



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Overview



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Unit 2: Identity Transformation in *Pygmalion*

In this second unit, students continue their investigation into the many facets of identity as they read the play *Pygmalion* by George Bernard Shaw. They also continue to build skills as close readers as they examine a work of literature set in Victorian England. Students embark on a close case study of the protagonist, Eliza Doolittle, and analyze the changes within her character internally and externally. They conduct several close reads of the text, including decoding dialect and stage directions, as they work to ascertain the ways in which Eliza is transforming her identity, from a flower girl to a “duchess.” Close reading of the text—with the use of

text-dependent questions, Reader’s Dictionaries, Reader’s Notes, and various note-catchers and anchor charts—prepares students for the mid-unit assessment, in which they read a previously unseen passage and answer questions that require them to use evidence from the play to analyze the scene. The unit ends with students writing an argument essay, making a claim about whether Eliza changes on the inside and the outside, and supporting their claim with evidence they have gathered throughout the reading of the play.

Guiding Questions and Big Ideas

- **How can individuals re-create themselves?**
- **When people change their external appearance, do they necessarily change on the inside too?**
- *Individuals can change who they are perceived to be.*
- *Class, gender, and occupation can shape individuals’ identity.*



Mid-Unit 2 Assessment	<p>Using Evidence, Theme, and Inference to Analyze an Unseen Passage in <i>Pygmalion</i></p> <p>This assessment centers on NYSP12 ELA CCLS RL.7.1, RI.7.3, and L.7.4. Students will analyze an unseen passage from <i>Pygmalion</i> and answer questions about key themes and characters based on evidence and inference, as well as vocabulary. Students will be asked to identify which specific lines in the text helped them decipher the correct answers.</p>
End of Unit 2 Assessment	<p>Argument Essay: Eliza's Changes</p> <p>This is a two-part assessment. Students respond to the following prompt: "Eliza Doolittle changes her outward identity (speech, mannerisms, clothing) throughout the play. Does she change her inner identity (values, character) as well? After reading <i>Pygmalion</i>, write an argument essay that addresses this question. Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the play." Part 1 is students' best on-demand draft and centers on NYSP12 ELA CCLS RL.7.1, RL.7.3, W.7.4, and W.7.9. This draft Students must make a claim and support their position with will be assessed before students receive peer or teacher feedback so that their individual understanding of the texts and their writing skills can be observed. Part 2 is students' final draft, revised after teacher feedback. Part 2 adds standards L.7.1, L.7.2, and W.7.5.</p>



Content Connections

This module is designed to address English Language Arts standards as students read literature and informational texts about identity formation and transformation. However, the module intentionally incorporates Social Studies Practices and Themes to support potential interdisciplinary connections to this compelling content. These intentional connections are described below.

Big ideas and guiding questions are informed by the New York State Common Core K–8 Social Studies Framework:
<http://engageny.org/sites/default/files/resource/attachments/ss-framework-k-8.pdf>

Unifying Themes (pages 6–7)

- Theme 1: Individual Development and Cultural Identity: The role of social, political, and cultural interactions supports the development of identity; personal identity is a function of an individual's culture, time, place, geography, interaction with groups, influences from institutions, and lived experiences.
- Theme 5: Development and Transformation of Social Structures: Role of social class, systems of stratification, social groups, and institutions; role of gender, race, ethnicity, education, class, age, and religion in defining social structures within a culture; social and political inequalities.

Texts

1. George Bernard Shaw, *Pygmalion* (Clayton, DE: Prestwick House, 2005), ISBN: 978-1-58049-399-4.



This unit is approximately 4 weeks or 19 sessions of instruction.

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 1	Building Background Knowledge: Introducing <i>Pygmalion</i>	<ul style="list-style-type: none"> I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1) I can select high-quality texts to read independently. (RL.7.11a and b) 	<ul style="list-style-type: none"> I can build my background knowledge about the setting of the play we will read in this unit. I can make predictions and inferences on a text. 	<ul style="list-style-type: none"> 3-2-1 Exit Ticket 	<ul style="list-style-type: none"> Gallery Walk protocol Spirit Read protocol
Lesson 2	Understanding Interactions: Launching <i>Pygmalion</i> , Part 1	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can analyze the play <i>Pygmalion</i> for internal and external characteristics of its main character, Eliza. I can analyze how plot, character, and setting interact in <i>Pygmalion</i>. 	<ul style="list-style-type: none"> Text-dependent questions: <i>Pygmalion</i>, Section 1 	<ul style="list-style-type: none"> British Dialect/Slang anchor chart
Lesson 3	Understanding Interactions: Launching <i>Pygmalion</i> , Part 1	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can track the development of Eliza Doolittle as a character through the play <i>Pygmalion</i>. I can cite specific evidence from the play <i>Pygmalion</i> to determine Eliza's internal and external characteristics. 	<ul style="list-style-type: none"> Eliza Character Tracker Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 1 Reader's Notes: <i>Pygmalion</i>, Section 1 	<ul style="list-style-type: none"> Internal and External Identity anchor chart
Lesson 4	Introducing Readers Theater: <i>Pygmalion</i>	<ul style="list-style-type: none"> 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 charm. (RL.7.3) 	<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>. 	<ul style="list-style-type: none"> Eliza Character Tracker (from homework) Checking for Understanding Entry Task: Eliza Character Tracker 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 5	Analyzing Character: Eliza Character Pyramid	<ul style="list-style-type: none"> 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) 	<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>. 	<ul style="list-style-type: none"> Reader's Notes: <i>Pygmalion</i>, Section 3 (from homework) Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 3 	<ul style="list-style-type: none"> British Dialect/Slang anchor chart Go Go Mo protocol
Lesson 6	Reading More Closely: Inferences and Evidence in <i>Pygmalion</i>	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can cite specific text-based evidence to analyze a scene in <i>Pygmalion</i>. I can determine the interaction of setting and character in a scene in <i>Pygmalion</i>. 	<ul style="list-style-type: none"> Reader's Notes: <i>Pygmalion</i>, Section 4 (from homework) Text-Dependent Questions: <i>Pygmalion</i>, Section 5 Eliza Character Tracker 	
Lesson 7	Mid-Unit Assessment: Evidence and Inference in <i>Pygmalion</i>	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can cite specific text-based evidence to analyze a scene in <i>Pygmalion</i>. I can determine the interaction of setting and character in a scene in <i>Pygmalion</i>. I can use a variety of strategies to determine the meaning of unknown words in <i>Pygmalion</i>. 	<ul style="list-style-type: none"> Reader's Notes: <i>Pygmalion</i>, Section 5 (from homework) Mid-Unit 2 Assessment 	
Lesson 8	Analyzing Key Scenes in <i>Pygmalion</i>	<ul style="list-style-type: none"> 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.7.11 a and b) 	<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>. 	<ul style="list-style-type: none"> Reader's Notes: <i>Pygmalion</i>, Section 6 (from homework) 	



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Text-to-Text Connections with <i>Pygmalion</i>	<ul style="list-style-type: none"> 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.7.11 a and b) 	<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>. I can discuss how the independent reading I am doing connects to the plot, characters, and setting of <i>Pygmalion</i>. 	<ul style="list-style-type: none"> Reader's Notes: <i>Pygmalion</i>, Section 7 (from homework) Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 7 	<ul style="list-style-type: none"> British Dialect/Slang anchor chart
Lesson 10	Citing Evidence: The Ending of <i>Pygmalion</i>	<ul style="list-style-type: none"> 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) 	<ul style="list-style-type: none"> I can cite evidence from the play <i>Pygmalion</i> to predict the ending of the play. I can analyze how plot, character, and setting interact in <i>Pygmalion</i>. 	<ul style="list-style-type: none"> Reader's Notes: <i>Pygmalion</i>, Section 8 (from homework) Checking for Understanding Entry Task: <i>Pygmalion</i> Section 8 Super Speed Quote Sandwich Eliza Character Tracker 	
Lesson 11	Closing Reading and Summarizing: The Epilogue of <i>Pygmalion</i>	<ul style="list-style-type: none"> 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) 	<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>. 	<ul style="list-style-type: none"> Reader's Notes: <i>Pygmalion</i>, Section 9 (from homework) Eliza Character Tracker 	
Lesson 12	Writing an Argument Essay: Developing Claims and Reasons	<ul style="list-style-type: none"> With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> I can develop and choose relevant and compelling reasons, supported by strong evidence from <i>Pygmalion</i>, to support the claim I am making in my argument essay. 	<ul style="list-style-type: none"> Eliza Character Tracker 	<ul style="list-style-type: none"> Take a Stand protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 13	Writing an Argument Essay: Introducing the Writing Prompt and Model Essay	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W.7.4) 	<ul style="list-style-type: none"> I can begin the writing process for an argument essay on <i>Pygmalion</i>. I can analyze the argument in a model essay. 	<ul style="list-style-type: none"> Venn diagram Writing Improvement Tracker 	
Lesson 14	Writing an Argument Essay: Analyzing the Model	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) 	<ul style="list-style-type: none"> I can use the writing process to determine my strengths and challenges in essay writing. I can determine the evidence and structure needed for writing an argument essay on <i>Pygmalion</i>. 	<ul style="list-style-type: none"> Writing Improvement Tracker (from homework) Analyzing Evidence in the Model Essay handout Analyzing Structure of the Model Essay handout Exit ticket 	
Lesson 15	Writing an Argument Essay: Gathering Evidence	<ul style="list-style-type: none"> With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9) 	<ul style="list-style-type: none"> I can use the writing process to organize the evidence I need for an argument essay on <i>Pygmalion</i>. I can gather information from the text to use in my argument essay on <i>Pygmalion</i>. 	<ul style="list-style-type: none"> <i>Pygmalion</i> essay Planner (homework from Lesson 14) Eliza Character Trackers 	<ul style="list-style-type: none"> Using Quotes in Essay anchor chart Peer Review protocol Praise-Question-Suggest protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 16	Writing the Argument Essay: Moving from Planner to Drafting	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5) I can select evidence from literary or informational texts to support analysis, reflection and research. (W.7.5) 	<ul style="list-style-type: none"> I can analyze a model essay for a strong conclusion, transitions, and a formal style. I can write an organized argument essay about <i>Pygmalion</i>. 	<ul style="list-style-type: none"> <i>Pygmalion</i> Essay Planner (from homework) Eliza Character Tracker <i>Pygmalion</i> essay tracker 	<ul style="list-style-type: none"> Transitions anchor chart
Lesson 17	End of Unit 2 Assessment, Part 1: Drafting the Essay	<ul style="list-style-type: none"> I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can select evidence from literary or informational texts to support analysis, reflection and research. (W.7.5) 	<ul style="list-style-type: none"> I can draft an argument essay about <i>Pygmalion</i>. In my essay, I can support my claim with details and quotes from the play. In my essay, I can explain how my details support my claim. 	<ul style="list-style-type: none"> <i>Pygmalion</i> Essay Planner (from homework) End of Unit 2 Assessment essay draft 	
Lesson 18	World Café about <i>Pygmalion</i>	<ul style="list-style-type: none"> I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1) 	<ul style="list-style-type: none"> I can effectively engage in discussions with my classmates about the characters, setting, and plot in <i>Pygmalion</i> I can analyze the play by citing specific evidence and recognizing patterns from the beginning, middle, and end of the novel. 	<ul style="list-style-type: none"> World Café Charts 	<ul style="list-style-type: none"> World Café protocol



Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 19	End of Unit Assessment, Part 2: Revise Essay Drafts	<ul style="list-style-type: none">• With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)• I can use correct grammar and usage when writing or speaking. (L.7.1)• I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)	<ul style="list-style-type: none">• I can use feedback from others to revise and improve my essay.• I can use correct grammar and punctuation in my essay.• I can use new vocabulary appropriately in my essay.	<ul style="list-style-type: none">• End of Unit 2 Assessment, Part 2: Revised essay	



Optional: Experts, Fieldwork, and Service

Experts:

- Invite historians or experts on life in Victorian England to come to the classroom and talk about life and times during the setting of *Pygmalion*.
- Invite a dramaturge, actor or actress, playwright, or anyone affiliated with a drama company that has staged *Pygmalion* to discuss what it was like to put on the play or to act out a scene (or scenes) from the play for your students.

Optional: Extensions

- Watch the musical *My Fair Lady* and compare the film version to the play, particularly paying attention to the different endings.
- Conduct a more in-depth study of class in England and in America. Use the PBS documentary *People Like Us* to support your study.



Preparation and Materials

This unit includes a number of routines.

See below for the Reading Sections and Calendar, independent reading suggestions, possibilities for audio versions of the play, and graphic organizers that are used throughout the unit.

1. Reading Sections

The lessons refer to “Sections” that are delineated clearly with page numbers and corresponding lessons in the Reading Calendar at the end of this document.

Pygmalion is a more complex text than *A Long Walk to Water* (from Module 1) and is a play, which has its own specific genre conventions and format. All students, even readers at grade level, will need your support in developing their stamina and independence with a complex text during this unit. Consider how your existing routines and class culture around celebrating homework completion and effort might be used to support and encourage students as they read *Pygmalion*.

2. Reading and Listening

Because *Pygmalion* is a play that was originally intended for performance and is so heavily based on the use of language and speech (especially Eliza’s transition from the Cockney to an upper-class British accent), it would benefit students if they could listen to a recorded version of the play instead of the teacher reading it aloud in each lesson. Consider obtaining an audio version of the play for your class.

Drama as a genre is predicated on being “lifted off the page,” or spoken and delivered orally. It is always a challenge, therefore, to present drama within an analytical, academic framework. To that end, we strongly recommend that the study of *Pygmalion* is accompanied regularly by audio, video, or other means that allows students to hear and/or view the play in the way the author intended. This is even more critical when working with this specific play, since it is so centrally focused on speech and language.

There are several means of accomplishing this goal. *Pygmalion* is in the public domain, so there are several free audiobook versions available on line. The following, from Librivox, uses multiple narrators and does a good job of differentiating characters: <http://www.youtube.com/watch?v=SYIubp-PT8I>.

This version is taken from a staged production of LA Theatre Works, and is available cheaply from iTunes or during a 30-day free trial of Audible.com. It has the added benefit of having recorded audience reaction, so students will have clues as to the humorous portions of the play in particular: http://www.audible.com/pd/Classics/Pygmalion-Audiobook/B002UUMNNK?source_code=GO1GB907OSH060513&gclid=CLaW-MKR57oCFYqi4Aod9FwAEw&mkwid=3SEtwpsL&bp_ua=yes&pkw=_inurl%3Aasin%3D&pmt=b



2. Reading and Listening (continued)

Filmed versions of the play are also available and could be used in class, although these tend to be abbreviated or edited and changed significantly, and so may not reflect the script of the play accurately. These work, but use them with caution.

The musical *My Fair Lady* is not included in this unit purposefully. Its genre as a musical means that it diverges from the original play in key and significant places. It cannot be substituted for the play, though it may, in carefully chosen places, be used to support understanding of the play. In particular, note that the ending of *My Fair Lady* is vastly different than that of *Pygmalion* and it has been argued that it undermines the entire original theme of the play itself, even by the author. Again, it may be useful to view the ending as a foil or compare/contrast exercise to the play script, but only after careful viewing and planning.

3. Graphic Organizers

This unit features two structures for recording notes. The first is Reader's Notes, which includes questions assigned after every reading, and the Reader's Dictionary, in which students define key words from their reading. Consider printing and copying the Reader's Notes from the end of each lesson in the Supporting Materials section for the entire play in one packet so students have fewer papers to handle. The lessons will indicate times to collect Reader's Notes packets as well as encourage you to check them regularly.

Beginning in Lesson 2, students start recording changes they see in the main character, Eliza Doolittle, using an Eliza Character Tracker. This document will be used throughout the unit as students collect their evidence in preparation for the argument essay for the end of unit assessment. It is important that students store these in a safe place and refer to them repeatedly, as prompted in individual lessons.

4. Independent Reading

This unit assumes that your class continues with the independent reading structures and routines established in Unit 1. Whenever possible, encourage students to select independent reading books that deal with identity, gender, class, and/or language, as students will then be able to make more connections to the play as they read.



The calendar below shows what is read in each lesson.

Teachers can modify this document to include dates instead of lessons.

Lesson	<i>Pygmalion</i> Section Number	Pages
1	N/A	
2	One	15–19
3	Two	19–24
4	Three	25–35
5	Four	36–47
6	Five	49–57
7	Six	57–62 (includes unseen passage for mid-unit assessment)
8	Seven	63–70
9	Eight	71–82
10	Nine	82–89



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Grade 7: Module 2B: Unit 2: Lesson 1

Building Background Knowledge: Introducing *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 select high-quality texts to read independently. (RL.7.11a and b)

Supporting Learning Targets

- I can build my background knowledge about the setting of the play we will read in this unit.
- I can make predictions and inferences based on a text.

