflections** (from Module 1, Unit 3, Lesson 6) and the **Writing Improvement Tracker**. • Explain that this is a tracker to help students identify strengths and challenges they have in writing. They will continue to use this tracker for the rest of the year. For homework, they will review their Module 1 Reflections and fill in the tracker. • Have students conduct a "Fist to Five" assessment to see how well they felt they achieved their learning targets today.	

Homework	Meeting Students' Needs
• Review your Module 1 Reflections and fill in the Writing Improvement Tracker. *Note: Be prepared to hand back the students' Eliza Character Trackers with feedback in the next lesson.*	

EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 13
Supporting Materials

Entry Task:
Pygmalion, Lesson 13

Name:

Date:

1. **Read the learning targets for this lesson and circle the words that are the most important.**

   I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence.

   I can analyze the argument in a model essay.

2. **Think about a time that you were in an argument with someone. What causes an argument?**

Pygmalion
Writer's Glossary

This glossary is for academic words related to the writing process and products. In Module 1, students were introduced to the New York State Expository Writing Rubric and its vocabulary. Using that as a foundation, this Writer's Glossary adds to students' vocabulary around writing. Feel free to create more pages for this glossary as more vocabulary about writing is taught throughout the year.

WORD/PHRASE	Definition
appropriate (opposite: inappropriate)	correct or suitable for a particular time, situation, or purpose Ex: *Nice pants and a nice shirt are appropriate to wear to a job interview.*
argument	reasoned thinking that supports a specific claim or position Ex: *The lawyer made the argument that cell phones are a distraction to drivers, using many statistics about cell phone-related accidents.*
claim	a statement that a speaker or writer is trying to prove, usually by using evidence Ex: *In the trial, the defendant presented a claim that she was innocent.*
coherent (opposite: incoherent)	when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way opposite: when something is hard to understand or does not make sense
reason	a justification of a claim; an explanation Ex: *The reason teenagers should drink milk is that the calcium in milk builds strong bones.*
relevant evidence	details or quotes from a text that directly relate to the subject or problem being discussed or considered Ex: *Sally used relevant evidence in her essay on the theme of survival in* Hunger Games.

WORD/PHRASE	Definition
irrelevant	not related to the subject being discussed
counterclaim	the opposing viewpoint or the opposite of the main claim in an essay
well-chosen evidence	evidence that is relevant and specific
illustrates	to give the reader a clear picture in his mind
Other new words you encountered:	

Altered prompt: Eliza's father, Mr. Doolittle, appears greatly changed from Act 1 to Act 5: In his clothes, his financial circumstances, and his social position, Mr. Doolittle is a different person. Has Mr. Doolittle changed on the inside as well? Explore his behavior, his expressed values, and specific decisions as you consider your answer.

` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` ` `

It is said that clothes make the man, but what do they make him? In the case of Alfred Doolittle, the father of the main character, Eliza, in George Bernard Shaw's play *Pygmalion*, the answer is, "Not much." In the play, Eliza Doolittle is trained by speech professor Henry Higgins, who takes a bet that he can pass Eliza off as an upper-class lady in London society. Eliza's impoverished father, Alfred, is interested in this experiment, since it might provide him with a little cash. However, despite the "extreme makeover" of Mr. Doolittle's outward appearance that occurs later on, he has much the same internal identity throughout the play.

Pygmalion
Model Essay: Alfred Doolittle, The Same as Ever

Audiences meet Mr. Doolittle for the first time in Act 2. Mr. Doolittle is dressed as a dustman (a garbage collector), which is his profession, and yet his personality is very strong and self-assured. Specifically, Mr. Doolittle is extremely self-centered. He comes into Henry Higgins's home to exploit an opportunity to get money from Higgins, attempting to have Higgins pay for the opportunity to conduct the experiment upon Eliza. For example, he says: "Will you take advantage of a man's nature to do him out of the price of his own daughter what he's brought up and fed and clothed by the sweat of his brow until she's growed big enough to be interesting to you two gentlemen? Is five pounds unreasonable?" From this offer, we can tell that Mr. Doolittle is perfectly willing to hand his daughter over to strangers for a small amount of money so that he can entertain himself. His desire to get rid of Eliza indicates the depth of his selfishness.

Next, nothing is heard from Mr. Doolittle again until Act 5, when he reappears greatly changed, dressed very formally and splendidly for a wedding. It comes to light that he is the recipient of an enormous annual salary, as the result of a joke Higgins made to a rich American that Alfred Doolittle is a brilliant thinker and moralist. It may seem at this point that Mr. Doolittle has completely changed because of his good luck; however, he remains the same self-absorbed man that he was in Act I. When Mrs. Higgins asks Mr. Doolittle to step out of the room for a moment so as not to surprise Eliza, he agrees: "As you wish, lady. Anything to help Henry to keep her off my hands." This demonstrates that even with his change in fortune, Mr. Doolittle is just as eager to give up his responsibility for Eliza as he was in Act I. In fact, Mr. Doolittle may be wearing silken clothes and expensive shoes, but he is a loud reminder that it takes more than a fancy suit to transform a character.
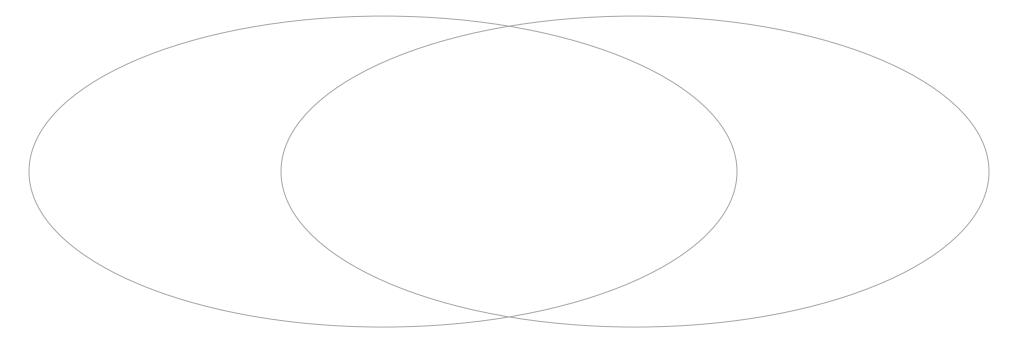
Pygmalion
Model Essay: Alfred Doolittle, The Same as Ever

In conclusion, Mr. Doolittle remains true to his own self in character, even while his clothes and appearance change considerably. The evidence from Act I and Act V clearly supports this view. Due to his desire to get rid of his own daughter and keep all his fortune to himself, his inner identity is that is a self-assured—and selfish—character from the beginning of the play to the end.

Explanatory Essay vs. Argument Essay

Explanatory Essay Prompt	**Argument Essay Prompt**
After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: **What factors made survival possible for Salva in *A Long Walk to Water*?** Support your discussion with evidence from the novel.	After reading *Pygmalion*, write an argument essay that addresses the question: **In the play *Pygmalion*, Eliza changes her external identity. Does she change her internal identity as well?** Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the script, not what you know because you live in 2013.

Explanatory Essay vs. Argument Essay
(For Teacher Reference)

Explanatory Essay Prompt	Argument Essay Prompt
After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: **What factors made survival possible for Salva in _A Long Walk to Water_?** Support your discussion with evidence from the novel.	After reading _Pygmalion_, write an argument essay that addresses the question: **In the play _Pygmalion_, Eliza changes her external identity. Does she change her internal identity as well?** Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the script, not what you know because you live in 2013.

Your claim explains what happened in the book.

Use the novel and informational texts for evidence.

Address a theme in the novel.

Make a claim.

Use evidence from a novel to support ideas.

Use your opinion of the book to make a claim.

Others can disagree with you, and you still use appropriate, relevant evidence from the book.

In the essay, you need to acknowledge that others

Similarities and Differences between Explanatory Essays and Argument Essays
(For Teacher Reference)

Teacher Directions: Post this list for students to sort during Work Time B.

- Use your opinion of the book to make a claim.

- Address a theme in the book.

- Others shouldn't be able to disagree with you.

- Others can disagree with you, and you still use appropriate, relevant evidence from the book.

- Make a claim.

- Use evidence from a novel to support ideas.

- Use the novel and informational texts for evidence.

- Your claim explains what happened in the book.

- In the essay, you need to acknowledge that others might disagree with you.

CLAIM

REASON   REASON

EVIDENCE   **EVIDENCE**
EVIDENCE   **EVIDENCE**
EVIDENCE   **EVIDENCE**

- **Remember:**
- ANALYSIS CONNECTS EVIDENCE AND REASONS.
- EVIDENCE CAN BE A QUOTE OR A DETAIL FROM THE TEXT.

EXPEDITIONARY
LEARNING

Writing Improvement Tracker

Name:

Date:

Directions: Read the criteria below.

Strategies to Improve Writing	
Revise my writing (or my planning) multiple times.	Ask myself, "Does this make sense?"
Look at models.	Read the necessary texts closely.
Read other people's work.	Talk through my ideas with an adult.
Ask questions when I have them.	Use quote sandwiches.
Take a break and reread with fresh eyes.	Have another student write the gist of my paragraphs and make sure it matches what I thought it was.

Essay from Module 1
Directions: Look at the first two rows of the New York State Expository Writing Rubric.

1. What did I do well in my essay?

_____

_____

_____

_____

2. What do I need to improve?

_____

_____

_____

_____

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

_____

_____

_____

_____

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

_____

_____

_____

_____

Essay from Module 2

Directions: Look at the first two rows of the Argument Essay Rubric.

1. What did I do well in my essay?

_____

_____

_____

_____

2. What do I need to improve?

_____

_____

_____

_____

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

_____

_____

_____

_____

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

_____

_____

_____

_____

Essay from Module 3

Directions: Look at the first two rows of the New York State Expository Writing Rubric.

1. What did I do well in my essay?

_____

_____

_____

_____

2. What do I need to improve?

_____

_____

_____

_____

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

_____

_____

_____

_____

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

_____

_____

_____

_____

_____

<u>Essay from Module 4</u>

Directions: Look at the first two rows of the Argument Essay Rubric.

1. What did I do well in my essay?

_____

_____

_____

_____

2. What do I need to improve?

_____

_____

_____

_____

3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

_____

_____

_____

_____

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

_____

_____

_____

_____

Grade 7: Module 2B: Unit 2: Lesson 14
Writing an Argument Essay: Analyzing the Model

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5).

Supporting Learning Targets	Ongoing Assessment
• I can use the writing process to determine my strengths and challenges in essay writing. • I can determine the evidence and structure needed for writing an argument essay on *Pygmalion*.	• Writing Improvement Tracker (from homework) • Analyzing Evidence in the Model Essay handout • Analyzing Structure of the Model Essay handout • Exit ticket

Agenda	Teaching Notes
1. Opening A. Review Homework/Unpack Learning Targets (5 minutes) 2. Work Time A. Analyzing Evidence in the Model Essay (15 minutes) B. Analyzing Structure of the Model Essay (20 minutes) 3. Closing and Assessment A. Exit Ticket (3 minutes) B. Explain Homework (2 minutes) 4. Homework A. Fill in the *Pygmalion* Essay Planner with information and feedback from the Eliza Character Tracker.	• In this lesson, students analyze the model essay in more depth than in Lesson 13. Students generally do not have lots of experience reading argument writing, as they do with narrative writing. To be able to write in a particular form, they need to have a deep understanding of its elements. • Students need a model to emulate to successfully push their writing, much like a basketball player imitating the moves of a professional to improve his or her play. It is good for students to imitate the structure of a model argument essay to show they can do the thinking that such an essay requires. To make sure the students are assessed on their own thinking, the model essay is focused on another character who may or may not change throughout the play: Alfred Doolittle, Eliza's father. • The goal of students' analysis of the model is to be sure they understand the claim, reasons, use of evidence, and structure of an argument essay. Students reread the model several times, each time with a different purpose. Rereading helps them internalize the model essay, supporting their own essay writing in Lesson 18. • Students are introduced to part of the essay planner for their argument essay. They use it to analyze the structure of the model essay, especially the structure within body paragraphs. In the next lesson, they plan their essay using the complete planner. This build is intentional; it not only gives students a framework for analyzing the model essay, but also gives them a model to complete most of the planner. • The New York State Expository Rubric—argument version is printed and distributed to students as part of the essay planner. • The exit ticket asks students to analyze the conclusion of the model essay. Teachers collect this work for an informal formative assessment. The tickets should be corrected and retained to hand back to students in Lesson 17, when they will have a mini review of the essential components of a conclusion. • For homework, students will use their Eliza Character Tracker to begin the work of planning their essay by filling in their claim and reasons on the *Pygmalion* Essay Planner. • In advance: Decide which Discussion Appointment to use today. Post: Learning targets.

Lesson Vocabulary	Materials
coherent, argument, appropriate, structure, relevant evidence	• *Pygmalion* (play; one per student) • Pygmalion Model Essay: Alfred Doolittle, The Same as Ever (from Lesson 13) • Analyzing Evidence in the Model Essay (one per student and one to display) • Analyzing Structure of the Model Essay (one per student and one to display) • Document camera • Analyzing Structure of the Model Essay (for teacher reference) • Exit ticket (one per student) • *Pygmalion* Essay Planner (one per student)

Opening	Meeting Students' Needs

A. Review Homework/Unpack Learning Targets (5 minutes)
 	
• Have students take out their Writing Improvement Trackers and ***Pygmalion***, turn to a partner, and share their strength and challenge from the Module 1 essay. Remind students that they will use their Writing Improvement Trackers for the rest of the year.
 	
• Direct students' attention to the learning targets. Read them out loud together with the class:
 	
  * "I can use the writing process to determine my strengths and challenges in essay writing."
 	
  * "I can determine the evidence and structure needed for writing an argument essay on *Pygmalion*."
 	
• Ask students to talk about how knowing their strength and challenge will help them write their essay on *Pygmalion* and achieve their learning targets today. Listen for statements that apply students' identified strengths and weaknesses directly to the upcoming *Pygmalion* essay.	

Work Time	Meeting Students' Needs

A. Analyzing Evidence in the Model Essay (15 minutes)
• Ask students to get out their copy of the ***Pygmalion* Model Essay: Alfred Doolittle, The Same as Ever**, where they underlined the claim and numbered the reasons that support the model essay's claim.
• Ask students to reread the essay silently as you read it aloud. Review the claim and reasons that students identified in the previous lesson.
• Distribute the **Analyzing Evidence in the Model Essay** handout. Explain that students are going to look closely at how evidence is used in an argument essay. Remind them that in their essays, they will use "quote sandwiches" to present and explain their evidence. They were introduced to the quote sandwich in Unit 1.
• Direct students to sit with the Discussion Appointment partner you designate for today. When they are settled, invite them to work with their partner to do the following:
   – Find a quote sandwich in the model essay.
   – Add it to your handout.
   – Answer Questions 1–3.
• As students are working, circulate to address questions as they arise. If students are stuck, prompt them by asking:
   * "Why do you think so?"
   * "Where do you see that in the essay?"
   * "How does that relate to the claim/reason in the essay?"
• Once students have finished, refocus the class whole group. Cold call pairs to share their answers to Questions 1–3 on the handout. Clarify or correct as needed. Encourage students to add to or revise their own answers based on the class discussion.	

Work Time (continued)	Meeting Students' Needs

B. Analyzing Structure of the Model Essay (20 minutes)
• Explain that students will turn their attention to the structure of the model essay, and that will require that they read the essay again. Remind them that rereading is a skill that good readers practice, and it takes perseverance.
• Distribute **Analyzing Structure of the Model Essay** and display a copy using a **document camera**. Tell students that this handout is just like one part of the essay planner that they will use in the next lesson to plan their own essays. For today, students will use it to understand the structure of the body paragraph of an argument essay.
• To get students started, do a think-aloud about how to fill out the Analyzing Structure of the Model Essay handout by filling in the claim, topic sentence, and first piece of evidence in the box for Body Paragraph 1. Refer to **Analyzing Structure of the Model Essay (for teacher reference)**. Invite students to fill out their own handouts as you do the think-aloud.
• Ask students if there are any questions about using the handout. Clarify as necessary. Invite them to continue working with their partners to analyze the structure of the essay and complete the handout.
• As students are working, circulate. Push them to think about how those body paragraphs are structured. Ask questions like:
  * "What is the job of that sentence?"
  * "How do those sentences go together?"
  * "How does that sentence relate to the reason/claim?"
• After about 10 minutes, refocus the class. Cold call pairs to share what they included for Body Paragraph 1. Add to the displayed copy and encourage students to add to or revise their own work as needed. Emphasize that the evidence in an argument essay always needs to be explained, as it is in the model essay. By connecting the evidence to specific reasons, an author makes a strong argument.
• Ask:
  * "What was included in the body paragraphs that was not on the handout?"
• Give students a moment to think and then cold call them to share their ideas. Listen for: "The introduction to the quotes wasn't included on the handout" and "Transition words weren't included on the handout."
• Explain that the essay planner they will use in the next lesson is meant to help them organize their ideas but will not be the template for their entire essay. They need to keep things like the introduction of quotes and use of transitions in mind when they draft their essay later. Assure them that they will review some of this information in an upcoming lesson.
• Ask students to store their copies of the model essay in a safe place.
	• Providing a model that is clear enough to illustrate the criteria for all students, but also a bit more advanced than what students are actually expected to do helps push even the strongest writers.
	
	• If many students need more support with the structure of body paragraphs, consider more extended teacher guidance and modeling with this task.

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket (3 minutes) • Distribute the **exit ticket**. Ask students to reread the conclusion of the model essay and underline the claim and circle the reasons restated in it. • Collect students' exit tickets to informally assess. Focus on those who may need more support identifying claims and reasons.	
B. Explain Homework (2 minutes) • Distribute the students' Eliza Character Trackers from Lesson 13 and the ***Pygmalion* Essay Planner**. Explain that for homework, they will use the information on the character tracker to fill in the claim and evidence on the essay planner. • Point out that when they do so, they should take into account the feedback you have given them on their tracker. • Direct them to the exact places on the essay planner where they should fill in the claim and evidence, and have them highlight those sections in some fashion. • Remind students that they should use the starred reasons and the information in the My Claim box on their character tracker to fill out the essay planner. Remind them to choose <u>one</u> reason—the most compelling one—to discuss in the essay. It should be the reason they have the most and strongest evidence for.	

Homework	Meeting Students' Needs
• Fill in the *Pygmalion* Essay Planner with information and feedback from the Eliza Character Tracker.	• Consider meeting with students who struggled with the tracker before assigning this homework and/or modifying the homework to meet struggling students' needs.

Grade 7: Module 2B: Unit 2: Lesson 14
Supporting Materials

Find an example of a quote sandwich in the model essay and use it to fill in this graphic organizer.

Introduce the quote.

This includes the "who" and "when" of the quote.

Sample sentence starters for introducing a quote:

In Act_____, _____.

While the author is _____, he_____.

After _____, the author _____.

Include the quote.

Make sure to punctuate the quote correctly, using quotation marks. Remember to cite the page number in parentheses after the quote.

A**nalyze the quote**.

This is where you explain how the quote supports your idea.

Sample sentence starters for quote analysis:

This means that _____.

This shows that _____.

This demonstrates that _____.

1. How does the quote sandwich relate to the paragraph it is in?

_____

_____

_____

_____

2. How does the quote sandwich relate to the claim?

_____

_____

_____

_____

Analyzing Structure of the Model Essay

....

Name:

....

Date:

....

What is the claim/thesis of the model essay?

Body Paragraph 1: evidence to support claim from the beginning of the play	
A. Topic sentence(s)	
B. Introduce the evidence.	
C Include the quote/evidence.	
D. Analyze the evidence.	
E. Concluding sentence	

Analyzing Structure of the Model Essay

Body Paragraph 2: evidence to support claim from the end of the play	
A. Topic sentence(s)	
B. Introduce the evidence.	
C. Include the quote/evidence.	
D. Analyze the evidence.	
E. Concluding sentence	

Counterclaim

What counterclaims does the author acknowledge, and where?

EXPEDITIONARY
LEARNING

Analyzing Structure of the Model Essay
(For Teacher Reference)

What is the claim/thesis of the model essay?

Despite the "extreme makeover" of Mr. Doolittle's outward appearance that occurs later on, he remains much the same character on the inside throughout the play.

Body Paragraph 1: Alfred Doolittle is a self-assured and selfish man in Act I.	
A. Topic sentence(s)	**Mr. Doolittle is dressed as a dustman (a garbage collector), which is his profession, and yet his personality is very strong and self-assured. Specifically, Mr. Doolittle is extremely self-centered.**
B. Introduce the evidence.	**Mr. Doolittle comes into Henry Higgins's home to exploit an opportunity to get money from Higgins, attempting to have Higgins pay for the opportunity to conduct the experiment upon Eliza.**
C. Include the quote/evidence.	**He says: "Will you take advantage of a man's nature to do him out of the price of his own daughter what he's brought up and fed and clothed by the sweat of his brow until she's growed big enough to be interesting to you two gentlemen? Is five pounds unreasonable?"**
D. Analyze the evidence.	**From this offer, we can tell that Mr. Doolittle is perfectly willing to hand his daughter over to strangers for a small amount of money so that he can entertain himself.**
E. Concluding sentence	**His desire to get rid of Eliza indicates the depth of his selfishness.**

Analyzing Structure of the Model Essay
(For Teacher Reference)

Body Paragraph 2: Alfred Doolittle is the same person internally in Act V as he was in Act I.	
A. Topic sentence	**It may seem at this point that Mr. Doolittle has completely changed; however, he remains the same self-absorbed man that he was in Act I.**
B. Introduce the evidence.	**When Mrs. Higgins asks Mr. Doolittle to step out of the room for a moment so as not to surprise Eliza, he agrees:**
C. Include the quote/evidence.	**"As you wish, lady. Anything to help Henry to keep her off my hands."**
D. Analyze the evidence.	**This demonstrates that even with his change in fortune, Mr. Doolittle is just as eager to give up his responsibility for Eliza as he was in Act I.**
E. Concluding sentence	**Mr. Doolittle may be wearing silken clothes and expensive shoes, but he is a loud reminder that it takes more than a fancy suit to transform a character.**

Analyzing Structure of the Model Essay
(for Teacher Reference)

Counterclaim

What counterclaims does the author acknowledge, and where?

It may seem at this point that Mr. Doolittle has completely changed because of his good luck…. This is done in the second paragraph, as part of the reasoning that supports his unchanging inner identity.

Name:

Date:

Directions: Reread the conclusion from the model essay on *Pygmalion*. Underline the claim and circle the reasons restated in this conclusion.

In conclusion, Mr. Doolittle remains true to his own self in character, even while his clothes and appearance change considerably. The evidence from Act I and Act V clearly support this view. Due to his desire to get rid of his own daughter and keep all his fortune to himself, he is a self-assured—and selfish—character from the beginning of the play to the end.

Pygmalion
Essay Planner

Name:

Date:

Focus Question: Has Eliza Doolittle changed internally as well as externally?

I. Introduction	
A. Hook to capture the reader's interest and attention	
B. Name the play and author.	
C. Give brief background information to the reader about the play (characters, plot overview, etc.).	
D. Claim	

Pygmalion
Essay Planner

II. Body Paragraph 1: Evidence from the beginning of the play	
A. Topic sentence	
B. Introduce the evidence.	
C. Include the quote/evidence.	
D. Analyze the evidence.	
E. Concluding sentence	

III. Body Paragraph 2: Evidence from the end of the play	
A. Topic sentence	
B. Introduce the evidence.	
C. Include the quote/evidence.	
D. Analyze the evidence.	
E. Concluding sentence	

IV. Conclusion	
A. Restate claim.	
B. Summarize reasons.	
C. Explain why your view is worth consideration by the reader.	

V. Counterclaim	
D. What counterclaim(s) will you include in your essay?	
E. Where in your essay will you acknowledge the counterclaim(s)?	

Pygmalion Essay Planner:
New York State Expository Rubric—argument version

Criteria	CCLS	4	3	2	1	0
CLAIM AND REASONS: the extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author's claim.	W.2 R.1–9	clearly introduce the text and the claim in a manner that is compelling and follows logically from the task and purpose Claim and reasons demonstrate insightful analysis of the text(s) acknowledge counterclaim(s) skillfully and smoothly	clearly introduce the text and the claim in a manner that follows from the task and purpose Claim and reasons demonstrate grade-appropriate analysis of the text(s) Acknowledges counterclaim(s) appropriately and clearly	introduce the text and the claim in a manner that follows generally from the task and purpose Claim and reasons demonstrate a literal comprehension of the text(s) acknowledge counterclaim(s) awkwardly	introduce the text and the claim in a manner that does not logically follow from the task and purpose Claim and reasons demonstrate little understanding of the text(s) does not acknowledge counterclaim(s)	claim and reasons demonstrate a lack of comprehension of the text(s) or task

Pygmalion Essay Planner:
New York State Expository Rubric—argument version

Criteria	CCLS	4	3	2	1	0
COMMAND OF EVIDENCE: the extent to which the essay presents evidence from the provided texts to support argument	W.9 R.1-9	develop the claim with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) sustain the use of varied, relevant evidence skillfully and logically explain how evidence supports ideas	develop the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s) sustain the use of relevant evidence, with some lack of variety logically explain how evidence supports ideas	partially develop the claim of the essay with the use of some textual evidence, some of which may be irrelevant use relevant evidence inconsistently sometimes logically explain how evidence supports ideas	demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence that is generally invalid or irrelevant attempt to explain how evidence supports ideas	provide no evidence or provide evidence that is completely irrelevant do not explain how evidence supports ideas

EXPEDITIONARY LEARNING

Pygmalion Essay Planner:
New York State Expository Rubric—argument version

Criteria	CCLS	4	3	2	1	0
COHERENCE, ORGANIZATION, AND STYLE: the extent to which the essay logically organizes complex ideas, concepts, and information using formal style and precise language	W.2 L3. L.6	exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice provide a concluding statement or section that is compelling and follows clearly from the claim and reasons presented	exhibit clear organization, with the use of appropriate transitions to create a unified whole establish and maintain a formal style using precise language and domain-specific vocabulary provide a concluding statement or section that follows from the claim and reasons presented	exhibit some attempt at organization, with inconsistent use of transitions establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary provide a concluding statement or section that follows generally the claim and reasons presented	exhibit little attempt at organization, or attempts to organize are irrelevant to the task lack a formal style, using language that is imprecise or inappropriate for the text(s) and task provide a concluding statement or section that is illogical or unrelated to the claim and reasons presented	exhibit no evidence of organization use language that is predominantly incoherent or copied directly from the text(s) do not provide a concluding statement or section

EXPEDITIONARY
LEARNING

Pygmalion Essay Planner:
New York State Expository Rubric—argument version

Criteria	CCLS	4	3	2	1	0
CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling	W.2 L.1 L.2	demonstrate grade-appropriate command of conventions, with few errors	demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension	demonstrate emerging command of conventions, with some errors that may hinder comprehension	demonstrate a lack of command of conventions, with frequent errors that hinder comprehension	are minimal, making assessment of conventions unreliable

Grade 7: Module 2B: Unit 2: Lesson 15
Writing an Argument Essay: Gathering Evidence

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets	Ongoing Assessment
• I can use the writing process to organize the evidence I need for an argument essay on *Pygmalion*. • I can gather information from the text to use in my argument essay on *Pygmalion*.	• *Pygmalion* Essay Planner (homework from Lesson 14) • Eliza Character Trackers

Agenda	Teaching Notes

1. Opening
   A. Unpack Learning Targets/Review *Pygmalion* Essay Planner (5 minutes)
2. Work Time
   A. Planning the Essay (20 minutes)
   B. Peer Review Protocol (15 minutes)
3. Closing and Assessment
   A. Review Learning Targets/Exit Ticket: Reflecting on the Planning Process (5 minutes)
4. Homework
   A. Revise your *Pygmalion* Essay Planner.
	• This lesson moves students forward from the task of developing claims and reasons for their argument essay on *Pygmalion* to finding, clarifying, and organizing evidence for their claim and reasons.
	• At this point, students should have a fully considered and developed claim, and reasons that support the claim, listed on their *Pygmalion* Essay Planner (from homework).
	• During Work Time B, consider working with students who still need help understanding what an argument essay is or how to write a claim with reasons and evidence for an argument essay. Use the completed Eliza Character Trackers that you collected in Lesson 13 to determine who might need additional support.
	• The *Pygmalion* Essay Planner builds from the essay planner used in Module 1. Notice the inclusion of a space for students to consider their counterclaims at the end of the planner. This placement is intentional, since there are many possible places for students to include a counterclaim in their essay. If you would like to offer students more structure, feel free to require that they acknowledge counterclaims in particular paragraphs—for example, either the introduction and conclusion or in both body paragraphs.
	• The essay planner has space for two body paragraphs. If students would like to write a third and fourth body paragraph, consider providing extra paper for them to do that planning work.
	• Consider posting the Using Quotes in Essays anchor chart from Module 1, which includes tips about how to use, punctuate, and cite quotes in students' writing. It was started in Module 1, Unit 2, Lesson 11.
	• Once planned, students will use Work Time B for a peer critique. Critiques simulate the experiences students will have in the workplace and thus help build a culture of achievement, collaboration, and open-mindedness in your classroom.
	• This peer critique protocol is similar to the Praise-Question-Suggest protocol (see Appendix). This is done intentionally to build student capacity. Students engaged in a similar protocol in Module 1, Unit 3, Lesson 4.
	• Post: Learning targets.

Lesson Vocabulary	Materials
claim, counterclaim, critique, incorporate feedback	• *Pygmalion* (play; one per student) • Eliza Character Tracker (from Lesson 3; one per student) • *Pygmalion* Essay Planner (from Lesson 14; one per student) • Small sticky notes (1 set per student) • Peer Critique protocol (one per student and one for display) • Peer Critique recording form (one per student) • Exit ticket (one per student)

Opening	Meeting Students' Needs

A. Unpack Learning Targets/Review *Pygmalion* Essay Planner (5 minutes)
• Have students take out ***Pygmalion,*** their **Eliza Character Tracker** and ***Pygmalion* Essay Planner**.
• Read the learning targets aloud as a class:
  * "I can use the writing process to organize the evidence I need for an argument essay on *Pygmalion*."
  * "I can gather information from the text to use in my argument essay on *Pygmalion*."
• Ask students to turn to a partner and discuss how the Eliza Character Tracker and the *Pygmalion* Essay Planner will help them achieve their learning goals today.
• Cold call two or three students for their answers. Listen for statements such as: "We've already been gathering evidence as we read; now we're going to put it in the planner for the essay" or "The planner shows us where to place our evidence."	

Work Time	Meeting Students' Needs

A. Planning the Essay (20 minutes)
 	
• Have students look at the *Pygmalion* Essay Planner. Point out that this essay planner is similar to the one they used in Module 1 to write their essays on *A Long Walk to Water*. Remind them also that they used part of this planner, the body paragraph, when they analyzed the model essay.
 	
• Point out that a major difference between the essay planner in Module 1 and the *Pygmalion* Essay Planner is at the end, where it says "Counterclaim." Explain that this is the place to think about what *counterclaim* students will acknowledge in their essay, as well as where to put it. Since there is no one place in the essay for the counterclaim to go, students will need to think carefully about where to include it. Remind them that in the model essay, a counterclaim was acknowledged.
 	
• Distribute **small sticky notes** to each student.
 	
• Ask students to use their Eliza Character Trackers to fill out the evidence boxes for their essay planners. This occurs in two steps:
 	
   – Students copy their evidence from their Eliza Character Trackers onto small sticky notes. Assure them that full sentences are not required, just a note to indicate what evidence is being used. Remind students that their evidence is going to be in Part II of the tracker, in the boxes on the right-hand side labeled "Evidence." Every sticky note with evidence should have a corresponding page number of the play associated with it. Consider modeling this step under a document camera.
 	
   – Next, students place their sticky notes in the corresponding evidence boxes on their *Pygmalion* graphic organizer.
 	
• Students may decide to use evidence they did not put on their Eliza Character Tracker which is fine as long as it is still relevant and compelling. Remind them of the resources they have for evidence and quotes, such as their Reader's Notes and the Eliza trackers. Each new piece of evidence should have its own sticky note.
 	
• Tell students to work on their essay planner independently; they will have a chance to get feedback from a peer during the next Work Time.
 	
• Circulate as students are working. Push them to be clear and explicit in their plan.
	• If students need extra help based on their Eliza Character Trackers from Lesson 13, consider working with individual students or small groups during this time.
	
	• If students are ready for a challenge, push them to include three or four body paragraphs in their essay instead of two.

