Grade 7: Module 2B: Unit 3: Lesson 1
Gender and *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 reread and refer to new evidence to enhance my understanding of gender roles in *Pygmalion*.	• Text-Dependent Questions: Gender in *Pygmalion*

Agenda	Teaching Notes

1. Opening
 	
   A. What Is Gender? Entry Task/Unpacking the Learning Target (10 minutes)
 	
2. Work Time
 	
   A. Close Read: Gender in *Pygmalion* (25 minutes)
 	
3. Closing and Assessment
 	
   A. Introducing Gender Roles/Exit Ticket, Lesson 1 (10 minutes)
 	
4. Homework
 	
   A. Continue your independent reading.
	• This lesson launches the final unit of the *Identity and Transformation: Then and Now* module. Building their focus on identity formation and gender roles from Unit 1, students research the use of gender stereotypes and their impact in modern-day advertisements in an Advertisement Analysis and the creation of a counter ad.
	
	• In this lesson, students take one final look at the play *Pygmalion* through the lens of gender roles. This serves to build the cognitive bridge between students' study of the play in Unit 2 and the research they will complete in this unit. In particular, they conduct a close read of *Pygmalion* excerpts and then discuss how gender roles are developed today. Students should be able to recognize the media's influence on our understanding of gender and gender roles. If they don't demonstrate this understanding, gently guide them to it with probing questions included in the Closing and Assessment.
	
	• Like identity, gender roles are complex subjects. This lesson, and the unit that follows, do not attempt to delve deeply into these topics, but rather render them accurately and accessibly to the students, with the intent of encouraging interest and deeper study later in the students' academic careers.
	
	• Because the skills and texts within this unit are challenging, most of the research and writing happens in class so students are supported. Therefore, homework for this unit is almost always independent reading. Consider how to encourage and support students in this. See two separate stand-alone documents on EngageNY.org—The Importance of Increasing the Volume of Reading, and Launching Independent Reading in Grades 6–8: Sample Plan—which together provide the rationale and practical guidance for a robust independent reading program.
	
	In advance:
	
	– Cover up all definitions the Domain-Specific Vocabulary anchor chart (you will reveal them after students complete the entry tasks in Lesson 1 and 2).
	
	– Review the Suggested Think-aloud script for "Women and Urban Life in Victorian Britain." Modify or create your own script as suits your students' needs. Remember that the key points to be made within the script are twofold: 1) how this text connects to gender and gender roles; 2) how this text connects to the gender and gender roles specifically in *Pygmalion*.
	
	– Review Chalk Talk protocol (see Appendix).
	
	– Post: Learning targets; Domain-Specific Vocabulary anchor chart.

Lesson Vocabulary	Materials
gender; gender roles	• What Is Gender? entry task (one per student) • Domain-Specific Vocabulary anchor chart (new; teacher-created; see supporting materials) • Document camera • Gender Excerpts and Text-Dependent Questions: *Pygmalion* (one per student) • Gender Excerpts and Text-Dependent Questions: *Pygmalion* (answers, for teacher reference) • Chart paper (one per group of three) • Colored pencils (one per student) • Exit ticket (one per student)

Opening	Meeting Students' Needs

A. What Is Gender? Entry Task/Unpacking the Learning Target (10 minutes)
 	
 • Greet students and distribute the **What Is Gender? entry task**.
 	
 • Have students complete Questions 1 and 2 of the entry task individually and silently.
 	
 • When students finish, direct their attention to the **Domain-Specific Vocabulary anchor chart** and reveal the definitions of *gender* and *gender role*. If necessary, briefly break down the definitions further (for example, specify what *behavioral* or *trait* might mean).
 	
 • Ask students to write the definitions in their own words on their entry task (below Questions 1 and 2).
 	
 • Ask students to turn to a partner and discuss the following:
 	
   * "What is similar about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?"
 	
   * "What is different about my original definitions and the ones on the Domain-Specific Vocabulary anchor chart?"
 	
 • Have students revise their entry tasks so they reflect the definitions listed on the Domain-Specific Vocabulary anchor chart. Tell them explicitly to keep the parts of their original writing that were correct and made sense.
 	