Ongoing Assessment

- 3-2-1 Exit ticket



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Mystery Quote (8 minutes) B. Introducing Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Gallery Walk: Victorian England (15 minutes) B. Spirit Read (5 minutes) C. Mystery Excerpt from <i>Pygmalion</i> (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. 3-2-1 Exit Ticket (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Read independently for at least 30 minutes. 	<ul style="list-style-type: none"> • In this lesson, students learn background information about Victorian England and the setting and time period of the play <i>Pygmalion</i>. They then begin to familiarize themselves with the language and the structure of the play, which is the central text of Unit 2. • Review the Unit 2 overview. As explained in more detail in that document, <i>Pygmalion</i> is a more complex text than <i>A Long Walk to Water</i> (from Module 1) and also is a play, which has its own specific genre conventions and format. All students, even readers at grade level, will need your support in developing their stamina and independence with complex text during this unit. Consider how your existing routines and class culture around celebrating homework completion and effort might be used to support and encourage students as they read <i>Pygmalion</i>. Be sure to read the text in advance and consider what supports your students will need to understand it. See the Unit 2 Overview for a list of ways to support struggling readers and determine what will be most effective for your students. • If students already know the play they will be reading or what it is about due to previous work, this is fine. While the Gallery Walk protocol works as a “mystery,” it will also work as simply an engaging introduction to the setting and background culture of the play. In particular, the Entry Task and Work Time C can still stand as “mysterious” quotes and excerpts; the mystery will relate then to the content of the play, not the name or basic information of the play. As in Unit 1, the sequence of homework, lessons, and assessments in this unit has been carefully designed to provide appropriate support during class and to make sure that students who are struggling with reading complex text at home will not be unduly disadvantaged on assessments. The sections of the play that students focus on during class are the sections most relevant to assessment tasks. • The Reader’s Notes that students complete as they read for homework and the daily Checking for Understanding entry task that begins class the next day provide students with structures that help them make meaning of the text and then check to make sure their understanding is accurate. • Homework in this lesson is independent reading, which takes place periodically in Unit 2. It is assumed at this point that an independent reading program has been launched before, during, or shortly after Unit 1—see the Unit 1 Overview for details and references.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• In advance:<ul style="list-style-type: none">– Print and post the Gallery Walk images and texts.– Find 10–12 additional images of Victorian England culture—the streets, people, clothing, food, transportation, etc.); print these and post them around the room.– Cut out individual quotation strips from the Quotations from Pygmalion handout (see supporting materials) for the Spirit Read.– Review: Gallery Walk and Spirit Read protocols (see Appendix).• Post: Learning targets.

Lesson Vocabulary	Materials
crooning; bilious (from entry task)	<ul style="list-style-type: none">• Entry Task: Lesson 1 (one per student)• Gallery Walk images and texts (to print and post around room)• Predictions note-catcher (one per student)• Quotation strips from <i>Pygmalion</i> (one strips per student; see Teaching Notes)• Mystery excerpt (one per student)• 3-2-1 Exit ticket



Opening	Meeting Students' Needs
<p>A. Entry Task: Mystery Quote (8 minutes)</p> <ul style="list-style-type: none">As students enter the room, distribute the Entry Task: Lesson 1. Ask students to do the following:<ul style="list-style-type: none">* “Read the quotation below, which is from the next text we will read, and answer the following: What would you guess this text is about?”Direct students to complete the entry task individually and silently, just as they did during Module 1.When students are done, invite them to read the excerpt aloud with an elbow partner and then share what they wrote. Cold call on several to share their answers. Listen for students to say: “This text is about a woman who talks strangely” or “The text is about language and how people should be treated.”Prompt students further:<ul style="list-style-type: none">* “What did the text say that helped you make that prediction?”Ask students to find specific words that stood out to them and serve as clues.Explain that they will continue to build background knowledge as they explore the topics and the language in the text today.	<ul style="list-style-type: none">Discussing and clarifying the language of learning targets helps build academic vocabulary.
<p>B. Introducing Learning Targets (2 minutes)</p> <ul style="list-style-type: none">Direct students' attention to the learning targets for today. Read them aloud:<ul style="list-style-type: none">* I can build my background knowledge about the setting of the play <i>Pygmalion</i>.* I can make predictions and inferences based on a text.	



Work Time	Meeting Students' Needs
<p>A. Gallery Walk: Victorian England (15 minutes)</p> <ul style="list-style-type: none">Point out to students that Gallery Walk images and texts are posted around the room. Explain that you will now conduct a silent Gallery Walk and have students make more predictions about the text, including its characters and setting and general topics.Distribute a Predictions Walk note-catcher to each student.Review directions with students:<ol style="list-style-type: none">Please stand up with your note-catcher, a surface to write on, and a writing utensil.Push in your chair and quietly circulate the room, looking at each posted image or quotation.Fill in your note-catcher after every two or three stops along the Gallery Walk.Conduct the Gallery Walk for approximately 10 minutes, prompting students to write in their note-catchers every so often.Ask students to return to their seats and share their responses on their note-catchers with an elbow partner. After 1 or 2 minutes, cold call on different pairs to share out what they predicted and what clues they saw in the Gallery Walk.	<ul style="list-style-type: none">When reviewing graphic organizers or recording forms, consider using a document camera or chart paper to display the document for students who struggle with auditory processing.Consider having a “viewing” station during the Gallery Walk where you show a video of the Cockney accent (such as one featuring Michael Cain) or a scene from <i>My Fair Lady</i>.
<p>B. Spirit Read (5 minutes)</p> <ul style="list-style-type: none">Give each student a single strip cut from the quotation strips from <i>Pygmalion</i>.Ask students to bring their quotations with them as they stand in a large circle around the room. Tell them that you will now conduct a Spirit Read in which every student reads his or her quotation out loud, one at a time, in no particular order. Students should try to bring the words to life as much as possible and even read their quotation after a different one that theirs might connect with. A little silence is OK, and students should be careful not to talk over one another. Review the Spirit Read protocol in Appendix A for more suggestions.Begin the Spirit Read and allow time for each student to read his or her quote. When every student has read, tell students that the Spirit Read is over, and ask them to return to their seats.Invite students to discuss further with their seat partner about possible topics and themes that this new book may be about. Ask them to record their thoughts on their Predictions note-catchers. Cold call on some pairs to share out.	<ul style="list-style-type: none">Remind students that there may be some words within their quotations that they have never seen before. Emphasize that perfect pronunciation is not expected, and that it's OK—even good—if they struggle with pronouncing these difficult, unfamiliar, and somewhat nonsensical words.



Work Time (continued)	Meeting Students' Needs
<p>C. Mystery Excerpt from <i>Pygmalion</i></p> <ul style="list-style-type: none">• Distribute the mystery excerpt to students.• Invite students to follow along and listen as you read the excerpt aloud. Try to dramatize the characters by using different voices as much as you are comfortable. The key is to give students an introduction to the characters and topic of the play.• After you have read the text aloud, ask students to reread the excerpt in their heads.• Ask students to turn to their partner one more time, and again answer the question:<ul style="list-style-type: none">* “What do you think this text will be about?”• Allow students to talk for 2 minutes.• Cold call on students for their answers. Write down their suggestions on the board or chart paper, which can be left up for the next class when students officially start the book.	<ul style="list-style-type: none">• Give students who may benefit from additional reading support different colored pens or highlighters so they can mark up the text as they read it in order to help them make predictions.
Closing and Assessment	Meeting Students' Needs
<p>A. 3-2-1 Exit Ticket (5 minutes)</p> <ul style="list-style-type: none">• Distribute a 3-2-1 Exit ticket to each student. Ask students to follow the directions on the ticket, writing down three things they noticed about Victorian England from the Gallery Walk, two ideas they have about what <i>Pygmalion</i> might be about, and one question they have.• Collect the tickets as students leave the room.	<ul style="list-style-type: none">• You might allow students to take a peek at the images still on the walls from the Gallery Walk to refresh their memories.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Read your independent reading book for at least 30 minutes. <p><i>Note: In the next class, students will start reading <i>Pygmalion</i>. Be sure to remind them to bring their copies or have your class set ready.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 1

Supporting Materials



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Entry Task: Lesson 1

Read the quoted lines below, which are from the text we will read next, and answer the questions that follow.

THE FLOWER GIRL [*with feeble defiance*] I've a right to be here if I like, same as you.

THE NOTE TAKER. A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don't sit there crooning* like a bilious** pigeon.

THE FLOWER GIRL [*quite overwhelmed, and looking up at him in mingled wonder and deprecation without daring to raise her head*] Ah-ah-ah-ow-ow-ow-oo!

*crooning—singing

**bilious—sickening

- What would you guess this text is about?



Gallery Walk Images and Texts

The **Victorian era** of British history was the period of Queen Victoria's reign from June 20, 1837, until her death on January 22, 1901.



Gallery Walk Images and Texts

Cockney

Cockney is probably the second most famous British accent. It originated in the East End of London, but shares many features with and influences other dialects in that region.

Features:

- *Raised vowel* in words like *trap* and *cat* so these sound like “trep” and “cet.”
- *London vowel shift*: The vowel sounds are shifted around so that Cockney “day” sounds are pronounced IPA **dæɪ** (close to American “die”) and Cockney *buy* verges near IPA **bɔɪ** (close to American “boy”).
- *Glottal stopping*: the letter *t* is pronounced with the back of the throat (glottis) in between vowels; hence *better* becomes IPA **bɛʔə** (sounds to outsiders like “be’uh”).
- *L-vocalization*: The *l* at the end of words often becomes a vowel sound; hence *pal* can seem to sound like “pow.” (I’ve seen this rendered in IPA as /w/, /o/, and /ʊ/.)
- *Th-fronting*: The *th* in words like *think* or *this* is pronounced with a more forward consonant depending on the word: *thing* becomes “fing,” *this* becomes “dis,” and *mother* becomes “muhvah.”

Wikipedia contributors. "Cockney." *Wikipedia, The Free Encyclopedia*. Wikipedia, The Free Encyclopedia, 19 Feb. 2014. Web. 27 Feb. 2014.



No, but I was in repertory, which meant that I would do like 40 plays a year, one a week, so I was playing all different sorts of people. But I am what’s called a Cockney, which is very, very working-class London.

And a symbol of the class system in the ’60s was, for me, my first big role in a movie which got me recognition was in a movie called Zulu, right? The director of the movie was an American, and I was up for the part of the Cockney corporal. But it had been cast by the time I got to the audition. And he said to me, “Can you do any other accent except the one you’ve got?” And I said, “I can do any accent you like.” And he cast me as a very upper-crust toffee-nosed English officer.

I assure you, even if I said I could have done the accent, no British director would have cast me as an upper-crust officer. And I was a big success—it started me on the road to stardom.

~Michael Caine

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Gallery Walk Images and Texts, Continued



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Gallery Walk Images and Texts, Continued

The origins of London slums date back to the mid-18th century, when the population of London, or the “Great Wen,” as William Cobbett called it, began to grow at an unprecedented rate. In the last decade of the 19th century, London’s population expanded to four million, which spurred a high demand for cheap housing. London slums arose initially as a result of rapid population growth and industrialization. They became notorious for overcrowding, unsanitary, and squalid living conditions. Most well-off Victorians were ignorant or pretended to be ignorant of the subhuman slum life, and many who heard about it believed that the slums were the outcome of laziness, sin, and vice of the lower classes. However, a number of socially conscious writers, social investigators, moral reformers, preachers, and journalists, who sought solution to this urban malady in the second half of the 19th century, argued convincingly that the growth of slums was caused by poverty, unemployment, social exclusion, and homelessness.

The Slums of East London



Two of Phil May's depictions of life in the East End: *East End Loafers* and *A Street-Row in the East End*.

Image by Phil May

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Gallery Walk Images and Texts, Continued



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Gallery Walk Images and Texts, Continued

*Victorian Women:
Not What You Might Think*

by Gina Zorzi Cline

Try to picture a Victorian woman and chances are your mental picture looks something like this:

A woman in a tight corset and long dress, sitting in a floral parlor, drinking tea as she entertains other women like herself. Perhaps a child in a long white dress plays with a hoop in the hall. Your picture might vary slightly, but chances are it has the following in common: the woman is rich enough to have a parlor (and to sit in it drinking tea instead of working), the woman is white, and the world she inhabits is a world of women and children, with no men in sight.

There is a reason this image is in our heads: the Victorian concept of “ideal womanhood” was broadcast far and wide, through advertisements, advice columns, novels, art, and politics and has had longlasting effects on both American and British culture up to the present day. At the heart of this ideal was the belief that women and men lived in two different spheres: men in the rough and tumble public world of business, politics, and intellectual ideas; women in the pure and protected private world of the home and family. This separation might seem old fashioned today, but there is an even more basic problem with it: even in the Victorian era, it wasn’t true.



Or, at least, it wasn’t true for at least 75% percent of British people. Why? It all comes down to one word: class.

Victorian British society was very strictly segregated by social class. Your class determined what you did, what you wore, who you married, even how you spoke. Generally, people were born, lived, and died in the same class.

Working Classes: Physical Labor – 75% of the British population

Unskilled Labor (85% of the working class)

Most Victorians, men and women both, worked at manual labor jobs on farms, in factories, or as servants. As Sally Mitchell writes in *Daily Life in Victorian England*, “poor and working class women did many jobs that were hard, dirty, and dangerous (p. 45).” Everyone worked long hours, usually 12 to 14 hours a day, 6 days a week. When working class families had small children, the wife would temporarily stop working outside the home. With only the father’s income, the family would be quite poor, so women looked for other ways to continue to make money. Working class women took in boarders, sewing,



Gallery Walk Images and Texts, Continued



washing, anything to help make ends meet. By the age of 10 or so, most working class children were working full time in order to help their families keep food on the table.

Skilled Labor (15% of the working class)

Skilled jobs were jobs that required a specific kind of training – an apprenticeship. Printers, carpenters, dressmakers, bakers, nurses, and teachers were all careers that required an apprenticeship. An apprentice usually wasn't paid. Families could only allow their children to learn a skilled trade if the family could afford to lose out on the child's income while he or she was in training. Girls in these families were often trained as nurses, teachers, or dressmakers and expected to contribute to the family income when they married.

Middle Class: Mental Labor – between 15 and 25% of the British Population

Some members of this class were small shopkeepers who barely made ends meet while others were incredibly wealthy businessmen. The most important thing to understand is that the middle class was not defined by money but by a common set of ideals: standards for manners, language, clothing, home life, etc. Middle class values included hard work, education (for both boys and girls), family togetherness, and ambition. At the beginning of the Victorian era, many middle class women worked. Doctors' wives acted as nurses or assistants. Farmers' wives supervised the dairy. Shopkeepers' wives might run the front of the shop or handle the bookkeeping. By the end of the era, work and home were geographically separate and these wives became exclusively housekeepers. The modern image of an "ideal" family: a working father, a stay at home mother, and children whose lives centered around family activities comes from the Victorian middle class. In this image, the home is a safe, pure, moral place to which men could retreat and in which women and children are "protected" from the corrupting influences of the outside world.

Upper Class: The Aristocracy and Landed Gentry – less than 1% of the British Population

The upper class inherited their money, living off of the rents and profits from lands they owned. These lands were passed down, intact, to the oldest son in each generation. The oldest son was expected to take his father's place, helping the king or queen to run the country. Younger sons usually were educated for a profession such as the ministry or the military. Women spent their time visiting, shopping, and entertaining. Women were expected to be wives, mothers, and hostesses, not leaders. With a few exceptions, to be part of the upper class, one had to be born into it. Later in the Victorian era, some very rich middle class businessmen were able to marry their children into the aristocracy.

While class structures in Victorian England were very rigid, this was also a time of great social change. The Industrial Revolution changed the way people lived and the way they thought. Slavery was outlawed. Women advocated for their rights. More and more people worked in factories instead of in their own homes. Big change makes people nervous. It makes sense that, the more things changed, the more people clung to the image of the "ideal" home and family, no matter how different the image was from most women's reality. The image of the pure Victorian woman, tucked away in her cocoon of domestic bliss, offered a port in the whirling storm of a changing world.



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Gallery Walk Images and Texts, Continued



"My Fair Lady" <http://creativecommons.org/licenses/by-sa/3.0/deed.en>



Gallery Walk Images and Texts, Continued



How the Journal was written

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During the Gallery Walk:

What I think this text is about ...	Clues from Gallery Walk

After the Sprit Read:

I think this text could be about ...



Quotation Strips from *Pygmalion*

Teacher Directions: Copy this page and cut up so each quotation is on its own strip. Give one quote strip to each student.

THE FLOWER GIRL [*springing up terrified*] I ain't done nothing wrong by speaking to the gentleman. I've a right to sell flowers if I keep off the kerb.

THE FLOWER GIRL [*with feeble defiance*] I've a right to be here if I like, same as you.

HIGGINS. Oh, that's all right, Mrs. Pearce. Has she an interesting accent?

MRS. PEARCE. Oh, something dreadful, sir, really. I don't know how you can take an interest in it.

LIZA. Oh, I know what's right. A lady friend of mine gets French lessons for eighteenpence an hour from a real French gentleman. Well, you wouldn't have the face to ask me the same for teaching me my own language as you would for French; so I won't give more than a shilling. Take it or leave it.

MRS. PEARCE. Well, the matter is, sir, that you can't take a girl up like that as if you were picking up a pebble on the beach.

LIZA. I ain't got no parents. They told me I was big enough to earn my own living and turned me out.

HIGGINS. Very well, then, what on earth is all this fuss about? The girl doesn't belong to anybody—is no use to anybody but me.

LIZA. Oh, you've no feeling heart in you: you don't care for nothing but yourself [*she rises and takes the floor resolutely*]. Here! I've had enough of this. I'm going [*making for the door*]. You ought to be ashamed of yourself, you ought.

HIGGINS. What! That thing! Sacred, I assure you. [*Rising to explain*] You see, she'll be a pupil; and teaching would be impossible unless pupils were sacred.

HIGGINS. Mrs. Pearce: this is Eliza's father. He has come to take her away. Give her to him.



Quotation Strips from *Pygmalion*

DOOLITTLE [*with fatherly pride*] Well, I never thought she'd clean up as good looking as that, Governor. She's a credit to me, ain't she?

HIGGINS. Have you any further advice to give her before you go, Doolittle? Your blessing, for instance.

HIGGINS. Nonsense! I know I have no small talk; but people don't mind.

HIGGINS. Oh, she'll be all right: don't you fuss. Pickering is in it with me. I've a sort of bet on that I'll pass her off as a duchess in six months. I started on her some months ago; and she's getting on like a house on fire. I shall win my bet.