Work Time (continued)	Meeting Students' Needs

B. Peer Review Protocol (15 minutes)
• Tell students that they will engage in a peer critique today to get feedback on their *Pygmalion* Essay Planner.
• Display and distribute the **Peer Critique protocol**. Review the expectations. Let students know that these four points are crucial for success:
  – Be kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.
  – Be specific: Focus on particular strengths and weaknesses, rather than making general comments such as "It's good" or "I like it." Provide insight into *why* it is good or what, specifically, you like about it.
  – Be helpful: The goal is to contribute positively to the individual, not simply to be heard. Be sure your comments contribute to improving your partner's essay plan.
  – Participate: Peer critique is a process to support each other, and your feedback is valued!
• Explain the steps for the peer critique.
• Ask students to give you a thumbs-up if they understand the directions or a thumbs-down if they aren't sure. Call on a student with a thumbs-up to explain again. Listen for the student to paraphrase the posted expectations and directions. If there is any confusion, clarify for the class.
• Pass out the **Peer Critique recording form**. Review the criteria as shown on the top of the form. Remind students that for this feedback to be helpful, they should focus only on this specific area and should give lots of feedback. Pointing out misspelled words or incorrect punctuation will not be helpful at this point in the writing process.
• Pair up students. Invite them to sit with their partner and begin the protocol.
• Have students focus on their Essay Planners, and turn to the New York State Expository Writing Rubric—argument version that is included as a part of their planners.
• As students are giving each other feedback, circulate around the room. Make sure they are focused on the criteria of the rubric focused on claim, reasons, and evidence. Consider using this time to address questions or support those who need it.
• Refocus whole group. Acknowledge any students who demonstrated positive traits, such as accepting feedback openly or giving thoughtful feedback in a kind manner.
• Point out that feedback may not always be helpful. It is up to the author to decide what will help improve his/her work. Take this opportunity to informally look over students' work to make sure they are using the feedback well and focusing on annotating the boxes where they need to make changes.	

Closing and Assessment	Meeting Students' Needs

A. Review Learning Targets/Exit Ticket: Reflecting on the Planning Process (5 minutes)
 	
• Distribute the **exit ticket**. Ask students to write a response to the questions:
 	
   * "On a scale of 1 to 5, 1 being the least and 5 being the most, rate yourself on how strongly you feel you achieved the learning targets today."
 	
   * "What part of planning is hard for you?"
 	
   * "What help do need to finish your plan?"
 	
• Collect the exit tickets to help you plan which students to support most in upcoming lessons.	

Homework	Meeting Students' Needs
• Revise your *Pygmalion* Essay Planner based on the feedback you received today. • Feel free to replace, remove, or move around the sticky notes as best fits your revisions. Don't throw old sticky notes away, though; just place them on the side or on the back of the organizer. You may need them again. *Note: Be prepared to hand back the exit tickets from this lesson in Lesson 16..*	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 15
Supporting Materials

Expectations

Be kind:	Treat others with dignity and respect.
Be specific:	Focus on *why* something is good or what, particularly, needs improvement.
Be helpful:	The goal is to help everyone improve their work.
Participate:	Support each other. Your feedback is valued!

Directions for Peer Critique Partners

Review Claim and Evidence Criteria from Rows 1 and 2 of New York State Expository Writing argument rubric.

"Talk out" your *Pygmalion* Essay Planner. Go through the claim, reasons, and evidence and explain them to your partner out loud. Your partner's job right now is **just to listen**.

Give your partner your *Pygmalion* Essay Planner and point out the feedback question you would most like suggestions about (choose from one of the following):
~ Do my reasons support my claim?
~ Does my evidence support my reasons?

Read over your partner's *Pygmalion* Essay Planner.

One person shares his/her feedback using phrases like:

a. I really liked how you …
b. I wonder …
c. Maybe you could change …

Author writes it on his/her Peer Critique recording form.

Author says, "Thank you for _____. My next step will be _____."

Switch roles and repeat.

Directions for Peer Critique Partners

Decide where you are going to make changes based on feedback.

Be sure to include changes when writing your essay and apply feedback to other quote sandwiches as appropriate.

EXPEDITIONARY LEARNING

Peer Critique Recording Form

Name:

Date:

Focus of Critique: Essay Planner
My partner thinks the best thing about my reasons or evidence is …
My partner wondered about …
My partner suggested I …
My next step(s) …

Exit Ticket

Name:	
Date:	

On a scale of 1 to 5, 1 being the least and 5 being the most, rate yourself on how strongly you feel you achieved the learning targets today. _____

1. What part of planning is hard for you?

_____

_____

2. What help do you need to finish your plan?

_____

_____

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Grade 7: Module 2B: Unit 2: Lesson 16

Writing the Argument Essay: Moving from Planner to Drafting

EXPEDITIONARY
LEARNING

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets	Ongoing Assessment
• I can analyze a model essay for a strong conclusion, transitions, and a formal style. • I can write an organized argument essay about *Pygmalion*.	• *Pygmalion* Essay Planner (from homework) • Eliza Character Tracker • *Pygmalion* essay draft

Agenda	Teaching Notes

1. Opening
 	
   A. Unpack Learning Targets/Review Homework (5 minutes)
 	
2. Work Time
 	
   A. Model Essay: Conclusion, Transitions, Formal Style (20 minutes)
 	
   B. Begin Essay Writing (15 minutes)
 	
3. Closing and Assessment
 	
   A. "One Thing I Learned Is …"/Review Learning Targets (5 minutes)
 	
4. Homework
 	
   A. Complete the *Pygmalion* essay goal-setting sheet.
	• In this lesson, students look back at the model essay for some final analysis that will help them bridge the gap from the essay planner to the essay draft; in particular, how to write a conclusion, use transitions, and use a formal style. These three aspects of writing are specifications of CCLS Standard W.7.1. They are also present on the New York State Expository Writing Rubric (argument version), which students will use during drafting and teachers will use during grading.
	
	• The treatment of these three aspects of writing is brief in this lesson, giving enough information for students to be able to successfully move from the planner to the draft while also giving them actual drafting time. It may be useful or necessary to expand the treatment of these topics to full lessons, given the needs of your students.
	
	• Students then have flexible time in which to begin their drafting. Check the "Meeting Students' Needs" column for ideas on how to support struggling and/or advanced students during this drafting time. This 15-minute period leads into an entire period in Lesson 17 in which students will complete their drafts.
	
	• The draft will be assessed as Part I of the end of unit assessment. Part II is the final, revised version of the *Pygmalion* essay, which will also be assessed.
	
	• Consider posting a list of the resources available to help students write their essays:
	
	   – P*ygmalion* Essay planner
	
	   – Eliza Character Tracker
	
	   – Reader's Notes
	
	   – Model essay
	
	   – *Pygmalion* text
	
	• During Work Time Part B, students have time to begin writing their essays. This lesson is written assuming the use of computers to draft the essays in order to make revisions in Lesson 20 easier.
	
	• Consider the setup of your classroom if you are using laptops. Because students can distract themselves on computers, think about positioning the desks so that it is easy to scan the screens throughout the lesson.
	
	• If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of Work Time.

Agenda	Teaching Notes (continued)
	• If computers are not available to you, consider giving students more time to write by hand.
	• In advance:
	– Set up the classroom as needed, considering computer use.
	– Prepare and post the Transitions anchor chart.
	Post: Learning targets.

Lesson Vocabulary	Materials
conclusion, transitions, however, formal style, impoverished	• *Pygmalion* (play; one per student
	• Transitions anchor chart (new; teacher-created)
	• Document camera
	• Pygmalion Model Essay: Alfred Doolittle, Same As Ever (from Lesson 15)
	• Model Essay: Transitions and Formal Style (for teacher reference)
	• *Pygmalion* essay goal-setting sheet (one per student)

Opening	Meeting Students' Needs

A. Unpack Learning Targets/Review Homework (5 minutes)
• Have students get out their *Pygmalion* Essay Planner that they revised for homework and ***Pygmalion*** texts, and then turn to a partner and discuss:
 	
   ∗ "What is one thing I learned from my peer critique yesterday?"
 	
   ∗ "What is one thing I changed on my essay planner because of my peer critique?'
 	
• Cold call two or three students for their answers.
 	
• Direct students' attention to the learning targets:
 	
   ∗ "I can analyze a model essay for a strong conclusion, transitions, and a formal style."
 	
   ∗ "I can write an organized argument essay about *Pygmalion*."
 	
• Let students know that now they will take one last look at the model essay for three items of critical importance to a strong argument essay: a conclusion, transitions, and formal style. This will provide them with the bridge they need to move from the planner to the actual essay draft, which they will begin today.	

Work Time	Meeting Students' Needs

A. Model Essay: Conclusion, Transitions, Formal Style (20 minutes)
 	
• Hand back the corrected exit tickets from Lesson 13 and remind students that the exit ticket asked them to analyze the conclusion for its claim and its restatement of reasons. Give them a moment to look over their work, and then review the answers out loud with the class:
 	
  – Claim: "Mr. Doolittle remains true to his own self in character, even while his clothes and appearance change considerably."
 	
  – Restatement of reasons: "due to his desire to get rid of his own daughter and keep all his fortune to himself …"
 	
• Have students turn to the Conclusion box of their *Pygmalion* Essay Planner. Have them put their fingers on the "claim" and "restatement of reasons" sections, and point out that these are key elements of a conclusion on their planners, just as in the model essay.
 	
• Ask students what part of the conclusion the planner includes that students did not identify yet. Listen for: "why this view is worthy of consideration by the reader."
 	
• Ask students to locate the sentence that addresses "why this view is worthy of consideration by the reader" on the exit ticket from Lesson 13. Listen for: "The evidence from Act I and Act V clearly supports this view."
 	
• Have students turn to the New York State Expository Rubric—argument version that is in their *Pygmalion* Essay Planners. Ask them to find and share the place on the rubric where the conclusion is addressed. Listen for: "Coherence, Organization and Style section."
 	
• Point out that the conclusion is one of the most important parts of the essay, and as such is assessed directly on the rubric.
 	
• Next, have students turn their attention to the second "bridging" component: transitions.
 	
• Remind them that when they examined the *Pygmalion* Essay Planner for the first time, they noted that this particular component was missing. Tell them that the planner is simply an organizer for thinking; other characteristics of a strong argument essay need to be addressed, as well.
 	
• Ask students to find, again, the places in the Coherence, Organization and Style section that refer to transitions. Listen for "appropriate transitions" in Levels 3 and 4.
 	
• Ask students to remind you of what a transition word is. Listen for something like: "a word that serves to connect ideas in the text." If students state something inaccurate, "bounce" the question back to the students:
 	
  ＊ "How does that answer sound to everyone else?"
	• Consider modifying this portion of the lesson in the following ways:
	
	  – By choosing a very small bank of transitions ahead of time (no more than three), teaching them formally, and requiring their use in the essay. You could also modify this bank for advanced learners with more sophisticated or challenging transitions.
	
	  – By providing and defining some key formal phrases or vocabulary and requiring students to use them in their drafts.
	
	  – By creating a visual analog of "formal" and "informal" by posting two pictures of formal and informal clothing.
	
	  – By providing a cloze "frame" for the conclusion.

Work Time (continued)	Meeting Students' Needs
- Record the correct definition on the **Transitions anchor chart**. - Have students turn again to **the Pygmalion Model Essay: Alfred Doolittle, The Same As Ever**. Give them a few minutes to go on a "scavenger hunt" for transition words in the text. Model the first one, using a **document camera**: * "As I skim through the text, the first transition word I see is in the introduction: *however*. *However* is a transition word that tells me, the reader, that an idea is coming up that is in contrast to the idea that I have been reading about. For example: 'I am cold; however, I did not put on a jacket.' I'm going to circle *however* in my text." - Share out what other transition words students find in the text. Refer to the **Model Essay: Transitions and Formal Style (for teacher reference)** for possible answers. - As a class, have students brainstorm other transitions they can use in their essays and record them on the Transitions anchor chart. Listen for answers such as: "therefore," "additionally," "as a result," and "on the other hand." - Remind students that this list will remain posted as they write their essays, and that they should include transitions in their writing wherever they will make the ideas clearer and more clearly connected. - Tell students that lastly, they will examine the model essay for formal style. - Refer students one last time to the Coherence, Organization and Style section on their New York State Expository Writing Rubric—argument version. Ask: * "In Level 3, the rubric states that a 'formal style' includes two things. What two things are they?" - Give students time to find and share the answer. Listen for: "precise language and domain-specific vocabulary." - Explain that these two elements are the key to creating a formal tone. Note that when we write informally—for example, when texting or sending an email to a friend—we don't generally worry about using words precisely. In fact, we often take a lot of shortcuts to make the writing as easy as possible. This is perfectly fine, but something different is required when we are writing formally for school or for our jobs. YOu may wish to give or show an example here of formal writing that you do within school.	- One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED students and ELLs. As much as possible, this draft should be done independently. However, there is space during Work Time B to check in with students who need more support. - In order to give more support, consider: – Prompting them to look at their essay planner to remind them of their claim and/or the evidence they gathered. – Asking questions like: "How does that evidence support your claim?" or "How are those ideas connected?" – Reminding them of the resources available to help them.

Work Time (continued)	Meeting Students' Needs
• Look at the first paragraph of the model essay together. Conduct a brief "think-aloud" about how the paragraph creates a formal tone. Say something like: * "First, by skimming the paragraph, I can see right away that there aren't any emoticons or texting language—those are informal, and we're sticking with formal style here. Next, I can see that words and phrases like 'it is said' and 'impoverished' are used. These are very precise choices. They don't just say 'here's a quote' or 'Alfred Doolittle was poor.' The author finds the most precise, sophisticated word choice she can. Lastly, I see the word 'internally.' That's a domain-specific vocabulary word, meaning it's a word we use within a specific subject; we've been using it throughout the whole module as we study *Pygmalion*. Other domain-specific words are 'evidence' and 'claim,' for example." • Emphasize that you expect students to do their best to create a formal style. The best way to do this, as the rubric indicates, is to be very mindful about their word choice as they write. Remind them that vocabulary reference materials such as dictionaries and thesauri can be used at any time while they draft. • Sum up by pointing out that everything they need to know about these three aspects of strong argumentative writing is on the rubric. The students should have it next to them as they write, along with their essay planner.	
B. Begin Essay Writing (15 minutes) • Ask students to begin writing their essay. Remind them of the following: – They should use the ideas and evidence in their planners to write their essay drafts. – They will turn in their drafts at the end of the next lesson. – They will have the opportunity to revise for conventions after they get their first draft back. • Emphasize the importance of saving their work often (if they are using computers). Let them know in what form (email, printed, saved to server, etc.) they will be turning in their draft at the end of the class. • As students are working, circulate around the room. Since this is an assessment, students should work independently.	

Closing and Assessment	Meeting Students' Needs
A. "One Thing I Learned Is …"/Review Learning Targets (5 minutes) • Have students review the learning targets for today. • Ask them to turn to a partner and discuss: * "What's one thing I have learned today about conclusions, transitions, or formal style?" • Cold call several students for their answers. Listen for answers such as: "I learned I shouldn't use text language in an essay" or "I should think about using transitions to make my ideas clearer while I draft." • Distribute the ***Pygmalion* essay goal-setting sheet**.	

Homework	Meeting Students' Needs
• Complete the *Pygmalion* essay goal-setting sheet.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 16
Supporting Materials

TRANSITIONS

From the Model Essay	Brainstorm

EXPEDITIONARY LEARNING

Model Essay: Transitions and Formal Style
(For Teacher Reference)

Examples of transitions are color blocked.
Examples of formal style are **bolded**.

Alfred Doolittle: The Same as Ever

It is said that clothes make the man, but what do they make him? In the case of Alfred Doolittle, the father of the main character, Eliza, in George Bernard Shaw's play, *Pygmalion*, the answer is, "Not much." In the play, Eliza Doolittle is trained by speech professor Henry Higgins, who takes a bet that he can pass Eliza off as an upper-class lady in London society. Eliza's **impoverished** father, Alfred, is interested in this experiment, since it might provide him with a little cash. However, despite the "extreme makeover" of Mr. Doolittle's outward appearance that occurs later on, he remains much the same character **internally** throughout the play.

Audiences meet Mr. Doolittle for the first time in Act 2. Mr. Doolittle is dressed as a dustman (a garbage collector), which is his profession, and yet his personality is very strong and **self-assured**. Specifically, Mr. Doolittle is extremely self-centered. He comes into Henry Higgins's home to **exploit** an opportunity to get money from Higgins, attempting to have Higgins pay for the opportunity to conduct the experiment upon Eliza. For example, he says: "Will you take advantage of a man's nature to do him out of the price of his own daughter what he's brought up and fed and clothed by the sweat of his brow until she's growed big enough to be interesting to you two gentlemen? Is five pounds unreasonable?" From this offer, we can tell that Mr. Doolittle is perfectly willing to hand his daughter over to strangers for a small amount of money so that he can entertain himself. **His desire to get rid of Eliza indicates the depth of his selfishness**.

Next, nothing is heard from Mr. Doolittle again until Act 5, when he reappears **greatly changed**, dressed very formally and splendidly for a wedding. It comes to light that he is the recipient of an enormous annual salary, as the result of a joke Higgins made to a rich American that Alfred Doolittle is a brilliant thinker and moralist. It may seem at this point that Mr. Doolittle has completely changed because of his good luck; however, he remains the same self-absorbed man that he was in Act I. Instead of generously sharing the fortune he has been given, he complains constantly about having people ask *him* for money, showing no change from his attitude in Act I. Then, when Mrs. Higgins asks Mr. Doolittle to step out of the room for a moment so as not to surprise Eliza, he agrees: "As you wish, lady. Anything to help Henry to keep her off my hands." **This demonstrates** that even with his change in fortune, Mr. Doolittle is just as eager to give up his responsibility for Eliza as he was in Act I. In fact, Mr. Doolittle may be wearing silken clothes and expensive shoes, but he is a loud reminder that it takes more than a fancy suit to transform a character.

In conclusion, Mr. Doolittle remains true to his own self in character, even while his clothes and appearance change considerably. **The evidence from Act I and Act V clearly supports this view.** Due to his desire to get rid of his own daughter and keep all his fortune to himself, he is a self-assured—and selfish—character from the beginning of the play to the end.

Pygmalion Essay Goal-Setting Sheet

What is one thing you want to be sure your essay accomplishes by the end of the next class? Be very specific. Examples might include:

- I want to have drafted four body paragraphs instead of two.

- I want to make sure my evidence is tightly connected to my claim.

- I want to punctuate all my quotes properly.

- I want to use at least two quote sandwiches.

Grade 7: Module 2B: Unit 2: Lesson 17
End of Unit 2 Assessment, Part 1: Drafting the Essay

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets	Ongoing Assessment
• I can draft an argument essay about *Pygmalion*. • In my essay, I can support my claim with details and quotes from the play. • In my essay, I can explain how my details support my claim.	• *Pygmalion* Essay Planner (from homework) • End of Unit 2 Assessment essay draft

Agenda	Teaching Notes

1. Opening
 	
   A. Entry Task (3 minutes)
 	
2. Work Time
 	
   A. End of Unit 2 Assessment, Part 1: Drafting the Essay (40 minutes)
 	
3. Closing and Assessment
 	
   A. Collect Essay Drafts (2 minutes)
 	
4. Homework
 	
   A. Continue reading in your independent reading book.
	• In this lesson, students finish the draft of their essay about Eliza Doolittle's internal changes. In the previous four lessons, they have shaped their arguments, collected evidence, planned their essays, and critiqued one another's work. At this point, students need time to craft their essay.
	
	• This lesson is written assuming the use of computers to draft the essays in order to make later revisions easier.
	
	• Consider the setup of your classroom if you are using laptops. Because students can distract themselves on computers, think about positioning the desks so that it is easy to scan the screens throughout the lesson.
	
	• If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of Work Time.
	
	• Be sure to think about how students will submit their drafts at the end of class: printing, saving to a server, emailing, etc.
	
	• If using computers is not possible in your classroom, consider giving students more time to hand-write their essays. If students are hand-writing their drafts, encourage them to double-space, as it will make revision easier.
	
	• Since students will complete this essay independently, use the Claim and Reasons and Command of Evidence sections on the NYS Expository Writing Rubric (argument version) to assess them. This rubric can be found as a part of the *Pygmalion* Essay Planner Return the essay drafts with feedback in Lesson 19. Be sure to give feedback on the Coherence, Style, and Organization row and the Command of Conventions row of the rubric so that students can make those revisions in Lesson 19.
	
	• All essay work, planning and drafting, should be saved for reflection in the Unit 3 Writing Improvement Tracker. This work can be stored in whatever portfolio system the teacher has set up, or in the teacher's files.

Lesson Vocabulary	Materials
argument	• Computers • *Pygmalion* (play; one per student) • End of Unit 2 Assessment Prompt: *Pygmalion* Argument Essay (from Lesson 12; included again in the supporting materials for this lesson; one per student and one to display) • *Pygmalion* Essay Planner (from Lesson 14; for teacher reference; use New York State Expository Writing Rubric—argument version which is a part of this planner, to score students' essays. See Teaching Notes above)

Opening	Meeting Students' Needs

A. Entry Task (3 minutes)
• Assign **computers** and invite students to get out their essay planners and the play, ***Pygmalion***.
 	
• Direct students' attention to the learning targets and read them aloud:
 	
   * "I can draft an argument essay about *Pygmalion*."
 	
   * "In my essay, I can support my claim with details and quotes from the play."
 	
   * "In my essay, I can explain how my details support my claim."
 	
• Remind students that these learning targets build on the work they have been doing in the past four lessons, as well as work they did in Module 1.	

Work Time	Meeting Students' Needs

A. End of Unit 2 Assessment, Part 1: Drafting the Essay (40 minutes)
• Display the **End of Unit 2 Assessment Prompt:** *Pygmalion* **Argument Essay** (which students originally saw in Lesson 12).
• Remind them of the following:
  * "Use the ideas and evidence in your planners to continue to write your essay drafts."
  * "You will turn in your drafts at the end of the class."
  * "You will have a chance to revise for conventions after you get your first draft back."
• Emphasize the importance of saving their work often (if they are using computers). Let them know in what form (email, printed, saved to server, etc.) they will be turning in their draft at the end of the class.
• As students are working, circulate around the room. Since this is an assessment, students should work independently.
• When a few minutes remain, remind students to save their work.
	• One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED students and ELLs. As much as possible, this draft should be done independently. However, there is space during Work Time to check in with students who need more support.
	• In order to give more support, consider:
	  – Prompting them to look at their essay planner to remind them of their claim and/or the evidence they gathered
	  – Asking questions like: "How does that evidence support your claim?" or "How are those ideas connected?"
	  – Reminding them of the resources available to help them

Closing and Assessment	Meeting Students' Needs
A. Collect Essay Drafts (2 minutes) • Give students specific positive praise for behaviors or thinking you noticed during class. Emphasize ways in which they are showing stamina as writers, and specific examples of students who are having strong insights about the theme of the play. • Tell students you look forward to reading their drafts. Collect the drafts and their associated planning work: the Eliza Character Tracker and the *Pygmalion* Essay Planner.	• Consider allowing SWD, ELLs, or other students with special needs more time to complete their draft.

Homework	Meeting Students' Needs
• Continue reading in your independent reading book. *Note: Use the NYS Expository Writing Rubric—argument version found in the* **Pygmalion Essay Planners** *from Lesson 14 to assess students' essay drafts. Focus only on Row 1 (Claims and Reasons) and Row 2 (Command of Evidence). Be ready by Lesson 19 to return the essay drafts with feedback and the rubric. For assessment purposes, focus on just the top two rows of the rubric, but do also give feedback on Coherence, Organization, and Style and Control of Conventions for students to revise in Lesson 19. Specifically, keep an eye out for common organization or convention mistakes in the essays. In Lesson 19, you can address these common errors in a mini lesson when students revise.* *Lesson 19 gives students time to talk about* Pygmalion *as a whole text and to wrap up their study of the novel. (This also allows time for you to review essays and give feedback by Lesson 19.) If you need additional time to review student work before the revision lesson, consider inserting a work day or reading day(s) between Lesson 18 and 19. However, make sure students return to their essays relatively soon; a gap of more than a few days will make it harder for them to revise successfully.*	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 17
Supporting Materials

End of Unit 2 Assessment Prompt:
Pygmalion Argument Essay

Name:

Date:

Focus Question:

"Eliza Doolittle changes her outward identity (speech, mannerisms, clothing) throughout the play. Does she change her inner identity (values, character) as well?"

After reading *Pygmalion*, write an argument essay that addresses this question.

Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the play.

Grade 7: Module 2B: Unit 2: Lesson 18
World Café about *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets	Ongoing Assessment
• I can effectively engage in discussions with my classmates about the characters, setting, and plot in *Pygmalion*. • I can analyze the play by citing specific evidence and recognizing patterns from the beginning, middle, and end of the novel.	• World Café charts

Agenda	Teaching Notes

1. Opening
    A. Review Learning Targets (5 minutes)
2. Work Time
    A. World Café (35 minutes)
3. Closing and Assessment
    A. Exit Ticket and Preview Homework (5 minutes)
4. Homework
    A. Complete the Eliza's Identity: Exit Ticket and Homework.
	• This lesson serves as the culminating discussion of *Pygmalion*. It uses the same protocol as in Module 1 (Unit 1, Lesson 9 and Unit 2, Lesson 8). Review the World Café protocol (embedded in this lesson; also in Module 1, Unit 1, Lesson 9). The students should be familiar with the protocol, which provides an opportunity for you to circulate and assess SL.7.1. See supporting materials for a discussion assessment tracker.
	• World Café materials/setup:
	  – World Café protocol directions (one for document camera or charted on board)
	  – Classroom divided into three sections, with each having enough room for one-third of the class to sit at tables in groups of three (triads)
	  – Table card prompts (each table of triads within a section should have a different question; repeat for each larger section)
	  – One recording chart for each triad (the recording chart is simply a large piece of paper, ideally a piece of flip chart)
	  – A marker for each triad
	• The questions also invite students to ponder bigger questions about identity, independence, and freedom. This will deepen their engagement with the text and enrich their understanding of the final chapters.
	• Post: Learning targets.

Lesson Vocabulary	Materials
	• World Café Questions (for teacher reference)
	• *Pygmalion* (play; one per student)
	• Recording chart (one per triad)
	• Markers (one per student)
	• Table Card prompts (one per triad)
	• World Café protocol directions (written on chart or displayed on document camera)
	• Document camera
	• Discussion Assessment Tracker (for teacher reference)
	• Eliza's Identity: Exit Ticket and Homework (one per student)

Opening	Meeting Students' Needs
A. Review Learning Targets (5 minutes) • Have students get out ***Pygmalion.*** • Direct students' attention to the learning targets. Ask: * "What can you do to make sure your conversation helps everyone in your group analyze the entire play? When you have thought of two things, raise your hand." • Wait until most of the class has a hand up and then call on several students to share their thinking. Listen for them to name actions such as clarifying definitions, asking questions, paraphrasing, staying within the text, rereading the pages referred to in the questions, and using Reader's Notes. • Reinforce that talking about texts is one strong way to deepen one's understanding.	

Work Time	Meeting Students' Needs

A. World Café (35 minutes)
 	
Note: Directions for the World Café protocol follow. They are almost identical to the directions in Module 1, Unit 1, Lesson 9, except that teachers offer specific praise for strong discussions (instead of smooth transitions) focused on textual evidence throughout the play. In case you don't need to read the whole protocol again, the questions are listed here. When teaching this lesson, first review the protocol with students and then share the discussion questions.
 	
• Explain to students that unlike other reading lessons, today they will be discussing the entire play. Give specific positive praise to students for diligently filling out the Reader's Notes. This thinking has prepared them to contribute to discussion today. Encourage them to use their Reader's Notes while they look for specific examples to support their ideas.
 	
• Below are the three main **World Café questions** and related probing questions (see supporting materials).
 	
   1. We learn from the epilogue that Eliza marries Freddy, as she said she would in Act V, and that she had absolutely no intention of marrying Higgins.
 	
     In fact, George Bernard Shaw fought all his life to keep Eliza from marrying Higgins in future versions of the stage play and the movie; people wanted "the happy ending" so badly that they even rewrote the play without Shaw's knowledge, which infuriated him, and he too rewrote the play to make his position on Eliza and Higgins clearer.
 	
     Where else in the play does Shaw make it clear that Eliza does not have the personality, or the desire, to marry Higgins?
 	
     Use specific examples from different parts of the play to support your thinking.
 	
   2. Higgins states in Act V: "The great secret, Eliza, is not having bad manners or good manners or any other sort of particular manners, but having the same manner for all human souls." Where else in the play do we find evidence of this belief through Higgins's actions? Use specific examples from different parts of the play to support your thinking.
 	
   3. In the original myth, Galatea, the statue created by Pygmalion, comes to life. How does Eliza come to life in the play? Use specific examples from different parts of the play to support your thinking.
	• Use of protocols (like World Café) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.
	
	• World Café provides a structure to create mixed-ability grouping of students. For regular discussion and close reading exercises, mixed groupings will provide a collaborative and supportive structure for reading complex texts and close reading of the text.

Work Time (continued)	Meeting Students' Needs
• Directions for the World Café follow. – Ask students to take out their text, ***Pygmalion***. – Arrange students into triads, with each triad sitting at a table with materials for the World Café: **recording chart**, a **marker**, and one **Table Card prompt** (see supporting materials). – Display the **World Café protocol directions** on the **document camera** or on a chart. Briefly review the protocol directions. – Remind students that they have done this protocol once before, in Module 1. Tell them that it will feel fast-paced at first, because it's designed to give every student a chance to think for a bit about each question. Caution students that you will interrupt their conversations, but they'll have a chance to keep working with their ideas at the end of the activity. Review the simple signal you will use to indicate when each round is done (e.g., raising hands, clapping). • During the World Café, circulate and use the Discussion Assessment Tracker to assess students on SL.7.1. **Round I:** • Ask each triad to choose a student to be the "Recorder" for the first round. The Recorder will write down ideas from the group's conversation on the recording chart at the table. Ask all groups to have their Recorder raise his or her hand. • Remind students to use their Reader's Notes and the play to support their discussions. Remind them of the goals they set in the opening part of class about conversations that deepen everyone's understanding of the play. • Focus students on the question on their table card prompts. Ask them to read the question aloud and then discuss that question. Ask the Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch high so that their writing will be visible when posted at the end of the activity. • After 3 minutes, use the signal to get students' attention. Explain the transition that they will do momentarily: – The Recorders will stay seated at the table where they have been working. – The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts. • Signal students to transition quickly and quietly.	

Work Time (continued)	Meeting Students' Needs

Round II:
 	
 • Give specific positive praise for strong discussions—e.g., text-based, focused on the question, building on each other's ideas, asking each other questions.
 	
 • Be sure that the Round I Recorder has remained at his/her original table. Tell the class the following three steps, then prompt them to begin:
 	
    – The Round I Recorder summarizes the conversation that happened at that table during Round I.
 	
    – Choose a new Round II Recorder from the new students at the table.
 	
    – The new group reads the question on their table card prompt, then begins a discussion about that question.
 	
 • Remind students to use their Reader's Notes and the text to support their discussions. Prompt the Round II Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch high so that their writing will be visible when posted at the end of the activity.
 	
 • After 3 minutes, use the signal to get students' attention. Remind them of the transition:
 	
    – Round II Recorders will stay seated at the table where they have been working.
 	
    – The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.
 	
 • Signal the transition to Round III.
 	
 Round III:
 	
 • Repeat the process from Round II.
 	
 • Be sure that the Round II Recorder has remained at his/her Round II table. Review the three steps, then prompt them to begin:
 	
    – The Round II Recorder summarizes the conversation that happened at that table during Round II.
 	
    – Choose a new Round III Recorder from the new students at the table.
 	
    – The new group reads the question on their table card prompt, then begins a discussion about that question.	

Work Time (continued)	Meeting Students' Needs
• Remind them to use their Reader's Notes and the novel to support their discussions. Prompt the new Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch high so that their writing will be visible when posted at the end of the activity.	
• After 3 minutes, use the signal to get students' attention. Remind them of the transition:	
– Round III Recorders will stay seated at the table where they have been working.	
– The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.	
• Signal the transition to Round IV.	
Round IV:	
• Repeat the process from Round III.	
• Be sure that the Round III Recorder has remained at his/her Round III table. Review the three steps, then prompt them to begin:	
• The Round III Recorder summarizes the conversation that happened at that table during Round III.	
• Choose a new Round IV Recorder from the new students at the table.	
• The new group reads the question on their table card prompt, then begins a discussion about that question.	
• After 3 minutes, use the signal to get students' attention. At this point, students should have discussed each of the questions on the table card prompts. Thank students for their participation and collaboration during the World Café. Point out several specific things you noticed about how they used the protocol more effectively this time than the first time.	
• Ask all Round IV Recorders to bring their recording charts to the front of the room and post them so that they are visible to all students.	
• As a closing for this activity, ask students to think of one thing they saw or heard today that helped make discussions effective. When they have thought of one, they should raise their hands. When more than half the class has a hand up, call on several students to share their thinking.	

