



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 8

Analyzing: Key Scenes 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 select high-quality texts to read independently. (RL.7.11a and b)

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 6 (from homework)



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Unpack Learning Targets/Review Reader's Notes: <i>Pygmalion</i>, Section 6 (3 minutes) 2. Work Time <ol style="list-style-type: none"> A. Close Read: <i>Pygmalion</i>, Section 7 (18 minutes) B. Readers Theater: Section 7 (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Revisit Eliza Character Trackers (14 minutes) 4. Homework <ol style="list-style-type: none"> A. Finish Reader's Notes: <i>Pygmalion</i>, Section 7, and independent reading (20 minutes). 	<ul style="list-style-type: none"> • In this lesson, students read Act IV of <i>Pygmalion</i>. 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: <i>Pygmalion</i>, 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: <ul style="list-style-type: none"> – 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: <ul style="list-style-type: none"> – Close Reading Guide: <i>Pygmalion</i>, Section 7 (for teacher reference) – Reader's Notes: <i>Pygmalion</i>, Section 7 (answers, for teacher reference) • Post: Learning targets.



Lesson Vocabulary	Materials
pallor, purgatory, presumptuous, lofty, moderates, genial, dudgeon, perfunctorily	<ul style="list-style-type: none"> • <i>Pygmalion</i> (play; one per student) • Text-Dependent Questions: <i>Pygmalion</i>, Section 7 (one per student) • Document camera • Close Reading Guide: <i>Pygmalion</i>, Section 7 (for teacher reference) • Large-print/enlarged copies of <i>Pygmalion</i> 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: <i>Pygmalion</i>, Section 7 (one per student) • Reader’s Notes: <i>Pygmalion</i>, Section 7 (answers, for teacher reference)

Opening	Meeting Students’ Needs
<p>A. Unpack Learning Targets/Review Reader’s Notes: <i>Pygmalion</i>, Section 6 (3 minutes)</p> <ul style="list-style-type: none"> • Direct students’ attention to the learning targets for today: <ul style="list-style-type: none"> * “I can cite evidence from the play <i>Pygmalion</i> to analyze its plot and characters.” * “I can analyze how plot, character, and setting interact in <i>Pygmalion</i>.” • 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 <i>Pygmalion</i>. • 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
<p>A. Close Read: <i>Pygmalion</i>, Section 7 (18 minutes)</p> <ul style="list-style-type: none">• Have students get out their Diversity Discussion Appointment handouts and meet with their Orange Hands appointment.• Distribute the Text-Dependent Questions: <i>Pygmalion</i>, Section 7 and display a copy using a document camera.• Use the Close Reading Guide: <i>Pygmalion</i>, Section 7 to guide the class through a series of text-dependent questions related to Section 7.	
<p>B. Readers Theater: Section 7 (10 minutes)</p> <ul style="list-style-type: none">• Distribute the large-print/enlarged copies of <i>Pygmalion</i> 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 <i>Pygmalion</i> 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
<p>A. Revisit Eliza Character Trackers (14 minutes)</p> <ul style="list-style-type: none">• 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:<ul style="list-style-type: none">– 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 <i>Pygmalion</i> 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: <i>Pygmalion</i>, Section 7 for homework.	<ul style="list-style-type: none">• 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
<ul style="list-style-type: none">• Finish the Reader's Notes: <i>Pygmalion</i>, Section 7 and read your independent reading book for at least 20 minutes. <p><i>Note: The next lesson has an independent reading component. Make sure students know to bring their independent reading books to class.</i></p>	



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Supporting Materials



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Text-Dependent Questions:
Pygmalion, Section 7

Name: _____

Date: _____

Questions	Answers
1. Look up the word <i>pallor</i> 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 (" <i>Eliza flinches violently</i> "), and why?	
3. What can we infer is occurring internally in Eliza from this stage direction, " <i>Eliza's beauty becomes murderous</i> ," on page 65?	
4. Higgins's stage direction for the line "Why? In heaven's name, why?" is " <i>staring after her in sincere surprise</i> ." 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>“I sold flowers. I didn’t sell myself. Now you’ve made a lady of me, I’m not fit to sell anything else.”</i>	
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.	



Close Reading Guide:
Pygmalion, Section 7
(For Teacher Reference)

.....
Name:

.....
Date:

Time: 18 minutes

Questions	Close Reading Guide
1. Look up the word <i>pallor</i> in your Reader's Dictionaries. Rewrite the sentence it appears in, in your own words.	<p>Say to students:</p> <p>* “Read silently in your heads while I read aloud.”</p> <p>Read through the beginning of the act and stop after the line “She is tired....”</p> <p>Read Question 1.</p> <p>Have students answer the question in writing with their partners.</p> <p>Ask students to share out their answers. Listen for answers such as: “The paleness of her face contrasts with her dark eyes and hair.”</p>



Close Reading Guide:
Pygmalion, Section 7
(For Teacher Reference)

Questions	Close Reading Guide
2. To what is Eliza reacting so violently here on page 64 (“ <i>Eliza flinches violently</i> ”), and why?	<p>Read to the bottom of page 64 and stop after the “<i>Eliza flinches violently</i>” stage direction.</p> <p>Read Question 2.</p> <p>Have students answer the question in writing with their partners.</p> <p>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.”</p>
3. What can we infer is occurring internally in Eliza from this stage direction, “ <i>Eliza’s beauty becomes murderous</i> ,” on page 65?	<p>Read to the stage direction, “<i>Eliza’s beauty becomes murderous</i>.”</p> <p>Read Question 3.</p> <p>Have students answer the question in writing with their partners.</p> <p>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.”</p>



Close Reading Guide:
Pygmalion, Section 7
(For Teacher Reference)

Questions	Close Reading Guide
<p>4. Higgins's stage direction for the line "Why? In heaven's name, why?" is "<i>staring after her in sincere surprise</i>." 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?</p>	<p>Read to the line "Why? In heaven's name, why?" on page 67 and stop.</p> <p>Read Question 4.</p> <p>Have students answer the question in writing with their partners.</p> <p>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."</p>
<p>5. What does Eliza mean by this line?</p> <p><i>"I sold flowers. I didn't sell myself. Now you've made a lady of me, I'm not fit to sell anything else."</i></p>	<p>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."</p> <p>Read Question 4.</p> <p>Have students answer the question in writing with their partners.</p> <p>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."</p> <p>Point out here that Eliza feels she has lost her <i>agency</i>. Ask students to tell you what that means.</p>



Close Reading Guide:
Pygmalion, Section 7
(For Teacher Reference)

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.	<p>Read through to the end of the Act.</p> <p>Read Question 6.</p> <p>Have students answer the question in writing with their partners.</p> <p>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.”</p> <p><i>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.</i></p>



Reader's Notes:
Pygmalion, Section 7

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
7				<p><i>How does Eliza “wound Higgins to the heart”? Use a “quote sandwich” to answer this question.</i></p> <p><i>Why does Eliza get on her hands and knees to find the ring she has just given back to Higgins?</i></p>



Reader's Notes:
Pygmalion, Section 7

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	



Reader's Notes:
Pygmalion, Section 7
(Answers, for Teacher Reference)

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.	<p><i>How does Eliza “wound Higgins to the heart”?</i></p> <p>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.</p> <p><i>Why does Eliza get on her hands and knees to find the ring she has just given back to Higgins?</i></p> <p>She is angry and upset, but she still cares for him, or at least has mixed feelings about him.</p>



Reader's Notes:
Pygmalion, Section 7
(Answers, for Teacher Reference)

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