HIGGINS. You see, I've got her pronunciation all right; but you have to consider not only how a girl pronounces, but what she pronounces; and that's where—

MISS EYNSFORD HILL. I sympathize. *I* haven't any small talk. If people would only be frank and say what they really think!

PICKERING. Don't ask me. I've been away in India for several years; and manners have changed so much that I sometimes don't know whether I'm at a respectable dinner-table or in a ship's fore-castle.

MRS. HIGGINS. You silly boy, of course she's not presentable. She's a triumph of your art and of her dressmaker's; but if you suppose for a moment that she doesn't give herself away in every sentence she utters, you must be perfectly cracked about her.

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.

MRS. HIGGINS. You certainly are a pretty pair of babies, playing with your live doll.

PICKERING. Oh, I see. The problem of how to pass her off as a lady.

MRS. HIGGINS. 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?

HIGGINS. She'll mimic all the people for us when we get home.



Quotation Strips from *Pygmalion*

PICKERING. Were you nervous at the garden party? *I was.* Eliza didn't seem a bit nervous.

HIGGINS. If I hadn't backed myself to do it I should have chucked the whole thing up two months ago. It was a silly notion: the whole thing has been a bore.

PICKERING. You've never been broken in properly to the social routine.

LIZA. What am I fit for? Where am I to go? What am I to do?

LIZA. I can't. I could have done it once; but now I can't go back to it.

DOOLITTLE [*sad but magnanimous*] They played you off very cunning, Eliza, them two sportsmen.

HIGGINS. About you, not about me. If you come back I shall treat you just as I have always treated you.

HIGGINS [*irritated*] The question is not whether I treat you rudely, but whether you ever heard me treat anyone else better.

LIZA. I won't care for anybody that doesn't care for me.



Mystery Excerpt

LIZA. I should look all right with my hat on. [She takes up her hat; puts it on; and walks across the room to the fireplace with a fashionable air.]

HIGGINS. A new fashion, by George! And it ought to look horrible!

DOOLITTLE [with fatherly pride] Well, I never thought she'd clean up as good looking as that, Governor. She's a credit to me, ain't she?

LIZA. I tell you, it's easy to clean up here. Hot and cold water on tap, just as much as you like, there is. Woolly towels, there is; and a towel horse so hot, it burns your fingers. Soft brushes to scrub yourself, and a wooden bowl of soap smelling like primroses. Now I know why ladies is so clean. Washing's a treat for them. Wish they saw what it is for the like of me!

HIGGINS. I'm glad the bath-room met with your approval.



3-2-1 Exit Ticket

3: Write down three things you noticed about Victorian England from the Gallery Walk:

-

-

-

2: Write down two ideas you have about what you think *Pygmalion* is about:

-

-

1: Write down one question you have as we begin to read this play:

-



EXPEDITIONARY
LEARNING

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

Understanding Interactions: Launching *Pygmalion*, Part 1



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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 analyze the play *Pygmalion* for internal and external characteristics of its main character, Eliza.
- I can analyze how plot, character, and setting interact in *Pygmalion*.

Ongoing Assessment

- Text-Dependent Questions: *Pygmalion*, Section 1



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Settings in <i>Pygmalion</i> (5 minutes) B. Introducing Learning Targets (2 minutes) 2. Work Time <ol style="list-style-type: none"> A. Close Read: Section 1 of <i>Pygmalion</i> (23 minutes) B. Guided Practice with Reader's Notes (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Reviewing Homework and Previewing Checking for Understanding Entry Task (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Complete Reader's Notes: <i>Pygmalion</i>, Section 1 (Column 4 and Reader's Dictionary). B. Read independently for 20 minutes. 	<ul style="list-style-type: none"> • This unit focuses on standard RL.7.3: Students analyze how the plot, setting, and characters in <i>Pygmalion</i> interact. In this lesson, they learn these terms and apply them to the first section of the play. • Students have guided practice with the Reader's Notes that they will use throughout their reading of the play. The Reader's Notes for <i>Pygmalion</i> are similar to those for <i>A Long Walk to Water</i> from Module 1 as well as those used in Unit 1 of this module. As they read, students take gist notes (though this time the notes are organized by character, setting, and plot) and keep track of the new vocabulary they encounter. • As suggested in the Unit 2 Overview, decide how you will organize, check, and collect Reader's Notes for <i>Pygmalion</i>. Consider checking the work most days but collecting it periodically to look it over more thoroughly. After evaluating students' work, return these packets to the students so they can refer to them as they write their essays. It is possible to organize the Reader's Notes differently to meet the needs of your students. In this lesson, explain to your students how their work will be organized and how you will check and collect it. • <i>Pygmalion</i> contains more difficult vocabulary and syntax than <i>A Long Walk to Water</i>. Teacher read-alouds, as well as Close Reading Guides, are used as a tool to help students access and enjoy this text. • Access to drama also depends heavily and uniquely on oral interpretation of the script. See the Unit 2 Overview for suggestions for how to deliver the script of <i>Pygmalion</i> auditorily. Find some way for students to hear the multiple voices, accents, and emotion that accompany the lines of the play and allow the script to be "lifted off the page." This is especially important considering that the play's plot centers upon the transformation of Eliza Doolittle's speech. • In Section 1 and throughout Act I and II, it is critical for students to understand that Eliza is speaking in her Cockney accent. Later, her voice changes because of the influence of Henry Higgins' training; this fact is also critical to understanding the play. If you are comfortable with mimicking accents or have stage training, consider making sure that when Eliza's lines are read, they are read with the appropriate accent. If not, find a way for students to hear an audio version of the lines whenever possible. Refer to the Cockney station in the Gallery Walk of Lesson 1 as well, where needed. • Review: Reader's Notes: <i>Pygmalion</i>, Section 1 (for teacher reference) • Post: Learning targets.



Lesson Vocabulary	Materials
elements, interact, plot, setting, character; italics, stage directions, pedestrian, portico, preoccupied, gumption, dialect, phonetic, unintelligible, amiable, sovereign (half-a-crown, tuppence, ha'pence, tanner); proximity, bloke, deprecating, sensibility, row, molestation	<ul style="list-style-type: none">• Setting Pictures A, B, and C (one of each to display or print out)• Entry Task: Lesson 2 (one per student)• <i>Pygmalion</i> (play; one per student)• Text-Dependent Questions: <i>Pygmalion</i>, Section 1 (one per student)• Close Reading Guide: <i>Pygmalion</i>, Section 1 (for teacher reference)• British Dialect/Slang anchor chart (new; teacher-created)• Reader's Notes: <i>Pygmalion</i>, Section 1 (one per student)• Reader's Notes: <i>Pygmalion</i>, Section 1 (for teacher reference)



Opening	Meeting Students' Needs
<p>A. Entry Task: Settings in <i>Pygmalion</i> (5 minutes)</p> <ul style="list-style-type: none"> • In advance, either post or project Setting Pictures A, B, and C. There is one picture for each setting in <i>Pygmalion</i> (Covent Garden, Henry Higgins' laboratory, Mrs. Higgins' parlor). • Distribute Entry Task: Lesson 2 to students as they enter. Tell them that today they will start a new play, and that the entry task will let them look ahead to some of the places the play describes. • Direct students to complete the entry task individually and silently, just as they did in the previous lesson. • When students are done, call on several to share their answers. Prompt students: <ul style="list-style-type: none"> * "What did you see in that picture that helped you match it with the description?" • Listen for students to notice that A is Covent Garden, B is Henry Higgins' house, and C is Mrs. Higgins' parlor. • Tell the class that the time and place in which a story takes place is called the <i>setting</i>. Ask several students to predict the time and place for <i>Pygmalion</i>, but do not tell them the correct answer yet—assure them that they will be able to test their ideas when they start reading the play shortly. 	<ul style="list-style-type: none"> • Consider posting these three terms, along with visual representations, in the room: setting, character, and plot. Students will refer to them frequently in this unit. • Consider posting the three pictures of the settings of <i>Pygmalion</i> in the classroom for the duration of the unit, to help students visualize the details of Victorian London.
<p>B. Introducing Learning Targets (2 minutes)</p> <ul style="list-style-type: none"> • Direct students' attention to the learning targets for today. Tell them that we often think about the elements of a story: the parts that make it up. <i>Setting</i>, which they just discussed, is one element; <i>characters</i> and <i>plot</i> are two other elements. • Ask students to define these words, giving examples from any common text (such as <i>A Long Walk to Water</i>). Listen for students to say that the characters are the people or other actors in a story and that the plot is the series of events in a story. • Next, ask students: <ul style="list-style-type: none"> * "What does it mean to analyze an interaction?" • Remind them that they have done this already in Unit 1. Listen for them to say that an "interaction" is the way aspects of a story or piece of text interact and influence one another. • Finally, have the students define "analyze." Remind them that this is reviewing material from Unit 1. Listen for: "to examine something carefully; to understand it by looking at its parts." 	<ul style="list-style-type: none"> • Discussing and clarifying the language of learning targets helps build academic vocabulary.



Work Time	Meeting Students' Needs
<p>A. Close Read: Section 1 of <i>Pygmalion</i> (23 minutes)</p> <p><i>Note: Bear in mind that Eliza Doolittle is not described by that name until Act II, and in Act I is known only as “the Flower Girl.” Don’t explain this yet to the students.</i></p> <ul style="list-style-type: none"> Distribute the play <i>Pygmalion</i> to each student. Point out the title of the play—it has the same title as that of the myth they read in Lesson 10 of Unit 1. Clarify for them that the play is not about Pygmalion, but about a story that relates to the myth (how it relates will become clear as the students progress through the unit). Through their reading of the play <i>Pygmalion</i>, they will begin to think about questions like these: <ul style="list-style-type: none"> * “What is identity?” (Remind them that this was the focus for Unit 1). * “Why does identity matter?” * “Can identity change?” Distribute the Reader’s Notes: <i>Pygmalion</i>, Section 1. Ask students: <ul style="list-style-type: none"> * “How are these Reader’s Notes similar to your Reader’s Notes for Unit 1?” * “How are these Reader’s Notes different?” Listen for them to notice the similar format for the Reader’s Dictionary and the different headings for the gist notes. Tell students that, as in Unit 1, they’ll want to fill in the Reader’s Dictionary as they go but should probably wait until the end of a section to fill in the other notes. Tell students that in most lessons, you or they will read aloud (or hear an audio version of the play). Remind them that when they are listening, they also need to be reading silently to themselves. Distribute and display the Text-Dependent Questions: <i>Pygmalion</i>, Section 1. Use the Close Reading Guide: <i>Pygmalion</i>, Section 1 (see supporting materials) to guide students through a series of text-dependent questions related to Section 1. 	<ul style="list-style-type: none"> Hearing a complex text read slowly, fluently, and without interruption or explanation promotes fluency and comprehension for students. They are hearing a strong reader read the text aloud with accuracy and expression and are simultaneously looking at and thinking about the words on the printed page. Be sure to set clear expectations that students read along silently in their heads as you read the text aloud. Providing models of expected work supports all learners, especially those who are challenged. When reviewing graphic organizers or recording forms, consider using a document camera or chart paper to display the document for students who struggle with auditory processing.



Work Time (continued)	Meeting Students' Needs
<p>B. Guided Practice with Reader's Notes (10 minutes)</p> <ul style="list-style-type: none">• After finishing the close reading, display the student version of the Reader's Notes: <i>Pygmalion</i>, Section 1 and model how to fill them out. (You may find the Reader's Notes: <i>Pygmalion</i>, Section 1 to be a helpful resource, but it is useful for the students to actually watch you fill the chart in.)• With students' input, quickly fill in setting (Covent Garden) and characters (the Daughter, the Mother, the Bystander, etc.).• Then fill in the first part of the plot column (A family is caught in the rain, and the son cannot find a cab) and direct students to work with partners to add the next event to the plot column.• When they are done, ask several pairs to share out and add their entry (The son runs into the Flower Girl, who tries to sell a flower to the Mother) to the plot column. Ask:<ul style="list-style-type: none">* "What makes plot notes effective?"• Listen for them to notice that effective plot notes are concise, list events in order, and focus only on central events (for example, the bear crashing in the woods is not included).• Finally, focus students on the fourth column of the chart. Explain that these questions will help them focus on the interaction of characters, setting, and plot.• Direct students to work with their seat partners to answer these questions. Circulate to support them as needed, directing them back to the text for evidence. Use your circulating to select several strong pairs to share out; script their answers as they share to create a common public record of a strong answer.	



Closing and Assessment	Meeting Students' Needs
<p>A. Reviewing Homework and Previewing Checking for Understanding Entry Task (5 minutes)</p> <ul style="list-style-type: none">• Tell students that they will be doing a lot of rereading of <i>Pygmalion</i> at home. Set the purpose for rereading. You might say something like:<ul style="list-style-type: none">* “In high school and college classes, students read at home and then use class time to talk about their reading. We will be doing the same thing. You will read carefully at home, and then we will work together in class to get to a deeper understanding of the play.”• Tell students that this is a challenging play. Ask them to name some reading strategies that will help them read successfully on their own. Listen for them to name: visualizing what they read, connecting the play to their own experience, and slowing down to reread some paragraphs or even some pages to understand what is happening. Stress the importance of rereading. Assure them this is normal for difficult texts. Good readers are good readers because they reread.• Explain how the Reader's Notes and daily entry task will help them understand the play. You might say something like:<ul style="list-style-type: none">* “The Reader's Notes will also help you understand the play and focus on what to reread. In addition, each class will start with a Checking for Understanding entry task based on the homework from the previous night. For this activity, you will be able to use your Reader's Notes but not the play. The Checking for Understanding entry task is not a quiz, but it lets me and you see how you are doing with understanding the play and figuring out new words.”* Ask: “How will reading carefully and having strong Reader's Notes help you on the Checking for Understanding tasks?”• Help students generate ideas for how they can make sure their reading at home is as effective as the reading they did in class.• Make sure they think about where and when they will read, and what strategies they will use if they get confused. Emphasize the importance of rereading and make sure that they understand that strong readers reread often.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Reader's Notes: <i>Pygmalion</i>, Section 1 (Column 4 and Reader's Dictionary).• Read independently for 20 minutes. <p><i>Note: In the next class, you will model how to use the Reader's Notes to perform the entry task. The Reader's Notes: Pygmalion Section 1 (teacher reference) may be a useful resource for you.</i></p>	



EXPEDITIONARY
LEARNING

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

Supporting Materials



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Setting:
Picture A



Architect: Charles Fowler

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<http://www.victorianweb.org/art/architecture/london/37i.html>



Setting:
Picture B



Monmouth Museum

<http://creativecommons.org/licenses/by-sa/3.0/deed.en>



Setting:
Picture C



Minnesota Historical Society. Public Domain



Entry Task: Lesson 2

.....
Name:

.....
Date:

Look carefully at the three pictures. Each picture shows a different setting in the play we are about to read. Read the descriptions of the settings below. Next to each description, write the letter of the picture that matches it.

_____ Covent Garden: Eliza Doolittle works here, and also meets Henry Higgins and Colonel Pickering here for the first time.

_____ Mr. Higgins' laboratory: This is what Henry Higgins' laboratory (office) might have looked like, where Eliza comes to live and be instructed by Mr. Higgins on speech and manners for six months.

_____ Mrs. Higgins' parlor: This is what the home of Henry Higgins' mother might have looked like, where Eliza has her first introduction into British society, and also where she returns at the end of the play.



Text-Dependent Questions: *Pygmalion*, Section 1

Name: _____

Date: _____

Questions	Answers
1. Look up the word <i>pedestrian</i> in your Reader's Dictionary, and then rewrite its sentence in the stage directions in your own words.	
2. Here, the author is trying to convey the Flower Girl's <i>dialect</i> by using <i>phonetic</i> spelling. Look up the words <i>dialect</i> and <i>phonetic</i> in your Reader's Dictionary, and state in your own words what the author is attempting to do with this line.	
3. What can we infer about the Flower Girl from the stage directions' description of her appearance?	
4. The stage directions state that the phonetic spelling of the Flower Girl's lines needs to be abandoned, as people who do not live in London will find her dialect <i>unintelligible</i> . What does <i>unintelligible</i> mean, given the context of its sentence?	



Text-Dependent Questions: *Pygmalion*, Section 1

Questions	Answers
5. We have two lines from the Note Taker on page 19 where he calls the Flower Girl “a silly girl” and then tells her to “shut up,” but also shows concern for her and good humor. What can we infer about his personality from these lines?	
6. In this section the Flower Girl is extremely worried that she is being watched by the police, or charged for misconduct by the “gentleman.” Her worries are justified, as they reflect the general treatment of working-class people in Victorian England. What can we infer about societal opinion of working-class people from these lines?	



Close Reading Guide: *Pygmalion*, Section 1
(For Teacher Reference)

Time: 23 minutes

Questions	Close Reading Guide
1. Look up the word <i>pedestrian</i> in your Reader's Dictionary, and then rewrite its sentence in the stage directions in your own words.	<ul style="list-style-type: none">• Say to students: "Read in your heads while I read along with you aloud."• Read the stage directions in italics straight through without interruption.• Inform students that they will see a great deal of <i>italics</i> in the play (review what italics are, if necessary). Clarify that whenever these are seen, they are called <i>stage directions</i>. Stage directions are just as important as the lines in a play; they give both the reader and the theater performers an idea of the setting, actions, and emotions that the author wants the play to convey to its audience.• Point out that these stage directions are painting a picture, in words, of the setting of Act 1.• Ask Question 1 and have students answer it in writing with their partners. Give students ample time to look the words up in their Reader's Dictionary.• Have students share out their answers. Listen for answers that include words and phrases such as: "people walking," "walkers," or "people on the sidewalk/in the street."• Reread the phrase "Pedestrians running for shelter into the market and under the portico of St. Paul's Church ..."• Say to students: "A <i>portico</i> is a covered walkway. Covent Garden in London has several of them. St. Paul's Church is across the street from Covent Garden, which is why people might be sheltering there from the rain. Can you locate something that might be a <i>portico</i> in Setting Picture A?" Listen for students to identify the two roofed structures in the background of the picture as potential <i>porticos</i>.• Say to students: "Can you also identify the pedestrians in this picture?" Listen for students to indicate the people walking in the photograph.