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket and Preview Homework (5 minutes) • Distribute the **Eliza's Identity: Exit Ticket and Homework**. Briefly preview it, making sure to define the word *cultivate*. • Ask students to think on their own for a minute and then to complete the exit ticket portion of the homework. After giving them a minute to think individually, call on students to share their ideas. Encourage other students to add to their list.	

Homework	Meeting Students' Needs
• Complete the Eliza's Identity: Exit Ticket and Homework.	• This homework assignment is designed to allow students to further reflect on the novel, not to provide assessment data for a particular standard. Give students credit for completing it, but do not grade it.

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2: Lesson 18
Supporting Materials

Name:

Date:

1. We learn from the epilogue that Eliza does marry Freddy, as she said she would in Act V, and that she had absolutely no intention of marrying Higgins.

    In fact, George Bernard Shaw fought all his life to keep Eliza from marrying Higgins in future versions of the stage play and the movie; people wanted "the happy ending" so badly that they even rewrote the play without Shaw's knowledge, which infuriated him, and he too rewrote the play to make his position on Eliza and Higgins clearer.

    Where else in the play does Shaw make it clear that Eliza does not have the personality, or the desire, to marry Higgins?

    Do you agree with Shaw that Eliza should not marry Higgins? Why or why not?

    Use specific examples from different parts of the play to support your thinking.

2. Higgins states in Act V: "The great secret, Eliza, is not having bad manners or good manners or any other sort of particular manners, but having the same manner for all human souls."

    Where else in the play do we find evidence of this belief through Higgins's actions?

    Use specific examples from different parts of the play to support your thinking.

3. In the original myth, Galatea, the statue created by Pygmalion, comes to life.

    At what moment does Eliza come to life in the play?

    Use specific examples from different parts of the play to support your thinking.

1. We learn from the epilogue that Eliza does marry Freddy, as she said she would in Act V, and that she had absolutely no intention of marrying Higgins.

   In fact, George Bernard Shaw fought all his life to keep Eliza from marrying Higgins in future versions of the stage play and the movie; people wanted "the happy ending" so badly that they even rewrote the play without Shaw's knowledge, which infuriated him, and he too rewrote the play to make his position on Eliza and Higgins clearer.

   Where else in the play does Shaw make it clear that Eliza does not have the personality, or the desire, to marry Higgins?

   Do you agree with Shaw that Eliza should not marry Higgins? Why or why not?

   Use specific examples from different parts of the play to support your thinking.

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2. Higgins states in Act V: "The great secret, Eliza, is not having bad manners or good manners or any other sort of particular manners, but having the same manner for all human souls."

   Where else in the play do we find evidence of this belief through Higgins's actions?

   Use specific examples from different parts of the play to support your thinking.

----

3. In the original myth, Galatea, the statue created by Pygmalion, comes to life.

   At what moment does Eliza come to life in the play?

   Use specific examples from different parts of the play to support your thinking.

Discussion Assessment Tracker
(For Teacher Reference)

Record each student's name and the date of evaluation. Mark the criteria you are able to evaluate with a check (meeting criteria) or a minus (not meeting criteria). Use the "Notes/Comments" area to record any additional observations.

Student name and date:	Criteria:
Notes/comments:	___Contributes to discussion. ___Takes turns speaking. ___Gives full attention to speaker. ___Uses evidence from the text. ___Stays on topic. ___Asks questions when appropriate.

Student name and date:	Criteria:
Notes/comments:	___Contributes to discussion. ___Takes turns speaking. ___Gives full attention to speaker. ___Uses evidence from the text. ___Stays on topic. ___Asks questions when appropriate.

Student name and date: Notes/comments:	Criteria: ___Contributes to discussion. ___Takes turns speaking. ___Gives full attention to speaker. ___Uses evidence from the text. ___Stays on topic. ___Asks questions when appropriate.

Student name and date: Notes/comments:	Criteria: ___Contributes to discussion. ___Takes turns speaking. ___Gives full attention to speaker. ___Uses evidence from the text. ___Stays on topic. ___Asks questions when appropriate.

Name:

Date:

Exit Ticket

Over the course of the play, we have discussed Eliza in depth. List some of the aspects of her identity here:

_____

_____

_____

_____

_____

Homework

Answer each question below with a well-written paragraph each. Make sure to refer to specific details from the text.

1. What is one of Eliza's character traits that you would like to cultivate in yourself as a part of your identity? Why? How did it help Eliza? How would it help you in today's world?

_____

_____

_____

_____

2. What is one of Eliza's character traits that you would not like to cultivate? Why? How did it hurt Eliza? How would it hurt you in today's world?

_____

_____

_____

_____

3. The author of *Pygmalion*, George Bernard Shaw, knew that his play would be viewed mostly by the upper-class theater audiences of England. What do you think he wanted his audiences to learn from his play?

_____

_____

_____

_____

Grade 7: Module 2B: Unit 2: Lesson 19
End of Unit Assessment, Part 2: Revise Essay Drafts

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can use correct grammar and usage when writing or speaking. (L.7.1) I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)

Supporting Learning Targets	Ongoing Assessment
• I can use feedback from others to revise and improve my essay. • I can use correct grammar and punctuation in my essay. • I can use new vocabulary appropriately in my essay.	• End of Unit 2 Assessment, Part 2: Revised essay

Agenda	Teaching Notes

1. Opening
    A. Review Learning Targets (3 minutes)
2. Work Time
    A. Mini Lesson: Addressing Common Errors (5 minutes)
    B. Return Draft Essays with Feedback (5 minutes)
    C. Essay Revision (30 minutes)
3. Closing and Assessment
    A. Preview Unit 3 (2 minutes)
4. Homework
    A. Finish the final draft of your essay to turn in at the start of the next lesson, along with your first draft, rubric, and planners.
	• Some students may need more help revising than others. There is space for this during the revision time.
	• As in Lesson 17, consider the setup of the classroom; students ideally will be working on computers.
	• If students did not use computers to draft their essays in Lesson 17, consider giving them more time to revise and rewrite their essays.
	• Have independent activities ready for students who finish revising early.
	• Since not all students may finish their revisions during this class, have students email their files, check out a computer, or come in during an off period or after school to finish. Consider extending the due date for students who do not have access to a computer at home.
	• In advance:
	    – Look over students' graded drafts (from Lesson 17) and find a common conventions error. Craft a mini lesson for Work Time A to address the error (a sample structure is provided in the lesson).
	    – Identify a body paragraph in a student essay that uses and punctuates a "quote sandwich" well to be used as an exemplar. Make a copy of this body paragraph, without the student's name, to show in Work Time Part B. The goal is for students to have another model to work toward as they revise their own essays.

Lesson Vocabulary	Materials
feedback	• *Pygmalion* (play; one per student)
	• Document camera
	• Exemplar body paragraph (one for display)
	• End of Unit 2 Assessment Prompt: *Pygmalion* Argument Essay (from Lesson 12; one to display)
	• End of Unit 2 Assessment, Part 1: Students' draft essays (from Lesson 17, returned in this lesson with teacher feedback)
	• Computers

Opening	Meeting Students' Needs

A. Review Learning Targets (3 minutes)
• Have students get out ***Pygmalion*** and direct their attention to the learning targets:
 	
   * "I can use feedback from others to revise and improve my essay."
 	
   * "I can use correct grammar and punctuation in my essay."
 	
   * "I can use new vocabulary appropriately in my essay."
 	
• Remind students that they practiced incorporating peer feedback in Lesson 15. They will use the same skills in this lesson, only this time the feedback will be on their control of conventions.	

Work Time	Meeting Students' Needs
A. Mini Lesson: Addressing Common Errors (5 minutes) • Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization). • On the **document camera** or white board, show an example of the error. Explain why it is incorrect. • Model how to revise and correct the error. • Check for understanding. Ask students to give you a thumbs-up if they understand the error and how to fix it when revising, or a thumbs-down if they don't understand fully. • If many students give a thumbs-down, show another example of the error. Ask them to think about how to fix it. • Cold call a student to suggest how to correct it. If the answer is incorrect, clarify. Again ask students to give you a thumbs-up or thumbs-down. If some students are still struggling, consider checking in with them individually.	
B. Return Draft Essays with Feedback (5 minutes) • Show the **exemplar body paragraph** using the document camera. Point out how the student uses a quote sandwich, especially how the student punctuates and cites the quote. • Display the **End of Unit 2 Assessment Prompt:** *Pygmalion* **Argument Essay** where all students can see it. Tell students that they will be getting their **End of Unit 2 Assessment, Part 1: draft essays** back now with comments on them. They should silently look over the comments and make sure they understand them. Invite students to raise their hands to ask questions if they have them. Alternatively, create a "Help List" on the white board and invite students to add their names to it if they need questions answered. • Remind them that they will start their revisions in class today, but they will have the opportunity to complete the revisions at home tonight. • Return students' draft essays.	

Work Time (continued)	Meeting Students' Needs

C. Essay Revision (30 minutes)
• Revisit expectations for using computers.
• Assign **computers**, and then prompt students to open the word processing program and make revisions.
• Circulate around the room, addressing questions. Consider checking in first with students who need extra support to make sure they can use their time well. Students are allowed to refer to their ***Pygmalion*** texts if needed.
• When a few minutes are left, ask students to save their work and make sure they have access to it at home tonight.
	• Some SWD students or ELLs may need more scaffolding to revise. It can be helpful to give their feedback as a set of step-by-step instructions. For instance:
	  1. The circled words are misspelled. Get a dictionary and use it to correct the circled words.
	  2. The underlined sentences are run-ons. Find them and correct them by adding a full stop and capitalizing the first letter of the new sentence.
	• For students who need more time, consider focusing their revisions on just one paragraph or just one skill, such as capitalizing appropriately.

Closing and Assessment	Meeting Students' Needs
A. Preview Unit 3 (2 minutes) • Tell students that their finished essay is due at the beginning of class tomorrow, along with their essay drafts and planners. • Tell the class that the final draft of this essay marks the end of Unit 2. Next, students will have the opportunity to expand their learning about identity further by exploring teen identity in advertisements and marketing in Unit 3.	

Homework	Meeting Students' Needs
• Finish the final draft of your essay to turn in at the start of the next lesson, along with your first draft, rubric, and planner. *Note: There is no specific due date set for the return of this assessment, but please take no more than a few days to assess and return the papers. The model essay, for your reference, can be found in Lesson 12. Scoring should be conducted using the New York State Expository Rubric—argument version.*	

There are no new supporting materials for this lesson.

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 3:
Overview

Unit 3: Culminating Project: Analyzing Gender Roles in Advertising

In this unit, students continue to develop their understanding of identity formation and transformation from Units 1 and 2, focusing their study of identity through the lens of gender roles. Students first return to the central text from Unit 2, *Pygmalion*, and explore how gender played a role in Eliza Doolittle's experience. Then they begin a short research project on the role that media and advertising play in our understanding of what roles men and women are supposed to fulfill. Unit 3 centers on research standards W.7.6 and W.7.7 and addresses some aspects of W.7.8. Students will be introduced to the research process and conduct a short research project in which they explore how advertisements portray stereotypical gender roles and the impact that has on an individual's sense of self. As a class, students read several articles about gender roles and advertising to build their skills as researchers. They use a researcher's notebook to collect notes and paraphrase.

Then, on their own, they read additional articles, gathering relevant information, asking supporting research questions, and practicing how to take detailed notes and properly cite their sources. In the Mid-Unit 3 Assessment, students will answer selected-response questions about a research text that the class has not yet discussed. In the End of Unit 3 Assessment, they will synthesize the information they gathered in their research into several paragraphs. (Both assessments focus on W.7.7 and W.7.8, but the Mid-Unit 3 Assessment focuses more on gathering relevant information and asking questions, while the end of unit assessment focuses more on paraphrasing and synthesizing information to answer a research question.) As a final performance task, students write an advertisement analysis and create a "counter ad" as they deconstruct a print advertisement that portrays gender stereotypes and then recreate it without using those stereotypes. This task focuses on NYSP12 ELA CCLS W.7.2, W.7.4, W.7.6, W.7.7, W.7.8, SL.7.1b, L.7.1, L.7.2, L.7.3, and L.7.6.

Guiding Questions and Big Ideas

- *Society allows the media to convey specific messages about what a man and a woman should be like.*
- *Media messages often affect individuals' sense of self-worth and self-confidence.*
- *Advertisements take advantage of individuals' insecurities to sell products.*
- **How are ideas about gender communicated in today's society?**
- **How can I be a savvy consumer of media and create a strong sense of self despite media messages about my gender?**

Mid-Unit 3 Assessment	**Gathering Relevant Information and Generating Additional Research Questions** This task focuses on NYSP12 ELA CCLS W.7.7 and touches on W.7.8. After conducting initial research on gender roles in advertisements, students complete an on-demand task in which they read a new text, consider how it addresses their research question, and identify possible additional research questions raised by the text.
End of Unit 3 Assessment	**Writing a Research Synthesis** This task focuses on NYSP12 ELA CCLS W.7.7 and W.7.8. After students complete their research on the use of stereotypical gender roles in advertisements, they will synthesize their findings (from their finished researcher's notebooks) into several paragraphs in which they acknowledge their sources.
Performance Task	**Advertisement Analysis and Counter-Ad** (See also stand-alone document on EngageNY.org.) Building on their focus on identity formation and gender roles in Unit 1, students will research the use and impact of gender stereotypes in advertisements. They will write a formal advertisement analysis and create a "counter ad" in which they modify the original ad to reveal the text, subtext, bias, and persuasive techniques used to perpetuate gender stereotypes. First, students individually complete a researcher's notebook in which they track their questions and take notes. Next, as their End of Unit 3 Assessment, they write a synthesis of their research findings. Finally, for the performance task, students deconstruct the portrayal of gender stereotypes in a print advertisement. On their own, they write an analysis of the advertisement that draws on their research. Then, with a partner, they work to create a counter ad. Then they will publish this new advertisement in a printed or electronic format selected by the teacher and provide a well-written paragraph to explain the choices they made in designing their counter ad. **This task centers on NYSP12 ELA CCLS W.7.2a, b, d, f, W.7.4, W.7.6, W.7.7, W.7.8, L.7.3, and L.7.6.**

Content Connections
• This module is designed to address English Language Arts standards. However, the module intentionally incorporates Social Studies and science content that may align to with additional teaching during other parts of the day. These intentional connections are described below.

NYS Social Studies Core Curriculum

Relevant Content Standards

- 7.7 Reform Movements: 7.7 C Women's Rights

- Unifying Social Studies Theme: Development and Transformation of Social Structures

  – Role of social class, systems of stratification, social groups, and institutions

  – Role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture

  – Social and political inequalities

  – Expansion and access of rights through concepts of justice and human rights

Relevant Social Studies Practices

- Comparison and Contextualization: Analyze how media messages have changed over time

- Gathering, Using, and Interpreting Evidence: Research and cite sources on the impact of advertising

- The Role of the Individual in Social and Political Participation: Investigate how individuals can make a difference

Central Texts
1. National Association for Media Literacy Education, "Key Questions to Ask When Analyzing Media Messages," as found at http://namle.net/wp-content/uploads/2009/09/NAMLEKeyQuestions0708.pdf.
2. Stephanie Clifford, "Truth in Advertising?" in *The New York Times Upfront* (Vol. 142), March 1, 2010.
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This unit is approximately 2.5 weeks or 13 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Gender and *Pygmalion*	• I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) • I can analyze the interaction of literary elements of a story or drama. (RL.7.3) • I can select high-quality texts to read independently. (RL.7.11 a and b)	• I can reread and refer to new evidence to enhance my understanding of gender roles in *Pygmalion*.	• Text-Dependent Questions: Gender in *Pygmalion*	• Domain-Specific Vocabulary anchor chart • Chalk Talk protocol
Lesson 2	Setting A Purpose for Research: Introduction to Media Literacy	• I can engage in discussions with diverse partners about seventh grade topics and texts. (SL.7.1) • I can analyze the main ideas and supporting details presented to different media and formats. (SL.7.2)	• I can explain what the media are and how advertisements are used. • I can articulate my beliefs about media and advertising on people's identities and gender roles. • I can participate in a discussion that helps me form my opinion about what impact advertisements have on society.	• Researcher's notebook	• Domain-Specific Vocabulary anchor chart • Questions to Ask When Analyzing Media Messages anchor chart • Basic Concepts of Media Literacy anchor chart • Say Something protocol
Lesson 3	Determining Central Ideas: Media Literacy	• I can determine a theme or the central ideas of an informational text. (RL.7.2) • I can determine an author's point of view or purpose in an informational text. (RI.7.6) • I can analyze the main ideas and supporting details presented in different medial and formats. (SL.7.2)	• I can determine central ideas in the concept of media literacy. • I can determine an author's point of view or purpose in informational text.	• Ad Analysis homework (from Lesson 2) • Researcher's notebook	• Basic Concepts of Media Literacy anchor chart • Internal and External Identity anchor chart • Domain-Specific Vocabulary anchor chart • Basic Concepts of Media Literacy anchor chart • Persuasion, Argument and Other Appeals anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 4	Introducing the Research Project: Asking the Right Questions	• I can generate additional questions for further research. (W.7.7) • I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2)	• I can identify the parts of the research process. • I can determine the difference between an effective and ineffective research question.	• Ad Analysis homework (from Lesson 3) • Researcher's notebook	• Researcher's Roadmap anchor chart • Internal and External Identity anchor chart
Lesson 5	Research: Paraphrasing Relevant Information	• I can generate additional questions for further research. (W.7.7) • I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)	• I can generate effective supporting questions to guide my research. • I can quote or paraphrase others' work while avoiding plagiarism.	• Ad Analysis homework (from Lesson 3) • Researcher's notebook • Exit ticket, Lesson 5	• Domain-Specific Vocabulary anchor chart • Researcher's Roadmap anchor chart
Lesson 6	Deepening Your Research: The Effect of Advertising on Gender Roles	• I can generate additional questions for further research. (W.7.7) • I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)	• I can quote or paraphrase others' work while avoiding plagiarism.	• Researcher's notebook	• Researcher's Roadmap anchor chart
Lesson 7	Mid-Unit Assessment and Independent Reading Check-In	• I can generate additional questions for further research. (W.7.7) • I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)	• I can read a source, identify and paraphrase information that helps answer my focus research question, and generate effective supporting research questions. • I can self-select a text based on personal preferences and read it independently.	• Mid-Unit 3 Assessment • Exit Ticket: Independent Reading	• Researcher's Roadmap anchor chart
Lesson 8	Individual Research	• I can generate additional questions for further research. (W.7.7) • I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)	• I can read to find out specific information. • I can quote or paraphrase others' work while avoiding plagiarism.	• Researcher's notebook	• Researcher's Roadmap anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	End of Unit Assessment: Research Synthesis	• I can conduct short research projects to answer a question. (W.7.7) • I can use several sources in my research. (W.7.7) • I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)	• I can synthesize the information I learned from several sources into cohesive paragraphs.	• End of Unit 3 Assessment	
Lesson 10	Planning the Performance Task	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)	• I can use what I learned in my research to decide how I will analyze my ad and construct my counter ad. • I can select information from my research to include in my ad analysis.	• Researcher's notebook • Ad Analysis planning guide	• Basic Concepts in Media Literacy anchor chart

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 11	Performance Task: Write Ad Analysis	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) • I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)	• I can write an analysis in which my layout, style, and language make my meaning clear to my classmates.	• Ad Analysis	
Lesson 12	Performance Task: Create a Counter Ad	• I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) • I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6) • I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) • I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)	• I can write an analysis in which my layout, style, and language make my meaning clear to my classmates.	• Ad Analysis	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Performance Task: Celebration	• I can use criteria to classify, select, and evaluate texts to make informed judgments about the quality of pieces. (RI.7.11)	• I can consider how what I learn in school can affect my life outside of school. • I can write a book review that helps my classmates decide whether or not to read a book.	• Independent book reviews	• Gallery Walk protocol

Optional: Experts, Fieldwork, and Service

Experts:

- Invite graphic designers to work with students on their final products. These experts could teach students about the design elements they could incorporate into their counter ad or provide students with feedback on their work to help them revise. A particularly effective format for this type of work is to have each expert meet with a group of three or four students and lead a group critique session of each piece of work.
- Invite employees from marketing companies to discuss techniques of media and advertising.
- Invite a media literacy expert to talk with students about being savvy consumers of media messages.

Service:

- Arrange for students to present their research and findings on advertisements to others, such as younger students, patrons at a local library, or members of a youth center.

Optional: Extensions

- This unit lends itself to collaboration with the art teacher or media specialist. Consider expanding the work time to make the counter ad a more involved project.
- Consider using the following resources for a more detailed study on media literacy:
  - http://medialiteracyproject.org/
  - http://www.ithaca.edu/looksharp/
  - http://www.mediaed.org/wp/
- The content in this unit pairs nicely with the documentary *Miss Representation*. Written and directed by Jennifer Siebel Newsom, the film exposes how mainstream media contributes to the under-representation of women in positions of power and influence in America. Consider watching this documentary yourself and either selecting key scenes to show students or sharing some of the statistics that are mentioned within it. Use this at your own discretion, as some of the content about how women are treated in the media focuses on body image and must be addressed maturely. More information about this documentary can be found at http://film.misrepresentation.org.
- An alternate or additional culminating assignment for this unit could be a comparison of gender roles in Victorian England to today. Using the advertisements from the Victorian era (from the first few lessons of this unit), students could compare the portrayal of women and men then to the advertisements they see today.

Research

This unit serves as an introduction to the research process. The skills that students practice in this unit include generating supporting research questions, gathering information from multiple sources, and paraphrasing to avoid plagiarism (W.7.7 and W.7.8). It is important to notice that students will not master all aspects of research in this unit, as some important parts of the research process, such as finding and evaluating sources, are not included. Students will engage in more robust, self-directed research in Module 4, and mastering the subset of research skills addressed by this unit will prepare them for success in that module.

Notice that students are given the first few texts for their research, and then they are able to choose from a variety of sources. Consider gathering very recent articles to supplement the ones provided here or using advertisements from magazines to use in this unit, particularly to create the set of ads that students choose from for the performance task.

For schools with means and access to technology, consider allowing students to conduct their own research and to find articles about gender roles in advertising to help them with the performance task. You can help students by discussing appropriate search terms with them and by reviewing the articles they found. The research process is taught in more depth in Module 4, but this can be a great place to start.

Independent Reading

• This unit assumes that you have launched an independent reading program with your students. As in Unit 1, often the homework assignment is reading independent reading books, and this unit includes time in class to check in on independent reading, as well as time (in Lesson 13) to write a book review. See two separate stand-alone documents on EngageNY.org: **The Importance of Increasing the Volume of Reading** and **Launching Independent Reading in Grades 6–8: Sample Plan**, which together provide the rationale and practical guidance for a robust independent reading program. Various options are outlined in the **Launching Independent Reading in Grades 6–8: Sample Plan**; consider what will best meet the needs of your students and establish that routine in this unit.

Grade 7: Module 2B: Unit 3: Lesson 1
Gender and *Pygmalion*

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can analyze the interaction of literary elements of a story or drama. (RL.7.3) I can select high-quality texts to read independently. (RL.7.11a and b)

Supporting Learning Targets	Ongoing Assessment
• I can reread and refer to new evidence to enhance my understanding of gender roles in *Pygmalion*.	• Text-Dependent Questions: Gender in *Pygmalion*

Agenda	Teaching Notes

1. Opening
   A. What Is Gender? Entry Task/Unpacking the Learning Target (10 minutes)
2. Work Time
   A. Close Read: Gender in *Pygmalion* (25 minutes)
3. Closing and Assessment
   A. Introducing Gender Roles/Exit Ticket, Lesson 1 (10 minutes)
4. Homework
   A. Continue your independent reading.
	• This lesson launches the final unit of the *Identity and Transformation: Then and Now* module. Building their focus on identity formation and gender roles from Unit 1, students research the use of gender stereotypes and their impact in modern-day advertisements in an Advertisement Analysis and the creation of a counter ad.
	
	• In this lesson, students take one final look at the play *Pygmalion* through the lens of gender roles. This serves to build the cognitive bridge between students' study of the play in Unit 2 and the research they will complete in this unit. In particular, they conduct a close read of *Pygmalion* excerpts and then discuss how gender roles are developed today. Students should be able to recognize the media's influence on our understanding of gender and gender roles. If they don't demonstrate this understanding, gently guide them to it with probing questions included in the Closing and Assessment.
	
	• Like identity, gender roles are complex subjects. This lesson, and the unit that follows, do not attempt to delve deeply into these topics, but rather render them accurately and accessibly to the students, with the intent of encouraging interest and deeper study later in the students' academic careers.
	
	• Because the skills and texts within this unit are challenging, most of the research and writing happens in class so students are supported. Therefore, homework for this unit is almost always independent reading. Consider how to encourage and support students in this. See two separate stand-alone documents on EngageNY.org—The Importance of Increasing the Volume of Reading, and Launching Independent Reading in Grades 6–8: Sample Plan—which together provide the rationale and practical guidance for a robust independent reading program.
	
	In advance:
	  – Cover up all definitions the Domain-Specific Vocabulary anchor chart (you will reveal them after students complete the entry tasks in Lesson 1 and 2).
	  – Review the Suggested Think-aloud script for "Women and Urban Life in Victorian Britain." Modify or create your own script as suits your students' needs. Remember that the key points to be made within the script are twofold: 1) how this text connects to gender and gender roles; 2) how this text connects to the gender and gender roles specifically in *Pygmalion*.
	  – Review Chalk Talk protocol (see Appendix).
	  – Post: Learning targets; Domain-Specific Vocabulary anchor chart.

Lesson Vocabulary	Materials
gender; gender roles	• What Is Gender? entry task (one per student) • Domain-Specific Vocabulary anchor chart (new; teacher-created; see supporting materials) • Document camera • Gender Excerpts and Text-Dependent Questions: *Pygmalion* (one per student) • Gender Excerpts and Text-Dependent Questions: *Pygmalion* (answers, for teacher reference) • Chart paper (one per group of three) • Colored pencils (one per student) • Exit ticket (one per student)

Opening	Meeting Students' Needs
A. What Is Gender? Entry Task/Unpacking the Learning Target (10 minutes)	• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before they are asked questions.
• Greet students and distribute the **What Is Gender? entry task**.	
• Have students complete Questions 1 and 2 of the entry task individually and silently.	
• When students finish, direct their attention to the **Domain-Specific Vocabulary anchor chart** and reveal the definitions of *gender* and *gender role*. If necessary, briefly break down the definitions further (for example, specify what *behavioral* or *trait* might mean).	
• Ask students to write the definitions in their own words on their entry task (below Questions 1 and 2).	• Some students may benefit from being privately prompted before being cold called. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that it is a positive experience for all.
• Ask students to turn to a partner and discuss the following:	
* "What is similar about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?"	
* "What is different about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?"	
• Have students revise their entry tasks so they reflect the definitions listed on the Domain-Specific Vocabulary anchor chart. Tell them explicitly to keep the parts of their original writing that were correct and made sense.	
• Ask students if the entry task helped them predict what they will be doing with *Pygmalion* today.	• Consider rephrasing the definitions of *gender* and *gender role* more simply for students with emergent literacy. Also, consider supporting all students by adding small drawings or pictures to all vocabulary words.
• Cold call two or three students for their answers. Listen for responses such as: "We're going to be looking at how men and women are portrayed in *Pygmalion*," or "We're going to talk about how Eliza as a woman is affected in the play."	
• Direct students' attention to the learning target for today and read it aloud:	
* "I can reread and refer to new evidence to enhance my understanding of gender roles in *Pygmalion*."	

Work Time	Meeting Students' Needs
A. Close Read: Gender in *Pygmalion* (25 minutes) • Explain to students that women's gender roles were very strict in Victorian Britain, just like social class, as talked about when reading Pygmalion. Mainly they were expected to stay in the home and have families. • Arrange students in pairs. Distribute the **Gender Excerpts and Text-Dependent Questions: *Pygmalion*.** Use the **Gender Excerpts and Text-Dependent Questions: *Pygmalion* (for teacher reference)** during this work time. Read each excerpt and question aloud. Give students time to write down their answers; then, have students share out their answers, listening for answers listed on the teacher reference.	

Closing and Assessment	Meeting Students' Needs

A. Introducing Gender Roles/Exit Ticket, Lesson 1 (10 minutes)
• Ask students to turn to a partner and discuss the following prompt:
  * "How are gender roles for women defined today in the United States?"
• Ask for volunteers to share their discussion after 2 or 3 minutes.
• When students share out, add the most substantive and insightful comments to the Domain-Specific Vocabulary anchor chart as a continuation of the definitions of *gender* and *gender roles.* Listen for connections of gender and gender roles to *media*: to the messages we receive through television, movies, ads, the Internet, and social media. If students do not come up with this connection, prompt them gently:
  * "What are some of the things we hear and see every day that hold messages about what is properly 'male' and 'female'?"
  * "Do we receive messages about gender and gender roles through television? The movies? ..." etc.
• Consider having some brief media examples of this connection ready for students.
• Distribute the **exit ticket** and ask students to complete it. Model the first entry:
  * "One of the things we discussed was that a Victorian 'lady' generally did not work outside of the home. So I'm going to put that in the 'MUST NOT' column. On the flip side of this, she was expected to stay home, and make the house her domain. So I will write 'stay at home, run the home and family' in the 'MUST' column."
• Collect the exit tickets and assess informally for comprehension and achievement of the learning target.
	• Consider using visual examples of gender roles in advertising such as "Gender Marking in Moon Sand" (http://www.youtube.com/watch?v=Zgdj5FXOOp8) to make this more concrete for students.

Homework	**Meeting Students' Needs**
• Continue your independent reading. *Note: The researcher's notebook is distributed in Lesson 2. This is material with many pages to copy; consider planning ahead to have copies for all students.*	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 3: Lesson 1
Supporting Materials

Name:

Date:

Answer the following questions independently:

1. What does the word "gender" mean?

_____

_____

_____

_____

2. What is a "gender role"?

_____

_____

_____

_____

Domain-Specific Vocabulary Anchor Chart
(For Teacher Reference)

Domain-Specific Vocabulary Anchor Chart	
Word	**Definition**
gender	the physical, behavioral, cultural, or psychological traits typically associated with being male or female
gender role	a set of social expectations within a specific culture that are considered to be appropriate for a specific gender
medium/media	a form or system (as newspapers, radio, or television) of communication, information, or entertainment
advertisement	to call public attention to an item or service, especially by pointing out its desirable qualities, to create a desire to buy it or use it
media literacy	Just as *literacy* is the ability to read and write, *media literacy* refers to the ability to access, analyze, evaluate, and create media messages of all kinds (from The Media Literacy Project)

Gender Excerpts and Text-Dependent Questions:
Pygmalion

Name:

Date:

Excerpt 1: Higgins, Act IV

You might marry, you know. [He bites a large piece out of the apple, and munches it noisily.] You see, Eliza, all men are not confirmed old bachelors like me and the Colonel. Most men are the marrying sort (poor devils!); and you're not bad-looking; it's quite a pleasure to look at you sometimes—not now, of course, because you're crying and looking as ugly as the very devil; but when you're all right and quite yourself, you're what I should call attractive.

1. What action does Higgins assume Eliza can take in order to provide for herself?

2. What does Higgins assume makes Eliza an eligible woman for marrying?

Excerpt 2: Mrs. Higgins, Act III

Mrs. Higgins has just told Higgins and Pickering that in experimenting upon Eliza, they have created the "problem" of what is to be done with her after the experiment is over.

HIGGINS. I don't see anything in that. She can go her own way, with all the advantages I have given her.	
MRS. HIGGINS. The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?	

3. Mrs. Higgins states that a "fine lady's manners and habits" make it impossible for a woman to earn her own living. What does this statement imply about working and women in Victorian times? (Hint: Remember the article we just read together.)

Excerpt 3: Stage Directions, Act II

He [Eliza's father] hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.

4. This is the first time Eliza has been referred to in the play as a "lady." Remember that she is coming into the room after her first bath at Wimpole Street. What has changed about her in these stage directions?

---

5. What does this stage direction imply is important for a woman to be defined as a "lady" in Victorian Britain?

Excerpt 1: Higgins, Act IV

You might marry, you know. [He bites a large piece out of the apple, and munches it noisily.] You see, Eliza, all men are not confirmed old bachelors like me and the Colonel. Most men are the marrying sort (poor devils!); and you're not bad-looking; it's quite a pleasure to look at you sometimes—not now, of course, because you're crying and looking as ugly as the very devil; but when you're all right and quite yourself, you're what I should call attractive.

