



EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 2: Lesson 7**

## **Mid-Unit Assessment: Evidence and Inference in** *Pygmalion*



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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)  
I can use a variety of strategies to determine the meaning of unknown words or phrases. (L.7.4)

Supporting 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*.

Ongoing Assessment

- Reader's Notes: *Pygmalion*, Section 5 (from homework)
- Mid-Unit 2 Assessment



Agenda	Teaching Notes
<ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Entry Task: Checking for Understanding (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Read-aloud: Pages 57–59 (7 minutes)</li> <li>B. Mid-Unit 2 Assessment (20 minutes)</li> <li>C. Independent Read: Pages 60–62 (10 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Share Your Favorite Lines (3 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Reread Section 6 and complete Reader’s Notes: <i>Pygmalion</i>, Section 6.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Work Time C is a brief independent read in the text. It is intended to give students a small, controlled experience of reading <i>Pygmalion</i> 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.</li> <li>• Review:               <ul style="list-style-type: none"> <li>– Mid-Unit 2 Assessment</li> <li>– Reader’s Notes: <i>Pygmalion</i>, Section 5</li> <li>– <i>Pygmalion</i>, Section 6</li> <li>– Fist to Five in Checking for Understanding techniques (see Appendix).</li> </ul> </li> <li>• Post: Learning targets.</li> </ul>



Lesson Vocabulary	Materials
dialects; “dash me”; pitch; “bee in her bonnet”; confounded; quaintest; frightfully; gramophone disks	<ul style="list-style-type: none"> <li>• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 5 (one per student)</li> <li>• <i>Pygmalion</i> (play; one per student)</li> <li>• Document camera</li> <li>• Reader’s Dictionary: <i>Pygmalion</i>, Section 6 (one per student and one to display)</li> <li>• Reader’s Dictionary: <i>Pygmalion</i>, Section 6 (answers, for teacher reference)</li> <li>• Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in <i>Pygmalion</i> (one per student)</li> <li>• Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in <i>Pygmalion</i> (answers, for teacher reference)</li> <li>• Reader’s Notes: <i>Pygmalion</i>, Section 6 (one per student)</li> <li>• Reader’s Notes: <i>Pygmalion</i>, Section 6 (answers, for teacher reference)</li> <li>• 2 Point Rubric: Short Response (for scoring short responses on the Mid-Unit 2 Assessment)</li> </ul>

Opening	Meeting Students’ Needs
<p><b>A. Entry Task: Checking for Understanding (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute <b>Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 5</b> to students as they enter.</li> <li>• Direct students to complete the entry task individually. As they do so, circulate to check the Reader’s Notes: <i>Pygmalion</i>, Section 5 for completion.</li> <li>• When students are done, call on several to share their answers to the entry task.</li> <li>• 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.</li> </ul>	<ul style="list-style-type: none"> <li>• 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.</li> </ul>



Work Time	Meeting Students' Needs
<p><b>A. Read-aloud: Pages 57–59 (7 minutes)</b></p> <ul style="list-style-type: none"><li>• Let students know that there is a brief section of text to read before the section used on the upcoming assessment.</li><li>• Have students follow along in their <i>Pygmalion</i> 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.</li></ul>	<ul style="list-style-type: none"><li>• During this time, consider working with a small group whose work in previous lessons suggests they may need extra support with this skill.</li></ul>
<p><b>B. Mid-Unit 2 Assessment (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that today they get to demonstrate their progress on the learning targets:<ul style="list-style-type: none"><li>* “I can cite specific text-based evidence to analyze a scene in <i>Pygmalion</i>.”</li><li>* “I can determine the interaction of setting and character in a scene in <i>Pygmalion</i>.”</li><li>* “I can use a variety of strategies to determine the meaning of unknown words in <i>Pygmalion</i>.”</li></ul></li><li>• 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 <i>Pygmalion</i>, 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 <i>Pygmalion</i> texts to find the section they need.</li><li>• 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).</li><li>• Distribute the <b>Reader’s Dictionary: <i>Pygmalion</i>, Section 6</b> and display a copy via a <b>document camera</b>. 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.</li><li>• Distribute the <b>Mid-Unit 2 Assessment: Using Evidence, Theme, and Inference to Analyze an Unseen Passage in <i>Pygmalion</i></b>. 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.</li><li>• Invite students to begin.</li><li>• When time is up, collect students’ assessments. When they are done, they should begin Work Time C.</li></ul>	<ul style="list-style-type: none"><li>• Make sure that all appropriate modifications for students with special needs are being implemented during this assessment.</li></ul>