Close Reading Guide: *Pygmalion*, Section 1
(For Teacher Reference)

Questions	Close Reading Guide
	<ul style="list-style-type: none">• Read through the Flower Girl’s first line: “Nah, then, Freddy ...”• Ask students to repeat the line after you, slowly, with expression, pronouncing each word as it is written. This may bemuse and/or amuse students, which is just fine.
2. Here, the author is trying to convey the Flower Girl’s <i>dialect</i> by using <i>phonetic</i> spelling. Look up the words <i>dialect</i> and <i>phonetic</i> in your Reader’s Dictionary, and state in your own words what the author is attempting to do with this line.	<ul style="list-style-type: none">• Read Question 2 and have students answer it in writing with their partners. Give students ample time to look the words up in their Reader’s Dictionary.• Have students share out their answers. Listen for answers such as: “The author is trying to convey the Flower Girl’s version of English by spelling each word the way it sounds.”• Read without interruption through the stage direction, “... she needs the services of a dentist.”
3. What can we infer about the Flower Girl from the stage directions’ description of her appearance?	<ul style="list-style-type: none">• Read Question 3 and have students write the answers with their partners.• Have students share out their answers. Listen for answers such as: “She is clearly poor, because she is dirty, has shabby clothes, and hasn’t had her teeth taken care of.”• Read without interruption to the stage direction, “Here, with apologies, this desperate attempt to ...”



Close Reading Guide: *Pygmalion*, Section 1
(For Teacher Reference)

Questions	Close Reading Guide
4. The stage directions state that the phonetic spelling of the Flower Girl's lines needs to be abandoned, as people who do not live in London will find her dialect <i>unintelligible</i> . What does <i>unintelligible</i> mean, given the context of its sentence?	<ul style="list-style-type: none">• Read Question 4 and have students write the answers with their partners.• Have students share out their answers. Listen for something like: "People who live inside London might understand what the Flower Girl is saying because they would know the Cockney accent, but people outside London are going to have a hard time understanding it."• Point out to students that from now on, the Flower Girl's lines are written in standard English, but until the play says otherwise, we must imagine her saying the lines in her Cockney accent.• Read to the line "I've nothing smaller than sixpence."• Pause and point out to the students that in the next set of lines, the characters discuss various forms of Victorian money (<i>sixpence</i>, <i>tuppence</i>, <i>sovereign</i>, and so on). Students do not need to know the exact meanings of these words, but they should be aware that they are all coins from the Victorian British monetary system.• Read on to the line "there's a bloke here behind ..."• Ask if students can guess from the context what <i>bloke</i> might mean. Listen for: "man" or "person."• Let students know that <i>bloke</i> is British slang for "man." Direct students' attention to the British Dialect/Slang anchor chart.• Say something like: "We're going to come across quite a few phrases in this play that are part of the British dialect and not part of American English. When we do, we're going to record them, so we have a working dictionary to refer to as we read on."• Record <i>bloke</i> and its definition on the British Dialect/Slang anchor chart.• Read on to the line "What's the <i>row</i>?"



Close Reading Guide: *Pygmalion*, Section 1
(For Teacher Reference)

Questions	Close Reading Guide
	<ul style="list-style-type: none">• Indicate to students that <i>row</i> means “argument” or “conflict” in British slang. Record the word and its definition on the British Dialect/Slang anchor chart.• Read through to the Note Taker’s line, “Oh, shut up, shut up.”
5) We have two lines from the Note Taker on page 19 where he calls the Flower Girl “a silly girl” and then tells her to “shut up,” but also shows concern for her and good humor. What can we infer about his personality from these lines?	<ul style="list-style-type: none">• Read Question 5 and have students answer the question in writing with their partners.• Have students share out their answers. Listen for answers like: “He seems to have a good heart, but he’s also rude,” or “He’s not very nice to her, but he doesn’t seem like a bad guy.” Probe for evidence of these answers if needed, such as: “The stage directions say he’s in good humor.”• Read to the line: “... you need not begin by protecting me against molestation by young women unless I ask you.”• Point out, with tact, that modern definitions of <i>molestation</i> do not apply here; in Victorian English, the term <i>molestation</i> means something much closer to “harassment.”• Read to the end of the section, stage directions “... where she resumes her seat and struggles with her emotion.”



Close Reading Guide: *Pygmalion*, Section 1
(For Teacher Reference)

Questions	Close Reading Guide
6) In this section the Flower Girl is extremely worried that she is being watched by the police, or charged for misconduct by the “gentleman.” Her worries are justified, as they reflect the general treatment of working-class people in Victorian England. What can we infer about societal opinion of working-class people from these lines?	<ul style="list-style-type: none">• Read Question 6 and have students answer the question in writing with their partners.• Have students share out their answers. Listen for responses such as: “We can infer that working-class people were mistrusted in a way that upper-class people were not.” Probe for evidence of these answers if needed, such as “Eliza is worried about a ‘gentleman’ turning her in to the police.”



Reader's Notes: *Pygmalion*, Section 1

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
1				<i>How does the rain in the setting create the action in the plot?</i>



Reader's Notes: *Pygmalion*, Section 1

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pedestrian	15	someone who walks	amiable	17	
phonetic	17	defined by sound	proximity	18	
dialect	17	a variety of a language used by the members of a particular group or class	deprecating	18	
unintelligible	17		sensibility	18	
preoccupied	15				
gumption	15				



Reader's Notes: *Pygmalion*, Section 1
(for Teacher Reference)

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
1	Covent Garden; raining, at night, under the portico of St. Paul's Church	The Daughter The Mother The Bystander(s) Freddy The Flower Girl The Gentleman The Note Taker	A family is caught in the rain, and the son cannot find a cab. The son, Freddy, runs into the Flower Girl, who tries to sell a flower to the Mother. A Gentleman arrives underneath the portico, and the Flower Girl also tries to sell a flower to him. Meanwhile, a Bystander alerts the Flower Girl that a strange man is taking down her words while she speaks to the gentleman. The Flower Girl is terrified and makes a scene. The Note Taker tells her he isn't hurting her and is not a policeman.	<i>How does the rain in the setting create the action in the plot?</i> The rain is the reason the Flower Girl is introduced (through Freddy running into her), and why the Note Taker, Gentleman, and Flower Girl all come together (to get out of the rain).



Reader's Notes: *Pygmalion*, Section 1
(for Teacher Reference)

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pedestrian	15	someone who walks	amiable	17	kind
phonetic	17	defined by sound	proximity	18	closeness
dialect	17	a variety of a language used by the members of a particular group or class	deprecating	18	devaluing; putting down
unintelligible	17	not understandable	sensibility	18	sensitivity
preoccupied	15	strongly focused and/or occupied by a task			
gumption	15	energy, assertiveness			



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 3

Analyzing Character: Launching *Pygmalion*, Part 2



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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. (RI.7.3)
- I can select high-quality texts to read independently. (RL.7.11a and b)

Supporting Learning Targets

- I can track the development of Eliza Doolittle as a character through the play *Pygmalion*.
- I can cite specific evidence from the play *Pygmalion* to determine Eliza's internal and external characteristics.

Ongoing Assessment

- Eliza Character Tracker
- Checking for Understanding Entry Task: *Pygmalion*, Section 1
- Reader's Notes: *Pygmalion*, Section 1



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Checking for Understanding Entry Task (12 minutes)2. Work Time<ol style="list-style-type: none">A. Introducing the Eliza Character Tracker (3 minutes)B. Close Read: <i>Pygmalion</i>, Section 2 (20 minutes)C. Guided Practice: Eliza Character Tracker (7 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Previewing Homework and Reviewing Learning Targets (3 minutes)4. Homework<ol style="list-style-type: none">A. Finish filling in the Eliza Character Tracker for Section 2.B. Independent reading (20 minutes).	<ul style="list-style-type: none">• In the early lessons in this unit, students are introduced to several new routines to support them in reading <i>Pygmalion</i>. Therefore, there is more modeling of how to do specific routines. Students watch you model how to use the Reader's Notes to complete the daily Checking for Understanding entry task, as well as strategies students might use to make meaning of this text when reading for homework.• The lesson provides significant scripting as a resource for teachers. However, consider what type of modeling will best support your students and adapt the modeling to meet your style and their needs.• This lesson introduces the Checking for Understanding entry task. Students answer several questions about the previous night's homework using their Reader's Notes and the text of the play. Decide how you want to collect these and use the information and communicate that clearly to students. Especially during the first part of the unit, consider the entry task as useful formative data to guide instruction (rather than as an assessment for a grade). Encourage students to use the task as a self-check: If they can answer the questions correctly, they are understanding the homework reading; if they cannot, they should consider how to change their homework practices (for example, by doing more rereading).• Consider how you might present this routine to students to ensure that they understand it as a tool that you and they will use to help them become better readers, rather than as a way to "catch" students who aren't reading at home. Emphasize that reading, rereading, and taking good notes are important strategies for making meaning. Consider how your grading structures might be used to recognize effort and thoroughness on the Reader's Notes and success with the Checking for Understanding entry task.• This lesson, plus Lessons 4 and 5, focuses on helping students understand Eliza, one of the main characters, in preparation for writing an argumentative essay on how she changes over the course of the play. The closing gives students an opportunity to synthesize what they have learned about Eliza so far.• In advance: <i>Pygmalion</i> is a difficult text. Consider what type of pep talk or planning in class will help your students be successful with completing more rigorous reading assignments for homework. Time is built in to discuss this with students. Emphasize the use of practices such as rereading and focus on helping students engage with the main character. Consider what your students need to discuss.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Review: Reader's Notes: <i>Pygmalion</i>, Section 2 (for teacher reference). Note that the teacher's edition for Section 1 was provided at the end of Lesson 2, when the notes were distributed to students. This will be the case throughout the unit; see the Unit 2 Overview for details.• Post: Learning targets.

Lesson Vocabulary	Materials
internal/external characteristics	<ul style="list-style-type: none">• <i>Pygmalion</i> (play; one per student)• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 1 (one per student and one to display)• Reader's Notes: <i>Pygmalion</i>, Section 1 (from Lesson 2; for teacher reference)• Document camera• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 1 (answers, for teacher reference)• Diversity Discussion Appointments handout (from Unit 1, Lesson 4)• Eliza Character Tracker: Parts 1 and 2 (one per student and one to display)• Internal and External Identity anchor charts (from Unit 1, Lesson 10)• Text-Dependent Questions: <i>Pygmalion</i>, Section 2 (one per student)• Text-Dependent Questions: <i>Pygmalion</i>, Section 2 (answers, for teacher reference)



Opening	Meeting Students' Needs
<p>A. Checking for Understanding Entry Task (12 minutes)</p> <ul style="list-style-type: none"> • Be sure students have their text, <i>Pygmalion</i>. Distribute Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 1 to students as they enter. Tell them that usually they would complete this individually, but today you will guide them through the process. • Remind students that they can use their Reader's Notes: <i>Pygmalion</i>, Section 1, and the play, to answer these questions. Remind them that the purpose of this is not to quiz them, but to show how they are doing with taking notes and with understanding character, plot, and setting in <i>Pygmalion</i>. You might say something like: <ul style="list-style-type: none"> * "The skills of reading, rereading, and taking notes are so important that you are going to work with your notes almost every day so that you can see how they help you and so that you get into the habit of reading carefully and taking good, thorough notes." • Display the Reader's Notes: <i>Pygmalion</i>, Section 1 (for teacher reference) on a document camera. (Note: These were provided in the Lesson 2 supporting materials along with the student version of those sections, as will be the case throughout this unit. See the unit overview for details.) Give students a few moments to compare their notes to yours. • Prompt all students to raise their hands to represent how they feel about their ability to fill out their Reader's Notes, using the Fist to Five Checking for Understanding technique. • Describe to the class any patterns that you notice in this early self-assessment. You might say something like: <ul style="list-style-type: none"> * "I see that a number of students are holding up 4s or 5s. Great! Many of you are confident in your ability to complete these Reader's Notes since you had lots of practice with them in Module 1. I wonder if those of you who have held up 2s or 3s should concentrate on taking more notes, or rereading the text a few more times as you work." • Cold call a few students to point out some similarities and differences between your notes and theirs. Give them specific positive feedback for their efforts to understand the text. • Display the entry task and direct students to complete it individually as you model out loud. See the Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 1 (answers, for teacher reference) for a suggested way to model this task. As you model out loud, also write your answers down to provide a record of what exemplary work looks like. • When students are done with the entry task, notice and appreciate their success with completing the reading and note-taking assignment for homework. Assure them that it will get easier as they get used to the process and become stronger readers. Emphasize the importance of rereading. If appropriate, ask several students to share what they did to ensure that they were successful with the homework assignment. 	<ul style="list-style-type: none"> • Developing self-assessment and reflection supports all learners, but research shows it supports struggling learners most. • For definitions of words in <i>Pygmalion</i>, refer to the teacher reference version of the Reader's Notes. Also consider the Longman online dictionary at www.ldoceonline.com, or Merriam-Webster's Word Central at www.wordcentral.com, both of which provide student-friendly definitions. • 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
<p>A. Introducing the Eliza Character Tracker (3 minutes)</p> <ul style="list-style-type: none">• Have students take out their Diversity Discussion Appointments handout (from Unit 1). Invite them to pair up with their Blue Hands appointment.• Distribute the Eliza Character Tracker Parts 1 and 2. Give pairs 1 minute to find one “notice” and one “wonder” about the Character Tracker.• Ask for volunteers to share their “notice” and “wonder.” During the course of this class examination of the Eliza Character Tracker, make sure these points are addressed, either by you or by the students’ comments:<ul style="list-style-type: none">– The Eliza Character Tracker will be used, as the title indicates, to “track” the changes in a character named Eliza Doolittle. Let the students know that they have actually already met this character in Section 1 and have them take a guess as to who it is (the Flower Girl).– The Eliza Character Tracker is divided into two sections, Part I and Part II. Part I is what will be used for the majority of the unit. Part II will be used at the end of reading the play, in Lesson 11.– The tracker asks students to track both Eliza’s internal and external identity characteristics. Remind them that they spent much of Unit 1 discussing both internal and external characteristics of identity. Point out that the Internal and External Identity anchor charts are still posted in the room, and they should refer to them in this lesson and in the future when needed.	<ul style="list-style-type: none">• Consider modifying the Character Tracker ahead of time to meet student needs: simplifying the wording, including copies of the Internal and External Identity anchor charts, partial or entire fill-ins, and so on.• Review the definitions of identity, internal identity, and external identity if needed during Work Time A.



Work Time (continued)	Meeting Students' Needs
<p>B. Close Read: <i>Pygmalion</i>, Section 2 (20 minutes)</p> <ul style="list-style-type: none">• Tell students that will you read Section 2 of the play aloud to them today. Preface this section by previewing the main actions:<ul style="list-style-type: none">– We find out in this section that the Note Taker, who will become a very important character, is actually a phonetics expert named Henry Higgins.– Higgins meets another language expert named Colonel Pickering, who will also become a very important character.– The Flower Girl (Eliza Doolittle) remains frightened and insulted by Higgins but is fascinated by the boast Higgins makes that he could teach her to act like a duchess and no one would know the difference.• Tell students they will now read an excerpt from Section 2 closely to analyze what we know so far about Eliza Doolittle (referred to in this section as the Flower Girl).• Ask the students to raise their hands if they know which learning target this addresses. Wait for most of the students to raise their hands and then call on one to explain. Listen for: “I can track the development of Eliza Doolittle as a character through the play <i>Pygmalion</i>.”• Tell students that you will read the excerpt aloud, and they should read along silently. Ask them to underline words or phrases that help them understand how Eliza feels and acts in a certain way. Remind them that the words might not <i>explicitly</i> name an emotion (e.g., “she was sad”) but might <i>implicitly</i> show an emotion (e.g., “her eyes began to fill with tears”).• Remind them that it is essential to look at both the lines and the italicized stage directions for information about Eliza.• Read the excerpt aloud with expression, from “<i>All the rest have gone ...</i>” on page 22 to “And on the profits of it ...” on page 23. (Refer to the Teaching Notes for Lesson 2 and the Unit 2 Overview for suggestions on how to present the play orally or auditorily to students.)• Ask the students to “popcorn” (share out randomly as they choose) some of the words they underlined that refer to Eliza. Listen for them to note that Eliza is pitying herself, that she is sad and overwhelmed, but that she also has a small spark of resistance and a sense of self-worth. Probe for evidence for these answers, such as: “The stage directions say she is talking to herself in a pitying voice.”	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> • Distribute Text-Dependent Questions: <i>Pygmalion</i>, Section 2. Have students fill them out with a partner. • Use Text-Dependent Questions: <i>Pygmalion</i>, Section 2 (answers, for teacher reference) to guide students through the answers. 	
<p>C. Guided Practice: Eliza Character Tracker (7 minutes)</p> <ul style="list-style-type: none"> • Have students look at their Eliza Character Trackers again. Tell them that now they will use their previous reading and the answers to the Text-Dependent Questions: <i>Pygmalion</i>, Section 2 to fill in the first few items of the Eliza Character Tracker. Model the first two entries under the document camera: <ul style="list-style-type: none"> * “First, let’s focus on External Characteristics/Identity. What do we know about Eliza, from this lesson and the previous lesson, about her external identity?” • Consider referring students to the External Identity anchor chart for a refresher on what external identity consists of. • Listen for students to recall the detailed description of Eliza’s clothing and appearance from yesterday’s reading, her job, her socioeconomic status, and her Cockney accent. Record each of these details on the External Characteristics/Identity section of the Eliza Character Tracker under the document camera while students place them on their own Eliza Character Trackers. • If students have trouble remembering these details, cue them with statements such as: <ul style="list-style-type: none"> * “Yesterday, the author provided us with a lengthy description of Eliza’s appearance in the stage directions on pages 16-17.” • Move on to Internal Characteristics/Identity, saying something like this: <ul style="list-style-type: none"> * “Now, let’s use the Text-Dependent Questions: <i>Pygmalion</i>, Section 2 to make our first Internal Characteristics/Identity entry. We’ve determined from Eliza’s first three lines that she is pitying herself quietly (in murmurs), but that she is still willing to be angry out loud at the Note Taker and to stand up for herself. I’m going to record as follows across the chart, and you do the same: ‘Act I/angry, pitying herself, sense of self-worth/pitying herself in murmurs’.../pages 22 and 23.” • Let students know that they will complete their entries on the Eliza Character Tracker for homework and that their Checking for Understanding Entry Task in Lesson 4 will be based on the Eliza Character Tracker. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Previewing Homework and Reviewing Learning Targets (3 minutes)</p> <ul style="list-style-type: none">• Remind students that one thing readers do is to think about the main character in a play and try to understand her. They did this a lot when studying <i>A Long Walk to Water</i> (which actually had two main characters). They have seen Eliza interact with several other characters, settings, and events in Section 2.• Ask students to turn and talk with their partner:<ul style="list-style-type: none">* “What have you learned about Eliza’s external and internal identity?”* “What seems to be important to her?”• Cold call several students to share their answers, providing positive feedback for textual support.• When possible, try to create some suspense around what will happen to Eliza. For example:<ul style="list-style-type: none">* “Eliza, the Note Taker and Colonel Pickering are going to meet again in Act II. I wonder what will happen.”• Preview the homework. Let students know that they will return to the regular routine of Reader’s Notes in Lesson 4.• Encourage students to use what they learned from the Checking for Understanding entry task today to guide how they read and take notes this evening. Remind them that they will be completing the entry task on their own in the next lesson.	<ul style="list-style-type: none">• If some students are using the accommodations outlined in the unit overview, this is a good time to check in with them about how well those accommodations are supporting them in making meaning of this complex text.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish filling in the Eliza Character Tracker for Section 2.• Independent reading (20 minutes).	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 3