1. What action does Higgins assume Eliza can take in order to provide for herself?

Marriage.

2. What does Higgins assume makes Eliza an eligible woman for marrying?

Her physical attractiveness. (Also, her attractiveness evaporates when she expresses negative emotions.)

Excerpt 2: Mrs. Higgins, Act III

Mrs. Higgins has just told Higgins and Pickering that in experimenting upon Eliza, they have created the "problem" of what is to be done with her after the experiment is over.

HIGGINS. I don't see anything in that. She can go her own way, with all the advantages I have given her.	
MRS. HIGGINS. The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?	

3. Mrs. Higgins states that a "fine lady's manners and habits" make it impossible for a woman to earn her own living. What does this statement imply about working and women in Victorian times? (Hint: Remember the article we just read together.)

This statement implies that if a woman is trained as a fine lady, her "manners and habits" make her too high-class to work. It also means, in reverse, that working women cannot be high-class by definition.

NOTE TO TEACHER: This, unlike Questions 1 and 2, is inferential and somewhat abstract. If students struggle with this question, consider the following probing question:

Remember that in the article we read, women who worked were vulnerable to corruption. Higher-class ladies were expected to stay at home and manage the family. As a result, why would being trained as a high-class lady, as Eliza is, prevent Eliza from earning her own living?

Excerpt 3: Stage Directions, Act II

He [Eliza's father] hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.

4. This is the first time Eliza has been referred to in the play as a "lady." Remember that she is coming into the room after her first bath at Wimpole Street. What has changed about her in these stage directions?

Unlike when she arrived, she is now clean and dressed in a pretty outfit.

5. What does this stage direction imply is important for a woman to be defined as a "lady" in Victorian Britain?

Ladies are apparently always clean, and dressed in feminine clothing (a dress, with flowers). Clothing and appearance are essential to the definition of being a lady.

Name:

Date:

Using the information you now have from the article "Women and Urban Life in Victorian Britain" and the excerpts from the play *Pygmalion* that you have reread today, fill in the columns below.

A Victorian Lady's Gender Role	
A Victorian lady MUST NOT …	A Victorian lady MUST …

Grade 7: Module 2B: Unit 3: Lesson 2

Setting a Purpose for Research: Introduction to Media Literacy

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can engage in discussions with diverse partners about seventh grade topics and texts. (SL.7.1) I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2)

Supporting Learning Targets	Ongoing Assessment
• I can explain what the media are and how advertisements are used. • I can articulate my beliefs about media and advertising on people's identities and gender roles. • I can participate in a discussion that helps me form my opinion about what impact advertisements have on society.	• Researcher's notebook

Agenda	Teaching Notes

1. Opening
   A. Unpacking Learning Targets/What Is Media? Entry Task (5 minutes)
2. Work Time
   A. Viewing an Advertisement (5 minutes)
   B. Say Something: Introduction to Media Literacy (20 minutes)
   C. Questions to Ask When Analyzing Media Messages (10 minutes)
3. Closing and Assessment
   A. Setting a Purpose for Research in the Researcher's Notebook (5 minutes)
4. Homework
   A. Continue your independent reading.
   B. Complete the Ad Analysis homework, Lesson 2.
	• This lesson introduces students to the foundational concepts of media, advertisements, and media literacy. Students use these concepts throughout the rest of their study and research in Unit 3.
	
	• In this lesson, students view an ad from the 1890s (the Victorian era, shortly before *Pygmalion* was produced) and analyze it to build a bridge from Lesson 1 to Lesson 2
	
	• In Lessons 2–4, students will also have Ad Analysis homework. This homework asks students to apply the critical thinking questions they have learned in each lesson to ads they see in reality. There will be a series of three applications; teachers should collect and informally assess the homework to determine how successfully students are learning to apply each set of questions, and which questions or concepts may require reinforcement. Assisting students in understanding these questions now will simplify the research and performance task students complete later in the unit.
	
	• The researcher's notebook is also introduced in this lesson. This notebook is the central material students use for gathering notes, research, and thinking through the organization of their research synthesis
	
	• Throughout Unit 3, specific terms are used to describe elements of research:
	
	  – The *overarching research question* is the broad research question that students investigate. More generally, this can be thought of as the topic of research. Remind student that this is similar to the focus question that drove their thinking in their essay in Unit 2.
	
	  – *Supporting research questions* are narrower in their scope and help guide students to specific pieces of information. In these lessons, students learn to craft these types of questions.
	
	  – *Source* refers to a text (in any format: article, Web site, infographic, video, etc.) that gives the student information to help address a supporting research question (or the overarching research question).

Agenda	Teaching Notes
	• In advance:
	– Make sure the definitions of *media* and *advertisement* on the Domain-Specific Vocabulary anchor chart are covered up. You will reveal them after students complete the entry task.
	– Write *media literacy* and its definition on the Domain-Specific Vocabulary anchor chart (see Work Time B).
	– Print the Questions to Ask When Analyzing Media Messages an anchor chart
	– Print the Basic Concepts of Media Literacy as an anchor chart.
	• Review: Researcher's notebook.
	• Post: Learning targets; Questions to Ask When Analyzing Media Messages anchor chart; and Basic Concepts of Media Literacy anchor chart.

Lesson Vocabulary	Materials
media, advertising, deconstruct, persuasion, consumer/consume, media literacy , target audience, overt/implied, credible, assertions	• What Is Media? entry task (one per student)
	• Domain-Specific Vocabulary anchor chart (begun in Lesson 1)
	• 1890s advertisement (one per student and one to display)
	• Document camera
	• Basic Concepts of Media Literacy anchor chart (new; teacher created)
	• Basic Concepts of Media Literacy Say Something (one per student)
	• Questions to Ask When Analyzing Media Messages (one per student and one to display as an anchor chart)
	• Ad Analysis homework, Lesson 2 (one per student)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets/What Is Media? Entry Task (5 minutes)
 	
• Greet students and distribute the **What Is Media? entry task**.
 	
• Ask students to complete Questions 1 and 2 on the entry task, individually and silently.
 	
• When students are finished, reveal the definitions of *media* and *advertisement* that are listed on the **Domain-Specific Vocabulary anchor chart**. If necessary, briefly break down the definitions further (for example, specifying what *behavioral* or *trait* might mean).
 	
• Ask students to write the definitions in their own words on their entry task (below Questions 1 and 2).
 	
• Ask students to turn to a partner and discuss the following:
 	
  * "What is similar about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?"
 	
  * "What is different about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?"
 	
• Have students revise their entry tasks so they reflect the definitions listed on the Domain-Specific Vocabulary anchor chart. Tell them explicitly to keep the parts of their original writing that were correct and made sense.
 	
• Direct students' attention to the learning targets for today and read them aloud:
 	
  * "I can explain what the media are and how advertisements are used."
 	
  * "I can articulate my beliefs about media and advertising on people's identities and gender roles."
 	
  * "I can participate in a discussion that helps me form my opinion about what impact advertisements have on society."
 	
• Ask students how today's entry task has launched them toward the learning targets.
 	
• Cold call two or three students for their answers. Listen for responses such as: "I have the basic definitions of media and advertising now, so I can discuss them accurately."
	• Research indicates that cold calling improves student engagement and critical thinking. Prepare students for this strategy by discussing the purpose, giving appropriate think time, and indicating that this strategy will be used before students are asked questions.
	
	• Some students may benefit from being privately prompted before they cold called. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that it is a positive experience for all.
	
	• Consider rephrasing the definitions of *media* and *advertisement* more simply for students with emergent literacy. Also, consider supporting all students by adding small drawings or pictures to all vocabulary words.

Work Time	Meeting Students' Needs
A. Viewing an Advertisement (5 minutes) • Arrange students in pairs. Distribute and display the **1890s advertisement** using a **document camera**. Explain that this is a British advertisement from right around the time period that *Pygmalion* was written, and reflects Victorian culture. Tell students that the history of women's gender roles is fascinating to study, particularly when considering male and female gender roles today, and that they may see some surprising or shocking things in this ad. • You may need to explain very briefly what "corsets" are. Students may be particularly interested to know that they were made of whalebone, and laced very tightly up the front or back. • Invite students to briefly share what they notice and wonder about the ad. Encourage and support connections to the Victorian era background knowledge students now have, and/or to the gender role work students did in Lesson 1. For example: "I can see that the ad is portraying women as needing extremely small waists." Also encourage any observations students make on their own about the persuasive techniques the ad uses, and what the ad does and doesn't choose to tell you.	
B. Say Something: Introduction to Media Literacy (20 minutes) • Congratulate students on their insightful initial observations about the ad in Work Time A. Tell students that now you will introduce to them several concepts and tools that will help them make even better observations in the future: to *deconstruct* ads. • Ask students: * "Using your context clues, what do you think *deconstruct* might mean?" • Point out if needed the root (construct) and prefix (de-) of the word. Listen for students to explain that the word means to "take apart" or "examine the pieces." • Explain that if you deconstructed a house, you could see exactly how it was made: the nails, the glue, the wood, and so on. When we deconstruct an ad, we are doing the same thing: We're determining how the ad writers, and the companies that pay them, put an ad together in order to persuade you, the *consumer*, to buy, or *consume*, the item. When we have the skills to deconstruct ads, we are much more informed consumers. We can make better choices about whether to spend our money or our time on the item being advertised. Explain that this is the basis of *media literacy* (refer to the definition on the	• If students do not have experience with the Say Something protocol, consider distributing or posting the guidelines in a separate handout (see Appendix). • The Media Literacy Project also has written "Intermediate" and "Advanced" Media Literacy Concepts, located in the same PDF on their Web site as the Basic Concepts. Consider using these as an extension for your highly motivated and/or proficient students.

Work Time (continued)	Meeting Students' Needs

Domain-Specific Vocabulary anchor chart).
 	
• Introduce the idea here that the persuasion used in an advertisement is often quite different from *argument*. Say something like:
 	
  – "You just spent most of Unit 2 writing an argumentative paper. How is writing an argument different from persuading someone through an ad?"
 	
• Listen for students to draw a distinction between creating a claim based in multiple forms of *evidence* versus making an advertising claim through methods that are not always evidence-based: for example, humor, cuteness, or bribery. Tell students they'll be discussing this idea more in Lesson 3.
 	
• Distribute **Basic Concepts of Media Literacy Say Something**. Tell students that they will work with their partners to read through this handout using the Say Something protocol:
 	
  – Read aloud each of the numbered concepts while students read silently along with you.
 	
  – Pause after each of the concepts. Partners will turn to each other and take turns answering the questions in italics at the bottom of each concept.
 	
• Once finished, wrap up Say Something with a whole class discussion on the concepts. Ask:
 	
  * "Were there any concepts that confused you or seemed unclear?"
 	
  * "Were there any concepts that jumped out to at you as particularly true? Why?"
 	
  * "How familiar do you think you, or your peers, already are with these concepts?"	

Work Time (continued)	Meeting Students' Needs

C. Questions to Ask When Analyzing Media Messages (10 minutes)
 	
• Distribute **Questions to Ask When Analyzing Media Messages** and display an enlarged version as the **Questions to Ask When Analyzing Media Messages anchor chart**.
 	
• Give the students a few moments to scan the document. Have them circle any words or phrases they do not understand.
 	
• Go over any of the circled words or phrases. In particular, highlight the following vocabulary, and list on the Domain-Specific Vocabulary anchor chart:
 	
   – *target audience:* the audience for which the ad is intended
 	
   – *overt/implied:* obvious/hidden
 	
   – *credible:* reliable; truthful; believable
 	
   – *assertions:* statements of opinion
 	
• Let students know that this information is not a test; not all of these questions need to be answered with every ad they deconstruct in the unit. However, they are excellent guidelines for the questions students should ask, and students will refer to them often throughout their study and research.
 	
• Turn back to the 1890s advertisement. Let students know you'd like them to work with their partners to focus on this ad's audience and authorship. Have them answer these questions from the Audience and Authorship section of the handout:
 	
  1. Who made this message?
 	
  2. Why was this made?
 	
  3. Who is the target audience (and how do you know)?
 	
  4. Who paid for this?
 	
  5. Who might benefit from this message?
 	
  6. Who might be harmed by it?
	• Carefully review these questions with struggling students and ELL students to be sure they understand what the questions are asking. Vocabulary such as *values, interpretation,* and *techniques* may also need to be reviewed for students to understand the questions clearly.
	
	• Consider narrowing the scope of this information for students with emergent literacy by "matching" them with a particular critical question on the handout, making sure they understand it thoroughly, and then having them become the "masters" of that question, asking it for every ad that is analyzed in the forthcoming lessons.

Work Time (continued)	Meeting Students' Needs
• Cold call several students for their answers. Listen for the following: 1. Harness' Magnetic Corsets/Medical Battery Company 2. To sell magnetic corsets. 3. Women, since women wore corsets, and women are pictured in the ad, and the ad states "for ladies." 4. It seems that Medical Battery Company paid for the ad. (Point out that sometimes, especially in modern ads, who paid for the ad is not immediately obvious, and is very important to know.) 5. Women might benefit from the ad, if the medical claims in it are true. Medical Battery Company would also benefit from the sale. 6. Women might be harmed by the ad, if the medical claims in it are not true. They will have wasted their money on a false product, and it may harm them physically. • Wrap up by having students reflect on the question: "How do you think this ad would affect the identity of the person viewing it?" Refer students back to the Internal and External Identity anchor charts if needed. Listen for connections such as the following: – It reinforces the idea that women have weak bodies and need physical support from their corsets. – It might make women feel they need to wear a corset to be socially accepted. – It defines a standard of beauty for Victorian women.	

Closing and Assessment	Meeting Students' Needs
A. Setting a Purpose for Research in the Researcher's Notebook (5 minutes) • Distribute the **researcher's notebook** to students. Explain that this notebook will serve as the "bank" for all the information students read during their research in Unit 3, so it is easily accessible in one place. Note that all good researchers have some kind of organization system for their notes. • Read the overarching research question aloud: 　*　"How do advertisements use gender roles to sell products? What impact do these advertisements have on viewers?" • Explain that they will use this question to guide their research. They will also come up with supporting research questions to find more specific pieces of information. • Assure students that they will have the opportunity to revisit these questions; it is possible that their research will change their answers. • Hand out the **Ad Analysis homework, Lesson 2**. Explain that students will have the rare opportunity to do homework while watching TV, being online, reading a magazine, or otherwise out in the "the real world." The Ad Analysis homework asks students to identify an ad they view, and analyze it using the questions on the handout. Warn students that this may be more difficult to do with ads that move quickly, such as television or radio ads, so they may want to find an ad that "stays still" (such as a print or Web ad), or an ad they can replay repeatedly.	
Homework	**Meeting Students' Needs**
• Continue your independent reading. • Complete the Ad Analysis homework, Lesson 2.	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 3: Lesson 2
Supporting Materials

What Is Media? Entry Task

Name:

Date:

Answer the following questions independently:

1. What does the word "media" mean?

_____

_____

_____

_____

2. What is an "advertisement"?

_____

_____

_____

_____

Name:

Date:

Lives of Some Famous Woman of all Ages by Mary E. Hewitt, page 262

public domain

EXPEDITIONARY LEARNING

**Basic Concepts of Media Literacy
Anchor Chart**

Name:

Date:

1. Media messages affect our thoughts, attitudes, and actions.

2. Media use "the language of persuasion."

3. Media can construct fantasy worlds.

4. Media messages can be decoded; youth and adults who can decode these messages are "media literate."

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Basic Concepts of Media Literacy
Say Something

Name:

Date:

1. Media messages affect our thoughts, attitudes, and actions. We don't like to admit it, but all of us are affected by advertising, news, movies, pop music, video games, and other forms of media. That's why media are such a powerful cultural force, and why the media industry is such big Business.

Go back to the 1890s corset ad. How would this affect the thoughts, attitudes, or actions of the women viewing the ad?

2. Media use "the language of persuasion." All media messages try to persuade us to believe or do something. News, documentary films, and nonfiction books all claim to be telling the truth. Advertising tries to get us to buy products. Novels and TV dramas go to great lengths to appear realistic. To do this, they use specific techniques (like flattery, repetition, fear, and humor) we call "the language of persuasion."

What "persuasive language" was used in the 1890s ad we viewed?

3. Media can construct fantasy worlds. While fantasy can be pleasurable and entertaining, it can also be harmful. Movies, TV shows, and music videos sometimes inspire people to do things that are unwise, anti-social, or even dangerous. At other times, media can inspire our imagination. Advertising constructs a fantasy world where all problems can be solved with a purchase. Media literacy helps people to recognize fantasy and constructively integrate it with reality.

What "fantasy world" is constructed by the 1890s ad we viewed?

4. Media messages can be decoded; youth and adults who can decode these messages are "media literate." By "deconstructing" media, we can figure out who created the message, and why. We can identify the techniques of persuasion being used and recognize how media makers are trying to influence us. We notice what parts of the story are not being told, and how we can become better informed. Media literacy helps people consume media with a critical eye, evaluating sources, intended purposes, persuasion techniques, and deeper meanings.

How would a Victorian woman have benefited from "decoding" this ad before she paid $6 for a magnetic corset?

How will being an active consumer of media help you in your own life, right now?

Questions to Ask When Analyzing Media Messages

	KEY QUESTIONS TO ASK WHEN ANALYZING MEDIA MESSAGES *www.projectlooksharp.org* **www.namle.net**	
AUDIENCE & AUTHORSHIP	Authorship	Who made this message?
	Purpose	Why was this made? Who is the target audience (and how do you know)?
	Economics	Who paid for this?
	Impact	Who might benefit from this message? Who might be harmed by it? Why might this message matter to me?
	Response	What kinds of actions might I take in response to this message?
MESSAGES & MEANINGS	Content	What is this about (and what makes you think that)? What ideas, values, information, and/or points of view are overt? Implied? What is left out of this message that might be important to know?
	Techniques	What techniques are used? Why were those techniques used? How do they communicate the message?
	Interpretations	How might different people understand this message differently? What is my interpretation of this and what do I learn about myself from my reaction or interpretation?
REPRESENTATIONS & REALITY	Context	When was this made? Where or how was it shared with the public?
	Credibility	Is this fact, opinion, or something else? How credible is this (and what makes you think that)? What are the sources of the information, ideas, or assertions?

http://www.ithaca.edu/looksharp/Resources%202/Key%20Qs%20Analyzing.doc ©2014 Project Look Sharp

EXPEDITIONARY
LEARNING

Name:

Date:

Ad Name/Description: _____

Questions about Audience and Authorship	Answer
Who made this message?	
Why was this made?	
Who is the target audience (and how do you know)?	
Who paid for this?	
Who might benefit from this message?	
Who might be harmed by it?	
Why might this message matter to me?	
What kinds of actions might I take in response to this message?	

Grade 7: Module 2B: Unit 3: Lesson 3
Determining Central Ideas: Media Literacy

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can determine a theme or the central ideas of an informational text. (RI.7.2) I can determine an author's point of view or purpose in an informational text. (RI.7.6) I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2)

Supporting Learning Targets	Ongoing Assessment
• I can determine central ideas in the concept of media literacy. • I can determine an author's point of view or purpose in informational text.	• Ad Analysis homework (from Lesson 2) Researcher's notebook

Agenda	Teaching Notes

1. Opening
 	
   A. Ad Analysis Task: Part I/Unpacking Learning Targets (10 minutes)
 	
2. Work Time
 	
   A. Jigsaw: Media Techniques (15 minutes)
 	
   B. Theme Sort: Media Techniques (10 minutes)
 	
3. Closing and Assessment
 	
   A. Ad Analysis Task: Part II (10 minutes)
 	
4. Homework
 	
   A. Be sure to continue your independent reading.
 	
   B. Complete the Ad Analysis homework, Lesson 3.
	• This lesson deepens the knowledge students have acquired about media literacy by having them examine in depth the central idea of persuasive techniques used in advertising. Students will examine a bank of 15 basic persuasive techniques developed by the Media Literacy Project, sort them thematically, and use them to examine ads from this lesson forward.
	
	• An essential point in this lesson is that the *persuasion* in advertising is not the same thing as an *argument.* Recall that students wrote argument papers in Unit 2. While argument is a form of persuasion, it makes a claim based in logic, sound reasoning, and evidence; advertising, on the other hand, uses persuasive techniques that are not always logical and evidence-based, such as appealing to emotion. Savvy students will point out, rightly, that this is not always a clear distinction, and that sometimes argumentative pieces make use of other methods of persuasion; also, ads can use logic and evidence. The key here is for students to distinguish between when an ad (or, by extension, any kind of communication) is using argument, and when it is using other methods of persuasion. An anchor chart illustrating these relationships is included in the supporting materials for your optional use.
	
	• In this and future lessons, a general approach to ad analysis is described. Select specific ads to use as you see fit. Modern and vintage advertisements have strengths; use your professional judgment to determine which ads best suit your students' interests. Also consider clips of television and Internet ads as well as print advertisements. Consider also using "real time" ads that are posted in your school environs; a Gallery Walk through the school grounds and identifying ads allows students some physical movement and a change of pace.
	
	• In advance:
	
	  – Copy, cut, and collate the Basic Persuasion Techniques cards, one set per Jigsaw group.
	
	  – Conduct an Internet search to find your own relevant and appropriate ads. A great resource to find ads is the following website: http://genderads.com/. Search under the keywords "Roles," "Mothers and "Males" to find relevant ads for this unit. Be careful to screen the ads you will show in advance, as only certain ones are appropriate for 7th graders.
	
	  – Choose the ad you will present at the beginning and end of class and prepare for its presentation: either copying for students, making a poster-size version, projecting the Web site, preparing the document camera, and so on. Make sure that the pertinent information in the ad, needed to answer the questions on the Ad Analysis task, is clearly visible.

Agenda	Teaching Notes (continued)
	– Review the Ad Analysis task and be prepared with answers that apply to your chosen ad. Note that this task is broken up into two parts: Part I takes place in the Opening, and Part II in the Closing and Assessment. Students will likely not be able to answer the Part II Questions 4 and 5 until later in the lesson, when they have learned more about persuasive techniques.
	– Bear in mind that ads chosen for analysis should be easily deconstructed and linked to the issues discussed in the research sources in the unit. These include:
	• Female gender roles
	• Male gender roles
	• Body image expectations in males and females
	• Gender roles as represented through toys
	• Post: Learning targets; Basic Concepts of Media Literacy anchor chart; and Persuasion, Argument, and other Appeals (optional).

Lesson Vocabulary	Materials
persuasion, association, bandwagon, bribery, explicit, intensity, testimonial	• Ad Analysis task (one per student)
	• Ad for Analysis (see Teaching Notes)
	• Document camera
	• Internal and External Identity anchor charts (from Unit 1, Lesson 10)
	• Domain-Specific Vocabulary anchor chart (begun in Lesson 1)
	• Basic Persuasion Techniques (one per student)
	• Basic Concepts of Media Literacy anchor chart (from Lesson 2; one to display)
	• Basic Persuasion Techniques cards (one set of cards per Jigsaw group)
	• Ad Analysis homework, Lesson 3 (one per student)
	• Persuasion, Argument and Other Appeals anchor chart (optional; one to display)

Opening	Meeting Students' Needs

A. Unpacking Learning Targets/Ad Analysis Task: Part I (10 minutes)
 	
 • Greet students and distribute the **Ad Analysis task**.
 	
 • Present the **Ad for Analysis** using the **document camera**. Do not explain the ad or give any background information.
 	
 • Have students complete the Ad Analysis task, but ask them to skip Questions 4 and 5 for the moment.
 	
 • While students are working, collect Ad Analysis homework from Lesson 2. If time permits, consider sharing some exemplary work from the homework.
 	
 • Review the Ad Analysis task as a class. If a student provides an inaccurate answer, "bounce" the question back to the class:
 	
     * "How does that answer sound to everyone else? Does anyone have anything to add?"
 	
 • Direct students to correct answers if needed.
 	
 • Point out that Questions 4 and 5, the two "techniques" questions, discuss material, which the students may not have learned yet. These are listed as "optional" questions for now. Students are learning about persuasive techniques today and will revisit these questions with their new knowledge in the Closing and Assessment.
 	
 • Wrap up by having students reflect on the question:
 	
     * "How do you think this ad would affect the identity of the person viewing it?"
 	
 • Refer students back to the **Internal and External Identity anchor charts** if needed.
 	
 • Direct students' attention to the posted learning targets and read them aloud:
 	
     * "I can determine central ideas in the concept of media literacy."
 	
     * "I can determine an author's point of view or purpose in an informational text."
 	
 • Let students know that the persuasive techniques they will read about today are some of the central ideas of media literacy. Review the definition of media literacy from the **Domain-Specific Vocabulary anchor chart**.
	• Informally assess the homework to determine how successfully students are learning to apply each set of questions, and which questions or concepts may require reinforcement. Assisting students in understanding these questions now will simplify the research and performance task in the future.

Work Time	Meeting Students' Needs

A. Jigsaw: Media Techniques (15 minutes)
• Arrange students into groups of three.
• Distribute and display **Basic Persuasion Techniques**.
• Refer to the **Basic Concepts of Media Literacy** anchor chart specifically Concept 3. Explain that students are now going to learn some of the "language of persuasion" in an ad. This will allow them to decode and deconstruct any advertisement they see (refer to Concept 4), and help them become active consumers of media. Using the metaphor of a detective, or a code-breaker, might be useful in this explanation.
• Ask students:
  * "What does it mean when you *persuade* someone?"
• Ask for volunteers for the answer. Listen for answers that hit the basic premise that persuasion asks people to believe something through argument OR other methods. This is a subtle distinction, but very important, so use these probing questions if necessary:
  * "If you were persuading your parents to buy you an iPod, what are some of the things you might say?"
  * "Do you always use facts or evidence when you persuade someone?"
  * "If I said, 'You should get me an iPod, Mom, because all the other kids have one,' am I using a fact about the iPod to persuade my mother? What if all the other kids *didn't* have an iPod?"
  * "What if I said, 'The members of my favorite rock band all have iPods; I should have one too'? Is that strong evidence? If it isn't, why might it seem like strong evidence to you?"
• Groups should now decide how they will divide up the text. One student should read Techniques 1–5; the second student should read Techniques 6–10; the third, Techniques 11–15.
• Explain that students will now read their assigned techniques silently to themselves while annotating each technique in the margin, or below the technique with the "gist" of the technique. They will explain the "gist" of each technique to their group when everyone is finished reading.
• Model Technique 1. Read the technique aloud. Then say something like: "This technique has viewers make a connection between the product and something they want. 'If you want romantic love, use this deodorant!' for example. So I might write in the margin, or at the bottom, 'strong connection between product and something else important the person wants.'"
	• The Media Literacy Project also has written "Intermediate" and "Advanced" persuasion techniques, located in the same PDF on their Web site as the Basic Techniques. Consider using these as an extension for your highly motivated and/or proficient students.
	
	• Consider preparing certain students who could benefit from advance preparation, or a confidence-booster, for the One-Example Whip-around. Give them a technique ahead of time, have them prepare an example, and call on them to share it at the appropriate time.

Work Time (continued)	Meeting Students' Needs
• Have the groups read and annotate silently. Then, have each student in the group take turns explaining the "gist" of each of their five techniques. • Circulate during the Jigsaw, giving assistance and clarification where necessary. • Debrief as a whole class. Ask if any groups got stuck, or need further clarification. Answer any questions students have about the techniques. • To conclude, do a One-Example Go-'round. For each of the 15 techniques, ask students to volunteer one brief example that they have seen or experienced in their own lives. Give them 1 or 2 minutes of silence to find their example, and then conduct the Whip-around. Encourage students to write down these examples for techniques they are still struggling with; you can model this note-taking under the document camera.	
B. Theme Sort: Media Techniques (10 minutes) • Hand out the **Basic Persuasion Techniques cards**. Explain that each group will now sort the techniques into groups, in any way that makes sense to them. Assure them that there are several appropriate ways to sort; as long as the groupings are logical, they are correct. • Model one grouping of techniques by demonstrating that Fear and Humor could go into a group together, because both techniques rest on evoking strong emotions. • Have student sort their cards. Circulate and give assistance where necessary. • Cold call two or three groups to share some of their groupings. Paraphrase and reflect back to the class on what you hear for the benefit of the other students. For example: "I can see that your 'Strong Emotions' group is really large. That makes sense to me, because so many of these techniques are about creating strong emotions in the consumer." • To wrap up, ask students to reflect in their groups on this question: * "We have been learning today about the language of persuasion in ads. In Unit 2, we worked on creating an argument: finding compelling, evidence-based reasons for a claim. How is *persuasion* different from *argument*?" • Ask for volunteers to share out. Listen for the insight that persuasion is not always grounded in evidence; often, it rests on emotional appeal, psychological associations, or cultural and social pressures. • Clarify that this does not mean that appealing to someone's emotions is a bad thing: some of the best fiction, drama, and poetry do exactly that. However, when we are talking about informational texts such as ads, it is important to determine when the ad is using argument, and when it is using persuasion.	

Closing and Assessment	Meeting Students' Needs
A. Ad Analysis Task: Part II (10 minutes) • Have students take out their Ad Analysis task from the beginning of class. • Redisplay the ad the class examined in the Opening. • Ask students to individually fill in the "optional" Questions 4 and 5, now that they have learned about persuasive techniques. • Cold call several students for their answers. • Collect the Ad Analysis task. • Hand out the **Ad Analysis homework, Lesson 3**.Suggest that students take home their Basic Persuasion Techniques handout so they have a resource for their homework.	

Homework	Meeting Students' Needs
• Be sure to continue your independent reading. • Complete the Ad Analysis Lesson 3 homework. *Note: Use the thematic groupings of your students from Work Time B wherever possible to construct and post an anchor chart on Basic Persuasive Techniques for use during the rest of the unit.*	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 3: Lesson 3
Supporting Materials

Ad Analysis Task

Name:

Date:

Ad Name/Description: _____

Questions about Meanings and Messages	Answers
1. What is this ad about (and what makes you think that)	
2. What ideas, values, information, and/or points of view are overt? Implied?	
3. What is left out of this message?	
4. What techniques are used? **(OPTIONAL!)**	

Ad Analysis Task

Name:

Date:

Ad Name/Description: _____

Questions about Meanings and Messages	Answers
5. Why were those techniques used? How do they communicate the message? **(OPTIONAL!)**	
6. How might different people understand this message differently?	
7. What is my interpretation of this and what do I learn about myself from my reaction or interpretation?	

Basic Persuasion Techniques

Name:

Date:

1. **Association.** This persuasion technique tries to link a product, service, or idea with something already liked or desired by the target audience, such as fun, pleasure, beauty, security, intimacy, success, wealth, etc. The media message doesn't make explicit claims that you'll get these things; the association is implied. *Association* can be a very powerful technique. A good ad can create a strong emotional response and then associate that feeling with a brand (family=Coke, victory=Nike). This process is known as *emotional transfer*. Several persuasion techniques below, like *Beautiful People and Warm & Fuzzy,* are specific types of association.

2. **Bandwagon.** Many ads show lots of people using the product, implying that "everyone is doing it" (or at least, "all the cool people are doing it"). No one likes to be left out or left behind, and these ads urge us to "jump on the bandwagon." Politicians use the same technique when they say, "The American people want …" How do they know?

3. **Beautiful People.** *Beautiful People* uses good-looking models (who may also be celebrities) to attract our attention. This technique is extremely common in ads, which may also imply (but never promise!) that we'll look like the models if we use the product.

4. **Bribery.** This technique tries to persuade us to buy a product by promising to give us something else, like a discount, a rebate, a coupon, or a "free gift." Sales, special offers, contests, and sweepstakes are all forms of *bribery*. Unfortunately, we don't really get something for free—part of the sales price covers the cost of the bribe.

5. **Celebrities.** (A type of *Testimonial*—the opposite of *Plain Folks*.) We tend to pay attention to famous people. That's why they're famous! Ads often use celebrities to grab our attention. By appearing in an ad, celebrities implicitly endorse a product; sometimes the endorsement is explicit. Many people know that companies pay celebrities a lot of money to appear in their ads (Nike's huge contracts with leading athletes, for example, are well known) but this type of testimonial still seems to be effective.

6. **Experts.** (A type of *Testimonial.*) We rely on experts to advise us about things that we don't know ourselves. Scientists, doctors, professors, and other professionals often appear in ads and advocacy messages, lending their credibility to the product, service, or idea being sold. Sometimes, "plain folks" can also be experts, as when a mother endorses a brand of baby powder or a construction worker endorses a treatment for sore muscles.

