



EXPEDITIONARY
LEARNING

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

Analyzing Character: Eliza Character Pyramid



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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

- 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*.

Ongoing Assessment

- Reader's Notes: *Pygmalion*, Section 3 (from homework)
- Checking for Understanding Entry Task: *Pygmalion*, Section 3



Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Unpack Learning Targets/Entry Task: Checking for Understanding (10 minutes)</p> <p>Work Time</p> <p>B. Close Read: <i>Pygmalion</i>, Section 4 (23 minutes)</p> <p>C. Eliza Doolittle Character Pyramid (10 minutes)</p> <p>2. Closing and Assessment</p> <p>A. Fist to Five Self-Assessment (2 minutes)</p> <p>3. Homework</p> <p>A. Complete Reader's Notes: <i>Pygmalion</i>, Section 4.</p> <p>B. Complete the Eliza Doolittle Character Pyramid.</p>	<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – Close Reading Guide: <i>Pygmalion</i>, Section 4 (for teacher reference) – Reader's Notes: <i>Pygmalion</i>, 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	<ul style="list-style-type: none">• <i>Pygmalion</i> (play; one per student)• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 3 (one per student)• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 3 (answers, for teacher reference)• Diversity Discussion Appointment handouts (from Unit 1, Lesson 4)• Text-Dependent Questions: <i>Pygmalion</i>, Section 4 (one per student)• Document camera• Close Reading Guide: <i>Pygmalion</i>, 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: <i>Pygmalion</i>, Section 4 (answers, for teacher reference)• Reader's Notes: <i>Pygmalion</i>, Section 4 (one per student)



Opening	Meeting Students' Needs
<p>A. Unpack Learning Targets/Entry Task: Checking for Understanding (10 minutes)</p> <ul style="list-style-type: none">• Distribute Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 3 to students and have students get out <i>Pygmalion</i>. 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
<p>A. Close Read: <i>Pygmalion</i>, Section 4 (23 minutes)</p> <ul style="list-style-type: none"> • Have students get their Diversity Discussion Appointment handouts and find their Yellow Hands appointment. • Distribute the Text-Dependent Questions: <i>Pygmalion</i>, Section 4 and display a copy using a document camera. • Use the Close Reading Guide: <i>Pygmalion</i>, 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. 	
<p>B. Eliza Doolittle Character Pyramid (10 minutes)</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> * “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: <ol style="list-style-type: none"> 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. 	<ul style="list-style-type: none"> • 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
<p>A. Fist to Five Self-Assessment (2 minutes)</p> <ul style="list-style-type: none">• Ask students to give you a Fist to Five assessment in response to this prompt:<ul style="list-style-type: none">* “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: <i>Pygmalion</i>, Section 4 for homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Reader’s Notes: <i>Pygmalion</i>, Section 4.• Complete the Eliza Doolittle Character Pyramid.	



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Supporting Materials



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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 <i>particular</i> about what he says in front of Eliza. Look up the word <i>particular</i> 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?	



Text-Dependent Questions:
Pygmalion, Section 4

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?	



Close Reading Guide:
Pygmalion, Section 4
(For Teacher Reference)

Time: 23 minutes

Questions	Close Reading Guide
1. Mrs. Pearce asks Mr. Higgins to be <i>particular</i> about what he says in front of Eliza. Look up the word <i>particular</i> in your Reader's Dictionaries. What is Mrs. Pearce asking Higgins to do?	<ul style="list-style-type: none">• 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?	<ul style="list-style-type: none">• 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.



Close Reading Guide:
Pygmalion, Section 4
(For Teacher Reference)

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?	<ul style="list-style-type: none">• Read through the line “That’s what I mean, sir.”• Refer to the British Dialect/Slang anchor chart. Record the words <i>damn</i>, <i>blast</i>, and <i>devil</i> 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 <i>bloody</i>. 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.



Close Reading Guide:
Pygmalion, Section 4
(For Teacher Reference)

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”?	<ul style="list-style-type: none">• 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?	<ul style="list-style-type: none">• 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 <i>chap</i> on the British Dialect/Slang chart and explain that it means “man.”



Close Reading Guide:
Pygmalion, Section 4
(For Teacher Reference)

Questions	Close Reading Guide
	<ul style="list-style-type: none">• 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 <i>navvy</i> was an industrial worker, on a railroad, for example.• Read to the end of the act.