 • Ask students if the entry task helped them predict what they will be doing with *Pygmalion* today.
 	
 • Cold call two or three students for their answers. Listen for responses such as: "We're going to be looking at how men and women are portrayed in *Pygmalion*," or "We're going to talk about how Eliza as a woman is affected in the play."
 	
 • Direct students' attention to the learning target for today and read it aloud:
 	
   * "I can reread and refer to new evidence to enhance my understanding of gender roles in *Pygmalion*."
	• 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 they are asked questions.
	
	 • Some students may benefit from being privately prompted before being cold called. Although cold calling is a participation technique that necessitates random calling, it is important to set a supportive tone so that it is a positive experience for all.
	
	 • Consider rephrasing the definitions of *gender* and *gender role* more simply for students with emergent literacy. Also, consider supporting all students by adding small drawings or pictures to all vocabulary words.

Work Time	Meeting Students' Needs
A. Close Read: Gender in *Pygmalion* (25 minutes) • Explain to students that women's gender roles were very strict in Victorian Britain, just like social class, as talked about when reading Pygmalion. Mainly they were expected to stay in the home and have families. • Arrange students in pairs. Distribute the **Gender Excerpts and Text-Dependent Questions: *Pygmalion***. Use the **Gender Excerpts and Text-Dependent Questions: *Pygmalion* (for teacher reference)** during this work time. Read each excerpt and question aloud. Give students time to write down their answers; then, have students share out their answers, listening for answers listed on the teacher reference.	

Closing and Assessment	Meeting Students' Needs

A. Introducing Gender Roles/Exit Ticket, Lesson 1 (10 minutes)
 	
• Ask students to turn to a partner and discuss the following prompt:
 	
   * "How are gender roles for women defined today in the United States?"
 	
• Ask for volunteers to share their discussion after 2 or 3 minutes.
 	
• When students share out, add the most substantive and insightful comments to the Domain-Specific Vocabulary anchor chart as a continuation of the definitions of *gender* and *gender roles.* Listen for connections of gender and gender roles to *media*: to the messages we receive through television, movies, ads, the Internet, and social media. If students do not come up with this connection, prompt them gently:
 	
   * "What are some of the things we hear and see every day that hold messages about what is properly 'male' and 'female'?"
 	
   * "Do we receive messages about gender and gender roles through television? The movies? …" etc.
 	
• Consider having some brief media examples of this connection ready for students.
 	
• Distribute the **exit ticket** and ask students to complete it. Model the first entry:
 	
   * "One of the things we discussed was that a Victorian 'lady' generally did not work outside of the home. So I'm going to put that in the 'MUST NOT' column. On the flip side of this, she was expected to stay home, and make the house her domain. So I will write 'stay at home, run the home and family' in the 'MUST' column."
 	
• Collect the exit tickets and assess informally for comprehension and achievement of the learning target.
	• Consider using visual examples of gender roles in advertising such as "Gender Marking in Moon Sand" (http://www.youtube.com/watch?v=Zgdj5FXOOp8) to make this more concrete for students.

Homework	**Meeting Students' Needs**
• Continue your independent reading. *Note: The researcher's notebook is distributed in Lesson 2. This is material with many pages to copy; consider planning ahead to have copies for all students.*	

EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 3: Lesson 1
Supporting Materials

Name:

Date:

Answer the following questions independently:

1. What does the word "gender" mean?

_____

_____

_____

_____

2. What is a "gender role"?

_____

_____

_____

_____

Domain-Specific Vocabulary Anchor Chart
(For Teacher Reference)

Domain-Specific Vocabulary Anchor Chart	
Word	**Definition**
gender	the physical, behavioral, cultural, or psychological traits typically associated with being male or female
gender role	a set of social expectations within a specific culture that are considered to be appropriate for a specific gender
medium/media	a form or system (as newspapers, radio, or television) of communication, information, or entertainment
advertisement	to call public attention to an item or service, especially by pointing out its desirable qualities, to create a desire to buy it or use it
media literacy	Just as *literacy* is the ability to read and write, *media literacy* refers to the ability to access, analyze, evaluate, and create media messages of all kinds (from The Media Literacy Project)

Gender Excerpts and Text-Dependent Questions:
Pygmalion

Name:

Date:

Excerpt 1: Higgins, Act IV

You might marry, you know. [He bites a large piece out of the apple, and munches it noisily.] You see, Eliza, all men are not confirmed old bachelors like me and the Colonel. Most men are the marrying sort (poor devils!); and you're not bad-looking; it's quite a pleasure to look at you sometimes—not now, of course, because you're crying and looking as ugly as the very devil; but when you're all right and quite yourself, you're what I should call attractive.