7. **Explicit Claims.** Something is "explicit" if it is directly, fully, and/or clearly expressed or demonstrated. For example, some ads state the price of a product, the main ingredients, where it was made, or the number of items in the package—these are *explicit claims.* So are specific, measurable promises about quality, effectiveness, or reliability, like "Works in only five minutes!" Explicit claims can be proven true or false through close examination or testing, and if they're false, the advertiser can get in trouble. It can be surprising to learn how few ads make explicit claims. Most of them try to persuade us in ways that cannot be proved or disproved.

8. **Fear.** This is the opposite of the *Association* technique. It uses something disliked or feared by the intended audience (like bad breath, failure, high taxes, or terrorism) to promote a "solution." Ads use fear to sell us products that claim to prevent or fix the problem. Politicians and advocacy groups stoke our fears to get elected or to gain support.

9. **Humor.** Many ads use humor because it grabs our attention and it's a powerful persuasion technique. When we laugh, we feel good. Advertisers make us laugh and then show us their product or logo because they're trying to connect that good feeling to their product. They hope that when we see their product in a store, we'll subtly re-experience that good feeling and select their product. Advocacy messages (and news) rarely use humor because it can undermine their credibility; an exception is political satire.

10. **Intensity.** The language of ads is full of intensifiers, including *superlatives* (greatest, best, most, fastest, lowest prices), *comparatives* (more, better than, improved, increased, fewer calories), *hyperbole* (amazing, incredible, forever), *exaggeration*, and many other ways to hype the product.

11. **Maybe.** Unproven, exaggerated, or outrageous claims are commonly preceded by "weasel words" such as may, might, can, could, some, many, often, virtually, as many as, or up to. Watch for these words if an offer seems too good to be true. Commonly, the *Intensity* and *Maybe* techniques are used together, making the whole thing meaningless.

12. **Plain Folks.** (A type of *Testimonial*—the opposite of *Celebrities*.) This technique works because we may believe a "regular person" more than an intellectual or a highly paid celebrity. It's often used to sell everyday products like laundry detergent because we can more easily see ourselves using the product, too. The *Plain folks* technique strengthens the down-home, "authentic" image of products like pickup trucks and politicians. Unfortunately, most of the "plain folks" in ads are actually paid actors carefully selected because they look like "regular people."

13. **Repetition.** Advertisers use repetition in two ways: within an ad or advocacy message, words, sounds, or images may be repeated to reinforce the main point. And the message itself (a TV commercial, a billboard, a Web site banner ad) may be displayed many times. Even unpleasant ads and political slogans work if they are repeated enough to pound their message into our minds.

14. **Testimonials.** Media messages often show people testifying about the value or quality of a product, or endorsing an idea. They can be *experts*, *celebrities*, or *plain folks*. We tend to believe them because they appear to be a neutral third party (a pop star, for example, not the lipstick maker, or a community member instead of the politician running for office). This technique works best when it seems like the person "testifying" is doing so because they genuinely like the product or agree with the idea. Some testimonials may be less effective when we recognize that the person is getting paid to endorse the product.

15. **Warm & Fuzzy.** This technique uses sentimental images (especially of families, kids, and animals) to stimulate feelings of pleasure, comfort, and delight. It may also include the use of soothing music, pleasant voices, and evocative words like "cozy" or "cuddly." The *Warm & Fuzzy* technique is another form of *Association*. It works well with some audiences, but not with others, who may find it too corny.

Basic Persuasion Techniques Cards
(For Teacher Reference)

Fear	**Humor**
Warm & Fuzzy	**Bandwagon**
Association	**Plain Folks**
Beautiful People	**Explicit Claims**
Experts	**Testimonials**
Repetition	**Maybe**
Intensity	**Bribery**
Celebrities	

Name:

Date:

Ad Name/Description: _____

Questions about Meanings and Messages	Answers
1. What is this ad about (and what makes you think that)?	
2. What ideas, values, information, and/or points of view are overt? Implied?	
3. What is left out of this message?	
4. What techniques are used?	

Name:

Date:

Ad Name/Description: _____

Questions about Meanings and Messages	Answers
5. Why were those techniques used? How do they communicate the message?	
6. How might different people understand this message differently?	
7. What is my interpretation of this and what do I learn about myself from my reaction or interpretation?	

Persuasion, Argument and Other Appeals (optional)

EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 4
Introducing the Research Project: Asking the
Right Questions

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can generate additional questions for further research. (W.7.7) I can analyze the main ideas and supporting details presented in different media and formats. (SL.7.2)	
Supporting Learning Targets	**Ongoing Assessment**
• I can identify the parts of the research process. • I can determine the difference between an effective and ineffective research question.	• Ad Analysis homework (from Lesson 3) • Researcher's notebook

Agenda	Teaching Notes

1. Opening
 	
  A. Ad Analysis Task, Lesson 4/Unpacking Learning Targets (5 minutes)
 	
2. Work Time
 	
  A. Introducing the Researcher's Roadmap (15 minutes)
 	
  B. Sorting Questions (20 minutes)
 	
3. Closing and Assessment
 	
  A. Selecting a Model Research Question (5 minutes)
 	
4. Homework
 	
  A. Be sure to continue your independent reading.
 	
  B. Complete the Ad Analysis homework, Lesson 4.
	• This lesson introduces students to the research process and to the process of creating research questions. As you listen to students generate supporting research questions, keep a list of things the class is doing well and what students are struggling with. Let this guide your lesson planning for the remainder of the unit. Generating effective research questions can be challenging, so expect to provide support throughout these lessons; note individual students who may benefit from targeted support.
	
	• You will show students the Model Performance Task in this lesson. Provided in the Supplemental Materials is the text for a model counter ad—you can adapt it to any format you choose. This text refers to an image of a Samsung washer and vacuum cleaner advertisement you can find on www.genderads.com (search their Menu and click "Roles" to find the ad). You will need to project the advertisement for students in order to give them context for the Model Performance Task text.
	
	• Ideally, students will publish their own performance tasks using technology, as this unit includes standard W.7.6. Creating a model of the visual component in the format students will use allows them to see exemplary work and helps you guide them.
	
	• Examples of a visual component to a counter ad can be found at the New Mexico Literacy Project Website: http://medialiteracyproject.org/counter-ads. It's important to note here that the visual component is not assessed as a presentation, but serves only as an illustration of the students' critical thinking. Students may hand-create, draw, or technologically create their visual product.
	
	• In advance:
	
	  – Set up the activity for Work Time A:
	
	    • Cut up and decide where and how you will plant the seven Research Process cards. Taping them to the underside of students' desks or chairs can add some excitement to this activity. Consider giving them to students who are reluctant but able to participate in discussion.
	
	    • Post and review the researcher's roadmap. Be ready to lead a class conversation about how the cards relate to the researcher's roadmap.
	
	  – Cut up the Sample Supporting Research Question strips.

Agenda	Teaching Notes (continued)
	– Choose the ad you will present at the beginning of class and prepare for its presentation: copying for students, making a poster-size version, cueing up the Web site, preparing the document camera, and so on. Make sure that the pertinent information in the ad is clearly visible. Note that the time for presenting the ad is shorter than in some lessons (5 minutes). Suggested ads can be found in the supporting materials of Lesson 3. • Post: Learning targets; researcher's roadmap anchor chart.

Lesson Vocabulary	Materials
effective, ineffective, reliable, generate, relevant, evaluate, synthesize, specific, answerable	• Ad Analysis task, Lesson 4 (one per student) • Ad for Analysis (one to display) • Document camera • Internal and External Identity anchor charts (from Unit 1, Lesson 10) • Researcher's roadmap (one per student, one to display as anchor chart) • Performance Task Prompt (one to display) • Model Performance Task: "Samsung Appliances" (one per student and one to display) • Research Process cards (one set of seven cards per class) • Sample Supporting Research Question strips (one set of strips per triad) • Ad Analysis homework, Lesson 4 (one per student)

Opening	Meeting Students' Needs

A. Ad Analysis Task, Lesson 4/Unpacking Learning Targets (5 minutes)
 	
• Greet students and pass out one copy of the **Ad Analysis task, Lesson 4**.
 	
• Present the **Ad for Analysis** on the **document camera**. Do not explain the ad or give any background information.
 	
• Have students complete the Ad Analysis task.
 	
• While students are working, collect the Ad Analysis homework from Lesson 3. If time permits, consider sharing some exemplary work from the homework either during the Opening or at some other point during the lesson.
 	
• Review the ad questions as a class. If a student provides an inaccurate answer, "bounce" the question back to class:
 	
   * "How does that answer sound to everyone else? Does anyone have anything to add?"
 	
• Wrap up by having students reflect on the question: "How do you think this ad would affect the identity of the person viewing it?" Refer students back to the **Internal and External Identity anchor charts** if needed. Listen for connections such as the following:
 	
• Direct students' attention to the posted learning targets and read them aloud:
 	
   * "I can identify the parts of the research process."
 	
   * "I can determine the difference between an effective and ineffective research question."
 	
• Inform students that their learning targets refer to the beginning of the research project and performance task, which will be introduced today.
	• Informally assess the homework to determine how successfully students are learning to apply each set of questions, and which questions or concepts may require reinforcement. Assisting students in understanding these questions now will simplify the research and performance task in the future.

Work Time	Meeting Students' Needs

A. Introducing the Researcher's Roadmap (15 minutes)
 	
• Distribute the **researcher's roadmap** and post an enlarged version as the **researcher's roadmap anchor chart,** to reference throughout the unit. Tell students that in this unit they will conduct a short research project and then synthesize their findings to craft their performance task. Remind them that they will focus on gender roles in advertising, and their impact on the identity of the viewer.
 	
• Define any terms that may be unfamiliar on the researcher's roadmap. Consider defining *reliable*, *generate*, *relevant*, *evaluate*, and *synthesize*.
 	
• Explain that to help them understand what they will do in this unit, today you will share your own final product, retrace the steps you took to produce the final performance task, and explain how you used the researcher's roadmap to get there.
 	
• Display the **Performance Task Prompt** using the document camera. Read the prompt aloud as students follow along and explain to students that, through their research, they are learning enough about advertising techniques and gender roles to analyze an ad and create a counter ad.
 	
• Project the Samsung washer and vacuum cleaner advertisement from http://genderads.com/page3/slideshow/. Allow students to view the ad, paying attention to the visuals and text on the ad.
 	
• Distribute to students and display the **Model Performance Task: "Samsung Appliances"** on the document camera.
 	
• Give students a few minutes to read briefly over this work, then ask:
 	
  * "Who can explain how this relates to our Questions to Ask While Analyzing Media Messages?"
 	
• When most students have their hands up, call on one student to explain. Then ask:
 	
  * "How does this relate to the Basic Persuasive Techniques we learned about in the previous lesson?"
 	
• When most students have their hands up, call on another student to explain.
 	
• Direct students' attention back to the researcher's roadmap. Tell them that all good research begins with a question. Your model analysis used research which answered the main question:
 	
  * "How do advertisements use gender roles to sell products? What impact do these advertisements have on viewers?"
 	
• Point out that you have planted seven **Research Process cards** in the classroom. Ask whoever has the overarching research question card to read it aloud. Ask the student to come up and place it where it belongs on the researcher's roadmap. Explain that you have distributed six other cards that illustrate each step on the researcher's roadmap with an example from your process.
	• To support English language learners, consider posting the definitions of vocabulary relevant to research for the duration of this unit.
	
	• Making sure that students explicitly understand the research process will help them understand the purpose for research, as well as preview the kinds of work they will be doing.

Work Time (continued)	Meeting Students' Needs

• Ask students to look under their chairs to see if they have a card. Ask students with cards to turn and talk with a student near them to decide which step on the researcher's roadmap they have.
 	
• Ask for a volunteer who thinks she or he has Step 1. Listen for this card:
 	
  – "I wanted to find a basic overview of the gender roles in modern advertising before I began thinking about how those ads impacted people who saw them."
 	
• Point out that this is Step 1, and ask the student to come and place it on the researcher's roadmap.
 	
• Explain that two students have Step 2. Ask for someone to volunteer. Listen first for this card:
 	
  * "The first Web site I went to was called the Media Literacy Project …"
 	
• Point out that this is Step 2 on the researcher's roadmap, but also a little of Step 3 because you are beginning to gather credible sources. Explain that *credible* means you can trust a source's information. Point out that students have already come across this word in their Questions to Ask When Analyzing Media Messages.
 	
• To decide whether a source is credible, you have to think about the author and the purpose of the source. For this one, you decided that the author of the source was an expert on the topic and that the purpose of the Web site is to help educate people. So, it is a credible site.
 	
• Ask for a volunteer who thinks she or he has the other Step 2 card. Listen for:
 	
• "I also decided that 'gender roles' was very broad, so I narrowed it down to female gender roles …"
 	
• Point out that narrowing your focus and getting more specific is part of Step 2.
 	
• Ask for a volunteer who thinks she or he has Step 3. Listen for this card:
 	
"Then I began to search some more. On the first Web site, the author talked about a report on a TV show on ABC called 'Nightline.' I decided a national TV show whose purpose is to thoroughly inform their audience about a topic would be a credible source, so I went there first."	

Work Time (continued)	Meeting Students' Needs

• Point out that finding credible sources is Step 3 on the researcher's roadmap.
 	
• Ask for a volunteer who thinks she or he has Step 4. Listen for this card:
 	
  * "I skimmed through the slideshow based on the TV report and found some information I was looking for. I didn't watch the whole TV show because I was just skimming."
 	
• Point out that this is Step 4 on the researcher's roadmap and that in researching, you don't read every part of the source closely.
 	
• Ask for a volunteer who thinks she or he has Step 5. Listen for the last card to say this:
 	
  * "Then I stopped and reassessed ..."
 	
• Interject to point out that this is Step 5 on the researcher's roadmap; ask the student to continue reading:
 	
  * "... I had lots of negative information on female gender roles. But that gave me more questions ..."
 	
• Point out that after Step 5, researchers usually loop back to Step 2 and repeat the process.
 	
• Tell students that you continued to repeat this process until you had enough information to publish your findings and move on to Step 6 on the researcher's roadmap.	

B. Sorting Questions (20 minutes) • Emphasize the importance of asking good supporting research questions. Remind students of the learning targets for today and say: "In this unit, we are going to focus on this portion of the research process. If you can work hard and learn how to generate good supporting research questions, you will have a strong foundation when you conduct a larger research project at the end of year during Module 4." Express your confidence in their ability to learn this skill. • Arrange students in triads. Distribute the **Sample Supporting Research Question strips**. Tell students they will be sorting the questions into two piles. Remind them that you are working with a model today: "Tomorrow you will generate questions about gender roles in advertising, but today we are going to pretend we are researching ads specifically from the Victorian era, like the one we analyzed in Lesson 2."	

Work Time (continued)	Meeting Students' Needs
• Tell students they will read each question and decide if it is an effective or ineffective supporting research question to research. An effective supporting research question is answerable and relevant; ineffective questions are not. For instance: "Were photographs ever used in Victorian ads?" is an effective supporting research question because it has to do with Victorian ads, and it is answerable. On the other hand: "How did women feel about paying $6 for a Victorian advertised corset?" is not an effective research question. Even though it is somewhat about Victorian ads, it is not answerable with current information—you really can only guess the answer.	
• Direct students to read the questions aloud, discuss with their partners, and then put them in the appropriate pile.	
• Circulate to informally assess how well students can determine whether a question is effective or ineffective. For students who are having trouble, probe with questions like:	
* "Do you think you will be able to find an answer to this question?"	
* "What does this question have to do with gender roles in advertising?"	
* "Does this question lead to a 'yes' or 'no' answer, or will you find more information?"	
• After they have had time to sort, direct the students to make a list of the qualities they think make an effective research question.	
• Create a class list of criteria for effective supporting research questions that the students add to their copies of the researcher's roadmap and that you add to the class researcher's roadmap. Direct the conversation to include the words *relevant*, *specific*, and *answerable*. Define as needed.	
• Invite students to reexamine their piles and make any changes. Invite each group to share three or four from each pile.	

Closing and Assessment	Meeting Students' Needs
A. Selecting a Model Research Question (5 minutes) • Ask students to choose an exemplary question from their "good questions" pile and write it in Part II of their researcher's notebook. This will be a model for them. • Hand out the **Ad Analysis homework, Lesson 4.**Explain that this work is exactly the same as the one from Lesson 3, except with different questions.	

Homework	Meeting Students' Needs
• Be sure to continue your independent reading. • Complete the Ad Analysis homework, Lesson 4.	

Grade 7: Module 2B: Unit 3: Lesson 4
Supporting Materials

Name:

Date:

Ad Name/Description: _____

Questions about Representations and Reality	Answers
1. When was this made?	
2. Where or how was it shared with the public?	
3. Is this fact, opinion, or something else?	
4. How credible is this (and what makes you think that)?	
5. What are the sources of the information, ideas, or assertions?	

Good researchers stop often to look around and see where they are, check their maps, and set their course toward their final destination. They sometimes take side trips, but they use their route-finding tools to reach their destinations.

INITIATING INQUIRY

Step 1: Set a purpose for research: What is the overarching research question? What information do you need to find? Why is this research worthwhile?

Step 2: Gather background information about your topic from a reliable source and generate supporting research questions. Criteria for effective supporting research questions:

_____   _____   _____

GATHERING SOURCES

Step 3: Gather a variety of reliable and relevant sources.

ANALYZING SOURCES

Step 4: Use your sources. For each source:
- Skim the source to see if it is useful for you.
- If it is useful, read it and mark parts of the text that are relevant to your research.
- On your note-taking sheet, record the source information and take notes in your own words on ideas and information that are relevant.

EVALUATING RESEARCH

Step 5: After you are done reading a source, step back and evaluate:
- Which of my supporting research questions have I answered, either partially or completely?
- What additional supporting research questions did I generate?
- How thorough is my answer to the overarching research question?
- Which source might I use next?

DEVELOPING AN EVIDENCE-BASED PERSPECTIVE

Step 6: When you have enough information, synthesize and share your findings.

Overview

Throughout this module, we have explored different aspects of personal identity. We read several first-person narratives from the perspective of men and women about their identity struggles. We also read *Pygmalion*, which explored one woman's journey of identity transformation given her limitations as a working-class woman in Victorian England. Recently, we've been reading and researching about the role of advertisements identity formation among young men and women. Now we are going to put all of this together to analyze an advertisement that perpetuates gender stereotypes and potentially impacts people's sense of self. Then we will create a new-and-improved version of it that does not rely on gender stereotypes.

Prompt

Part 1: Advertisement Analysis

- Using your researcher's notebook to guide you, you will analyze an advertisement in a well-constructed paragraph that explains how the ad portrays stereotypical images of men and women. You will use the terms you've learned throughout the unit as well as quotations from your researcher's notebook to support your analysis.

Part 2: Create a counter ad and explain your choices

- With a partner, you will create a counter ad that changes the original ad so it does not rely on stereotypical portrayals of men and women. Instead, this counter ad addresses the text, bias, and persuasive methods the original ad uses and finds other ways to communicate that people should buy this product. See the example counter ad for a concrete example for how to do this successfully.

- Then, you will add a final paragraph to your Advertisement Analysis that explains the changes you made and why.

Preparation: Research (individually)

- Conduct a short research project and complete a researcher's notebook. In your notebook you will gather information, generate questions, and summarize your findings in a well-written paragraph in which you acknowledge the source and synthesize your sources. In the End of Unit 3 Assessment, you will synthesize your research findings in a well-written paragraph.

Performance Task Prompt

Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.

Key Criteria for Success (aligned with NYSP12 ELA CCLS)

Ad Analysis will demonstrate:

- Clear informational writing, appropriate to audience and task
- Coherent analysis of gender roles in ad, drawing on evidence from research
- Mastery of conventions
- Use of technology to share ideas

Model Performance Task: "Samsung Appliances"

Ad Analysis and Counter Ad

I. Ad Background

This advertisement was made by Abed Tahan to sell Samsung appliances online. This advertisement appeared as a billboard, as pictured in this photograph.

II. Target Audience

The advertisement targets spouses, partners, and children who want to get "Mom" a gift. Perhaps this ad was displayed near the time of Mother's Day, or around the holidays.

III. Persuasive Techniques

The main picture is a large washing machine and a vacuum cleaner both tied with red ribbons, making them appear as appealing gifts. The ad uses the persuasive technique of "Association" by linking the two gifts to a mother's love and appreciation. The ad also employs the technique of "Bribery" because if you buy a washing machine, you get a vacuum cleaner for free. It also implies that you can bribe your mother for love by buying giving her these two gifts, allowing you to "cross your mother's mind twice a day." It implies that you might not cross her mind otherwise.

IV. Gender Role/Identity Analysis

The text on the advertisement is centered on "mothers" and implies that you would only buy a washing machine and a vacuum cleaner for women. This suggests that females are concerned with washing laundry and vacuuming the house and want these appliances as gifts, perpetuating stereotypical gender roles and the image of women as housecleaners. Many women would be offended by this gender role. This ad also suggests that, unless you buy her these gifts, your mother wouldn't think of you throughout her day; however, if you buy these products for her, you are sure to cross her mind at least twice a day. This has a doubly damaging impact of suggesting that first, your mother spends time every day washing laundry and vacuuming, and second, she doesn't think of you throughout her day. The ad implies your mother would only think of you while she does these chores if you buy her these new, shiny appliances.

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Model Performance Task: "Samsung Appliances"

V. What the Research Says

• Research shows that advertising, such as this ad, often uses gender roles that are more traditional than the ones actually present in society.

• One study shows that 89% of the advertisements in business and news magazines show stereotypical presentations of women.

• Jean Kilbourne, a leading advertisement critic and scholar, says, "The tyranny of the ideal image of...the objectification of women [in ads]—it's all gotten worse."

VI. My Counter Ad

My counter ad does not have the caption, "Cross your mother's mind twice a day". Instead, it has the same image of the washing machine and vacuum in ribbons, but with the new caption: "Give your house a gift." By implying that the appliances would be doing a favor for the house, instead of the for the mother, this ad returns to the actual purpose of a washing machine and a vacuum, which are to help keep clothes and floors clean. My ad does not rely on female stereotypes as housecleaners nor does it suggest that you must bribe people with these gifts. My ad also does not suggest that any one family member in particular would "own" the appliances, but rather that they are a purchase for the entire household.

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The Counter Ad (VisualResearch Process Cards

Overarching research question: How do advertisements use gender roles to sell products? What impact do these advertisements have on viewers' identity?
I wanted to find a basic overview of the gender roles in modern advertising before I began thinking about how those ads impacted people who saw them.
The first Web site I went to was called The Media Literacy Project. I decided that it was a credible site, and I skimmed it to find some information. From there, I found out that both men and woman have many stereotypical gender roles in modern ads. So I now had a more specific question: What exactly were some of those roles?
I also decided that "gender roles" was very broad, so I narrowed it down to female gender roles because I was very interested in that and I thought it would be a good *case study*—a detailed example that has been studied a lot and can help me infer about the larger subject gender roles in ads.
Then I began to search some more. On the first Web site, the author talked about a report on a TV show on ABC called "Nightline." I decided a national TV show would be a credible source, so I went there first.
I skimmed through the slideshow based on the TV report and found some of the information I was looking for. I didn't watch the whole TV show because I was just skimming.
Then I stopped and reassessed. I had lots of negative information about female gender roles. But that gave me more questions: Is there any such thing as a positive female gender role in an ad? Were there any companies that used positive female gender roles in their ads? What were these companies, if they existed?

Sample Supporting Research Question Strips

Effective	Ineffective
Were photographs ever used in Victorian ads?	What colors were available for printing in Victorian times?
What were some female gender roles in Victorian ads?	Will we ever have a complete collection of Victorian ads?
What were some male gender roles in Victorian ads?	Why didn't Victorian ads use better graphics?
What goods and services were the subjects of Victorian ads?	Where can I buy a Victorian ad print for my bedroom?
Where could you find Victorian ads?	Did the Victorian ad makers speak English?
Were Victorian ads expensive?	What sort of paper did Victorian ads use?
What laws governed the publication of Victorian ads?	Why are Victorian ads so boring?
Who were the target audiences of Victorian ads?	Do corsets hurt?
What persuasive techniques did Victorian ads use?	Why did women wear those big hats in Victorian times?
Where did you find the most Victorian ads?	Were the Victorians stupid because they couldn't figure out the lies in some of these ads?
Who produced/designed/printed Victorian ads?	What were the conditions like in the factories or offices that produced Victorian ads?

EXPEDITIONARY
LEARNING

Ad Analysis Homework
Lesson 4

Name:

Date:

Ad Name/Description: _____

Questions about Representations and Reality	Answers
1. When was this made?	
2. Where or how was it shared with the public?	
3. Is this fact, opinion, or something else?	
4. How credible is this (and what makes you think that)?	
5. What are the sources of the information, ideas, or assertions?	

Grade 7: Module 2B: Unit 3: Lesson 5
Research: Paraphrasing Relevant Information

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can generate additional questions for further research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)

Supporting Learning Targets	Ongoing Assessment
• I can generate effective supporting questions to guide my research. • I can quote or paraphrase others' work while avoiding plagiarism.	• Ad Analysis homework (from Lesson 4) • Researcher's notebook • Exit ticket, Lesson 5

Agenda	Teaching Notes

1. Opening
 	
  A. Entry Task, Lesson 5/Unpacking Learning Targets (5 minutes)
 	
2. Work Time
 	
  A. Reading Source 1 (20 minutes)
 	
  B. Adding to the Researcher's Notebook (15 minutes)
 	
3. Closing and Assessment
 	
  A. Exit Ticket, Lesson 5 (5 minutes)
 	
4. Homework
 	
  A. Continue your independent reading.
	• In this lesson, students begin their research project. They begin with Step 1 on the researcher's roadmap and build some background knowledge about gender roles in advertising by reading a short article titled "Truth in Advertising?" While they read, they learn the basics of paraphrasing. The "Truth in Advertising?" (for teacher reference) provides guidance on example paraphrases.
	
	• Then, students add what they learned to their researcher's notebook. Finally, building on their practice in Lesson 4, they generate effective supporting research questions.
	
	• The exit ticket in the Closing and Assessment asks students to write down one of the research questions they generated and tell why it is a good question. Collect these to informally assess how students are doing generating questions. Their explanations will provide insight into their thought processes and give some ideas about how to guide those students who are drifting astray with their questions.
	
	• This lesson begins with teacher modeling before students work more independently. Careful attention to how you model will improve student work.
	
	• Students work extensively with paraphrasing throughout the remainder of this unit. The researcher's notebook provides students with sentence stems to help them succeed with this academic skill. Because they are reading for very specific pieces of information in each text instead of reading to understand the whole, they will not provide an overall summary of the texts. Instead, they will synthesize what they learned from various sources in Part III of the researcher's notebook, as well as the End of Unit 3 Assessment and the final performance task.
	
	• In advance:
	
	  – Read the "Truth in Advertising?" and decide how you want to "think aloud" to model the paraphrasing process. See "Truth in Advertising?" (for teacher reference) in the supporting materials. In it, use of the words currently listed on the Domain-Specific Vocabulary anchor chart are highlighted. Whatever your choice of model is, emphasize using these vocabulary words frequently and meaningfully in this lesson.
	
	• Post: Learning targets; researcher's roadmap anchor chart; and Domain-Specific Vocabulary anchor chart.

Lesson Vocabulary	Materials
plagiarism, paraphrase, succinct, anecdote	• Entry task, Lesson 5 (one per student) • Researcher's roadmap anchor chart (begun in Lesson 4) • "Truth in Advertising?" (Source 1) (one per student and one to display) • "Truth in Advertising?" (Source 1) (answers, for teacher reference) • Domain-Specific Vocabulary anchor chart (begun in Lesson 1) • Researcher's notebook (from Lesson 2; one per student) • Researcher's notebook Part II (for teacher reference) • Exit ticket, Lesson 5 (one per student)

Opening	Meeting Students' Needs
A. Entry Task, Lesson 5/Unpacking Learning Targets (5 minutes) • Distribute the **entry task**, Lesson 5to each student. Direct students to complete the task individually, then quickly debrief. • Make sure students can define *plagiarism* (when someone uses someone else's ideas or words and pretends they are their own) and *paraphrase* (to express something someone else has written, using mostly one's own words, in a shorter, clearer, or different way). • Point out the posted learning targets for today. Ask students to read them silently to themselves; then ask them how the targets connect to the process of doing research.	• Discussing and clarifying the language of learning targets helps build academic vocabulary.

Work Time	Meeting Students' Needs
A. Reading Source 1 (20 minutes) • Direct students to the **researcher's roadmap** anchor chart. Tell them they will be doing Step 1 today. This step will help them formulate effective questions in Step 2. • Display and distribute **"Truth in Advertising?" (Source 1)**. Orient students to the format of the article. They will be writing in the right-hand column and specifically practicing paraphrasing there. • Begin by asking students to read silently along while you read the article aloud. Pause after the first paragraph and think aloud through the paraphrasing process. See the **"Truth in Advertising?" (Source 1) (answers, for teacher reference)** for an example to guide you in this modeling, which uses words on the **Domain-Specific Vocabulary anchor chart** as much as possible (see Teaching Notes). Write down what you paraphrased on the displayed copy of "Truth in Advertising?" (Source 1) and prompt students to update their copies. Point out the Domain-Specific vocabulary words, and encourage students to use them in their paraphrasing. • Continue reading Paragraph 2 aloud. Ask students to underline the sentences they think they should pay particular attention to when they are paraphrasing. Direct students to the sentence stems at the top of the page. Ask for a volunteer to construct a sentence out loud that paraphrases the ideas of the paragraph. Praise the student for trying something new. • Pause at Paragraph 3 and say: "These specific company names alert me that this is a paragraph of examples. Although that's interesting information, it is not exactly what I'm researching. Therefore, I will skim until I get to a keyword about false advertising." • Skim to Paragraph 4 and begin reading again. Pause and ask for a volunteer to paraphrase this information using the sentence stems. See the teacher reference for an example. • Read Paragraphs 5 and 6 aloud. Depending on the needs of your students, you may continue to paraphrase aloud as a class, or you could ask them to write their ideas in the right-hand column on their own or with a partner. Pause to give students time to practice this important skill. • For Paragraph 7, demonstrate how to integrate direct quotes into a sentence that is paraphrasing the main idea. Explain that sometimes an author has a particularly *succinct*, or short and clear, way of explaining something and you want to quote them directly. Or perhaps the author used particularly powerful language or a short *anecdote*. Then it is appropriate to quote directly. However, only phrases that are a few words long can be quoted directly, not entire sentences. Show them an example for Paragraph 7.	• Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students: They are hearing a strong reader read the text aloud with accuracy and expression, and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. • Some students may benefit from having key sections pre-highlighted in their texts. This will help them focus on small sections rather than scanning the whole text for answers. • For students who struggle to read complex texts, consider previewing the following vocabulary words from this text: *slogan* *deceptive* *competitor* *profit margins* *behalf* *libel* *incitement to violence*

Work Time (continued)	Meeting Students' Needs
• Indicate that Paragraphs 8–11 is another set of examples, and that there is no need to read this closely. Skim as you did through Paragraph 3. • Read aloud Paragraph 12. Ask students to work in pairs and use the sentence stems to paraphrase the main ideas from this paragraph. They should write their ideas in the left-hand column. Circulate to help as needed.	• If you choose to select additional words to preview, focus on words whose meaning may be difficult to determine using context clues from the text. It is important for students to practice this so they become more proficient readers.
B. Adding to the Researcher's Notebook (15 minutes) • Arrange students in pairs. Direct them to take out their **researcher's notebook**. Explain that this is where they will capture the information and ideas they find while researching. Focus their attention on the box called "II. Research Notes, Source 1." Tell them to fill in the information in the top row first. Show them where they can find the author and title information from Source 1. Remind them this is MLA form that one would find on a Works Cited page. • Next, direct them to write the information they learned in bullet form in the next row of their notebook. Encourage them to look back at the information they paraphrased as a class. For example, the bullet point from the first paragraph would be something like: "We're not sure if we should believe the claims of ads." See the **researcher's notebook Part II (for teacher reference)** for more examples. • After they record the information they learned, students should write their questions in the next row. Tell them not to edit themselves. They want to generate as much information and as many possible supporting research questions as they can on this side. Be ready to prompt, probe, and support: This is a challenging task. • After they have had 5 minutes to brainstorm on the right-hand side, direct students to the left-hand side: "Additional research questions I now have." Tell them that they will write effective supporting research questions here. • Ask a student to read the list of qualities of an effective supporting research question from the researcher's roadmap anchor chart Ask a student to offer a supporting research question. Ask another student to evaluate the supporting question based on the roadmap. • Write down six or seven student-generated possible supporting questions on the board. (Guide students toward the types of supporting questions provided for you on the researcher's notebook Part II.)	• Graphic organizers and recording forms engage students more actively and provide the necessary scaffolding that is especially critical for students with lower levels of language proficiency and/or learning. • Providing models of expected work supports all learners, especially those who are challenged.