Eliza Doolittle Character Pyramid:
Model

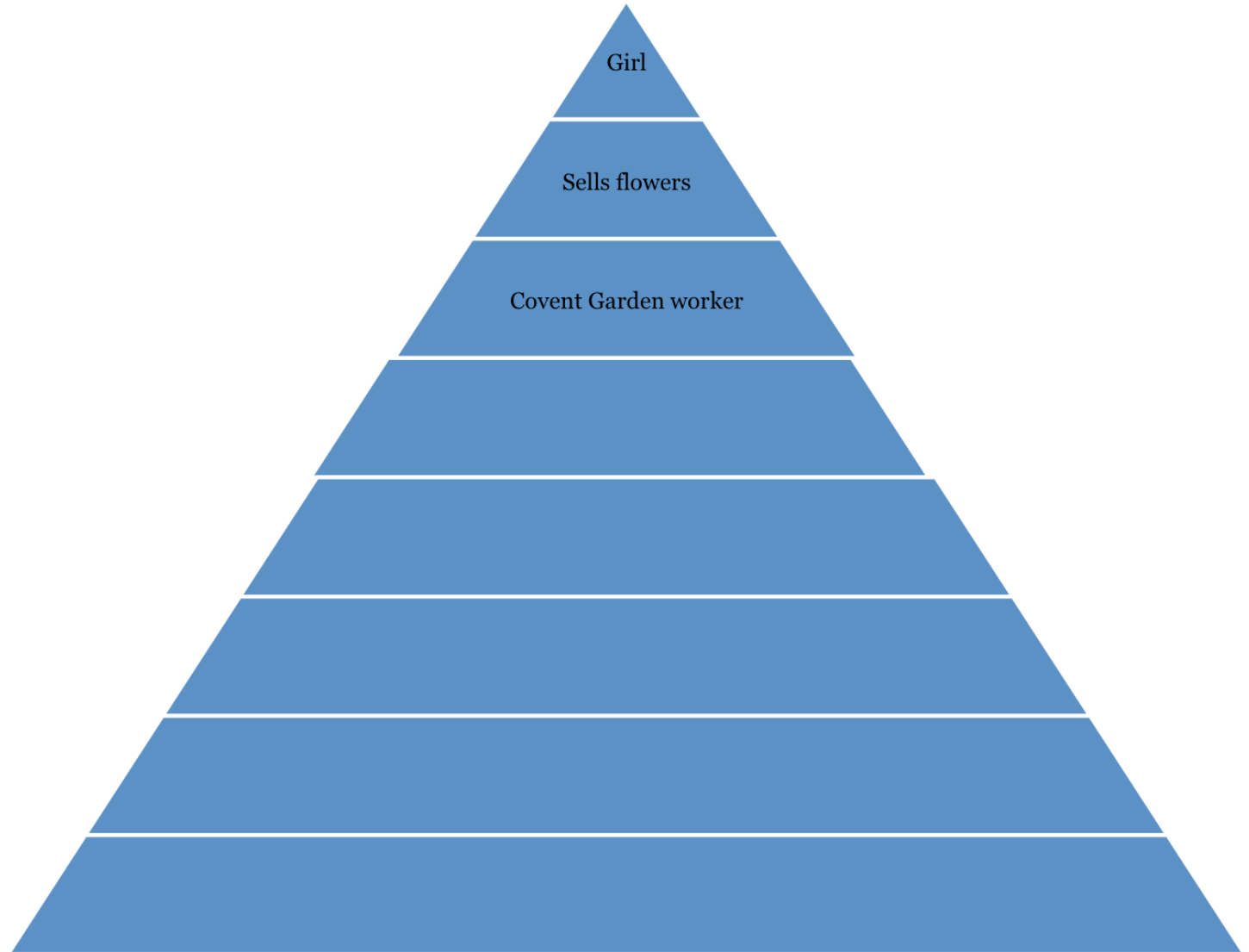
.....
Name:

.....
Date:

Girl

Sells flowers

Covent Garden worker

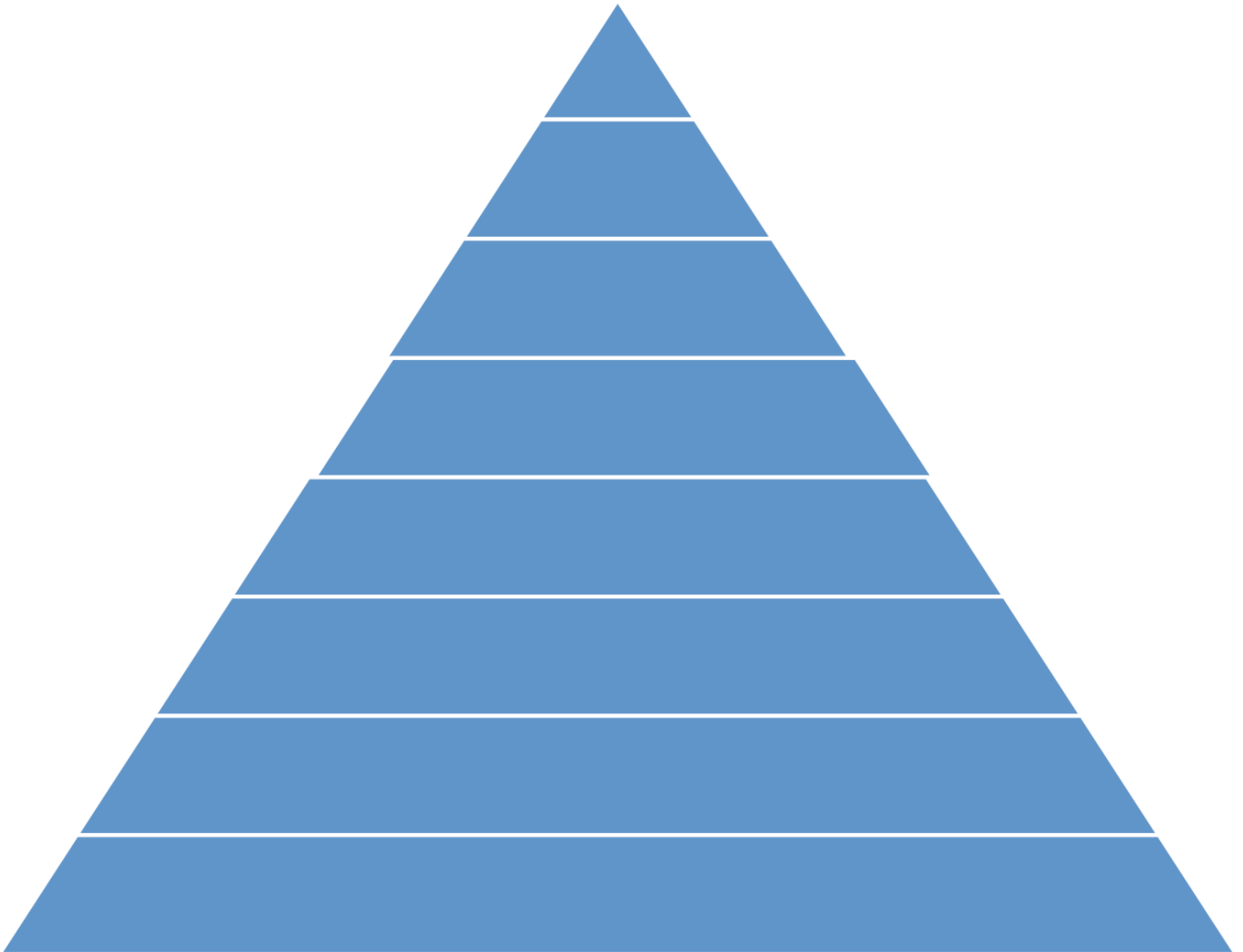




Eliza Doolittle Character Pyramid:
Blank

.....
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.	<p><i>Describe the character of Alfred Doolittle.</i></p> <p>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.</p> <p><i>What sort of a relationship do Eliza and her father seem to have?</i></p> <p>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.</p>



Reader's Notes: *Pygmalion*, Section 4
(Answers, for Teacher Reference)

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			



Reader's Notes:
Pygmalion, Section 4

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
4				<p><i>Describe the character of Alfred Doolittle.</i></p> <p><i>What sort of a relationship do Eliza and her father seem to have?</i></p>



Reader's Notes:
Pygmalion, Section 4

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				