1. What action does Higgins assume Eliza can take in order to provide for herself?

2. What does Higgins assume makes Eliza an eligible woman for marrying?

Excerpt 2: Mrs. Higgins, Act III

Mrs. Higgins has just told Higgins and Pickering that in experimenting upon Eliza, they have created the "problem" of what is to be done with her after the experiment is over.

HIGGINS. I don't see anything in that. She can go her own way, with all the advantages I have given her.	200
MRS. HIGGINS. The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?	

3. Mrs. Higgins states that a "fine lady's manners and habits" make it impossible for a woman to earn her own living. What does this statement imply about working and women in Victorian times? (Hint: Remember the article we just read together.)

Excerpt 3: Stage Directions, Act II

He [Eliza's father] hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.

4. This is the first time Eliza has been referred to in the play as a "lady." Remember that she is coming into the room after her first bath at Wimpole Street. What has changed about her in these stage directions?

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5. What does this stage direction imply is important for a woman to be defined as a "lady" in Victorian Britain?

Gender Excerpts and Text-Dependent Questions:
Pygmalion
(Answers, for Teacher Reference)

Excerpt 1: Higgins, Act IV

You might marry, you know. [He bites a large piece out of the apple, and munches it noisily.] You see, Eliza, all men are not confirmed old bachelors like me and the Colonel. Most men are the marrying sort (poor devils!); and you're not bad-looking; it's quite a pleasure to look at you sometimes—not now, of course, because you're crying and looking as ugly as the very devil; but when you're all right and quite yourself, you're what I should call attractive.

1. What action does Higgins assume Eliza can take in order to provide for herself?

Marriage.

2. What does Higgins assume makes Eliza an eligible woman for marrying?

Her physical attractiveness. (Also, her attractiveness evaporates when she expresses negative emotions.)

Excerpt 2: Mrs. Higgins, Act III

Mrs. Higgins has just told Higgins and Pickering that in experimenting upon Eliza, they have created the "problem" of what is to be done with her after the experiment is over.

HIGGINS. I don't see anything in that. She can go her own way, with all the advantages I have given her.	200
MRS. HIGGINS. The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady's income! Is that what you mean?	

3. Mrs. Higgins states that a "fine lady's manners and habits" make it impossible for a woman to earn her own living. What does this statement imply about working and women in Victorian times? (Hint: Remember the article we just read together.)

This statement implies that if a woman is trained as a fine lady, her "manners and habits" make her too high-class to work. It also means, in reverse, that working women cannot be high-class by definition.

NOTE TO TEACHER: This, unlike Questions 1 and 2, is inferential and somewhat abstract. If students struggle with this question, consider the following probing question:

Remember that in the article we read, women who worked were vulnerable to corruption. Higher-class ladies were expected to stay at home and manage the family. As a result, why would being trained as a high-class lady, as Eliza is, prevent Eliza from earning her own living?

Excerpt 3: Stage Directions, Act II

He [Eliza's father] hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.

4. This is the first time Eliza has been referred to in the play as a "lady." Remember that she is coming into the room after her first bath at Wimpole Street. What has changed about her in these stage directions?

Unlike when she arrived, she is now clean and dressed in a pretty outfit.

5. What does this stage direction imply is important for a woman to be defined as a "lady" in Victorian Britain?

Ladies are apparently always clean, and dressed in feminine clothing (a dress, with flowers). Clothing and appearance are essential to the definition of being a lady.

Exit Ticket

Name:

Date:

Using the information you now have from the article "Women and Urban Life in Victorian Britain" and the excerpts from the play *Pygmalion* that you have reread today, fill in the columns below.

A Victorian Lady's Gender Role	
A Victorian lady MUST NOT ...	A Victorian lady MUST ...