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket, Lesson 5 (5 minutes) • Distribute the **exit ticket, Lesson 5** to students: * "Write down one of your supporting research questions. Explain why it is a good question." • Allow students 5 minutes to complete this task. Then, collect the exit tickets.	• Using exit tickets allows you to get a quick check for understanding of the learning target so that instruction can be adjusted or tailored to students' needs during the lesson or before the next lesson.

Homework	Meeting Students' Needs
• Continue your independent reading.	

Grade 7: Module 2B: Unit 3: Lesson 5
Supporting Materials

Name:

Date:

Read the passage below. Use context to determine the meaning of *plagiarize* and *paraphrase*.

"I've heard that story before, Ben," said his friend Bob. "It's exactly the same as the movie I saw last week! Didn't you tell me that you wrote it?" "I didn't mean to *plagiarize*," said Ben. "Why don't you try *paraphrasing* some of the dialogue?" suggested Bob. "And maybe you could add some new characters or change the setting, too. Then it would be more your own."

Plagiarize means:

_____

_____

_____

_____

Paraphrase means:

_____

_____

_____

_____

_____

Name:	
Date:	

Directions: As you read, you will practice writing the ideas of the author in your own words, or paraphrasing. To avoid plagiarizing, it's very important that you credit your source of information. Use these sentence stems to help you:

According to +	**source**	**+paraphrased fact**
Source +	writes illustrates notes observes states reports claims	+ paraphrased fact

Original Text	**Paraphrase**
P1. Pizza Hut calls itself "America's favorite pizza." Bounty pitches its paper towels as the "quicker picker-upper." Clearasil promises that its new acne product "visibly reduces redness and pimple size in as little as four hours." Should you believe any of this?	
P2. A lot of advertising uses slogans that aren't necessarily meant to be taken literally. But now even some companies are admitting you shouldn't believe everything you see—at least in their competitors' ads. In fact, using laws designed to protect consumers from deceptive advertising, an increasing number of companies are suing each other, claiming that false advertising by a competitor is hurting their sales.	

Original Text	Paraphrase
P3. Longtime foes like AT&T and Verizon Wireless, Campbell's Soup and Progresso, Dove and Pantene, and pet-food makers Science Diet and Iams have all wrestled over ads recently. Pantene has attacked Dove's claim that its conditioner "repairs" hair better, and Iams has been challenged for saying that "No other dog food stacks up like Iams."	
P4. "In this economy, where [profit] margins are a bit tighter, a lot of marketing departments have decided to become more aggressive," says John E. Villafranco, a lawyer who specializes in advertising. What exactly are advertisers allowed to say about their products? In legal terms, advertising is considered "commercial speech"—speech on behalf of a company or individual with the purpose of making a profit—and it's treated differently than other kinds of speech.	
P5. "Commercial speech is sometimes called the stepchild of the First Amendment in that it receives some First Amendment protections but not as much as other types of speech," says David Hudson of the First Amendment Center. With a few key exceptions, such as libel and incitement to violence, almost all noncommercial speech is constitutionally protected.	
P6. "False and misleading advertising is not protected at all," Hudson adds. "That's where a lot of the court battles come into play, because there's heated disagreement as to what constitutes misleading commercial speech." Truth-in-advertising laws are designed to protect consumers by requiring advertisers to be truthful and able to back up their claims. The Federal Trade Commission is responsible for enforcing these laws. But the agency doesn't actively search for inaccuracies; it only follows up on complaints.	

Original Text	Paraphrase
P7. "We've all had a pizza delivered to us with a box that says 'world's greatest pizza,'" says Robert Thompson, a professor of media at Syracuse University in New York. "It probably isn't, but there's no way to prove that." But when there is a way to back up a claim, companies are insisting that their competitors do so.	
P8–11. In December, AT&T sued Verizon Wireless over, literally, empty space, when Verizon began comparing its third-generation wireless network to AT&T's in TV commercials. AT&T isn't challenging the crux of the ad, which is that Verizon has more widespread wireless 3G coverage than AT&T. Rather, it's upset over the maps comparing the companies' networks. "There are vast [blank] spaces … in the map that depicts AT&T's coverage," says Mark Siegel, a spokesman for AT&T. "It suggests to the viewer that not only is there no 3G coverage in that area, but there is no coverage at all." UPS stopped running ads saying it was the "most reliable" shipping company after FedEx sued in May, arguing that the claim was based on outdated information. Last fall, Campbell's Soup started an ad campaign that said its Select Harvest soups were "Made with TLC," while labeling rival Progresso soups as "Made with MSG"—monosodium glutamate. Progresso responded with its own campaign, and then both companies complained to the Council of Better Business Bureaus, which recommended withdrawal of some ads by both soup makers.	

Original Text	Paraphrase
P12. But Thompson, the media professor, says that though the regulations are designed to prevent bold-faced, inaccurate claims, they cannot prevent everything that's misleading. "Advertising has always been about hyperbole and illusion," he says. "That's what we signed up for as a capitalist, consumer society."	

From The New York Times Upfront, March 1, 2010. Copyright © 2010 by Scholastic Inc. and The New York Times Company. Reprinted with permission of Scholastic Inc.

Directions: As you read, you will practice writing the ideas of the author in your own words, or paraphrasing. To avoid plagiarizing, it's very important that you credit your source of information. Use these sentence stems to help you:

According to +	source	+paraphrased fact
Source +	writes illustrates notes observes states reports claims	+ paraphrased fact

Original Text	Paraphrase
P1. Pizza Hut calls itself "America's favorite pizza." Bounty pitches its paper towels as the "quicker picker-upper." Clearasil promises that its new acne product "visibly reduces redness and pimple size in as little as four hours." Should you believe any of this?	*Companies make claims about their products in the **media**. Are they **credible**?*
P2. A lot of advertising uses slogans that aren't necessarily meant to be taken literally. But now even some companies are admitting you shouldn't believe everything you see—at least in their competitors' ads. In fact, using laws designed to protect consumers from deceptive advertising, an increasing number of companies are suing each other, claiming that false advertising by a competitor is hurting their sales.	*Stafford states that companies are now suing each other over statements they claim are false in their competitors' **advertisements**.*

Original Text	Paraphrase
P3. Longtime foes like AT&T and Verizon Wireless, Campbell's Soup and Progresso, Dove and Pantene, and pet-food makers Science Diet and Iams have all wrestled over ads recently. Pantene has attacked Dove's claim that its conditioner "repairs" hair better, and Iams has been challenged for saying that "No other dog food stacks up like Iams."	*The article illustrates the point in P2 by giving examples. These are interesting and help me get the point, but not completely necessary in my research. I will skim examples like these from now on.*
P4. "In this economy, where [profit] margins are a bit tighter, a lot of marketing departments have decided to become more aggressive," says John E. Villafranco, a lawyer who specializes in advertising. What exactly are advertisers allowed to say about their products? In legal terms, advertising is considered "commercial speech"—speech on behalf of a company or individual with the purpose of making a profit—and it's treated differently than other kinds of speech.	*The article defines "commercial speech," which is different from other kinds of speech legally.*
P5. "Commercial speech is sometimes called the stepchild of the First Amendment in that it receives some First Amendment protections but not as much as other types of speech," says David Hudson of the First Amendment Center. With a few key exceptions, such as libel and incitement to violence, almost all noncommercial speech is constitutionally protected.	*Stafford makes the point that commercial speech is protected by the Constitution, but not completely.*
P6. "False and misleading advertising is not protected at all," Hudson adds. "That's where a lot of the court battles come into play, because there's heated disagreement as to what constitutes misleading commercial speech." Truth-in-advertising laws are designed to protect consumers by requiring advertisers to be truthful and able to back up their claims. The Federal Trade Commission is responsible for enforcing these laws. But the agency doesn't actively search for inaccuracies; it only follows up on complaints.	*False claims in ads are not protected, Stafford says, but it can be difficult to determine when that happens exactly. The law protects the ads' **target audiences** (consumers) but only investigates complaints.*

Original Text	Paraphrase
P7. "We've all had a pizza delivered to us with a box that says 'world's greatest pizza,'" says Robert Thompson, a professor of media at Syracuse University in New York. "It probably isn't, but there's no way to prove that." But when there is a way to back up a claim, companies are insisting that their competitors do so.	*Stafford quotes a professor saying that it is difficult to prove sometimes whether an* **assertion** *in an ad is misleading or not. But when it can be proven, "companies are insisting that their competitors do so."*
P8–11. In December, AT&T sued Verizon Wireless over, literally, empty space, when Verizon began comparing its third-generation wireless network to AT&T's in TV commercials. AT&T isn't challenging the crux of the ad, which is that Verizon has more widespread wireless 3G coverage than AT&T. Rather, it's upset over the maps comparing the companies' networks. "There are vast [blank] spaces … in the map that depicts AT&T's coverage," says Mark Siegel, a spokesman for AT&T. "It suggests to the viewer that not only is there no 3G coverage in that area, but there is no coverage at all." UPS stopped running ads saying it was the "most reliable" shipping company after FedEx sued in May, arguing that the claim was based on outdated information. Last fall, Campbell's Soup started an ad campaign that said its Select Harvest soups were "Made with TLC," while labeling rival Progresso soups as "Made with MSG"—monosodium glutamate. Progresso responded with its own campaign, and then both companies complained to the Council of Better Business Bureaus, which recommended withdrawal of some ads by both soup makers.	*Again, these are examples of the lawsuits that companies are engaging in over misleading advertising. It looks like most of these are about* **overt** *claims in the ads. There is one exception. The Verizon map* **implies** *that there is no coverage in some areas of the U.S.* *I'll skim these just to see if there are any important key words, like* **gender** *or* **gender roles***. I don't see words like these, so I will move on with the article.*

Original Text	Paraphrase
P12. But Thompson, the media professor, says that though the regulations are designed to prevent bold-faced, inaccurate claims, they cannot prevent everything that's misleading. "Advertising has always been about hyperbole and illusion," he says. "That's what we signed up for as a capitalist, consumer society."	*Stafford makes the key point, through the quote from the professor, that despite the law, ads have always been about misleading the public to a certain degree through* **techniques of persuasion**.

II. RESEARCH NOTES: Text 1

Source Title: _____ Circle one: Print or Digital

Author: _____Is this source credible? Yes or No

Publisher: _____

Date Published: _____

Relevant information from this text that helps answer my research question (bullet points):
- Companies can sue each other over misleading advertising

- Commercial speech is protected, but not always (stepchild of First Amendment)

- Can be difficult to prove misleading claims, but not impossible (examples in article)

- All ads are about exaggeration and illusion to some degree

Keywords and vocabulary from this source:
- First Amendment

- Illusion/hyperbole

- protected

Additional research questions I now have:
- Have companies sued each other for gender role misleading ads

- Has anyone else sued for gender role misrepresentation?

- Outcomes of those cases? (Supreme Court?)

Was this source useful in helping you answer the research question? Explain why or why not.

This gave me background knowledge on the laws that govern commercial speech; it also gave me the basic knowledge that all ads, to some degree, use persuasion techniques that are about misdirecting the reader or viewer.

Name:

Date:

Directions: Write down one of your supporting research questions. Explain why it is a good question.

_____

_____

_____

_____

_____

_____

_____

Grade 7: Module 2B: Unit 3: Lesson 6
Deepening Your Research: The Effect of Advertising on Gender Roles

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can generate additional questions for further research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)	
Supporting Learning Target	**Ongoing Assessment**
• I can quote or paraphrase others' work while avoiding plagiarism.	• Researcher's notebook

Agenda	Teaching Notes

1. Opening
 	
   A. Distinguishing between Strong and Weak Paraphrasing Entry Task (5 minutes)
 	
2. Work Time
 	
   A. Modeling Reading (10 minutes)
 	
   B. Reading Source 2 (25 minutes)
 	
3. Closing and Assessment
 	
   A. Give One, Get One (5 minutes)
 	
4. Homework
 	
   A. Continue your independent reading.
	• In this lesson, students work with Steps 3 and 4 of the researcher's roadmap.
	
	• The bulk of this lesson is devoted to reading "Cover Girl Culture" (Source 2). Because this is a fairly long article, it's important that students understand they are not reading the entire article closely. Rather, they are reading, first, to locate relevant information to answer their supporting research questions, then reading parts of the article closely to be able to add useful information to their notes.
	
	• As in previous lessons, there is quite a bit of teacher modeling up front, followed by independent work time. Again, this modeling is important to help students develop skills that they will need in this unit, as well as in future modules.
	
	• Students are encouraged to "talk through" their paraphrased sentences with a partner before writing them down in Work Time B. This is an important step in clarifying their ideas as they learn this new skill. Encourage them to use a "six-inch voice" to keep the ambient noise at a minimum.
	
	• As you circulate to support students during Work Time B, consider sharing exemplary paraphrases. This will give students the opportunity to hear more stellar examples and encourage them to continue this hard work.
	
	• In advance:
	
	  – Read "Cover Girl Culture" and plan how you will model reading and taking notes on the first three paragraphs.
	
	  – Consider how you will pair students for Work Time B.
	
	• Post: Learning targets;

Lesson Vocabulary	Materials
credible, neutral, impartial	• Entry Task: Distinguishing between Strong and Weak Paraphrasing (one per student and one to display)
	• Document camera
	• "Cover Girl Culture" (Source 2) (one per student)
	• Researcher's notebook (from Lesson 2; one per student)
	• Researcher's roadmap anchor chart (begun in Lesson 4)

Opening	Meeting Students' Needs
A. Distinguishing between Strong and Weak Paraphrasing Entry Task (5 minutes) • Distribute and display the **Entry Task: Distinguishing between Strong and Weak Paraphrasing** on a **document camera**. Instruct students to complete it on their own. • Briefly discuss the entry task. Invite students to correct their entry task as they discuss as a class. • Ask students to identify which is the best example of paraphrasing by holding up one finger for Paraphrase 1 and two fingers for Paraphrase 2. Call on several students to explain. Make sure you also call on a student who made the wrong choice, so that you can respond to misconceptions. Be sensitive and encouraging as this is a new skill for many students. Listen for students to understand that for Quote A, Paraphrase 1 is the best choice because it gives credit to the source. For Quote B, Paraphrase 2 is the best choice because it gives credit to the source and Paraphrase 1 quotes, verbatim, a large portion of the text. For Quote C, Paraphrase 2 is the best choice because the direct quote is shortened and integrated into the sentence better. • Direct students' attention to the posted learning target and read it aloud: * "I can quote or paraphrase others' work while avoiding plagiarism." • Tell students they will practice paraphrasing further today, and it's a very important skill they will use in all of their future academic classes.	

Work Time	Meeting Students' Needs
A. Modeling Reading (10 minutes) • Distribute **"Cover Girl Culture" (Source 2)** and invite students to take out their **researcher's notebook**. • Direct students' attention to the **researcher's roadmap**. Remind them that they have already completed the first two steps. Today they will be working on Steps 3 and 4. • Ask a student to define a *credible* source. Listen for: "A credible source is one that you, as a reader, can believe will give you accurate information." Explain that because this is a short research project, you have gathered credible sources for them. Assure them they will have an opportunity to find credible sources themselves later in the year (in Module 4). • Tell students that Source 2 is from *The Daily Campus*, a student-published newspaper at the University of Connecticut, and the largest in the state. Ask them how they know this is a credible source. Listen for them to identify that this publication is affiliated with a large and well-known university. Also point out that a newspaper is generally regarded as a *neutral* or *impartial* source when the authors use facts to support their central ideas and when their purpose is to inform people. • Ask students why a student-run newspaper might be a good source, but less credible, than a nationally syndicated newspaper. Listen for answers such as: "Students are just learning how to report and write," or "Students may feel they have to write things that the university approves of." You may also switch the question and ask why a student newspaper might be a *more* credible source than a nationally syndicated newspaper, listening for answers such as: "Students are not working for a large multinational corporation," or "Students do not necessarily have to worry about pleasing the advertisers in their paper." • Point out that Step 4 on the researcher's roadmap anchor chart is how to read a source. Clarify that when you research, you are reading to find answers to your supporting research questions; therefore, you want to skim to get the gist of the article and underline sentences that relate to your supporting research questions. Then, you return to those sentences and read more deeply to understand. • Remind students of the supporting research questions in their researcher's notebook in Lesson 5. Ask them to put their fingers on those questions now. • Refocus students on "Cover Girl Culture," and ask them to read along silently as you read aloud. • Read out loud without stopping until you reach the paragraph: "These young girls get their ideas about what is beautiful, sexy, and healthy from magazines, television shows, music videos, commercials, and more. The images sent out by the media are unavoidable, and their impact on the self-esteem of millions of young girls is undeniable."	• Some students may benefit from receiving smaller sections of the text. This keeps them from being overwhelmed by the amount of text they will be working with. • Consider partnering ELL students who speak the same home language when discussion of complex content is required. This can allow students to have more meaningful discussions and clarify points in their native language. • For students who struggle with following multistep directions, consider displaying these directions using a document camera or interactive white board. Another option is to type up these instructions for students to have in hand. • Consider showing selected portions of "Miss Representation," or similar documentary reporting on gender roles in ads, to reinforce the concepts of this lesson. ("Miss Representation" has controversial material and will require advance screening for appropriateness.)

Work Time (continued)	Meeting Students' Needs
• Ask the students to underline these sentences. • Ask them to suggest a supporting research question they have already written that this fact will answer. Listen for them to identify supporting research questions that are logical. Encourage students to explain how the fact answers that question. • Invite students to paraphrase these sentences and write their paraphrase in their researcher's notebook. Encourage them to use the sentence stems. Model how to do this: "Deziel reports that the documentary 'Cover Girl Culture' demonstrates the tremendous impact of the media upon the self-images of young girls."	
B. Reading Source 2 (25 minutes) • Instruct students to silently continue reading "Cover Girl Culture." Remind them that it's more important to find some information to answer the supporting research questions than to get "through" the article. Give them 10 minutes to silently read and mark their text. • After 10 minutes, arrange students in pairs. • Instruct them to first closely read what they marked with their partner. Then orally paraphrase the information by using the sentence stems. After they have both had a chance to practice out loud, they should write down the paraphrased sentences in their researcher's notebook and move on to the next piece of information. • Encourage them to also write questions that come up during their discussion; remind them that as researchers learn more, they generate new supporting research questions. • Circulate and help as needed. Consider stopping the class and highlighting some particularly good examples of paraphrasing as you hear them.	

Closing and Assessment	Meeting Students' Needs

A. Give One, Get One (5 minutes)
• Give these directions:
  1. Stand up and tell a new partner about something you learned and something you're still wondering about gender roles in advertising.
  2. Then, ask your new partner to do the same.
  3. As time permits, find a new partner and repeat these steps.	

Homework	**Meeting Students' Needs**
• Continue your independent reading.	

Grade 7: Module 2B: Unit 3: Lesson 6
Supporting Materials

Entry Task: Distinguishing between Strong and Weak Paraphrasing

Name:

Date:

Directions: Each of these quotes contains a fact I would like to include in my report about female gender roles in advertising. Read the quote from the text. Then read the two paragraphs. Circle the one that best paraphrases the information and explain your choice.

Text: "Study: Employment Ads Perpetuate Traditional Gender Roles." *Duke Today.* Web. May 17, 2011.

| **Quote from text** | A. Recent graduates browsing job announcements may not be conscious of it, but employment ads can signal whether a job is typically held by men or women, according to researchers at Duke University's Fuqua School of Business, Princeton University and the University of Waterloo. | B. The clues come in the form of gendered words like competitive and dominant (male) versus compassionate and nurturing (female), the researchers report. Both men and women show a preference for job descriptions matching their gender, women more strongly so. But no one in the study was aware of the effect, the researchers discovered. | C. Because every study participant missed the presence of gendered language, the researchers believe it's likely that companies unintentionally place gendered job advertisements. |

Duke Today/Duke University Office of News and Communications

Rationale from choice			
Paraphrase 2	Job ads can use language that gives clues as to whether men or women tend to fill the position being advertised.	*Duke Today* reports that no participant in the study demonstrated that they were aware of the impact of gendered language.	Researchers, *Duke Today* reports, believe that "it's likely that companies unintentionally place gendered job advertisements."
Paraphrase 1	According to *Duke Today*, researchers have determined that language geared towards men or women in job ads can indicate whether men or women typically work in that job.	No one who participated in the study was aware of the effects of the gendered language, researchers discovered.	Because everyone who participated in the study missed the gendered language, researchers think that the language is not intended. They say, "it's likely that companies unintentionally place gendered job advertisements."

"Cover Girl Culture" exposes media's impact on young girls
By Melanie Deziel

"I didn't eat yesterday/And I'm not gonna eat today/And I'm not gonna eat tomorrow/ Cause I'm gonna be a supermodel!/So beautiful!"

These are the lyrics to Jill Sobule's song, "Supermodel," which plays in the background of the film "Cover Girl Culture: Awakening the Media Generation," a documentary about the impact of media images and messages from the media on the self-esteem of the young girls exposed to them.

The Women's Center, room 421 in the Student Union, offered a free showing of this documentary last Thursday night as part of their "Thursday At The Movies" program. Students packed into the Women's Center Program Room for the 6 p.m. screening of the film and to take part in the discussion that followed.

Krissy Dolce, a library assistant and program assistant at the Women's Center, was pleased with the turnout and brought out additional seating for the group of students pouring into the room for the event.

"It's a good topic. We see it all the time in the movies and in magazines, you know? It's really in your face and that makes it an accessible topic," said Dolce, an eighth-semester English major and women's studies minor who has worked at the Women's Center since she was a freshman and also works as a peer educator.

The film by former fashion model Nicole Clark relies on powerful media images carefully juxtaposed with interviews with dozens of individuals in the fashion industry as well as magazine executives, models, body images coaches, authors, doctors, and more. Perhaps the most moving interviews come from the teen and young girls themselves, some as young as six.

Six-year-old Megan tells the camera she wants to be a model when she grows up, "because I'd like to be kinda famous and make a lot of money." Eleven-year-old Kailey, donning what appear to be fake nails with a fresh French manicure, admits to taking more than two hours to get ready each morning. Eleven-year-old Davanay looks at the ground and says, "If I was born naturally pretty then I'd want to be a model."

"Cover Girl Culture"
(Source 2)

These young girls get their ideas about what is beautiful, sexy, and healthy from magazines, television shows, music videos, commercials, and more. The images sent out by the media are unavoidable, and their impact on the self-esteem of millions of young girls is undeniable.

Images of emaciated models flashed across the screen. They showed advertisements with more sad faces than smiling ones. X-rays of women who had endured foot binding and worn corsets showed damages caused by the extreme desire for beauty throughout history.

"It's shocking how much it's hurting your body," said Alexander Ashley, a sixth-semester pre-communications major.

The movie not only emphasized the messages being sent, but also exposed the deferral of blame that occurs within the various parts of the media. Interviews revealed modeling agents who blamed the demands of their clients, experts, and more. Everyone seemed to believe the problem was someone else's responsibility.

"It's not a modeling issue, it's a societal evolution. It's more for a women's studies class to address than a fashion magazine," said Jane Grenier, the associate publisher of "Teen Vogue."

Kateryna Karayanidi, a second-semester undecided major, disagreed. "Everyone sees those images and not everyone can take a women's studies class like that," she said. "The class can't teach everyone about [negative images] if everyone can't take it."

The young girls interviewed also addressed this deferral of blame and the claims of good intentions by magazine employees. Despite the appearance of one or two health articles, one of the girls said, "You don't support us in our weight because the rest of your magazine is full of thin pin people."

The ratio of advertisements to health articles is a legitimate concern. The filmmakers kept one year's worth of "Teen Vogue" and laid out the pages on a basketball court—ads on one side and health-promoting articles on the other. The final results: more than 1,730 ads, less than 700 articles.

Another shocking scene showed an interview with a cosmetic surgeon who said that the problem for these young girls is low self-esteem, but that higher self-esteem would put him out of business. He immediately covers his face and says he'll be kicked out of his professional society for saying that. He hoped that the clip wouldn't be included in the documentary.

<div align="right">

"Cover Girl Culture"
(Source 2)

</div>

"The fact that he reacted the way he did made it more offensive," said David Griggs, a sixth-semester communications major. "Overall, it's kind of unfortunate because it's a business. It's obviously going to take some sort of massive change to get people to agree to make less money in order to help people's confidence."

"They are making a lot of money at the expense of our physical, emotional, and mental well-being," says Misty Tripoli, a Nike Elite Athlete and body image coach. "But we control it. Until we say 'I don't need that [product] to be the amazing human being that I am,' then it's going to keep going."

Deb Burgard, a licensed psychologist, stressed the impact that mothers have on their daughter's self-image. She said mothers are always surprised to learn that projecting a positive self-image is vital to their daughters' development to strong and confident women. "You're the queen in her world. You're the future. [Moms] need to feel entitled," Burgard said.

Connie Sobczak, an author and body image coach, agreed. "We are all responsible. We are all taking part in how negative this is. I think parents have a huge responsibility to protect their children," she said. The more a young girl can look to their parent as a positive role model, she said, "she can see that and choose that instead."

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Grade 7: Module 2B: Unit 3: Lesson 7
Mid-Unit Assessment and Independent Reading Check-In

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can generate additional questions for further research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)	

Supporting Learning Targets	Ongoing Assessment
• I can read a source, identify and paraphrase information that helps answer my focus research question, and generate effective supporting research questions. • I can self-select a text based on personal preferences and read it independently.	• Mid-Unit 3 Assessment • Exit Ticket: Independent Reading

Agenda	Teaching Notes

1. Opening
 	
    A. Entry Task(5 minutes)
 	
    B. Reviewing Research Progress (5 minutes)
 	
2. Work Time
 	
    A. Mid-Unit 3 Assessment (20 minutes)
 	
    B. Checking In on Independent Reading (13 minutes)
 	
3. Closing and Assessment
 	
    A. Exit Ticket: Independent Reading (2 minutes)
 	
4. Homework
 	
    A. Be sure to continue your independent reading.
	• In this lesson, students complete the Mid-Unit 3 Assessment. the New York State 2-point rubric: short response is provided for your reference. The overall scoring of this assessment is left up to your professional judgment.
	
	• Students have prepared for this assessment in the previous lessons as they read sources, searched for pertinent information relating to supporting research questions, and paraphrased information from the texts. The Mid-Unit 3 Assessment will ask them to demonstrate these skills using a third source titled "Images of Men in Advertising."
	
	• Following the assessment, students add information from the assessment text to their researcher's notebook, focusing on evidence that addresses their guiding research questions or the additional questions they starred in Opening A. They should also add any additional questions this article raised.
	
	• In Work Time B, students participate in an independent reading check-in. Use whichever routine you have established with your class to do this. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. The routine you have or will establish should: support students in checking to see if they met their previous goal and set a new goal; allow students to talk about their books with a peer; and give you a chance to confer with some students about their reading. By bringing their independent reading into class, this routine both motivates students and holds them accountable.
	
	• Consider collecting researcher's notebooks and giving feedback on the notes students have taken. This is not part of the formal assessment, but it will be formally assessed soon, and this is a good opportunity to provide feedback and ensure students are on the right track.
	
	• In advance: If necessary, decide on a routine for the independent reading check-in.

Lesson Vocabulary	Materials
	• Researcher's notebook (from Lesson 2; one per student)
	• Researcher's roadmap anchor chart (begun in Lesson 4)
	• "Images of Men in Advertising" (Source 3) (assessment text; one per student and one to display)
	• Mid-Unit 3 Assessment: Gathering Relevant Information and Generating Additional Research Questions (one per student)
	• Mid-Unit 3 Assessment: Gathering Relevant Information and Generating Additional Research Questions (answers, for teacher reference)
	• 2 Point Rubric: Short Response (for scoring short responses on the Mid-Unit 3 Assessment)
	• Exit Ticket: Independent Reading (one per student)

Opening	Meeting Students' Needs
A. Entry Task (5 minutes) • Tell students: "Take out your **researcher's notebook** and look at the questions you wrote down as you read 'Cover Girl Culture' (Source 2) yesterday. Put a star next to at least two questions you think meet the criteria on the **researcher's roadmap** anchor chart for effective questions." • Call on several students to share out, prompting them to name why their questions are effective. Consider adding these questions to the class version of the researcher's notebook, so all students can access them. • Ask several students to share questions they decided were not effective questions, and prompt them to explain why.	• Looking at both good and bad examples is a powerful way to help students understand a concept.
B. Reviewing Research Progress (5 minutes) • Direct students' attention to Step 5 on the researcher's roadmap: anchor chart, Evaluating Research. • Using the notes you modeled in Lesson 6, show students briefly how you might do the first part of Step 5: "Which of my research questions have I answered, either partially or completely?" Point out that a researcher rarely completely answers a supporting research question with one source, but that it's worth noting which questions you found no information about. Direct students to put a check next to supporting research questions that they found some information about. • Next, point out that they answered the next question in Step 5—"What additional questions did I generate?"—for the entry task, when they identified additional supporting research questions. • Remind students that as they read their next source, they will need to look for information that relates to any of these questions. • In this case, because students aren't doing the "finding sources" stage, the third question in Step 5—"Which source might I use next?"—is less relevant. Remind students that you have chosen the source for them.	

Work Time	Meeting Students' Needs
A. Mid-Unit 3 Assessment (20 minutes) • Tell students that they have had some practice now with generating effective research questions and gathering information about those research questions. On the Mid-Unit 3 Assessment today, they will have the opportunity to demonstrate their capabilities. • Distribute the **"Images in Men in Advertising" (Source 3)** and the **Mid-Unit 3 Assessment: Gathering Relevant Information and Generating Additional Research Questions**. • Direct students to individually read the text once, and then answer any questions about unfamiliar vocabulary, all of which is footnoted on page 1. • Students should complete the Mid-Unit 3 Assessment independently. • When they are done, they should add the information they found to their researcher's notebook, focusing on evidence that addresses their guiding research questions or the additional questions they starred in the Opening. They should also add any additional questions this article raised.	• If students receive accommodations for assessments, communicate with the cooperating service providers regarding the practices of instruction during this study as well as the goals of the assessment. • For students who struggle, consider checking on their answer to Question 1 before they continue. Mark their answer correct or incorrect, then let them know which supporting research question they should use to guide the rest of their assessment.

B. Checking In on Independent Reading (13 minutes)
• Use this time for an independent reading check-in, using whichever routine you have established with your class. For ideas, see the stand-alone document on EngageNY.org: Launching Independent Reading in Grades 6–8: Sample Plan. Remember that in this time:
  * Students need time to talk with a peer about their book.
  * You need a chance to confer with students about their reading (you will confer with a few each time, working your way through a class over several weeks).
  * Students need to check in and see if they met their last goal and set a new goal.
	• Consider inviting coordinating service providers to your class to check in with students who need more reading support. This is an opportunity to ensure that students comprehend their independent reading and monitor their progress.

Closing and Assessment	Meeting Students' Needs
A. Exit Ticket: Independent Reading (2 minutes) • Distribute the **Exit Ticket: Independent Reading** and ask students to complete it. • Collect students' exit tickets.	• In the next independent reading check-in, prioritize talking with students who did not meet their goals.

Homework	Meeting Students' Needs
• Be sure to continue your independent reading. *Note: There is time to hand back students' Mid-Unit 3 Assessments at the beginning of Lesson 8. If you need more time to assess students work, please review Lessons 8-10 and shift the return and review of the assessment to a different lesson. The sooner students receive feedback, the more effective it is.*	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 3: Lesson 7
Supporting Materials

Excerpts from an article
By Tom Nakayama

"What is a man?"

(1) This may seem like an odd question to be asking, but it's one that's answered all the time in print ads and television commercials. Ads and commercials, with their images of cowboys, successful businessmen, construction workers, sophisticate[1] in tuxedos, muscle men, and others, may seem to be flashing by casually. But they actually represent countless—if often unconscious[2]—decisions by writers, advertisers, producers, programmers, and others about what men look like, say, and even think.

(2) As each ad answers the questions: "What images of men will sell my product to men? To women?" they shape viewers' images of men as well.… Advertising narrows the definition of what it means to be a man.

(3) According to the advertising archetypes[3] presented, men are in charge, self-contained[4], and often alone. When shown with other men, they seem ready to unleash their aggression at any moment. When shown with women, they must be dominant.… These images of men, from hard hats building dams to captains of industry rewarding themselves with the best whiskey, are powerful and disturbing. Only a few more recent ads focus on men in families, men with children, or men shown in partnership with women or other men.

(4) … A few advertisers have begun to concentrate on another view of masculinity by portraying[5] images of men who are gentle, caring, sensitive—even able to hold babies. Such images offer alternative[6] social roles for men unwilling or unable to restrict themselves to the role of the strong, silent loner on horseback. Instead, they affirm[7] the idea that men, like women, experience a broad range of feelings and emotions.

