



EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 2: Lesson 11**

## **Close Reading and Summarizing: The Epilogue of *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)

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 9 (from homework)
- Eliza Character Trackers



Agenda	Teaching Notes
<ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Review Homework/Read Epilogue (10 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Close Read: Epilogue Excerpt (10 minutes)</li><li>B. Eliza Character Tracker: Part II (20 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Return to the Myth of Pygmalion (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Independent reading, 20 minutes.</li></ol></li></ol>	<ul style="list-style-type: none"><li>• Lesson 11 concludes the reading of <i>Pygmalion</i>. 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.</li><li>• 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.</li><li>• 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.</li><li>• 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.</li><li>• Review:<ul style="list-style-type: none"><li>– Close Reading Guide: <i>Pygmalion</i>, Epilogue Excerpt (for teacher reference)</li><li>– <i>Pygmalion</i> Epilogue Adaptation</li><li>– Post: Learning targets.</li></ul></li></ul>



Lesson Vocabulary	Materials
	<ul style="list-style-type: none"><li>• <i>Pygmalion</i> (play; one per student)</li><li>• <i>Pygmalion</i> Epilogue Adaptation (one per student)</li><li>• <i>Pygmalion</i> Epilogue Excerpt (one per student)</li><li>• Text-Dependent Questions: <i>Pygmalion</i> Epilogue Excerpt (one per student and one to display)</li><li>• Document camera</li><li>• Close Reading Guide: <i>Pygmalion</i> Epilogue Excerpt (for teacher reference)</li><li>• Eliza Character Tracker (from Lesson 3; one per student and one to display)</li><li>• The myth of Pygmalion (from Unit 1, Lesson 10)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Review Homework/Read Epilogue (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students get out their homework and <b><i>Pygmalion</i></b>.</li><li>• Post definitions for the Reader's Dictionary and prompt students to revise their Reader's Dictionaries as necessary.</li><li>• Collect the homework.</li><li>• Direct students' attention to the learning targets:<ul style="list-style-type: none"><li>* "I can cite evidence from the play <i>Pygmalion</i> to analyze its plot and characters."</li><li>* "I can analyze how plot, character, and setting interact in <i>Pygmalion</i>."</li></ul></li><li>• 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.</li><li>• Distribute the <b><i>Pygmalion</i> Epilogue Adaptation</b>.</li><li>• Read, with expression, the <i>Pygmalion</i> Epilogue Adaptation.</li><li>• Ask students to turn to a partner and discuss whether their prediction was correct.</li><li>• Do a brief "hands up" survey to determine how many students had a correct prediction and how many did not.</li><li>• Debrief whole class about their predictions and/or anything that surprised or shocked them from the epilogue.</li></ul>	

Work Time	Meeting Students' Needs
<p><b>A. Close Read: Epilogue Excerpt (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b><i>Pygmalion</i> Epilogue Excerpt</b>.</li><li>• Distribute the <b>Text-Dependent Questions: <i>Pygmalion</i> Epilogue Excerpt</b> and display a copy using a <b>document camera</b>.</li><li>• Use the <b>Close Reading Guide: <i>Pygmalion</i> Epilogue Excerpt</b> to guide students through the series of text-dependent questions related to the excerpt.</li></ul>	



Work Time (continued)	Meeting Students' Needs
<p><b>B. Eliza Character Tracker: Part II (20 minutes)</b></p> <ul style="list-style-type: none"> <li>• Have students take out their <b>Eliza Character Trackers</b>. 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.</li> <li>• 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: <ul style="list-style-type: none"> <li>* "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."</li> <li>* 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."</li> </ul> </li> <li>• 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.</li> <li>• Remind them of the resources they have to complete the Eliza Character Tracker: <ul style="list-style-type: none"> <li>– The play itself</li> <li>– Reader's Notes</li> <li>– Text-dependent questions</li> </ul> </li> <li>• As they work, allow students the freedom to consult with classmates about their work or to complete the work independently.</li> <li>• 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.</li> <li>• Circulate and offer assistance wherever needed.</li> </ul>	



Closing and Assessment	Meeting Students' Needs
<p><b>A. Return to the Myth of Pygmalion (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students turn their minds back to the <b>myth of Pygmalion</b> that they heard in Unit 1, Lesson 10. If needed, have students take out their copies of the myth for review.</li><li>• Briefly review the myth's plot for students.</li><li>• Ask these questions and invite the whole class to respond:<ul style="list-style-type: none"><li>* "Who is Pygmalion in the play, and why?" (Listen for: Higgins)</li><li>* "Who is Galatea in the play, and why?" (Listen for: Eliza)</li><li>* "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.)</li><li>* "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.")</li></ul></li><li>• Congratulate the students on their diligence, courage, and hard work. <i>Pygmalion</i> 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.</li></ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"><li>• Read independently for 20 minutes.</li></ul>	



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# Grade 7: Module 2B: Unit 2: Lesson 11

## Supporting Materials



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*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<sup>1</sup> 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<sup>2</sup> 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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<sup>1</sup> The British pound is the unit of currency in the United Kingdom, as the dollar is in the United States of America.

<sup>2</sup> 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”?	



**Close Reading Guide:**  
*Pygmalion*, Epilogue Excerpt  
(For Teacher Reference)

**Time: 10 minutes**

Questions	Close Reading Guide
1. Given the context of the previous sentences, infer what the phrase “shift for themselves” might mean.	<p>Say to students:</p> <p>* “Read silently in your heads while I read aloud.”</p> <p>Read through the line “... shift for themselves in the end.”</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 responses such as: “to provide for one’s own needs; to be self-sufficient.”</p>
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.	<p>Read through the line “... and that it would not be good for his character if he did.”</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 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.”</p>



**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”?	<p>Read the second paragraph in its entirety.</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 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.”</p>