Supporting Materials



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Checking for Understanding Entry Task:
Pygmalion, Section 1

Name:

Date:

Use your Reader's Notes from Section 1 of *Pygmalion* to answer the questions below.

1. What is the setting of the play in Act I?

2. How does the Flower Girl react to the knowledge that a person is writing down everything she is saying?

3. How does the setting affect the plot of Section 1?



Checking for Understanding Entry Task:

Pygmalion, Section 1

(Answers, for Teacher Reference)

Name: _____

Date: _____

Note: You will want to display:

- Reader's Notes: *Pygmalion*, Section 1 (for teacher reference)
- a blank copy of the entry task, on which you will write answers as you model

It is important for students to not just see a completed entry task, but to follow your thinking as you use your Reader's Notes to complete it.

1. What is the setting of the play in Act I?	"I wrote this in my Setting column. It's Covent Garden, under the portico of St. Paul's Church. It's raining, and late at night. It's important for me to have gotten all this detail in, because it's all part of the setting. It's not just <i>where</i> the play is happening, but <i>when</i>, and what the weather was like, and so on."
2. How does the Flower Girl react to the knowledge that a person is writing down everything she is saying?	"I have to look at my Plot column for this one. She is terrified. She thinks the unknown person is a policeman who is getting ready to charge her."
3. How does the setting affect the plot of Section 1?	"This is going to be in the Interactions column, because I can tell from the question that the answer has something to do with the plot and the setting interacting. The rain has made all the characters take shelter in the same place, so that's one way the plot is affected by the setting. Also, the rain causes Eliza to slip when she is hit by Freddy, which is part of the plot as well."



Eliza Character Tracker: Part 1

.....
Name:
.....

.....
Date:
.....

Who is Eliza on the Outside (External Characteristics/Identity)			
Act #	Description of what Eliza looks like, sounds like, carries herself, etc).	Textual Evidence	Page #



Eliza Character Tracker: Part 1

Who is Eliza on the Outside (External Characteristics/Identity)			
Act #	Description of what Eliza looks like, sounds like, carries herself, etc).	Textual Evidence	Page #



Eliza Character Tracker: Part 1

Who is Eliza on the Inside (Internal Characteristics/Identity)			
Act #	Description of how Eliza views herself, what she believes, and other internal characteristics	Textual Evidence:	Page #



Eliza Character Tracker: Part 1

Who is Eliza on the Inside (Internal Characteristics/Identity)			
Act #	Description of how Eliza views herself, what she believes, and other internal characteristics	Textual Evidence:	Page #



Eliza Character Tracker: Part 2

What has CHANGED EXTERNALLY in Eliza from Act 1 to Act 5?	
What is the change? (Reason)	Why is it a change? (Evidence)
	(Page # ____) (Page # ____) (Page # ____)
What has CHANGED INTERNALLY in Eliza from Act 1 to Act 5?	
What is the change? (Reason)	Why is it a change? (Evidence)
	(Page # ____) (Page # ____) (Page # ____)



Eliza Character Tracker: Part 2

What has NOT CHANGED INTERNALLY in Eliza from Act 1 to Act 5?	
What has not changed? (Reason)	How can you tell it hasn't changed? (Evidence)
	(Page # ____)
	(Page # ____)
	(Page # ____)

My Claim:



Text-Dependent Questions:
Pygmalion, Section 2

Name: _____

Date: _____

Questions	Answers
1. Taken together, what can we infer about the Flower Girl's character from her first three lines on page 22?	
2. The stage directions for the Flower Girl's next line read: <i>with feeble defiance</i> . <i>Feeble</i> means "weak." If the Flower Girl is "weakly defiant," what can we infer about her character from this line?	
3. The stage directions for the Flower Girl's line on page 23 read: ... <i>without daring to raise her head</i> . What can we infer about her character from this line?	
4. The Note Taker (Henry Higgins) tells us that he is a phonetics expert who can train people to speak "better" English, and that the Flower Girl's current English will "keep her in the gutter until the end of her days." What can we infer about the Flower Girl's character from his words?	



Text-Dependent Questions:
Pygmalion, Section 2
(Answers, for Teacher Reference)

Questions	Answers
1. Taken together, what can we infer about the Flower Girl's character from her first three lines on page 22?	She has some sense of self-worth, but she's also feeling very sorry for herself, so Eliza is aware that her life is difficult ("hard enough for her to live").
2. The stage directions for the Flower Girl's next line read: <i>with feeble defiance</i> . <i>Feeble</i> means "weak." If the Flower Girl is "weakly defiant," what can we infer about her character from this line?	She's willing to stand up for herself, but she is intimidated by the Note Taker.
3. The stage directions for the Flower Girl's line on page 23 read: ... <i>without daring to raise her head</i> . What can we infer about her character from this line?	She's afraid of the Note Taker's language and manner—she can be overwhelmed by another person who "bullies" her.
4. The Note Taker (Henry Higgins) tells us that he is a phonetics expert who can train people to speak "better" English, and that the Flower Girl's current English will "keep her in the gutter until the end of her days." What can we infer about the Flower Girl's character from his words?	She is "in the gutter"—very poor. Her language is a product of being poor in London.



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 4

Introducing Readers Theater: *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

- Eliza Character Tracker (from homework)
- Checking for Understanding Entry Task: Eliza Character Tracker



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Checking for Understanding Entry Task: Eliza Character Tracker/Unpacking Learning Targets (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Close Read: <i>Pygmalion</i>, Section 3 (20 minutes) B. Introducing Readers Theater: Section 3 (10 minutes) C. Eliza Character Tracker: Revisit (5 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Readers Theater Reflection (2 minutes) 4. Homework <ol style="list-style-type: none"> A. Finish Reader's Notes: <i>Pygmalion</i>, Section 3. 	<ul style="list-style-type: none"> • In this lesson, students continue to read and analyze <i>Pygmalion</i> in manageable “chunks.” Section 3 treats the first half of Act II, in which the Flower Girl (who we now know is Eliza Doolittle) comes to ask for speech lessons from the Note Taker (who we now know is Henry Higgins, phonetics expert). This section is long (10 pages), but the plot moves quickly and is relatively easy to follow. • Section 3 is key to understanding the play; it is where the relationship of Eliza to Higgins, and the plot of the rest of the play, is established. As a result, students will not only conduct a close read of this section, but also participate in a Readers Theater using an excerpt from Section 3. The actual Readers Theater activity is fairly short. However, since it is used several times throughout the unit, detailed explanation is provided here. • Readers Theater serves several purposes. It allows students to have multiple readings of the play; it supports comprehension by adding an auditory dimension to the reading; and finally, it allows students to interact with the play in the way the author originally intended: speaking the lines out loud. • In order for Readers Theater to be as supportive of the students’ analysis of the play as possible, students will use the information gleaned from their text-dependent questions to determine their oral interpretation of the script. Directions for how to do this will be clearly explained in the Readers Theater directions. • Readers Theater is not a performance of a memorized script. Instead, as the title indicates, selected students will read from the play (or script) with expression. The most basic form of Readers Theater is conducted sitting down and simply reading the lines; however, it is possible to have students add physical movement, if it makes sense for the context in which you are teaching. Physical movement may also be a welcome change or release of energy for certain students. • Consider also finding some very small props or costume items that help the students internalize what role is being read. A simple way to do this would be to find hats for each character. Eliza, for example, could have a straw flowered hat, similar to the one she wears in the play. Henry Higgins could have a cap, and so on. • Readers Theater can be intimidating for students who are unused to public speaking. Consider the following modifications:



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none"> – Preparing students beforehand by asking identified students to participate, assigning roles, and handing out scripts ahead of the Readers Theater lessons. If there are students who may benefit from the experience but who will find it challenging, this might be the best course. – Making Readers Theater entirely voluntary by having a sign-up sheet for participation a few days before Readers Theater lessons. – Asking adult and student volunteers to “guest read” occasional Readers Theater excerpts. If you have a theater teacher, club, or group in your school, these might be ideal candidates for guest reading. – Having the entire class read the excerpt chorally. – Having multiple sets of students in the same class read the scene, rotating parts. • Consider also how to give each student in the class an opportunity to participate in Reader’s Theater as an actor by the end of the unit. • Consider expanding the Readers Theater experience by having theater or public speaking experts come into class to conduct mini lessons on acting or public speaking, tying their instruction to the Common Core Speaking and Listening Standards. Though much emphasis is placed on reading and writing in the Common Core, it is essential for teachers and students to practice the skills of oral communication as part of their studies of the English language and in preparation for the needs of daily life. • This lesson is tightly timed. Use your discretion and professional judgment to adjust times if needed; for example, shortening the close read to give students more time to attend to the Eliza Tracker, or expanding the Reader’s Theater time. • In advance: <ul style="list-style-type: none"> – Determine how you are going to assign parts for Readers Theater: Eliza, Higgins, Pickering (two lines), Mrs. Pearce (three lines). – Set up props, costumes, and/or a performance space for the Readers Theater if you choose. – Print larger copies of pages 27–29 for use during the Readers’ Theater. • Review: <ul style="list-style-type: none"> – Text-Dependent Questions: <i>Pygmalion</i>, Section 3 (answers, for teacher reference) – Reader’s Notes: <i>Pygmalion</i>, Section 3



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• Post: Learning targets.

Lesson Vocabulary	Materials
agency, self-worth, impetuous, pathos, confidentially, bewildered, zephyr, resolutely, remonstrance	<ul style="list-style-type: none">• <i>Pygmalion</i> (play; one per student)• Checking for Understanding Entry Task: Eliza Character Tracker (one per student)• Eliza Character Tracker (from Lesson 3)• Checking for Understanding Entry Task: Eliza Character Tracker (answers, for teacher reference)• Text-Dependent Questions: <i>Pygmalion</i>, Section 3 (one per student and one to display)• Document camera• Close Reading Guide: <i>Pygmalion</i>, Section 3 (for teacher reference)• Large-print/enlarged copies of <i>Pygmalion</i> Readers Theater excerpt: pages 27–29 (from Higgins: “Why, this is the girl I jotted down last night” to Eliza: “Liza Doolittle”) (one per student)• Character Note Sheet (one per student)• Reader’s Notes: <i>Pygmalion</i>, Section 3 (one per student)• Reader’s Notes: <i>Pygmalion</i>, Section 3 (answers, for teacher reference)



Opening	Meeting Students' Needs
<p>A. Checking for Understanding Entry Task: Eliza Character Tracker/Unpacking Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Distribute Checking for Understanding Entry Task: Eliza Character Tracker to students as they enter. Remind them that the purpose of this is not to quiz them, but to show you how they are doing with taking notes and with understanding characters, plot, and setting in <i>Pygmalion</i>. They may use their text <i>Pygmalion</i> to assist them as well.• Remind students of the modeling in Lesson 3 about how to complete the entry task. Direct them to complete the entry task individually. As they do so, circulate to check the Eliza Character Tracker for completion.• Provide specific positive feedback to students for their growing mastery of the reading routines in this unit.• Depending on your plans for collecting this work, you can either collect the entry task as students finish and before they discuss the questions, or you can have students keep their papers and self-correct them as the class discusses the questions. In some lessons, the entry task will lead to class discussion. In this particular lesson, just briefly answer the questions so you will have time to focus on the close reading. Refer to the Checking for Understanding Entry Task: Eliza Character Tracker (answers, for teacher reference).• Direct students' attention to the learning targets and read aloud:<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>."• Let students know that they will be participating in Readers Theater today and give them a brief description of what that entails. Ask them to turn to a partner and discuss how Readers Theater might help them achieve their learning targets today. Listen for statements such as: "Reading out loud helps us understand the play better, so we can analyze it" or "We can get a better sense of character when we're acting out the lines of the play."	<ul style="list-style-type: none">• Setting the right tone with the Checking for Understanding routine is important in this lesson. It should serve to help students self-evaluate and to help you plan instruction. Whichever method you choose for collecting the entry task, make sure that it allows you to gather data about how well students are doing with these questions independently, as that will allow you to target specific students for more support or tailor your whole-class instruction.



Work Time	Meeting Students' Needs
<p>A. Close Read: <i>Pygmalion</i>, Section 3 (20 minutes)</p> <ul style="list-style-type: none"> • Have students get together in pairs. • Distribute the Text-Dependent Questions: <i>Pygmalion</i>, Section 3 and display a copy under the document camera. • Use the Close Reading Guide: <i>Pygmalion</i>, Section 3 to guide students through a series of text-dependent questions related to Section 3. 	
<p>B. Introducing Readers Theater: Section 3 (10 minutes)</p> <ul style="list-style-type: none"> • Explain that students now will have an opportunity to act out a portion of the play for themselves. Support their engagement and excitement by emphasizing that creative use of the classroom space, voice, and gesture is highly encouraged in this activity. • Distribute the large-print/enlarged copies of <i>Pygmalion</i> Readers Theater excerpt: pages 27–29. Explain that these are printed slightly larger than the script in the book version of the play so that the lines are easier to follow and write on, if needed. • Have students look at their Text-Dependent Questions: <i>Pygmalion</i>, Section 3. Say: <ul style="list-style-type: none"> * “From these answers, let’s make a list of what adjectives might describe the two main characters, Eliza and Henry Higgins.” • Put the Character Note Sheet under the document camera and use it to list the adjectives. Listen for answers such as: “impetuous,” “confused,” “nervous,” and “defiant.” • Now, according to your previous arrangements and preferences, have the students perform the <i>Pygmalion</i> Readers Theater excerpt. Direct the students who are playing Eliza and Higgins to do their best to convey the adjectives listed on the Character Note Sheet with their gestures, expression, and tone of voice. For students playing Mrs. Pearce and Colonel Pickering, direct them to pay attention to any stage directions they have to help them make decisions about how they will deliver their lines. • Reinforce the connection between comprehending the play and performing the play by reflecting on the performance after it is complete, with specific statements such as: <ul style="list-style-type: none"> * “Wow—when you raised your voice to Eliza I could really hear that Henry Higgins is impetuous.” * “I could tell by the look on your face that you were trying very hard to show us how Eliza is very nervous.” 	<ul style="list-style-type: none"> • Consider building in time for students to practice their Readers Theater lines before presenting them to the class. • Students with emergent literacy may need direct instruction on the adjectives used to describe the characters. This can be inserted at the point of need or pre-taught at a different time.