Nakayama, Tom. "Images of Men in Advertising." Center for Media Literacy. Web. 16 Feb. 2014. <http://www.medialit.org/reading-room/images-men-advertising>

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1 experienced, worldly wise

2 not realized

3 a perfect example

4 private; not revealing emotions

5 showing

6 different from the normal

7 support

Mid-Unit 3 Assessment:
Gathering Relevant Information and Generating Additional Research Questions

Name:

Date:

Long-Term Learning Targets Assessed:
I can generate questions for additional research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Read the article "Images of Men in Advertising." As you read, mark information that might help you answer some of your supporting research questions. Also consider what other supporting research questions this article raises.

After you have read and marked the text, answer the following questions:

1. Of the supporting research questions listed below, which does this article help answer? (W.7.7)

   a. What are some gender roles of men in modern advertising?

   b. What products are currently sold with men in their advertisements?

   c. What are some conscious decisions advertisers make about their ads using men?

   d. Why do men feel a broad range of emotions?

2. Choose one piece of evidence from the list below that would help answer the supporting research question you identified in Question 1. Put a star next to it. (Note: There are several possibilities; just choose one.) (W.7.9b)

    a. "As each ad answers the questions: "What images of men will sell my product to men? To women?" they shape viewers' images of men as well...."

    b. "This may seem like an odd question to be asking, but it's one that's answered all the time in print ads and television commercials."

    c. "Such images offer alternative social roles for men unwilling or unable to restrict themselves to the role of the strong, silent loner on horseback."

    d. "According to the advertising archetypes presented, men are in charge, self-contained, and often alone."

    e. "A few advertisers have begun to concentrate on another view of masculinity by portraying images of men who are gentle, caring, sensitive—even able to hold babies."

    f. "When shown with other men, they seem ready to unleash their aggression at any moment. When shown with women, they must be dominant."

3. In the space below, paraphrase the piece of evidence you starred in Question 2. (W.7.8)

_____

_____

_____

_____

_____

4. Explain how this piece of evidence helps you address the supporting research question you identified in Question 1. (W.7.9b)

_____

_____

_____

_____

_____

5. Which of the following questions would be an effective supporting research question that you might ask after reading this article? (W.7.7)

   a. How many ads use men to sell alcohol?

   b. What year was this article published in?

   c. What other alternative gender roles for men exist in modern advertising?

   d. Why do men feel that they shouldn't take care of children?

6. List two more effective supporting research questions you now have after reading this article. (W.7.7)

_____

_____

_____

Mid-Unit 3 Assessment:
Gathering Relevant Information and Generating Additional Research Questions
(Answers, for Teacher Reference)

Long-Term Learning Targets Assessed:
I can generate questions for additional research. (W.7.7)   I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)   I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Read the article "Images of Men in Advertising." As you read, mark information that might help you answer some of your supporting research questions. Also consider what other supporting research questions this article raises.

After you have read and marked the text, answer the following questions:

1. Of the supporting research questions listed below, which does this article help answer? (W.7.7)

   a. **What are some gender roles of men in modern advertising?**

   b. What products are currently sold with men in their advertisements?

   c. What are some conscious decisions advertisers make about their ads using men?

   d. Why do men feel a broad range of emotions?

2. Choose one piece of evidence from the list below that would help answer the supporting research question you identified in Question 1. Put a star next to it. (Note: There are several possibilities; just choose one.) (W.7.9b)

   a. "As each ad answers the questions: "What images of men will sell my product to men? To women?" they shape viewers' images of men as well...."

   b. "This may seem like an odd question to be asking, but it's one that's answered all the time in print ads and television commercials."

   c. "Such images offer alternative social roles for men unwilling or unable to restrict themselves to the role of the strong, silent loner on horseback."

   d. "**According to the advertising archetypes presented, men are in charge, self-contained, and often alone.**"

   e. "**A few advertisers have begun to concentrate on another view of masculinity by portraying images of men who are gentle, caring, sensitive—even able to hold babies.**"

   f. "**When shown with other men, they seem ready to unleash their aggression at any moment. When shown with women, they must be dominant.**"

3. In the space below, paraphrase the piece of evidence you starred in Question 2. (W.7.8)

A gender role of men in advertising is that they are in control, by themselves, and private.

4. Explain how this piece of evidence helps you address the supporting research question you identified in Question 1. (W.7.9b)

The question asks about gender roles of men in advertising, and the evidence answers that question right away.

5. Which of the following questions would be an effective supporting research question that you might ask after reading this article? (W.7.7)

   a. How many ads use men to sell alcohol?

   b. What year was this article published in?

   c. **What other alternative gender roles for men exist in modern advertising?**

   d. Why do men feel that they shouldn't take care of children?

6. List two more effective supporting research questions you now have after reading this article. (W.7.7)

What is the ratio of alternative male gender role advertisements to stereotypical ones?
Do gender roles of men become different in online ads?
Other variations are acceptable.

2-Point Rubric: Writing from Sources/Short Response[1]
(for Teacher Reference)

Use the below rubric for determining scores on short answers in this assessment.

2-point Response	The features of a 2-point response are:
	• Valid inferences and/or claims from the text where required by the prompt • Evidence of analysis of the text where required by the prompt • Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt • Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt • Complete sentences where errors do not impact readability

1-point Response	The features of a 1-point response are:
	• A mostly literal recounting of events or details from the text as required by the prompt • Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt • Incomplete sentences or bullets

0-point Response	The features of a 0-point response are:
	• A response that does not address any of the requirements of the prompt or is totally inaccurate • No response (blank answer) • A response that is not written in English • A response that is unintelligible or indecipherable

[1]From New York State Department of Education, October 6, 2012.

Exit Ticket: Independent Reading

Name:

Date:

Did you meet your independent reading goal for today's check-in?

If yes, what helped you do that?

If no, what got in your way? How can I help you?

EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 3: Lesson 8
Individual Research

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can generate additional questions for further research. (W.7.7)
I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Supporting Learning Targets	Ongoing Assessment
• I can read to find out specific information. • I can quote or paraphrase others' work while avoiding plagiarism.	• Researcher's notebook

Agenda	Teaching Notes

1. Opening
 	
   A. Return Mid-Unit 3 Assessment Entry Task (5 minutes)
 	
2. Work Time
 	
   A. Choosing an Ad for Analysis (5 minutes)
 	
   B. Reading a Group Text (20 minutes)
 	
   C. Synthesizing Your Findings—Teacher Modeling (10 minutes)
 	
3. Closing and Assessment
 	
   A. Marking Your Text (5 minutes)
 	
4. Homework
 	
   A. If needed, finish color-coding in the researcher's notebook in preparation for writing the End of Unit 3 Assessment.
 	
   B. Continue your independent reading.
 	
   C. Complete Ad Analysis homework, Lesson 8.
	• Mid-Unit 3 Assessments (from Lesson 7, with teacher feedback) are returned in Opening A. Note that students will take notice of one thing they did well on the assessment and one thing they would like to continue to improve.
	
	• In this lesson, students choose the ads they will analyze in their performance task. Although they write a research synthesis (Part I) before writing the performance task (Park II), it is the ad that will determine what they will research, as well as which sources they will choose to synthesize.
	
	• Students work with a partner to create the final performance task. Consider how you want students to be paired: assign pairs yourself, allow controlled choice, etc. To be successful, students will need to collaborate effectively with their partners; consider how your existing class culture and routines can support this.
	
	 Note that because students work in pairs, they will create on final product between them.
	
	• After deciding on an ad, students choose a pertinent text to read from the Suggested Texts chart. The texts range in difficulty and complexity. Consider substituting the provided simplified summaries, and/or using the scaffolded vocabulary support, for the two articles from the *New York Times.* "Guys and Dolls No More?" is the most complex. If you decide this text is too complex for your students, consider using it as an extension or challenge activity.
	
	• The texts provided in the Suggested Texts chart are only a small sampling of possible texts to use. Consider gathering more texts based on your students' needs and abilities.
	
	• To make sure students have access to the source they need to best address their supporting research question, consider making a few extra copies of each source.
	
	• After reading their texts and marking important details, students work with a partner. As in previous lessons, students should talk out their ideas before writing them down. This exercise is meant to improve the coherence of their ideas and subsequently their notes.
	
	• During Work Time C, students use the Model Research Synthesis to get a better understanding of the expectations for their research and final product. The teacher helps students see how each paragraph in the model paraphrases a different source using a displayed model.

Agenda	Teaching Notes (continued)
	• Finally, students use colored pencils to make note of relevant research questions, sources, and details from those sources in their researcher's notebook. This exercise will also help them prepare for the End of Unit 3 Assessment that begins in the next lesson.
	• In advance:
	– Decide on student pairings.
	– Assess students' Mid-Unit 3 Assessments.
	– Prepare the packet of ads for students to choose from. Suggested ads are provided in Lesson 3 supporting ; however, choose any ads available based on your professional judgment.
	• Post: Learning targets.

Lesson Vocabulary	Materials
synthesis	• Mid-Unit 3 Assessment (from Lesson 7; returned in this lesson with teacher feedback)
	• Ad for Analysis (from Lesson 3; one packet per student)
	• Researcher's notebook (from Lesson 2; one per student)
	• Researcher's roadmap anchor chart (begun in Lesson 4)
	• Suggested Texts chart (one to display)
	• Document camera
	• "Men Are Becoming the Ad Target of the Gender Sneer" (suggested text #1) (enough for one per student)
	• "Guys and Dolls No More?" (suggested text #2) (enough for one per student)
	• "Geena Davis, Media Equalizer" (suggested text #3) (enough for one per student)
	• "Body Image and Eating Disorders" (suggested text #4) (enough for one per student)
	• Model Research Synthesis (one per student and one to display)
	• Model Research Synthesis: Annotated version (for teacher reference)
	• Colored pencils (three colors per student)
	• Ad Analysis homework, Lesson 8 (one per student)

Opening	Meeting Students' Needs
A. Return Mid-Unit 3 Assessment Entry Task (5 minutes) • As students enter, greet them and hand back their corrected **Mid-Unit 3 Assessments**. As an entry task, ask students to look over the assessment and put a star next to something they did well. Then, ask them to circle something they need to work on as they continue researching. • Invite students to turn and talk with a partner about what they starred and circled. • Remind students to remember these skills as they continue their research.	

Work Time	Meeting Students' Needs
A. Choosing an Ad for Analysis (5 minutes) • Hand out the **Ad for Analysis** and ask students to choose the ad they want to analyze in their performance task. • Explain that they are doing this now so they can determine how to proceed with their research today. It will also help them choose which sources they will read in class today. • Encourage students to choose an ad that jumps out at them as surprising, fascinating, or shocking—one to which they have a strong reaction—this will help make the research and analysis engaging and interesting	• If you have struggling readers, direct them to "Body Image and Eating Disorders." This is a simple bulleted fact sheet. • Consider assigning heterogeneous groups. • Consider suggesting that pairs split the longer articles and each read a page during this time.

B. Reading a Group Text (20 minutes)
• Ask students to take out their **researcher's notebook**.
• Direct students' attention to the **researcher's roadmap anchor chart** and ask them to identify where they think they are right now. Listen for students to say: "Evaluating Research," or Step 5. Remind them that periodically pausing to think about what they have learned so far and what else they need to research is an important step in the research process.
• Project the **Suggested Texts chart** on a **document camera**.
• Based on the ad they chose in Work Time A, have students select a text to read today. Place the suggested texts on a central table and invite students to pick up their chosen text:
   – **"Men Are Becoming the Ad Target of the Gender Sneer"**
   – **"Guys and Dolls No More?"**
   – **"Geena Davis, Media Equalizer"**
   – **"Body Image and Eating Disorders"**
• Arrange students in pairs. Students' choice of text does not have any bearing on whom you pair them with.
• Explain to students that they will now loop back on the researcher's roadmap. Remind them that this is an important part of the process and not a step backward.	

Work Time (continued)	Meeting Students' Needs
• Ask a student to explain how reading a text for research is different from reading a novel. Listen for students to articulate that when you read for research, you skim for the gist and identify the sentences that relate to your supporting research questions. You go back and read these parts more closely to thoroughly understand them and paraphrase them. Remind students that this sometimes means reading around those parts (i.e., the sentences that come before and come after them) to make sure students really understand. • Direct students to write down the pertinent Works Cited information from their chosen text in their notebooks. • Ask students to starting reading their text, skimming and rereading when necessary, marking the text for details or facts they think are important enough to paraphrase their own words. • Assure students they will have time to talk through the facts they identified with their partner, but they must work silently on their own first for the next 10 minutes. • As the students work, circulate to assist. Consider joining a struggling reader or individually conferencing as needed. • After 10 minutes, instruct students to share what they marked with their partners. Working together, they should paraphrase the pertinent information and write it in their researcher's notebook under Section 4. Encourage them to paraphrase it orally first to improve the coherence of their notes. • If pairs finish early, they can read another article and enter it into the notebook under Section 5.	
C. Synthesizing Your Findings—Teacher Modeling (10 minutes) • Direct students to Section 3 in their researcher's notebook. • Ask a student to define *synthesize* (bring together different parts to make a whole). Explain that in Lesson 9 they will write summary paragraphs on what they have learned from their research. This will be their end of unit assessment. The ideas they have been diligently paraphrasing will be the parts they will organize together. • Praise them for diligently paraphrasing and avoiding plagiarism. • Distribute and display the **Model Research Synthesis** using the document camera. • Explain that you modified the overarching research question for the model from: "How do advertisements use gender roles to use products?" Instead, this model answers the question: "How do advertisements use *language* to sell products?" Students will benefit from seeing how the model was constructed while still being able to think when they write. • Ask students to read along silently as you read the Model Research Synthesis aloud.	

Work Time (continued)	Meeting Students' Needs
• When you're finished, reread the first sentence. Point out that this sentence answers the overarching research question: "How do advertisements use language to sell products?" Annotate the displayed model by writing: "answers overarching research question" above the first sentence; ask students to do the same. • Continue to annotate the model, focusing on how each paragraph summarizes a single source. See **Model Research Synthesis: Annotated version (for teacher reference)** in the supporting materials. Also point out that the very same paraphrased sentences you modeled for them in Lesson 5 have been arranged in Paragraph 1. (They are underlined.) By paraphrasing what they have learned, they have already done much of the work in this paragraph.	

Closing and Assessment	Meeting Students' Needs
A. Marking Your Text (5 minutes) • Distribute three different **colored pencils** to each student. Instruct students to spend a few minutes reading through their researcher's notebooks. • Ask them choose one color of pencil to circle one source that they'll use in their research synthesis in Lesson 9. • Then, ask them to use the same color to circle the paraphrased notes that they'll use to address the research question associated with that source. • Repeat this for two other sources, having students use a different color for each supporting research question and its relevant information. • Remind students that once they choose a source, they do not have to use all the notes from that source. Research is about choosing which notes best answer the overarching research question, and best help them analyze the ad they have chosen. • Hand out the **Ad Analysis homework, Lesson 8** and explain that this is the same type of work that was assigned in Lesson 3.	• This is preparation for the End of Unit 3 Assessment in the next lesson. For students who struggle, consider asking them to use one source in their research synthesis. For students who need a challenge, consider encouraging them to circle more than three sources.

Homework	Meeting Students' Needs
• If needed, finish color-coding in the researcher's notebook in preparation for writing the End of Unit 3 Assessment. • Be sure to continue your independent reading. • Complete Ad Analysis homework, Lesson 8.	

Grade 7: Module 2B: Unit 3: Lesson 8
Supporting Materials

Suggested Texts	Topics Discussed in the Text
1. Courtney Kane, "Men Are Becoming the Ad Target of the Gender Sneer," *The New York Times*, Jan. 28, 2005.	• Male gender roles and stereotypes in ads
2. Elizabeth Sweet, "Guys and Dolls No More?" *The New York Times*, Dec. 21, 2012.	• Gender stereotypes in the marketing of toys
3. "Geena Davis, Media Equalizer," *New Moon Girls*, July/Aug. 2012.	• Female stereotypes and gender roles in the media, especially television and film
4. "Body Image and Eating Disorders." *The Center for an Ad-Free Childhood*. http://www.commercialfreechildhood.org/resources-factsheets.	• Advertisements' influence on the body images of both male and female youth

Men Are Becoming the Ad Target of the Gender Sneer
(Suggested Text #1)

By COURTNEY KANE

Published: January 28, 2005

ARE today's men incompetent, bumbling idiots? Judging by portrayals in some advertising, the answer seems to be yes—much to the dismay of some men.

The portrayals began as a clever reversal of traditional gender roles in campaigns, prompted by the ire of women and feminist organizations over decades of ads using stereotyped imagery of an incompetent, bumbling housewife who needed to be told which coffee or cleanser to buy.

As those images disappeared, the pendulum swung, producing campaigns portraying men in general, and husbands and fathers in particular, as objects of ridicule, pity, or even scorn. Among them are ads for Bud Light, Domino's, Hummer, T-Mobile, and Verizon.

The "man as a dope" imagery has gathered momentum over the last decade, and critics say that it has spiraled out of control. It is nearly impossible, they say, to watch commercials or read ads without seeing helpless, hapless men.

In the campaigns, which the critics consider misandry (the opposite of misogyny), men act like buffoons, ogling cars and women; are likened to dogs, especially in beer and pizza ads; and bungle every possible household task. Most marketers presenting incompetent, silly male characters say their campaigns provide a harmless comedic insight into the male mentality while also appealing to women. But men who describe themselves as rights activists are increasingly speaking out against the ads as a form of male-bashing, especially when the ads disparage the roles that fathers play in their children's lives.

"You can't routinely denigrate a given segment of the population mercilessly," said Richard Smaglick, a founder of an organization known as the Society for the Prevention of Misandry in the Media, which runs fathersandhusbands.org, a Web site. "We're trying to wake up the industry to get business leaders to recognize that this isn't the way to build relationships with their customers."

Some critics label the campaigns a reaction to the political correctness that makes it no longer permissible to use stereotypes of women.

Paul Nathanson, who wrote "Spreading Misandry: The Teaching of Contempt for Men in Popular Culture," with Katherine K. Young, said the issue was larger than just what was presented in advertising.

Men Are Becoming the Ad Target of the Gender Sneer
(Suggested Text #1)

"Negative imagery in advertising is part of negative imagery in popular culture in general," Dr. Nathanson said. "If you add up the way men are presented in popular culture, then it is a problem because the message is that that's what men are."

Then there are the longer-term effects, Dr. Nathanson said, asking, "How do boys form a healthy identity?" if they are constantly exposed to anti-male stereotypes.

Martyn Straw, chief strategy officer at BBDO Worldwide in New York, part of the Omnicom Group, offered an explanation.

"In advertising and in general communications," Mr. Straw said, "there is the notion that things that are 'negative' are always much funnier than 'positive,' which can get very schmaltzy."

"In order to not cross over the line into denigration," Mr. Straw said, the situation portrayed in an ad needs to be truthful and funny. If those elements are in place, he added, "it's not really bashing, it's just having a funny look at the way men work sometimes and the way they approach things."

Critics have compiled lists of ads they deem offensive. One Web site, Standyourground.com, in cooperation with the Men's Activism News Network, lists 30 brands it asks men to avoid buying because of what they regard as male-bashing advertising; the list includes Budweiser, Hummer, J. C. Penney, and Post-it notes.

One of the companies most cited is Verizon Communications, for a commercial for its Verizon DSL service created by McGarry Bowen in New York. The spot shows a computer-clueless father trying to help his Internet-savvy daughter with her homework online. Mom orders Dad to go wash the dog and leave their daughter alone; the girl flashes an exasperated look of contempt at him.

A Verizon spokesman, John Bonomo, said, "It was not our intention certainly to portray fathers as inessential to families." The commercial has run its scheduled course, he added, and is no longer appearing.

In many ways, said Ann Simonton, coordinator of Media Watch in Santa Cruz, Calif., an organization that challenges what it considers to be racism, sexism, and violence in the media, such commercials play on stereotypes of both sexes. For instance, speaking of the Verizon spot, Ms. Simonton said, "One might be able to interpret the women as being very nagging."

Men Are Becoming the Ad Target of the Gender Sneer
(Suggested Text #1)

Summary

A new trend in advertising is to portray men as stupid, foolish, and clumsy. This new portrayal began as a reaction to criticism that women were often portrayed in ads as incompetent, and needing to be told what to do. Now, many people consider the "man as a dope" to be reverse sexism, a form of "male-bashing." This is particularly troublesome to people who believe this view of men in ads makes a negative comment on men's ability to be effective parents.

Marketers defend this portrayal of men as simply a way of adding humor to the advertisement. Others, however, wonder if young male viewers will be able to find positive role models in these kinds of ads. Many view it as a larger problem: the fact that negative stereotypes of both men and women dominate American advertising.

Vocabulary

ire: anger
pendulum: a metaphor for public opinion
momentum: movement
hapless: incompetent
misandry: hatred of men
misogyny: hatred of women
denigrate/denigration: to demean or put down
schmaltzy: sickeningly sweet

By Elizabeth Sweet

IMAGINE walking into the toy department and noticing several distinct aisles. In one, you find toys packaged in dark brown and black, which include the "Inner-City Street Corner" building set and a "Little Rapper" dress-up kit. In the next aisle, the toys are all in shades of brown and include farm-worker-themed play sets and a "Hotel Housekeeper" dress.

If toys were marketed solely according to racial and ethnic stereotypes, customers would be outraged, and rightfully so. Yet every day, people encounter toy departments that are rigidly segregated—not by race, but by gender. There are pink aisles, where toys revolve around beauty and domesticity, and blue aisles filled with toys related to building, action, and aggression.

Gender has always played a role in the world of toys. What's surprising is that over the last generation, the gender segregation and stereotyping of toys have grown to unprecedented levels. We've made great strides toward gender equity over the past 50 years, but the world of toys looks a lot more like 1952 than 2012.

Gender was remarkably absent from the toy ads at the turn of the 20th century but played a much more prominent role in toy marketing during the pre- and post-World War II years. However, by the early 1970s, the split between "boys' toys" and "girls' toys" seemed to be eroding.

During my research into the role of gender in Sears catalog toy advertisements over the 20th century, I found that in 1975, very few toys were explicitly marketed according to gender, and nearly 70 percent showed no markings of gender whatsoever. In the 1970s, toy ads often defied gender stereotypes by showing girls building and playing airplane captain, and boys cooking in the kitchen.

But by 1995, the gendered advertising of toys had crept back to midcentury levels, and it's even more extreme today. In fact, finding a toy that is not marketed either explicitly or subtly (through use of color, for example) by gender has become incredibly difficult.

There are several reasons gender-based marketing has become so prevalent. On a practical level, toy makers know that by segmenting the market into narrow demographic groups, they can sell more versions of the same toy. And nostalgia often drives parents and grandparents to give toys they remember from their own childhood.

Guys and Dolls No More?
(Suggested Text #2)

Such marketing taps into the deeply held beliefs about gender that still operate in our culture; many parents argue that their daughters and sons like different things. This is particularly true for boys: parents tend to stick with gender-typed toys for boys, either because they understand that the social costs for boys who transgress into the "pink" zone are especially high in a homophobic culture or because of their own desire for gender conformity.

This becomes a self-reinforcing cycle: As toys have become more and more gender segregated, the social costs of boundary crossing and the peer pressure to stay within the lines are huge, for kids and parents alike.

But if parents are susceptible to the marketers' message, their children are even more so. In a study on parental toy purchases led by the psychologist Donna Fisher-Thompson, researchers who interviewed parents leaving a toy store found that many bought gender-typed toys because their kids had asked for them, and parents were a bit less likely to choose gendered toys—at least for girls—on their own.

Moreover, expert opinion—including research by developmental and evolutionary psychologists—has fueled the development and marketing of gender-based toys. Over the past 20 years, there has been a growth of "brain science" research, which uses neuroimaging technology to try to explain how biological sex differences cause social phenomena like gendered toy preference.

That's ridiculous, of course: It's impossible to neatly disentangle the biological from the social, given that children are born into a culture laden with gender messages. But that hasn't deterred marketers from embracing such research and even mimicking it with their own well-funded studies.

For example, last year the Lego Group, after two decades of marketing almost exclusively to boys, introduced the new "Friends" line for girls after extensive market research convinced the company that boys and girls have distinctive, sex-differentiated play needs.

Critics pointed out that the girls' sets are more about beauty, domesticity, and nurturing than building—undermining the creative, constructive value that parents and children alike place in the toys. Nevertheless, Lego has claimed victory, stating that the line has been twice as successful as the company anticipated.

The ideas about gender roles embedded in toys and marketing reflect how little our beliefs have changed over time, even though they contradict modern reality: Over 70 percent of mothers are in the labor force, and in most families domestic responsibilities are shared more equitably than ever before. In an era of increasingly diverse family structures, these ideas push us back toward a more unequal past.

Summary

Toys in American are rigidly divided in how they are marketed between "boys" and "girls." This division has not always been a problem, but since the 1970s, the market for "boy toys" versus "girl toys" has increased, and is now at levels we have never seen before.

There are several reasons why this is occurring. One is that marketers are aware that if they can market strictly to smaller groups such as "girls" and "boys," they can sell more versions of the same toy.

In addition, marketers are also tapping into beliefs in America that are still strong about the differences between boys and girls. This results in a cycle: Families feel threatened if their boy or girl plays with toys that are not for "boys" or "girls"; they buy gender-specific toys; the marketers make more gender-specific toys; and so on. In fact, the children themselves are more likely to buy gender-specific toys than their parents are.

There has been a growth of research that scientists believe documents that difference in gender lies in the brain. Marketers have used this research to develop even more gender-specific toys, even though gender differences are both biological and social. The Lego Group, for example, recently developed a girl-specific line of Legos. Some people feel this line doesn't allow girls to have the same constructive and creative relationship with Legos that boys do because of how the Legos are marketed.

The article makes the final point that in the home and in the workforce, the relationship between males and females is more equal than ever before. However, gendered toys push our ideas about gender equality backwards.

Guys and Dolls No More?
(Suggested Text #2)

Vocabulary

domesticity: having to do with the home	conformity: fitting in
unprecedented: never seen before	susceptible: easily affected by
equity: equality	phenomena: events
prevalent: widespread	deferred: put off
demographic: having to do with human populations	distinctive: individual
nostalgia: a longing for the past	
transgress: to go beyond the set limits	
homophobic: afraid of homosexuality	

Geena Davis, Media Equalizer
(Suggested Text #3)

When little girls and boys watch movies and TV, what ideas do they develop about girls and women? Actor Geena Davis didn't like what she saw, so she took action. She started the Geena Davis Institute on Gender in Media (seejane.org), which works to improve the images of girls and women in children's media. As an actor, Geena is known for playing strong female roles—check out the movie *A League of Their Own* (she's in an all-women baseball league), or the 2005–06 TV series "Commander In Chief," in which she plays the first female U.S. president. Geena shared her activist inspiration with *Daughters*, a NMG sister publication that's now a website (daughters.com) with great advice for parents of girls and girl advocates.

"My eyes were really opened when I started watching preschool television with my daughter when she was about two years old. I noticed that there weren't nearly as many female characters as male characters. It seemed that on the majority of young children's programming, even on public television, my daughter and the other children watching didn't see a world like the real one, in which girls and women make up half of the population. And the female characters that did appear were too often covered with bows and jewelry and cared a great deal about their appearance.

"I kept watching, and got more and more frustrated. I saw that the majority of TV shows, videos, and movies designed specifically for children—whether the shows were animated, live-action, or puppets— are dominated by male characters and male stories. Studies have shown that in large part we learn our self-worth by seeing ourselves reflected in the culture. What message are we sending to girls and boys? It's just as important to me for my two boys to see girls playing vital roles in the stories they watch. My sons will most likely be husbands and fathers, and I want them to value women as much as I want my daughter to feel valued."

Read these facts from the Geena Davis Institute on Gender in Media and do your own research as you watch family movies and TV. Don't forget to check animated animals: How many are girls? How many are boys? Ask questions about the roles girls play.

- Males outnumber females 3 to 1 in family films, even though females make up a little more than half of the population in the United States. This male-female ratio is the same as it was in 1946!

- Females are almost four times as likely as males to be shown in sexy attire and nearly twice as likely as males to be shown with a tiny waistline.

- Females also are underrepresented behind the camera. In a study of more than 1,500 content creators, only 7 percent of directors, 13 percent of writers, and 20 percent of producers were female.

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Media and Marketing Promote Impossible Physical Standards

- A life-size Barbie doll would have a 16-inch waist.[1]

- Action figures, such as G.I. Joes, have "bulked up" in recent years.[2] Boys today rate these new, more muscular figures as healthier than the old ones.[3]

- A study of 500 models found that almost half were malnourished, according to World Health Organization standards.[4] The average American woman is 5' 4" tall and weighs 140 pounds. The average American model is 5' 11" tall and weighs 117 pounds.[5]

Increased Body Dissatisfaction

- An increasing number of reality TV shows such as ABC's *Extreme Makeover* glamorize dramatic changes to physical appearance and have been criticized for promoting unhealthy body image.[6]

- In one study, more than half of boys ages 11–17 chose as their physical ideal an image only possible to obtain using steroids.[7]

- Television shows continue to feature impossibly thin actors in lead roles.[8]

- Discontent with how we look starts young. About 42% of first- to third-grade girls want to be thinner[9], and 81% of 10-year-olds are afraid of being fat.[10]

Dangerous Ideals

- Most magazines airbrush photos and use expensive computer technology to correct model's blemishes and hide their figure flaws.[11]

- One out of every 150 girls between the ages of 14 and 16 years suffers from anorexia nervosa— bulimia is considered to be more common.[12]

- 55% of teenage girls and 25% of teenage boys reported dieting in the previous year.[13]

- Over one-half of teenage girls and nearly one-third of teenage boys use unhealthy weight control behaviors such as skipping meals, fasting, smoking cigarettes, vomiting, and taking laxatives.[14]

Media and Marketing Are Linked to Body Dissatisfaction and Eating Disorders

- Adolescent girls' discontent about body image is directly correlated to how often they read fashion magazines.[15]

- Viewing television commercials leads to increased body dissatisfaction for both male and female adolescents.[16]

- After television was introduced in Fiji there was a significant increase in eating disorders among adolescent girls.[17]

- Research shows that ads featuring thin models increase women's negative feelings about themselves, but also increase the positive image of the brands being advertised. Women report being more likely to buy products from ads with skinny models than ads showing average models.[18]

Body Image and Eating Disorders
(Suggested Text #4)

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Body Image and Eating Disorders
(Suggested Text #4)

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Campaign for a Commercial-Free Childhood
Reclaiming Childhood from Corporate Marketers
www.commercialfreechildhood.

Model Research Synthesis

Language has a very strong influence on the target audience of consumers, especially when it uses gendered language or persuasive techniques in language.

According to *Duke Today*, researchers have determined that language geared toward men or women in job ads can indicate whether men or women typically work in that job. *Duke Today* reports that no participant in the study demonstrated that they were aware of the impact of gendered language. Researchers, *Duke Today* reports, believe that "it's likely that companies unintentionally place gendered job advertisements."

Ads can appeal to our emotions (pathos), our logic (logos), or our sense of values (ethos). The language they use can cause us to feel sad, happy, or empathetic; it can provide scientific-sounding evidence, or counter-arguments; or, it can assure us that the company is not just out for our money, but really cares for us (Renee Shea, *The Rhetoric of Advertising*, www.apcentral.com).

Ads can even target our socio-economic class. A recent study done at Stanford University concluded that expensive potato chips used language on their bags to target upper-class customers, using more difficult language and more claims about health.
(http://www.stanford.edu/~jurafsky/freedmanjurafsky2011.pdf)

Model Research Synthesis: Annotated Version
(For Teacher Reference)

First sentence answers overarching research question.	**Language has a very strong influence on the target audience of consumers, especially when it uses gendered language or persuasive techniques in language.**
Paragraph 1	<u>According to *Duke Today*, researchers have determined that language geared toward men or women in job ads can indicate whether men or women typically work in that job. *Duke Today* reports that no participant in the study demonstrated that they were aware of the impact of gendered language. Researchers*, Duke Today* reports, believe that "it's likely that companies unintentionally place gendered job advertisements."</u>
Paragraph 2	Ads can appeal to our emotions (pathos), our logic (logos), or our sense of values (ethos). The language they use can cause us to feel sad, happy, or empathetic; it can provide scientific-sounding evidence, or counter-arguments; or, it can assure us that the company is not just out for our money, but really cares for us (Renee Shea, *The Rhetoric of Advertising,* www.apcentral.com).
Paragraph 3	Ads can even target our socio-economic class. A recent study done at Stanford University concluded that expensive potato chips used language on their bags to target upper-class customers, using more difficult language and more claims about health. (http://www.stanford.edu/~jurafsky/freedmanjurafsky2011.pdf)

Name:

Date:

Ad Name/Description: _____

Questions about Meanings and Messages	Answers
1. What is this ad about (and what makes you think that)?	
2. What ideas, values, information, and/or points of view are overt? Implied?	
3. What is left out of this message?	
4. What techniques are used?	
5. Why were those techniques used? How do they communicate the message?	
6. How might different people understand this message differently?	
7. What is my interpretation of this and what do I learn about myself from my reaction or interpretation?	