Work Time (continued)	Meeting Students' Needs
<b>C. Independent Read: Pages 60–62 (10 minutes)</b> <ul style="list-style-type: none"><li>Have students read pages 60–62, the section of Act III directly after the text used in the mid-unit assessment, on their own.</li></ul>	
Closing and Assessment	Meeting Students' Needs
<b>A. Share Your Favorite Lines (3 minutes)</b> <ul style="list-style-type: none"><li>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.</li><li>Hand out <b>Reader's Notes: <i>Pygmalion</i>, Section 6.</b></li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>Reread Section 6 and complete the Reader's Notes: <i>Pygmalion</i>, Section 6.</li></ul>	



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

## Supporting Materials



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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"			



**Reader's Dictionary**  
*Pygmalion*, Section 6  
(For Teacher Reference)

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
dialects	59	form of a language that is spoken in a particular area	quaintest	60	most odd, most unusual
dash me	59	British slang: "I'll be damned"	frightfully	60	British English: extremely
pitch	59	highness or lowness of sound	gramophone disks	60	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"			

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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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				<p><i>How do Higgins and Pickering feel about working with Eliza?</i></p> <p><i>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?</i></p>



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"			



Reader's Notes:

*Pygmalion*, Section 6

(Answers, for Teacher Reference)

Section	Setting	Characters	Plot	How do setting, characters, and/or plot interact?
6				<p><i>How do Higgins and Pickering feel about working with Eliza?</i></p> <p><b>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.</b></p> <p><i>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?</i></p> <p><b>Mrs. Higgins is concerned that the two men are not treating Eliza as a human being, but rather a toy to play with.</b></p>



**Reader's Notes:**  
*Pygmalion*, Section 6  
(Answers, for Teacher Reference)

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6				<p><i>How do Higgins and Pickering feel about working with Eliza?</i></p> <p>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.</p> <p><i>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?</i></p> <p>Mrs. Higgins is concerned that the two men are not treating Eliza as a human being, but rather a toy to play with.</p>





2-Point Rubric: Short Response

<b>2-point Response</b>	The features of a 2-point response are:
	<ul style="list-style-type: none"><li>• Valid inferences and/or claims from the text where required by the prompt</li><li>• Evidence of analysis of the text where required by the prompt</li><li>• Relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li><li>• Sufficient number of facts, definitions, concrete details, and/or other information from the text as required by the prompt</li><li>• Complete sentences where errors do not impact readability</li></ul>
<b>1-point Response</b>	The features of a 1-point response are:
	<ul style="list-style-type: none"><li>• A mostly literal recounting of events or details from the text as required by the prompt</li><li>• Some relevant facts, definitions, concrete details, and/or other information from the text to develop response according to the requirements of the prompt</li><li>• Incomplete sentences or bullets</li></ul>
<b>0-point Response</b>	The features of a 0-point response are:
	<ul style="list-style-type: none"><li>• A response that does not address any of the requirements of the prompt or is totally inaccurate</li><li>• No response (blank answer)</li><li>• A response that is not written in English</li><li>• A response that is unintelligible or indecipherable</li></ul>

If the prompt requires two texts and the student only references one text, the response can be scored no higher than a 1.

<sup>1</sup>From New York State Department of Education, October 6, 2012.