Work Time (continued)	Meeting Students' Needs
<p>C. Eliza Character Tracker: Revisit (5 minutes)</p> <ul style="list-style-type: none"> • Have students take out their Eliza Character Trackers. Place your own copy under the document camera. • Ask them to look over the Readers Theater excerpt <u>only</u> (limit their focus to this smaller part of Section 3 for their ease of management). Ask them to underline or circle any words that give evidence about Eliza's internal or external characteristics of identity. Have them "text-code" each piece of evidence with an "I" for internal characteristics of identity and an "E" for external characteristics of identity. • Ask students to share out their answers and record them in the proper places on their charts. Listen for the following, prompting and adding any item the students do not mention on their own: <ul style="list-style-type: none"> – Sense of agency (hunts Higgins down and asks for lessons so she can work in a flower shop) – Sense of self-worth (insists on her rights, defends herself when Higgins calls her names; only sits down when Pickering politely asks her to do so) – Attempts to dress more formally for the meeting (hat with ostrich feathers, "nearly clean apron") – Intimidated/frightened (runs away terrified when Higgins jokes about throwing her out the window) • As students do this, record their answers under the document camera on your own copy of the tracker. • Remind students that they are familiar with "agency" and "self-worth" from Unit 1. Review the definitions of these terms if needed. • Explain that a common error students make when analyzing a character is mistaking "in the moment" emotions or reactions for more permanent, stable characteristics. For example, a student might cite Eliza's "triumphant" reaction as an internal characteristic, as in, "She is a triumphant person." Be sure to emphasize, should this error occur, that sometimes a text will document emotions or reactions that are momentary and don't actually reflect a permanent identity characteristic. You might give an example to the students: <ul style="list-style-type: none"> * "When I woke up this morning, I spilled coffee all over the clean shirt I had on, and I was very <i>angry</i>. Does that mean I am an <i>angry person</i>? Not necessarily. It just means that in that moment, I was angry. An internal characteristic repeats itself over and over throughout the text. For example, we can make a fair guess that since Eliza continues to pity herself in these first three lines, and because she's had this reaction in other places in Act I, this is part of her personality." • If a student volunteers an answer that does not sound accurate, "bounce" it back to the class: <ul style="list-style-type: none"> * "What does everyone else think about that answer? What evidence is there for it from the text?" 	<ul style="list-style-type: none"> • This is the first time students are using the trackers without explicit teacher assistance in finding evidence to record. Bear in mind that additional instruction may be needed here to further clarify or reinforce what "internal" and "external" characteristics are.



Closing and Assessment	Meeting Students' Needs
<p>A. Readers Theater Reflection (2 minutes)</p> <ul style="list-style-type: none">• Have students turn to their partner and discuss:<ul style="list-style-type: none">* “How does Readers Theater help you understand how plot, setting, and character interact (the second learning target for today)?”• Ask volunteers for answers. Listen for answers such as: “I can hear how characters respond to one another,” “I can start to see how characters relate to one another and the setting physically,” or “I can follow the plot through the characters’ reactions.”• Hand out Reader’s Notes: <i>Pygmalion</i>, Section 3 for homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish Reader’s Notes: <i>Pygmalion</i>, Section 3.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 4

Supporting Materials



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Checking for Understanding Entry Task:

Eliza Character Tracker

Name:

Date:

At the end of Act I, page 23, Higgins catches Eliza in a lie when she is trying to earn a little more money and accuses her of the lie. Eliza (the Flower Girl) says to Higgins, flinging her flower basket at his feet: “You ought to be stuffed with nails, you ought. Take the whole blooming basket for sixpence!”

Using your Eliza Character Tracker, explain what internal and external characteristics might have caused Eliza to react this way. Be sure to explain your thinking using evidence from the tracker.



Checking for Understanding Entry Task:

Eliza Character Tracker
(Answers, for Teacher Reference)

At the end of Act I, page 23, Higgins catches Eliza in a lie when she is trying to earn a little more money and accuses her of the lie. Eliza (the Flower Girl) says to Higgins, flinging her flower basket at his feet: “You ought to be stuffed with nails, you ought. Take the whole blooming basket for sixpence!”

Using your Eliza Character Tracker, explain what internal and external characteristics might have caused Eliza to react this way. Be sure to explain your thinking using evidence from the tracker.

Answers here may range through the following:

“She is poor, so she needs the extra money and is upset (ashamed, frustrated) that Higgins accuses her of lying.”

“She has a spark of self-worth, so she talks back to Higgins and still tries to sell him flowers.”

“She is frustrated with her hard life and pities herself, so she takes her frustration out on Higgins.”



Text-Dependent Questions:
Pygmalion, Section 3

Name: _____

Date: _____

Questions	Answers
1. In the stage directions in the beginning of Act II, it states that Higgins is “rather like an impetuous baby ‘taking notice’ eagerly and loudly, and requiring almost as much watching to keep him out of unintended mischief.” Using the context clues in this sentence, infer and write down a definition for <i>impetuous</i> .	
2. What can we determine about Eliza’s attitude toward her meeting with Mr. Higgins from the way her appearance is described?	
3. On page 30, Higgins says that Eliza will be hit with a broomstick if she doesn’t cooperate. Seconds later, he offers her a handkerchief. How does this exchange reflect the fact that he is <i>impetuous</i> ?	



Text-Dependent Questions:
Pygmalion, Section 3

Questions	Answers
4. Higgins takes on a bet with Pickering that in six months he can “take [Eliza] anywhere and pass her off as anything.” Does Eliza understand what Mr. Higgins is proposing? Use evidence from the play to support your answer.	
5. Eliza insists throughout Section 3 that she is a “good girl,” that she doesn’t drink, that she has never been in trouble, and that she has “feelings same as anyone else.” How do these statements show us the same internal characteristics as our reading from Lesson 3, when Eliza first meets Higgins at Covent Garden?	



Close Reading Guide:
Pygmalion, Section 3
(For Teacher Reference)

Close Reading Time: 20 minutes

Questions	Close Reading Guide
<p>1. In the stage directions in the beginning of Act II, it states that Higgins is “rather like an impetuous baby ‘taking notice’ eagerly and loudly, and requiring almost as much watching to keep him out of unintended mischief.” Using the context clues in this sentence, infer and write down a definition for <i>impetuous</i>.</p>	<p>Begin by summarizing the stage directions on page 25. Say something like:</p> <ul style="list-style-type: none">* “This is a detailed description of Henry Higgins’s “laboratory,” where he works and studies the human voice. You don’t need to understand everything in this description, and much of it is related to the Victorian era in which the play was written. So, let’s read over the italicized words and ‘popcorn’ the items you notice that are in the room.” <p>Give the students only a moment or so to do this. Point out that the stage directions wish to paint the picture of a room where a well-educated, scientific man lives alone.</p> <p>Explain in particular that the phonograph is important, since it comes up later in the play. The phonograph is essentially a record player that can record the human voice. It uses cylinders, made of wax, to “groove” the sounds it records so the sounds may be played again. This is part of how Higgins studies the human voice: He records people speaking.</p> <p>Say to students:</p> <ul style="list-style-type: none">* “Read in your heads silently while I read aloud.”



Close Reading Guide:
Pygmalion, Section 3
(For Teacher Reference)

Questions	Close Reading Guide
	<p>Read through the stage directions at the top of page 26 without interruption.</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: “impulsive,” “reckless,” or “says or does the first thing he thinks of.”</p>
<p>2. What can we determine about Eliza’s attitude toward her meeting with Mr. Higgins from the way her appearance is described?</p>	<p>Read without interruption through the stage directions describing the entrance of the Flower Girl (Eliza Doolittle) on page 27.</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: “We can tell she takes some pride in herself (the ostrich feathers) and that she wants to make a good impression (cleaner apron, tidied coat).”</p>



Close Reading Guide:
Pygmalion, Section 3
(For Teacher Reference)

Questions	Close Reading Guide
3. On page 30, Higgins says that Eliza will be hit with a broomstick if she doesn't cooperate. Seconds later, he offers her a handkerchief. How does this exchange reflect the fact that he is <i>impetuous</i> ?	<p>Read without interruption through the line, "Somebody is going to touch you, with a broomstick ..." on page 30. This is a larger but fast-paced and engaging section of reading.</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: "Since <i>impetuous</i> means 'reckless' or 'impulsive,' we can see that Higgins really says anything that comes into his head, but he doesn't mean his threats."</p>
4. Higgins has now made a bet with Pickering that in six months he can "take [Eliza] anywhere and pass her off as anything." Does Eliza understand what Mr. Higgins is proposing? Use evidence from the play to support your answer.	<p>Read without interruption through Mrs. Pearce's line, "You can't walk over everybody" on page 31.</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: "Eliza thanks the Captain for the payment of her lessons but doesn't understand that it's a bet. She thinks Higgins is trying to involve himself improperly with her when he tells Mrs. Pearce to find her new clothing. She threatens to call the police when Higgins turns her over to Mrs. Pearce."</p>



Close Reading Guide:
Pygmalion, Section 3
(For Teacher Reference)

Questions	Close Reading Guide
5. Eliza insists throughout Section 3 that she is a “good girl,” that she doesn’t drink, that she has never been in trouble, and that she has “feelings same as anyone else.” How do these statements show us the same internal characteristics as our reading from Lesson 3, when Eliza first meets Higgins at Covent Garden?	<p>Read through to the end of the section on page 36: “... <i>Eliza’s complaints are no longer audible.</i>”</p> <p>Read Question 5.</p> <p>Have students answer the question in writing with their partners.</p> <p>Ask students to share out their answers. Listen for: “We know she has some sense of self-worth, and she shows that here too. She doesn’t fall head over heels for Higgins’s offer; she’s actually very suspicious of his manner and insulted by his reckless statements.”</p>



Character Note Sheet:
Pygmalion, Section 3

.....
Name:
.....

.....
Date:
.....

Character Note Sheet (Adjectives)	
Eliza	Higgins



Reader's Notes:
Pygmalion, Section 3

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
3				<p><i>What items in the room does Higgins use to tempt Eliza to stay?</i></p> <p><i>What is the influence of Colonel Pickering and Mrs. Pearce on Higgins's recklessness?</i></p>



Reader's Notes:
Pygmalion, Section 3

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pathos	27		resolutely	31	
confidentially	28		zephyr	31	
bewildered	30		remonstrance	33	



Reader's Notes:
Pygmalion, Section 3
(Answers, for Teacher Reference)

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
3	Higgins's laboratory, in his home in London	Henry Higgins Colonel Pickering Eliza Doolittle Mrs. Pearce	Eliza comes to ask for speech lessons and to offer money for them. Instead, Colonel Pickering bets Higgins that he can't turn Eliza into a "lady" in six months and pass her off at a garden party. Higgins agrees and becomes very excited about the idea. Eliza is terrified and suspicious, and Higgins teases and upsets her while trying to persuade her to stay at the same time. Eliza is taken to have a bath and find new clothes by Mrs. Pearce.	<i>What items in the room does Higgins use to tempt Eliza to stay?</i> The chocolates. <i>What is the influence of Colonel Pickering and Mrs. Pearce on Higgins's recklessness?</i> They calm him down and ask him the sensible questions that he isn't asking of himself or Eliza.



Reader's Notes:
Pygmalion, Section 3
(Answers, for Teacher Reference)

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
pathos	27	an element in life that moves someone to feel pity	resolutely	31	with determination
confidentially	28	quietly; secretly	zephyr	31	a gentle breeze
bewildered	30	completely confused and astonished	remonstrance	33	an act or instance of protest



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 5

Analyzing Character: Eliza Character Pyramid



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
<p>I can cite several pieces of text-based evidence to support an analysis of literary text. (RL.7.1)</p> <p>I can analyze the interaction of literary elements of a story or drama. (RL.7.3)</p>	
Supporting Learning Targets	Ongoing Assessment
<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>.	<ul style="list-style-type: none">• Reader's Notes: <i>Pygmalion</i>, Section 3 (from homework)• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 3



Agenda	Teaching Notes
<ol style="list-style-type: none">Opening<ol style="list-style-type: none">Unpack Learning Targets/Entry Task: Checking for Understanding (10 minutes)Work Time<ol style="list-style-type: none">Close Read: <i>Pygmalion</i>, Section 4 (23 minutes)Eliza Doolittle Character Pyramid (10 minutes)Closing and Assessment<ol style="list-style-type: none">Fist to Five Self-Assessment (2 minutes)Homework<ol style="list-style-type: none">Complete Reader's Notes: <i>Pygmalion</i>, Section 4.Complete the Eliza Doolittle Character Pyramid.	<ul style="list-style-type: none">In this lesson, students read the second half of Act II (Section 4). Eliza consents to the experiment, and her father, Alfred Doolittle, comes onto the scene, where we learn that he is a charming, thoroughly selfish man who only wants to get rid of his responsibility for Eliza and possibly earn some money through the experiment. Again, while this is a rather a long section, the plot is fast-paced and fairly easy to follow.Alfred Doolittle is an important character in Shaw's play; he delivers the bulk of the play's ironic criticism of "middle-class values." Although this is an important aspect of the play, it is nuanced. Given time constraints, it deliberately is not a focus of this lesson. Consider discussing it as an extension activity for your more advanced students.In this lesson, students thoroughly analyze Eliza, the central character. Work Time B serves to synthesize the discussion of Eliza's character that students have done in Lessons 2, 3, and 4.This character analysis is important preparation for the end of unit assessment, in which students will write an argumentative essay about how Eliza has changed throughout the play.Review:<ul style="list-style-type: none">Close Reading Guide: <i>Pygmalion</i>, Section 4 (for teacher reference)Reader's Notes: <i>Pygmalion</i>, Section 4Go Go Mo protocol and Fist to Five in Checking for Understanding Techniques (see Appendix).Post: Learning targets.



Lesson Vocabulary	Materials
tyrannical, particular, diffident, overbearing, callous, incensed	<ul style="list-style-type: none">• <i>Pygmalion</i> (play; one per student)• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 3 (one per student)• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 3 (answers, for teacher reference)• Diversity Discussion Appointment handouts (from Unit 1, Lesson 4)• Text-Dependent Questions: <i>Pygmalion</i>, Section 4 (one per student)• Document camera• Close Reading Guide: <i>Pygmalion</i>, Section 4 (for teacher reference)• British Dialect/Slang anchor chart (begun in Lesson 2)• Eliza Doolittle Character Pyramid: model (one to display)• Eliza Doolittle Character Pyramid: blank (one per student)• Reader's Notes: <i>Pygmalion</i>, Section 4 (answers, for teacher reference)• Reader's Notes: <i>Pygmalion</i>, Section 4 (one per student)



Opening	Meeting Students' Needs
<p>A. Unpack Learning Targets/Entry Task: Checking for Understanding (10 minutes)</p> <ul style="list-style-type: none">• Distribute Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 3 to students and have students get out <i>Pygmalion</i>. Remind them that they can use their Reader's Notes and the play to answer these questions.• Direct students to complete the entry task individually. As they do so, circulate to check the Reader's Notes for completion.• Depending on your plans for collecting this work, you can either collect the entry task as students finish and before they discuss the questions, or you can have students keep their papers and correct them as the class discusses the questions.• Debrief the entry task.• Praise students for their character analysis skills, and in particular recognize their growing independence and stamina in tackling a complex text for homework.• Point to the learning targets and tell them that they will focus on analyzing Eliza Doolittle's character today and that you are confident they are prepared to do so.• Post definitions for the Reader's Dictionary and prompt students to revise their Reader's Dictionaries as necessary.	



Work Time	Meeting Students' Needs
<p>A. Close Read: <i>Pygmalion</i>, Section 4 (23 minutes)</p> <ul style="list-style-type: none"> • Have students get their Diversity Discussion Appointment handouts and find their Yellow Hands appointment. • Distribute the Text-Dependent Questions: <i>Pygmalion</i>, Section 4 and display a copy using a document camera. • Use the Close Reading Guide: <i>Pygmalion</i>, Section 4 to guide students through the series of text-dependent questions. • You will need the British Dialect/Slang anchor chart during this close reading. 	
<p>B. Eliza Doolittle Character Pyramid (10 minutes)</p> <ul style="list-style-type: none"> • Tell students that they will synthesize their understanding of Eliza by writing a character pyramid about her. The pyramid will answer the question: “Who is Eliza?” Explain that getting to know a character is one of the ways we explore the themes and central questions of a book. The deeper you think about a book, the more you enjoy reading it. • Display the Eliza Doolittle Character Pyramid: model on the document camera and ask: <ul style="list-style-type: none"> * “What do you notice?” • Listen for them to notice that there is a word or phrase that describes the character on each level of the pyramid and that the words increase by one as the levels go down. Point out that the bottom level is eight words long. • Quickly model the types of ideas they can enter on their pyramid. For example, students might include words about Eliza’s internal and external characteristics, or what has happened to her so far in the plot. Note that the mental challenge of this type of activity is to condense knowledge about Eliza into a pre-determined amount of words per line, a bit like a haiku. If you like, tell students that they can get informal “bonus points” for insightful use of the words “agency” and “sense of self-worth” on the pyramid. • Distribute the Eliza Doolittle Character Pyramid: blank. Give students a few minutes to add to their pyramids, encouraging them to refer to their Reader’s Notes and the Eliza Character Trackers for inspiration (not just copy the model). • Then invite them to use the Go Go Mo protocol to add ideas: <ol style="list-style-type: none"> 1. Walk around the room and find a partner. 2. Give an idea to your partner and get an idea from your partner. 3. Then move on to another partner. 	<ul style="list-style-type: none"> • Providing models of expected work supports all learners, especially those who are struggling. • Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning. • Many students will benefit from having the time available for this activity displayed via a timer or stopwatch. • This exercise is designed to help students synthesize their understanding of Eliza and increase their engagement in the novel. It is not intended to be a formal assessment of their understanding of either characterization or Eliza.



Closing and Assessment	Meeting Students' Needs
<p>A. Fist to Five Self-Assessment (2 minutes)</p> <ul style="list-style-type: none">• Ask students to give you a Fist to Five assessment in response to this prompt:<ul style="list-style-type: none">* “I feel confident in my knowledge of Eliza Doolittle as a character so far.”• Reflect out loud on what you see: for example, “I see lots of 4s and 5s—that’s great!” or “Hmm—I’m seeing some 2s. Let’s talk about how I can help you out.”• Distribute the Reader’s Notes: <i>Pygmalion</i>, Section 4 for homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete Reader’s Notes: <i>Pygmalion</i>, Section 4.• Complete the Eliza Doolittle Character Pyramid.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 5

Supporting Materials



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Checking for Understanding Entry Task:

Pygmalion, Section 3

.....
Name:

.....
Date:

Using your Reader's Notes from Section 3, answer the following question.