Grade 7: Module 2B: Unit 3: Lesson 9
End of Unit Assessment: Research Synthesis

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can conduct short research projects to answer a question. (W.7.7) I can use several sources in my research. (W.7.7) I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)

Supporting Learning Targets	Ongoing Assessment
• I can synthesize the information I learned from several sources into cohesive paragraphs.	• End of Unit 3 Assessment

Agenda	Teaching Notes

1. Opening
 	
  A. Planning the End of Unit Assessment Entry Task (5 minutes)
 	
  B. Reviewing the Learning Target (2 minutes)
 	
2. Work Time
 	
  A. End of Unit 3 Assessment (25 minutes)
 	
  B. Creating the Rubric (8 minutes)
 	
3. Closing and Assessment
 	
  A. Finishing the Class Rubric (5 minutes)
 	
4. Homework
 	
  A. Continue your independent reading.
	• In this lesson, students have arrived at Step 6 on the researcher's roadmap. For the End of Unit 3 Assessment, they write several paragraphs that synthesize their learning and demonstrate what they have learned about advertising. In preparation, they have paraphrased facts in their own words (throughout the unit), marked the facts they want to use (in Lesson 8), and planned the basic organization of the paragraph (in today's entry task).
	
	• Consider how to give struggling writers more time to complete the End of Unit 3 Assessment. For instance, allow them to continue working while the class is creating the rubric in Work Time B.
	
	• The criteria for the End of Unit 3 Assessment is listed on the student copy of the assessment, both to ensure that students know how they will be assessed, and also so that it can be used as a checklist when reviewing students' synthesis.
	
	• Note that the End of Unit 3 Assessment focuses on information students have gathered in their research, not how well they craft body paragraphs.
	
	• Following the End of Unit 3 Assessment, you, again, will show students the model performance task, first introduced in Lesson 4. "Samsung Appliances" is provided as a teacher model. Consider using the information and formatting in this model as you create your own version of it, using the technology that your students will also use. Students use this model to help create the Module 2B Performance Task Rubric as a collective.
	
	• In advance:
	
	  – Ready the technology you will need for your teaching model.
	
	  – Consider creating a blank Module 2B Performance Task Rubric for students to place their sticky notes on during the Closing.
	
	• Post: Learning targets; researcher's roadmap anchor chart.

Lesson Vocabulary	Materials
synthesize	• Researcher's notebook (from Lesson 2; one per student) • Researcher's roadmap anchor chart (begun in Lesson 4) • End of Unit 3 Assessment prompt (one per student and one to display) • Document camera • Model Performance Task: "Samsung Appliances" (from Lesson 4; one to display) • Performance Task Prompt (from Lesson 4; one to display) • Module 2B Performance Task Rubric (Blank) (one per student and one to display) • Module 2B Performance Task Rubric (for teacher reference) • Sticky notes (four per student)

Opening	Meeting Students' Needs
A. Planning the End of Unit Assessment Entry Task (5 minutes) • Direct students to turn to Section 7 in their **researcher's notebook** and complete it as their entry task.	
B. Review the Learning Target (2 minutes) • Direct students' attention to the posted learning target and ask a volunteer to read it aloud: 　＊ "I can synthesize the information I learned from several sources into cohesive paragraphs." • Ask students to raise their hands if they know what *synthesize* means (from Lesson 8). Wait for a few hands to go up and then call on a student. • Explain that today they will work on Step 6 of the **researcher's roadmap anchor chart**, where they synthesize their findings and share them in the performance task. This gives students a chance to demonstrate all they have learned from this short research project, including how to avoid plagiarism by paraphrasing. Express your confidence in their ability to do so.	

Work Time	Meeting Students' Needs
A. End of Unit 3 Assessment (25 minutes) • Distribute and display the **End of Unit 3 Assessment prompt** using the **document camera**. • Ask students to read along silently as you read aloud. Clarify as needed. • Direct students to complete the assessment silently and individually. Tell them that while they write, you will come around to check in on their independent reading. If they finish early, they may read their independent reading book. • While students work, circulate to check in on their independent reading progress. • When students are done, collect their assessments and researcher's notebooks (see Teaching Note at the end of this lesson).	• Consider asking students who struggle to answer one or two supporting research questions in their research synthesis. • Consider encouraging students who need a challenge to answer more than three supporting research questions in their synthesis.

Work Time (continued)	Meeting Students' Needs
B. Creating the Rubric (8 minutes) • Tell students they will now look at the **Model Performance Task: "Samsung Appliances"** (from Lesson 4) and use it to create the rubric you will use to evaluate their performance task. • Instruct students to read along silently as you read aloud through the model performance task. Pause to ask what they notice about this model. How is it different from other writing they've done in class? • Display the **Performance Task Prompt** using the document camera, post the **blank Module 2B Performance Task Rubric** and orient students to it. Define any terms they may not know, such as "command," "cohesion," or "conventions." Let students know that you will be working together to complete the last column on the right. • Demonstrate this process by "thinking aloud" the Content and Analysis row. Write the bullet points on a class rubric for display. Consider saying something like: * "Based on the model, this project has several parts. To reach a 4 on content, a project will need to have all the parts. I'm going to write that as the first bullet point. I noticed that the last section shows thinking about how to change the ad, so I'm going to write something about how the recommendation shows some thoughtful analysis of the problems with the first ad and articulates a way to solve them in the counter ad. I'm also noting that the changes are significant. They don't just change colors, for example—the changes affect the meaning of the ad. For the third bullet point, I'm going to write how the author relates the counter ad directly to their analysis of the original ad. So I'll write, 'Content is clear and connected directly to the original ad.'" • Invite students to turn and talk with a partner about the second row. Remind students to use the questions provided to help them write the bullet points. • After a few minutes, ask a student to share by thinking aloud through the bullet points in Row 2. Write the ideas on the class rubric. • Distribute **sticky notes** to each student. • Instruct students to work in pairs for the remaining two rows. They should write their bullet points on sticky notes.	• Co-constructing the rubric based on the learning targets outlined from the standards gives students a clear picture of what meeting these targets will look like in the final performance task. Research shows that engaging students in the assessment process engages, supports, and holds students accountable for their learning. This practice helps all learners, especially struggling learners.

Closing and Assessment	Meeting Students' Needs
A. Finishing the Class Rubric (5 minutes) • Invite students to come up and stick their ideas on the displayed blank Module 2B Performance Task Rubric. • Choose the best bullet points to transfer to the chart. You may do this as a class, time permitting, or do it after the students leave and share it with them in the next lesson. • Collect students' researcher's notebooks.	

Homework	Meeting Students' Needs
• Continue your independent reading. *Note: Finalize the Performance Task Rubric so students will know how they will be evaluated on the performance task. Review students' researcher's notebooks to identify students who need more support creating the final performance task. Be ready to return students' notebooks in Lesson 10.*	

Grade 7: Module 2B: Unit 3: Lesson 9
Supporting Materials

In Unit 3, you have been working toward these learning targets:

I can conduct a short research project. (W.7.7)

I can generate additional questions for further research. (W.7.7)

I can quote or paraphrase others' work while avoiding plagiarism. (W.7.8)

Now I'd like to see how well you've reached these standards. To see your progress, I'm going to evaluate your research synthesis for the following items:

_____ You directly address the overarching research question.

_____ You answer one or more of the supporting research questions.

_____ You use information from more than one source.

_____ You paraphrase information from sources.

Research Synthesis

Directions: In well-written paragraphs, synthesize your findings about gender roles in advertising and their impact on viewers' identity. Remember to use complete sentences and to acknowledge your sources.

Directions: Read the model performance task.

Criteria	Questions to discuss with your partner	What does a 4 look like? Write as many bullets as you can here.
Content	What are the parts of this project? What do you notice about the counter ad?	
Command of Evidence	What kinds of facts does the author use? How are facts presented?	

EXPEDITIONARY
LEARNING

Directions: Read the model performance task.

Criteria	Questions to discuss with your partner	What does a 4 look like? Write as many bullets as you can here.
Cohesion/Style	What do you notice about the layout? What is the intended audience? How do you know?	
Conventions	What do you notice about the language? Grammar? Spelling? Conventions?	

Directions: Read the model performance task.

Criteria	Questions to discuss with your partner	What does a 4 look like? Write as many bullets as you can here.

Content	What are the parts of this project? What do you notice about the counter ad?	• It includes the following:
		  – Ad Background
		  – Target Audience
		  – Persuasive Techniques
		  – Gender Role Analysis
		  – What the Research Says
		  – My Counter Ad
		• The counter ad shows some thoughtful analysis of the problems with the original ad and articulates a realistic way to solve them. The changes it makes are significant and affect the meaning of the ad.
		• Content is clear and connected directly to the original ad.

Command of Evidence	What kinds of facts does the author use? How are facts presented?	• Facts are compelling. • Facts are true.

Module 2B Performance Task Rubric
(For Teacher Reference)

Directions: Read the model performance task.

Criteria	Questions to discuss with your partner	What does a 4 look like? Write as many bullets as you can here.
Cohesion/Style	What do you notice about the layout? What is the intended audience? How do you know?	• Layout and graphics are engaging to the audience. • Word choice and tone is appropriate to the task and audience.
Conventions	What do you notice about the language? Grammar? Spelling? Conventions?	• Although it is written in an informal style, it still uses the conventions of standard English.

Grade 7: Module 2B: Unit 3: Lesson 1
Planning the Performance Task

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) I can produce clear and coherent writing that is appropriate to task, purpose, and audience. (W.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Supporting Learning Targets	Ongoing Assessment
• I can use what I learned in my research to decide how I will analyze my ad and construct my counter ad. • I can select information from my research to include in my ad analysis.	• Researcher's notebook • Ad Analysis planning guide

Agenda	Teaching Notes
1. Opening A. Creating a Plan of Action (10 minutes) 2. Work Time A. Ad Analysis Planning Guide (15 minutes) B. Creating Final Ad Analysis (15 minutes) 3. Closing and Assessment A. Turn and Talk (5 minutes) 4. Homework A. Continue your independent reading. Be prepared to write a book review in Lesson 13. Please make sure that you have met your reading goal and bring your book to class for the next lesson.	• In this lesson, students begin a four-lesson Performance Task arc in which they analyze an ad, and develop a Counter-ad. Students complete the final section of their researcher's notebook, in which they formulate an Ad Analysis based on their research findings. • Students are asked to identify which sources they used from a Works Cited list that is provided in the Ad Analysis planning guide. Students will develop the skills they need to create their own citations in Module 4. • For Work Time A and B, consider how to spend your time and how to support students in using this time well. You might confer with each pair, pull several pairs to support more intensively, or provide a formal checkpoint for each pair. Students might benefit from a routine in which you ask partners to commit to a goal for the next 15 minutes, then check in to see if they have reached that goal. • Decide on a medium for students' final performance task. Will they use technology? Which program? Will they use paper and colored pencils or markers? Will they be given a choice of platform or will all students use the same platform for their final products? How will you best be able to support students in using the platform(s)? • Lesson 12 includes a mini lesson on layout and technology. Regardless of what platform(s) you decide to offer students, consider using the time in this lesson to have students sketch out on paper what their final product will look like. If your students are going to start using technology today, consider moving part of Lesson 12 to this lesson. • If students are working with a technology platform for the first time, consider providing a resource to help them in class. For example, consider creating an online user's guide or a handout with common functions and questions—a "Directions for Platform" resource. Remind students that they need to use all of their resources before asking you for help. • In Lesson 10, students will have time the opportunity to write a book review about their independent reading book. If students chose longer books, consider checking in with them and making sure they understand where they should read to. For more information, see Launching Independent Reading in Grades 6–8: Sample Plan on EngageNY.org. • In advance: – Review students' researcher's notebooks.

Agenda	Teaching Notes (continued)
	• Post: Learning targets.

Lesson Vocabulary	Materials
graphic design	• Model Performance Task: "Samsung Appliances" (from Lesson 4; one to display)
	• Basic Concepts of Media Literacy anchor chart (begun in Lesson 2)
	• Researcher's notebook (from Lesson 1; one per student)
	• Ad for Analysis (chosen in Lesson 8)
	• Ad Analysis planning guide (one per pair of students)
	• Directions for Platform (new; teacher-created; optional; see Teaching Notes)

Opening	Meeting Students' Needs

A. Creating a Plan of Action (10 minutes)
• Display the **Model Performance Task: "Samsung Appliances"** and direct students' attention to the "Counter Ad" section. Ask them to read it silently and raise their hands when they are ready to paraphrase the recommendations the author is making.
 	
• After most students have their hands raised, call on several students to share out.
 	
• Ask students to turn to an elbow partner and discuss:
 	
   * "How did the research inform how the author changed the counter ad?"
 	
• Cold call one or two pairs to share out. Listen for them to say that the research showed the author that the stereotype needed to be changed in the ad directly.
 	
• Tell students that their research has prepared them to do this type of nuanced thinking about their role as consumers. Refer back to the **Basic Concepts of Media Literacy anchor chart**.
 	
• Return students' **researcher's notebooks**, and have them take out their **Ad for Analysis**.
 	
• Direct students to the Plan of Action section of their notebooks. Read through the options provided, directing students to follow along as you read this section aloud.
 	
• After you've finished reading, give students several minutes to think alone about their plan of action. \\
 	
• Invite students to talk to their elbow partner again:
 	
   * "What will your plan of action be? Why?"
 	
• Give students a few minutes to record their plans of action. Consider sharing a few times you heard research being used particularly effectively.	

Work Time	Meeting Students' Needs

A. Ad Analysis Planning Guide (15 minutes)
• Distribute one **Ad Analysis planning guide** to each pair.
• Direct students to find their project partners from the previous lesson. When students are settled, tell them they have all individually done strong research and are ready to decode and deconstruct ads. Now they will collaborate to produce an analysis to educate people like them.
• Ask students:
  * "How will collaborating make your final product stronger?"
• Listen for: "The ideas will be more carefully selected," "The writing will be clearer," and "The layout will include more ideas."
• Ask:
  * "What can you do to be effective collaborators?"
• Listen for: "Making sure I understand my partner's ideas," "Using information from both of our researcher's notebooks," etc.
• Tell students that before they start talking, each student needs to look through his or her notebook and star three or four facts that they think will be important to include in their Ad Analysis. Enforce silent work time for a few minutes.
• Finally, direct students to work together to complete the Ad Analysis planning guide. Consider how you might confer strategically with groups. Set a time for pairs to be done with the guide. Consider requiring that pairs get their guides checked by you before they proceed to creating a final product.
• Circulate as students work. Note places in the writing where students are challenged or struggling. You will have an opportunity to reinforce these in a mini lesson in Lesson 11.
	• Asking students to be metacognitive about partner work supports the development of collaboration skills.

B. Creating Final Ad Analysis (15 minutes) • As pairs finish the Ad Analysis planning guide, they should start creating their final product. Consider requiring that students do a paper sketch of their layout for the counter ad before starting their final draft.	

Closing and Assessment	Meeting Students' Needs
A. Turn and Talk (5 minutes) • Ask students to turn and talk with a partner: * "What is one thing you and your partner did today that helped you collaborate effectively? What is one thing you will need to keep in mind tomorrow as you create your final product?"	

Homework	Meeting Students' Needs
• Continue your independent reading. In Lesson 13, we will write book reviews. Most of you need to finish reading your book by then; a few of you who selected longer books have set a different goal with me. Please make sure that you have met your reading goal and bring your book to class for Lesson 13.	

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EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 3: Lesson 10
Supporting Materials

Use the following guide to address all parts of the performance task.

Title: Ad Name
(or your own title)

Section I: Ad Background

Section II: Target Audience

Section III: Persuasive Techniques

Section IV: Gender Role Analysis

Section V: What the Research Says

What are the three most compelling pieces of information someone your age needs to know about gender roles in advertising? (Make sure this information also connects to your analysis of your ad.)

1.	
2.	
3.	

Section VI: My Counter Ad

Section VII: Works Cited

Here are the articles we have read and discussed as a class. Star the sources that you and your partner used in your research. Then copy those sources into your Works Cited section, making sure to keep them in alphabetical order:

- "Body Image and Eating Disorders." *The Center for an Ad-Free Childhood.*

  http://www.commercialfreechildhood.org/resources-factsheets.

- Clifford, Stephanie. "Truth in Advertising?" *The New York Times Upfront*, Vol. 142, March 1, 2010.

- Deziel, Melanie. "'Cover Girl Culture' Exposes Media's Impact on Young Girls." *The Daily Campus*, February 26, 2010.

- "Geena Davis, Media Equalizer." *New Moon Girls*, July/August 2012.

- Kane, Courtney. "Men Are Becoming the Ad Target of the Gender Sneer," *The New York Times*, January 28, 2005

- Sweet, Elizabeth. "Guys and Dolls No More?" *The New York Times*, December 21, 2012.

- Yakanama, Tom. "Images of Men in Advertising," *Media and Values*, Issue 48, Fall 1989.

Expeditionary Learning is still seeking permission for these texts, which can be downloaded from http://commoncoresuccess.elschools.org in Fall 2013.

Grade 7: Module 2B: Unit 3: Lesson 11
Performance Task: Write Ad Analysis

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2)
I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6)
I can produce clear and coherent writing that is appropriate to task, purpose, audience, and style. (W.7.4)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Supporting Learning Targets	Ongoing Assessment
• I can write an analysis in which my layout, style, and language make my meaning clear to my classmates.	• Ad Analysis

Agenda	Teaching Notes

1. Opening
    A. Unstructured Mini Lesson: Reinforcing Challenge Points (10 minutes)
 2. Work Time
    A. Completing Final Draft of Ad Analysis (30 minutes)
 3. Closing and Assessment
    A. Turn and Talk (5 minutes)
 4. Homework
    A. Continue your independent reading. Be prepared to write a book review in Lesson 13. Please make sure that you have met your reading goal and bring your book to class for the next lesson.
	• This lesson opens with a mini lesson of your choosing that addresses a struggle or challenge you've noticed multiple students or pairs having. If students are using a new technology platform to create their final product, consider also addressing questions relating to this platform.
	
	 • Following the mini lesson, students are given a solid chunk of time to work with their partners on the final draft of their Ad Analysis. Note that students will work on the final draft of their counter ad in Lesson 12. If they finish their Ad Analysis early, you could give them the option of turning their attention to the counter ad and sketching a rough draft of how they want it to look.
	
	 • During Work Time A, consider how to support students in using this time well. You might confer with each pair, pull several pairs to support more intensively, or provide a formal checkpoint for each pair. Students might benefit from a routine in which you ask partners to commit to a goal for the next 15 minutes, then check in to see if they have reached that goal, and set another goal.
	
	 • Regardless of the routine you set for Work Time A, ensure that students are referencing the Performance Task Rubric on a consistent and formal basis. This will help them meet all of the criteria necessary to earn a 4 in each category.
	
	 • In advance: Plan the mini lesson.
	
	 • Post: Learning target.

Lesson Vocabulary	Materials
	• Entry task (one per student; optional; see Teaching Notes) • Model Performance Task: Samsung Appliances" (from Lesson 4; one to display) • Ad Analysis planning guide (from Lesson 10; one per pair) • Completed Module 2B Performance Task Rubric (from Lesson 9; one per student)

Opening	Meeting Students' Needs
A. Unstructured Mini Lesson: Reinforcing Challenge Points (10 minutes) • Use this time to deliver a mini lesson of your choosing, reinforcing a challenge or a struggle most students have with the Ad Analysis. Include an **entry task** at your discretion.	

Work Time	Meeting Students' Needs
A. Completing Final Draft of Ad Analysis (30 minutes) • Display the **Model Performance Task: "Samsung Appliances."** • Ask students to take their **Ad Analysis planning guide** and **Completed Module 2B Performance Task Rubric** and join their partners. • Tell students they will now complete a final draft of their analysis. Remind them to use their Ad Analysis planning guide, performance task rubric, and the displayed model performance task to guide their choices. In particularly, consistently returning to the Performance Task Rubric will help them to stay grounded in the criteria. • Consider how you might confer strategically with groups at a particular checkpoint (this will vary depending on technology being used), or pull several pairs for additional support. • Consider supporting pairs in setting goals for 15-minute periods, and checking in with them at the end of that time to see if they met that goal and set another goal for the following 15 minutes. • As you circulate, look for examples of students who are making strong decisions about their work to share during the debrief in the Closing and Assessment.	

Closing and Assessment	Meeting Students' Needs
A. Turn and Talk (5 minutes) • Ask students to turn and talk with their partner: * "What is one writing decision you made that has worked out really well?" • Call on several pairs to share their decisions with the class. Consider pre-selecting pairs with strong work you noticed while you were circulating.	

Homework	Meeting Students' Needs
• Continue your independent reading. Remember that in Lesson 13, we will write book reviews. Most of you need to be finished with your book by then; a few of you who selected longer books have set a different goal with me. Please make sure that you have met your reading goal and bring your book to class that day.	

There are no new supporting materials for this lesson.

Grade 7: Module 2B: Unit 3: Lesson 12
Performance Task: Create a Counter Ad

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)
I can write informative/explanatory texts that convey ideas and concepts using relevant information that is carefully selected and organized. (W.7.2) I can use technology to produce and publish a piece of writing with links to cited sources. (W.7.6) I can produce clear and coherent writing that is appropriate to task, purpose, audience, and style. (W.7.4) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Supporting Learning Target	Ongoing Assessment
• I can create a counter ad in which my layout, style, and language make my meaning clear to my classmates.	• Ad Analysis

Agenda	Teaching Notes

1. Opening
 	
    A. Mini Lesson: What Makes a Layout Effective? (10 minutes)
 	
 2. Work Time
 	
    A. Completing the Counter Ad Final Draft (30 minutes)
 	
 3. Closing and Assessment
 	
    A. Turn and Talk (5 minutes)
 	
 4. Homework
 	
    A. Be sure to continue your independent reading. Remember that in the next lesson, we will write book reviews. Most of you need to be finished with your book by then; a few of you who selected longer books have set a different goal with me. Please make sure that you have met your reading goal and bring your book to class that day.
	• This lesson opens with a mini lesson on effective layout and design propelled by an entry task. Students look at the model performance task and consider how the author used layout and graphic design to grab the viewer's attention and communicate information. Be sure to highlight that the author has used technology in a purposeful way to help communicate his or her message. He or she hasn't simply used it because "it's cool"—an idea that middle school students may struggle with when it comes time for them to use the technology.
	
	 • From here, students move into Work Time A and apply what they have learned in the mini lesson to their counter ads. Students may have already started creating sketches in Lesson 10. At this point, students should be working on a final draft of their counter ad with their partners.
	
	 • During Work Time A, consider how you will support students in using this time well. You might confer with each pair, pull several pairs to support more intensively, or provide a formal checkpoint for each pair. Students might benefit from a routine in which you ask partners to commit to a goal for the next 15 minutes, then check in to see if they have reached that goal, then set the next goal.
	
	 • Consider how you will adapt the entry task and mini lesson to support your students and the platform you've designated for their final performance task. This portion of the lesson will vary a great deal depending on which (if any) technology you are using. Remember that this final performance task is designed to give students an authentic audience for their research. The research is the most important part of the Ad Analysis, not the layout or genre of the counter ad.
	
	 • Consider inviting the technology specialist in your school to assist or to plan this lesson with you.
	
	 • If students are working with a technology platform for the first time, consider providing other resources to help them in class. For example, consider creating an online user's guide or a handout with common functions and questions—a "Directions for Platform" resource. Remind students that they need to use all of their resources during Work Time A before asking you for help. Another option might be to invite a technology specialist from your school to assist during the lesson.
	
	 • In advance: Plan the mini lesson and support for any new technology.
	
	 • Post: Learning target.

Lesson Vocabulary	Materials
graphic design	• Model Performance Task: "Samsung Appliances" (from Lesson 4; one to display) • Entry task (one per student; teacher-created; see Teaching Notes above) • Ad Analysis planning guide (from Lesson 10; one per pair)

Opening	Meeting Students' Needs

A. Mini Lesson: What Makes a Layout Effective? (10 minutes)
• Display the **Model Performance Task: "Samsung Appliances"** and distribute the **entry task** (tailor the parenthetical portion to suit students' needs based on the platform they are using):
 	
   * "How did the author use layout and graphic design to get your attention and communicate clearly? What do you notice (about the use of headings, color, graphics, and the placement of text and objects)?"
 	
• Briefly define *layout* and *graphic design*, and remind students that just as using language appropriate to their task will help their audience understand their ideas, the way they lay out and design their ad will also affect how the audience engages with and understands their work.
 	
• Direct students to complete the entry task.
 	
• Then ask a number of students to share what is effective in the model. Prompt them:
 	
   * "How does that get the reader's attention? How does it make the meaning clear?"
 	
• Middle school students can get caught up in the tricks and frills of a technology; it is important that they understand that the technology is a tool used to engage and communicate with your audience, not something that has value just because it "looks cool."
 	
• If applicable to your class and the chosen platform for their final performance task, share with students how they might replicate what they found to be effective in the model in their final product using technology.
	• Discussing a model provides a clear vision of the expectations for students.

Work Time	Meeting Students' Needs
A. Completing the Counter Ad Final Draft (30 minutes) • Invite students to take their **Ad Analysis planning guide** and join their partners. • Tell students they should use this time to complete a final draft of their counter ad. Note that they should have finished the final draft of their Ad Analysis in the previous lesson, so they should focus on their counter ad at this time. • Encourage students to refer to the model performance task for guidance as they work. • Consider how you might confer strategically with groups at a particular checkpoint (this will vary depending on technology being used), or pull several pairs for additional support. • Consider supporting pairs in setting goals for 15-minute periods, and checking in with them at the end of that time to see if they met that goal, and setting another goal for the following 15 minutes. • As you circulate, look for examples of students who make strong decisions about their work to share during the debrief in the Closing and Assessment.	• Some students may have strengths in art or technology. Consider using them as "teacher assistants" during Work Time A.

Closing and Assessment	Meeting Students' Needs
A. Turn and Talk (5 minutes) • Ask students to turn and talk with a partner: * "What is one writing decision you made that has worked out really well?" • Call on several pairs to share their decisions with the class. Consider pre-selecting pairs with strong work that you noticed while you were circulating.	

Homework	Meeting Students' Needs
• Continue your independent reading. Remember that in the next lesson, we will write book reviews. Most of you need to be finished with your book by then; a few of you who selected longer books have set a different goal with me. Please make sure that you have met your reading goal and bring your book to class that day.	

There are no new supporting materials for this lesson.

Grade 7: Module 2B: Unit 3: Lesson 13
Performance Task: Celebration

Long-Term Target Addressed (Based on NYSP12 ELA CCLS)

I can use criteria to classify, select, and evaluate texts to make informed judgments about the quality of pieces. (RI.7.11)

Supporting Learning Targets	Ongoing Assessment
• I can consider how what I learn in school can affect my life outside of school. • I can write a book review that helps my classmates decide whether or not to read a book.	• Independent book reviews

Agenda	Teaching Notes

1. Opening
    A. Celebrating Final Performance Task (5 minutes)
2. Work Time
    A. Reflecting on the Module (10 minutes)
    B. Writing a Book Review (25 minutes)
3. Closing and Assessment
    A. Goal Setting for Independent Reading (5 minutes)
4. Homework
    A. Finish your book review.
    B. Continue independent reading, or choose a new book.
	• In this final lesson of the unit and module, students will turn in their final performance task. Before doing so, they will celebrate their work by participating in a Gallery Walk (see Appendix). Following the Gallery Walk, students reflect on their final performance task by explaining how they engaged their audience and communicated with them effectively on a sticky note. Consider displaying these sticky notes in the classroom as a reminder of the high-level work students have achieved.
	
	• Consider how students might share their work with a larger audience, and remind students of that opportunity in this lesson if desired.
	
	• In Work Time A, students use their Writing Improvement Trackers and essay on *Pygmalion* to reflect on the writing they completed in this module. The reflection is intended to support their personal and civic growth; it is not intended as an assessment of literacy skills. Remind students of this.
	
	• Students move into Work Time B to write book reviews for their independent reading books. See two separate stand-alone documents on EngageNY.org—The Importance of Increasing the Volume of Reading, and Launching Independent Reading in Grades 6–8: Sample Plan—which together provide the rationale and practical guidance for a robust independent reading program. Consider what will be most helpful to students in planning their book review. Scaffolds are provided in the lesson. Also consider what form you would like students' book reviews to take and create a model for students to reference. This model will remind students of the expectations as they work.

Agenda	Teaching Notes (continued)
	• In advance:
	– Decide on a format for students' book review and create a model.
	– Decide whether you will follow up the book reviews with book talks.
	– Review the Gallery Walk protocol (see Appendix).
	• Post: Learning targets.

Lesson Vocabulary	Materials
book review	• Ad Analysis (one per pair)
	• Counter ad (one per pair)
	• Sticky notes (one per student)
	• Student essays and rubrics on *Pygmalion* (from Unit 2, Lesson 19)
	• Writing Improvement Trackers (from Unit 1, Lesson 16; one per student)
	• Model book review (new; teacher-created; one per student and one to display; see Teaching Notes)

Opening	Meeting Students' Needs
A. Celebrating Final Performance Task (10 minutes) • Have students place their **Ad Analysis** and **Counter ad** on their desks. • Tell students that they will participate in a brief Gallery Walk to view their peers' good work. • Review the Gallery Walk protocol with students as necessary (see Appendix). • Conduct the Gallery Walk. • Give each student a **sticky note** and ask them to write and complete this sentence on it: 　* "In my ad analysis, I engaged my audience and communicated effectively by …" • Ask several students to share out. Consider posting their sticky notes on a bulletin board or flip chart to create a class narrative about high-quality work. • Celebrate students' grasp of the issues, use of evidence, effective voice, and creative layout. Point out that by researching carefully, they developed expertise on a relevant subject and shared it effectively.	

Work Time	Meeting Students' Needs
A. Reflecting on the Module (10 minutes) • Congratulate students on their work and their accomplishments in reading and writing over the course of the module. Tell them to take a few minutes now to consider what they will take away from this module about writing. • Distribute **student essays and rubrics on *Pygmalion*** (from Unit 2), as well as students' **Writing Improvement Trackers** (from Unit 1). • Ask students to use the Writing Improvement Tracker to reflect on their writing skills as they did before writing their essays on *Pygmalion*. • Give students time to work individually. Assure them that the purpose of this reflection is not a test—it is just to give them time to think about what they have learned. You will check off that it is complete and thoughtful, but there are no right answers and this is not an assessment.	• Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most.

Work Time (continued)	Meeting Students' Needs
• If time permits, call on several students to share their responses. • Collect the Writing Improvement Trackers and save them for reference in Module 3.	

B. Writing a Book Review (25 minutes)
• Congratulate students on their work with independent reading. If possible, share data about how many books students have read or how many of them met their reading goals.
 	
• Tell students that they are experts in recommending their books to their classmates: They know the books and they know their classmates. Today, they will begin a process that will eventually build a big collection of book recommendations, so that students can figure out what books they want to read by asking the experts—other teenagers who have read those books.
 	
• Distribute and display the **model book review** in the form you have chosen for students to use to publish their book reviews. Read the model aloud as students read silently. Ask:
 	
  * "What do you notice about this book review?"
 	
  * "What did the author say about the book? What didn't she say?"
 	
• Tell students that now they will write a review for their independent reading book. Consider which scaffolds will help your students succeed with this task, and use some or all of the following:
 	
  * Turn and talk: Give a 1-minute oral review of your book
 	
  * Reader's Review worksheet from the separate EngageNY.org document
 	
  * Another graphic organizer
 	
  * A rubric you plan to use to assess the reviews
 	
Give students the remainder of the time to work individually. Confer with them as needed. Depending on your class and the format of the book review, some students may need to complete their reviews for homework.	

Closing and Assessment	Meeting Students' Needs
A. Goal Setting for Independent Reading (5 minutes) • Have students check in with you to see if they met their most recent independent reading goal. Use whichever routine(s) you have established with students to complete these tasks. • Have them set a new goal. Again, use whichever routine(s) you have established with students to complete these tasks.	

Homework	Meeting Students' Needs
• Finish your book review. • Continue independent reading, or choose a new book based on recommendations from your peers. *Note: Save students' Writing Improvement Trackers for reference in Module 3.*	

There are no new supporting materials for this lesson.