EXPEDITIONARY
LEARNING

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.	• Reader's Notes: *Pygmalion*, Section 7 (from homework)
• I can analyze how plot, character, and setting interact in *Pygmalion*.	• Checking for Understanding Entry Task: *Pygmalion*, Section 7
• I can discuss how the independent reading I am doing connects to the plot, characters, and setting of *Pygmalion*.	

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?	

Text-Dependent Questions:
Pygmalion, Section 8

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