Read this quote from Section 3:

*Higgins (declaiming a poem about Eliza's name with Pickering):
They took one apiece, and left three in it.*

(They laugh heartily at their own wit.)

Liza: Oh, don't be silly.

Mrs. Pearce: You mustn't speak to the gentleman like that.

Liza: Well, why won't he speak sensible to me?

This small exchange contains a great deal of information about Eliza and Higgins. Use your notes from Section 3 to discuss what these lines show about the personalities of each character.



Checking for Understanding Entry Task:

Pygmalion, Section 3

(Answers, For Teacher Reference)

Name:

Date:

Using your Reader's Notes from Section 3, answer the following question.

Read this quote from Section 3:

*Higgins (declaiming a poem about Eliza's name with Pickering):
They took one apiece, and left three in it.*

(They laugh heartily at their own wit.)

Liza: Oh, don't be silly.

Mrs. Pearce: You mustn't speak to the gentleman like that.

Liza: Well, why won't he speak sensible to me?

This small exchange contains a great deal of information about Eliza and Higgins. Use your notes from Section 3 to discuss what these lines show about the personalities of each character.

Eliza is not afraid to criticize Higgins, who is showing her very little respect and is recklessly saying whatever comes into his mind. These lines show Eliza's self-respect and Higgins' baby-like nature. Mrs. Pearce in turn criticizes Eliza for speaking rudely to a "gentleman," who is above Eliza in class. Eliza insists that she deserves to have Higgins speak sensibly to her.



Text-Dependent Questions:
Pygmalion, Section 4

Name: _____

Date: _____

Questions	Answers
1. Mrs. Pearce asks Mr. Higgins to be <i>particular</i> about what he says in front of Eliza. Look up the word <i>particular</i> in your Reader's Dictionaries. What is Mrs. Pearce asking Higgins to do?	
2. To understand the humor of Higgins's line "I swear! I never swear ...," it's important to know that "what the devil" was a popular Victorian curse. Knowing this, why do you think Victorian audiences would find this line humorous?	
3. Remember at this point that Higgins has just made a bet that he can teach working-class Eliza the speech and manners of a duchess, raise her up out of the gutter, and pass her off at a garden party as a lady. The author is deliberately painting a picture here of Higgins as an upper-class man who is very rude, insensitive, and sloppy. How would this seem very humorous to the audience watching the play?	



Text-Dependent Questions:
Pygmalion, Section 4

Questions	Answers
4. We sometimes use the phrase “to have a conscience” to mean that we have an inner sense of morality: what is wrong and right. What can we infer about Alfred Doolittle from the phrase, “He ... seems equally free from fear and conscience”?	
5. What can we infer about Alfred Doolittle’s character from the fact that he is willing to trade his daughter for money?	



Close Reading Guide:
Pygmalion, Section 4
(For Teacher Reference)

Time: 23 minutes

Questions	Close Reading Guide
1. Mrs. Pearce asks Mr. Higgins to be <i>particular</i> about what he says in front of Eliza. Look up the word <i>particular</i> in your Reader's Dictionaries. What is Mrs. Pearce asking Higgins to do?	<ul style="list-style-type: none">• Ask students to read silently in their heads while you read aloud. Read without interruption from “Excuse the thought” on page 36 to “Not at all, sir ...” on page 37.• Read Question 1. Have students answer the question in writing with their partners.• Have students share out their answers. Listen for responses such as: “She is asking him to mind his language in front of Eliza, to be thoughtful about what he says.”
2. To understand the humor of Higgins’s line “I swear! I never swear,” it’s important to know that “what the devil” was a popular Victorian curse. Knowing this, why do you think Victorian audiences would find this line humorous?	<ul style="list-style-type: none">• Read without interruption through the line “I swear! I never swear,” on page 37.• Read Question 2. Have students answer the question in writing with their partners.• Have students share out their ideas. Listen for answers such as: “Higgins says he never swears, and then in the very next sentence he swears. Victorian audiences would recognize the curse and find it funny.”• Before continuing to read, preface the next page and a half by saying that the conversation Mrs. Pearce and Higgins now have is all about his horrendous manners. The students may not recognize some of the things Mrs. Pearce mentions, since they are based in Victorian culture, but it’s enough to know that all of them represent terrible manners at the time.



Close Reading Guide:
Pygmalion, Section 4
(For Teacher Reference)

Time: 23 minutes

Questions	Close Reading Guide
3. Remember at this point that Higgins has just made a bet that he can teach working-class Eliza the speech and manners of a duchess, raise her up out of the gutter, and pass her off at a garden party as a lady. The author is deliberately painting a picture here of Higgins as an upper-class man who is very rude, insensitive, and sloppy. How would this seem very humorous to the audience watching the play?	<ul style="list-style-type: none">• Read through the line “That’s what I mean, sir.”• Refer to the British Dialect/Slang anchor chart. Record the words <i>damn</i>, <i>blast</i>, and <i>devil</i> and indicate to the students that these words were considered Victorian curses.• Read through to “Is that all?” on page 37.• Indicate that the mystery word Mrs. Pearce has just been discussing is the adjective <i>bloody</i>. This was, and remains, a strong curse word in British English, and it would have shocked Victorian audiences to hear it on the stage. Record it on the British Dialect/Slang anchor chart and let students know that it will come up again in the play.• Read Question 3. Have students answer the question in writing with their partners.• Have students share out their answers. Listen for responses such as: “The humor is that Higgins is contradicting himself. He’s telling Eliza he can make her into a duchess, but even though he’s upper class, his manners and language are just as bad as hers, or worse.”• Point out that this is an example of irony: when a situation is a reversal of what we expect.



Close Reading Guide:
Pygmalion, Section 4
(For Teacher Reference)

Questions	Close Reading Guide
4. We sometimes use the phrase “to have a conscience” to mean that we have an inner sense of morality: what is wrong and right. What can we infer about Alfred Doolittle from the phrase, “He ... seems equally free from fear and conscience”?	<ul style="list-style-type: none">• Read from the bottom of page 38 through the stage direction description of Alfred Doolittle. Explain that a “dustman” was a Victorian garbage man, and if he was wearing dustman clothes, as the directions indicate, he was absolutely filthy.• Read Question 4. Have students answer the question in writing with their partners.• Have students share out their answers. Listen for ideas such as: “Doolittle is comfortable and unafraid, but he also has no morals.”
5. What can we infer about Alfred Doolittle’s character from the fact that he is willing to trade his daughter for money?	<ul style="list-style-type: none">• Read to “brass farthing” on page 40; explain briefly that this is another form of Victorian money and was usually used in conversation to indicate a very small amount.• Read to “public house” on page 41. Indicate that here, Higgins is accusing Doolittle of drinking. A “public house” was a drinking establishment in Victorian times, and even today is referred to as a “pub.”• Read to “blooming” at the top of page 42. Record on the British Dialect/Slang anchor chart that this is another Victorian curse word, but milder than “bloody.”• Read to the top of page 43 and stop after Higgins’ line, “... rough justice in his claim.” Place the word <i>chap</i> on the British Dialect/Slang chart and explain that it means “man.”



Close Reading Guide:
Pygmalion, Section 4
(For Teacher Reference)

Questions	Close Reading Guide
	<ul style="list-style-type: none">• 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: “Doolittle has no concern for anyone but himself” or “Doolittle is extremely selfish.”• Now explain that to keep the script manageable, we’re going to move ahead to the line “Pickering ...” on page 44.• Read to the line “His proper trade’s a navvy” at the bottom of page 46 and explain briefly that in Victorian England, a <i>navvy</i> was an industrial worker, on a railroad, for example.• Read to the end of the act.



Eliza Doolittle Character Pyramid:
Model

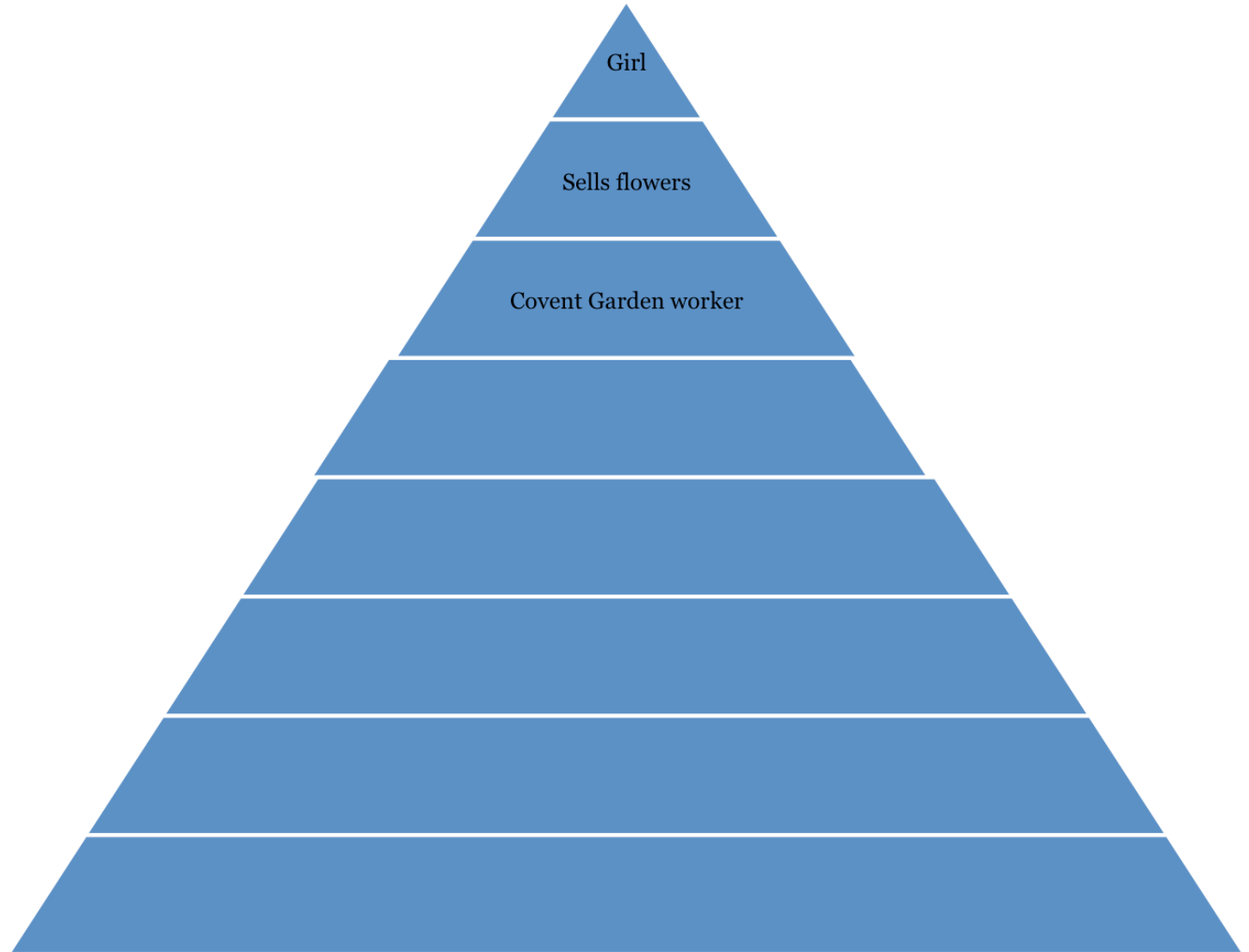
.....
Name:

.....
Date:

Girl

Sells flowers

Covent Garden worker

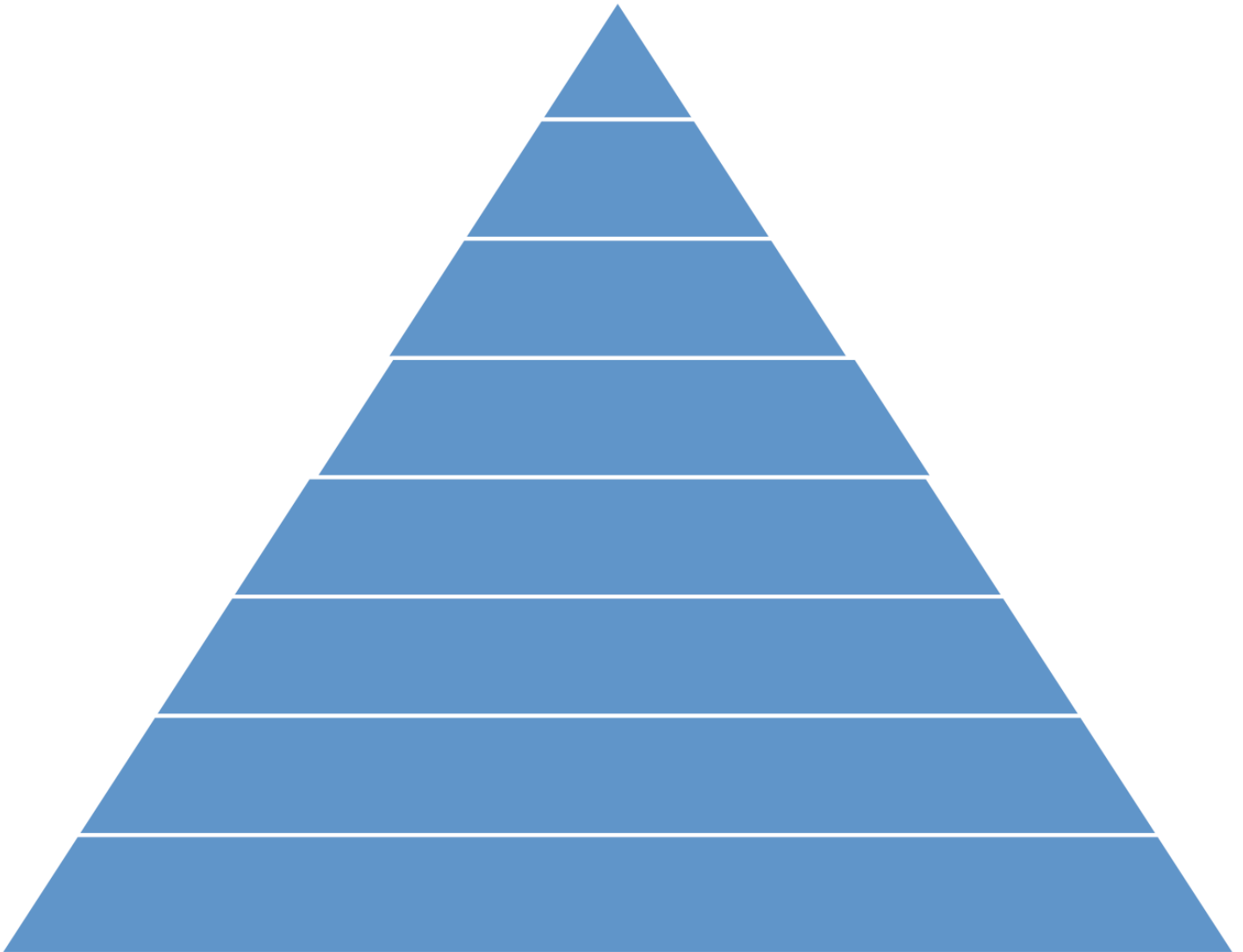




Eliza Doolittle Character Pyramid:
Blank

.....
Name:

.....
Date:





Reader's Notes: *Pygmalion*, Section 4
(Answers, for Teacher Reference)

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
4	Higgins's laboratory, in his home in London	Henry Higgins Colonel Pickering Eliza Doolittle Mrs. Pearce Alfred Doolittle	Higgins assures Pickering that he has no romantic intentions toward Eliza. Mrs. Pearce asks Higgins not to demonstrate his terrible manners in front of Eliza. Eliza's father arrives and tries to sell the use of his daughter to Higgins for five pounds. Higgins agrees and also tricks the father into staying away and not interfering with the experiment. Eliza enters, so clean and pretty that her own father does not recognize her. She runs off when she hears that new clothes have come for her to try on, and Higgins and Pickering agree that they have taken on a difficult job.	<p><i>Describe the character of Alfred Doolittle.</i></p> <p>He is intelligent and charming but has no morals, and furthermore doesn't care that he has none. He is willing to "sell" his daughter for money.</p> <p><i>What sort of a relationship do Eliza and her father seem to have?</i></p> <p>Eliza has little respect for her father, who could work in his trade as a laborer, but doesn't. Alfred is willing to bully and threaten his daughter.</p>



Reader's Notes: *Pygmalion*, Section 4
(Answers, for Teacher Reference)

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
tyrannical	37	unpleasantly dominating	callous	42	without sympathy or feeling
particular	37	careful; thoughtful	incensed	46	infuriated
diffident	38	shy			
overbearing	38	bossy			



Reader's Notes:
Pygmalion, Section 4

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
4				<p><i>Describe the character of Alfred Doolittle.</i></p> <p><i>What sort of a relationship do Eliza and her father seem to have?</i></p>



Reader's Notes:
Pygmalion, Section 4

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
tyrannical	37		callous	42	
particular	37	careful; thoughtful	incensed	46	
diffident	38				
overbearing	38				



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 6

Reading More Closely: Inferences and Evidence 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)

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*.

Ongoing Assessment

- Reader's Notes: *Pygmalion*, Section 4 (from homework)
- Text-Dependent Questions: *Pygmalion*, Section 5
- Eliza Character Tracker



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Entry Task (10 minutes)2. Work Time<ol style="list-style-type: none">A. Read Section 5 and Text-Dependent Questions (30 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Eliza Character Trackers (5 minutes)4. Homework<ol style="list-style-type: none">A. Reread Section 5 and complete the Reader's Notes for Section 5.	<ul style="list-style-type: none">• This lesson focuses on close reading to practice citing evidence, making inferences, and analyzing interactions between characters, setting, and plot. Students are repeatedly encouraged to read specific lines closely and interpret the nuances contained within just a few words. All of the practice in today's lesson reaffirms what students have been learning throughout the unit and will be assessed on in the mid-unit assessment in the next lesson.• In advance: Post or project the entry task directions: "Take out your finished pyramids and your Reader's Notes from homework last night. Turn in your pyramids and then review your Reader's Notes with a partner. Be prepared to share out."• Post: Learning targets.

Lesson Vocabulary	Materials
flat; absurdities; aestheticism; bravado; genteel; cynical; barometrical; influenza	<ul style="list-style-type: none">• <i>Pygmalion</i> (play; one per student)• Reader's Notes: <i>Pygmalion</i>, Section 4 (answers, for teacher reference) (from Lesson 5)• Text-Dependent Questions: <i>Pygmalion</i>, Section 5 (one per student)• Close Reading Guide: <i>Pygmalion</i>, Section 5 (for teacher reference)• Eliza Character Trackers (from Lesson 3)• Reader's Notes: <i>Pygmalion</i>, Section 5 (one per student)• Reader's Notes: <i>Pygmalion</i>, Section 5 (answers, for teacher reference)



Opening	Meeting Students' Needs
<p>A. Entry Task (10 minutes)</p> <ul style="list-style-type: none">As students enter the room, ask them to follow the directions posted:<ul style="list-style-type: none">* “Take out your finished paragraphs and your Reader’s Notes from homework last night. Turn in your pyramids and then review your Reader’s Notes with a partner. Be prepared to share out.”Be sure students have their text, <i>Pygmalion</i>. Direct them to complete the entry task with their partners.After 5 to 7 minutes, call on several to share their answers from their Reader’s Notes: <i>Pygmalion</i>, Section 4. See the Reader’s Notes: <i>Pygmalion</i>, Section 4 (answers, for teacher reference) for possible answers.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.	<ul style="list-style-type: none">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.
Work Time	Meeting Students' Needs
<p>A. Read Section 5 and Text-Dependent Questions (30 minutes)</p> <ul style="list-style-type: none">Let the students know that in Section 5, Eliza does and says some things that are absolutely shocking to the Victorian audiences of the time. Build up students’ anticipation for these moments; explain that they would be analogous to a modern example of shocking behavior on a stage (at the time of this writing, Miley Cyrus comes to mind), and explain how risky it was for Shaw to include them in his play. Encourage students to take guesses, as you read, as to what these actions might be.Use the Text-Dependent Questions: <i>Pygmalion</i>, Section 5 in concert with the Close Reading Guide: <i>Pygmalion</i>, Section 5 (for teacher reference) to guide students through reading this section.	<ul style="list-style-type: none">Allow students who struggle with processing speed or writing to dictate their answers to the text-dependent questions.



Closing and Assessment	Meeting Students' Needs
<p>A. Eliza Character Trackers (5 minutes)</p> <ul style="list-style-type: none">• After reading Section 5, ask students to take out their Eliza Character Trackers and work together with their seat partner to add more details to them from the reading. Remind them to use the answers they came up with for Questions 5 and 7 on their text-dependent questions.• Preview the homework: Reader's Notes: <i>Pygmalion</i>, Section 5.• Inform/Remind students that they will have a mid-unit assessment in Lesson 7 on the skills they have been practicing in reading <i>Pygmalion</i> so far. Assure them that you are confident they will do well on this assessment, that you are excited to see their growth as readers, and that they will be assessed on exactly the same skills they have been using in class up until this point.• Ask students to hand their Eliza Character Trackers to you as an exit ticket on the way out the door.	<ul style="list-style-type: none">• Circulate as students are completing this step to offer suggestions for where they might look for details.
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Reread Section 5 and fill in the Reader's Notes: <i>Pygmalion</i>, Section 5.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 6

Supporting Materials



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Text-Dependent Questions:
Pygmalion, Section 5

Name: _____

Date: _____

Questions	Answers
1. The stage directions include almost one full page of details about Mrs. Higgins's home. Why do you think this setting is described in such detail?	
2. Higgins says on page 50, "I know I have no small talk; but people don't mind." What does he mean he has "no small talk"?	
3. Higgins says at the bottom of page 50, "Oh, I can't be bothered with young women. My idea of a loveable woman is something as like you as possible. I shall never get into the way of seriously liking young women: some habits lie too deep to be changed.... Besides, they're all idiots." How do these lines connect to the original myth of <i>Pygmalion</i> that we read and discussed earlier?	



Text-Dependent Questions:
Pygmalion, Section 5

Name: _____

Date: _____

Questions	Answers
4. On page 51, Higgins says, “You see, I’ve got her pronunciation all right; but you have to consider not only how a girl pronounces, but what she pronounces.” What does he mean by this?	
5. The stage directions on page 52 state, “Mrs. and Miss Eynsford-Hill are the mother and daughter who sheltered from the rain in Covent Garden.” Why do you think Shaw reintroduces these two characters at this point in the play? (Hint: Think about this interaction of setting and characters when you fill in your Reader’s Notes for homework.)	
6. When Liza says, on page 56, “There’s lots of women has to make their husbands drunk to make them fit to live with,” how does this relate to Higgins’s lines mentioned in Question 4?	
7. On the bottom of page 56, Freddy says, “The new small talk. You do it so awfully well” to Eliza. What does he mean by this?	



Text-Dependent Questions:
Pygmalion, Section 5

Name: _____

Date: _____

Questions	Answers
8. On page 57, Liza exclaims, “Walk! Not bloody likely. I am going in a taxi.” Here, the use of the word “bloody” was meant to be shocking, as it was a strong swear word used onstage. What is the author trying to show us about Eliza’s changes in character here (think of this scene in contrast with her situation in the very first scene in the rain at Covent Garden)?	



Close Reading Guide:
Pygmalion, Section 5
(For Teacher Reference)

Time: 30 minutes

Questions	Guide
1. The stage directions include almost one full page of details about Mrs. Higgins's home. Why do you think this setting is described in such detail?	<ul style="list-style-type: none">• Invite students to read silently in their heads while you read aloud.• Read the stage directions in italics straight through without interruption.• Point out that these stage directions are painting a picture, in words, of the setting of Act 3.• Ask Question 1 and have students answer it in writing with their partners. Give students ample time to look the words up in their Reader's Dictionaries: <i>Pygmalion</i>, Section 5.• Call on students to share out their answers. Listen for ideas such as: "The author wants to point out how different this place is from the earlier settings" or "The change in setting might signal a change in a character or a new event."
2. Higgins says on page 50, "I know I have no small talk; but people don't mind." What does he mean he has "no small talk"?	<ul style="list-style-type: none">• Invite students to continue to read silently in their heads while you read aloud.• Read to the middle of page 50 and ask Question 2.• Ask students to answer it in writing with their partners.• Call on students to share out their answers. Listen for responses such as: "He isn't very polite" or "He doesn't know how to talk to people casually."



Close Reading Guide:
Pygmalion, Section 5
(For Teacher Reference)

Questions	Guide
<p>3. Higgins says at the bottom of page 50, “Oh, I can’t be bothered with young women. My idea of a loveable woman is something as like you as possible. I shall never get into the way of seriously liking young women: some habits lie too deep to be changed.... Besides, they’re all idiots.”</p> <p>How do these lines connect to the original myth of Pygmalion that we read and discussed earlier?</p>	<ul style="list-style-type: none">• Invite students to continue to read silently in their heads while you read aloud.• Read to the bottom of page 50 and ask Question 3.• Ask students to answer it in writing with their partners.• Call on students to share out their answers. Listen for responses such as: “He doesn’t like women, just like Pygmalion” or “He is too picky, like in the myth.”
<p>4. On page 51, Higgins says, “You see, I’ve got her pronunciation all right; but you have to consider not only how a girl pronounces, but what she pronounces.” What does he mean by this?</p>	<ul style="list-style-type: none">• Invite students to continue to read silently in their heads while you read aloud.• Read to the bottom of page 51 and ask Question 4.• Ask students to answer it in writing with their partners.• Call on students to share out their answers. Listen for ideas such as: “He can control how she speaks, but he cannot control what she says.”



Close Reading Guide:
Pygmalion, Section 5
(For Teacher Reference)

Questions	Guide
5. The stage directions on page 52 state, “Mrs. and Miss Eynsford-Hill are the mother and daughter who sheltered from the rain in Covent Garden.” Why do you think Shaw reintroduces these two characters at this point in the play? (Hint: Think about this interaction of setting and characters when you fill in your Reader’s Notes for homework.)	<ul style="list-style-type: none">• Invite students to continue to read silently in their heads while you read aloud.• Read to the top of page 52 and ask Question 5.• Ask students to answer it in writing with their partners.• Call on students to share out their answers. Listen for responses such as: “These characters remind us of who Eliza was in the beginning of the play and how much she has grown in some ways.”• Tell students to remember this point during the Closing, when they will fill out their Eliza Character Trackers.
6. When Liza says, on page 56, “There’s lots of women has to make their husbands drunk to make them fit to live with,” how does this relate to Higgins’s lines mentioned in Question 4?	<ul style="list-style-type: none">• Invite students to continue to read silently in their heads while you read aloud.• Read to the bottom of page 56. This is a longer excerpt to read, so be sure to use drama and flair to keep kids moving along with you. Then ask Question 6.• Ask students to answer it in writing with their partners.• Call on students to share out their answers. Listen for ideas such as: “This is something Higgins wishes Eliza wouldn’t have said, but he can’t control her” or “Even though Eliza can change the way she pronounces words, she hasn’t changed what she says all that much.”



Close Reading Guide:
Pygmalion, Section 5
(For Teacher Reference)

Questions	Guide
<p>7. On the bottom of page 56, Freddy says, “The new small talk. You do it so awfully well” to Eliza.</p> <p>What does he mean by this?</p>	<ul style="list-style-type: none">• Ask students to answer Question 7 in writing with their partners.• Call on them to share out their answers. Listen for answers such as: “Freddy is making fun of Eliza’s topic of conversation and jokingly calling it ‘the new small talk’ when really it’s just inappropriate conversation.”
<p>8. On page 57, Liza exclaims, “Walk! Not bloody likely. I am going in a taxi.” Here, the use of the word “bloody” was meant to be shocking, as it was a strong swear word used onstage. What is the author trying to show us about Eliza’s changes in character here (think of this scene in contrast with her situation in the very first scene in the rain at Covent Garden)?</p>	<ul style="list-style-type: none">• Invite students to continue to read silently in their heads while you read aloud.• Read to the stage directions in the middle of page 57. Then ask Question 8.• Ask students to answer it in writing with their partners.• Emphasize the shocking nature of Liza’s line by asking students to silently imagine the line using one of the worst swear words they know (be sure they don’t share these out loud). Skip over this direction if students may have trouble following it.• Call on them to share out their answers. Listen for ideas such as: “Eliza has new confidence and can not only speak with sophistication, but also with sass and power,” “Eliza has grown bolder as she has learned more,” or “Now Eliza can speak with confidence and even afford a taxi, which shows how much she has changed.”• Ask students to take out their Eliza Character Trackers as you transition to the Closing.



Reader's Notes:
Pygmalion, Section 5

Section	Setting	Characters	Plot	How do setting, characters, and/or plot interact?
5				How does the new setting in this scene highlight some of the changes we see in Eliza?



Reader's Notes:
Pygmalion, Section 5

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
flat	49	apartment	genteel	52	proper
absurdities	49	ridiculous situations or things	cynical	54	
estheticism	49	preference for how things look; taste	barometrical	55	relating to temperature
bravado	52	Showing boldness to impress or intimidate	influenza	55	scientific word for flu



Reader's Notes:
Pygmalion, Section 5
(Answers, for Teacher Reference)

Section	Setting	Characters	Plot	How do setting, characters, and/or plot interact?
5	Mrs. Higgins' parlour	Mrs. Higgins Higgins Mrs. Eynsford Miss Eynsford Eliza Pickering Freddy	Eliza is reintroduced to characters from earlier in the play, who do not fully recognize her. This shows how much she has changed from the beginning to now.	The new setting gives Eliza a change to reinvent herself and act like a new person, even with the same people (characters) who judged her before.



Reader's Notes:
Pygmalion, Section 5
(Answers, for Teacher Reference)

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
flat	49	apartment	genteel	52	proper
absurdities	49	ridiculous situations or things	cynical	54	sarcastic
estheticism	49	preference for how things look; taste	barometrical	55	relating to temperature
bravado	52	courage	influenza	55	scientific word for flu



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



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

Opening	Meeting Students’ Needs
<p>A. Entry Task: Checking for Understanding (5 minutes)</p> <ul style="list-style-type: none"> • Distribute Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 5 to students as they enter. • 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. • When students are done, call on several to share their answers to the entry task. • 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. 	<ul style="list-style-type: none"> • 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.



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



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



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

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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.

~~~~~



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>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>



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>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

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

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

¹From New York State Department of Education, October 6, 2012.



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>	



EXPEDITIONARY
LEARNING

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

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



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 9

Text-to-Text Connections: *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*.
- I can discuss how the independent reading I am doing connects to the plot, characters, and setting of *Pygmalion*.

Ongoing Assessment

- Reader's Notes: *Pygmalion*, Section 7 (from homework)
- Checking for Understanding Entry Task: *Pygmalion*, Section 7



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpack Learning Targets/Review Homework (5 minutes)2. Work Time<ol style="list-style-type: none">A. Close Read: <i>Pygmalion</i>, Section 8 (20 minutes)B. Independent Reading Check-in (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Text-to-Text Connections: Independent Reading and <i>Pygmalion</i>/Review Learning Targets (10 minutes)4. Homework<ol style="list-style-type: none">A. Finish Reader's Notes: <i>Pygmalion</i>, Section 8; independent reading, 20 minutes.	<ul style="list-style-type: none">• In this lesson, students read the first half of Act V from <i>Pygmalion</i>. It is in this act that we see the full development of Eliza Doolittle as a character; it will be essential for students to pay close attention to the evidence presented in this act regarding her growth and change.• Students also have an independent reading check-in in this lesson. Refer to the Unit 1 Overview for notes on how independent reading has been implemented in this module. Conduct this check-in as best fits the routines and expectations you have already established with your students.• The Closing asks students to make connections between their independent reading and <i>Pygmalion</i>. Again, this activity and/or conversation should be planned and conducted as best fits your students' needs. Consider the following:<ul style="list-style-type: none">– If students are reading fiction, consider a brief activity in which they write or converse in some way about any perceived similarities between the themes, characters, plot, or setting of their books and <i>Pygmalion</i>. If students have shown that they are particularly challenged by a certain element of literature, such as setting, it might be beneficial to focus their conversation on that element.– If students are reading nonfiction, the connections may become challenging. Consider developing a series of brief questions devised specifically for nonfiction readers that might help students make connections. Focusing on common themes and/or the concrete items to be found in the setting that may be treated or discussed in a nonfiction book may assist students.– Consider having the end product of the activity be something that could be shared publicly, to further expand conversation both about independent reading and the play <i>Pygmalion</i>.– Consider modifying the activity by folding it into the independent reading check-in in Work Time B for a 20-minute Work Time total, based in independent reading and connections to <i>Pygmalion</i>. A more extensive class conversation, conferences, or other activities could be conducted with this extended amount of time.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• 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:<ul style="list-style-type: none">– Close Reading Guide : <i>Pygmalion</i>, Section 8 (for teacher reference)• Post: Learning targets.

Lesson Vocabulary	Materials
	<ul style="list-style-type: none">• <i>Pygmalion</i> (play; one per student)• Text-Dependent Questions: <i>Pygmalion</i>, Section 8 (one per student and one to display)• Document camera• Close Reading Guide: <i>Pygmalion</i>, Section 8 (for teacher reference)• British Dialect/Slang anchor chart (begun in Lesson 2)• Independent reading books• Reader's Notes: <i>Pygmalion</i>, Section 8 (one per student)• Reader's Notes: <i>Pygmalion</i>, Section 8 (answers, for teacher reference)



Opening	Meeting Students' Needs
<p>A. Unpack Learning Targets/Review Homework (5 minutes)</p> <ul style="list-style-type: none">• Direct students' attention to the learning targets:<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>."* "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 <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.	<ul style="list-style-type: none">• 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
<p>A. Close Read: <i>Pygmalion</i>, Section 8 (20 minutes)</p> <ul style="list-style-type: none">• Pair students with a partner.• Distribute the Text-Dependent Questions: <i>Pygmalion</i>, Section 8 and display a copy using a document camera.• Use the Close Reading Guide: <i>Pygmalion</i>, 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.	
<p>B. Independent Reading Check-in (10 minutes)</p> <ul style="list-style-type: none">• 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
<p>A. Text-to-Text Connections: Independent Reading and <i>Pygmalion</i>/Review Learning Targets (10 minutes)</p> <ul style="list-style-type: none">• 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: <i>Pygmalion</i>, Section 8.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish the Reader's Notes: <i>Pygmalion</i>, Section 8 and complete 20 minutes of independent reading.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 9

Supporting Materials



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Text-Dependent Questions:
Pygmalion, Section 8

Name: _____

Date: _____

Questions	Answers
1. Look up the word <i>vehement</i> 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 <i>vehemently</i> , 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 Guide:
Pygmalion, Section 8
(For Teacher Reference)

Close Reading Time: 20 minutes

Questions	Close Reading Guide
1. Look up the word <i>vehement</i> 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 <i>vehemently</i> , what would he look like and sound like?	<p>Say to students:</p> <p>* "Read silently in your heads while I read aloud."</p> <p>Read from the beginning of Act V through the stage direction "<i>Doolittle enters ...</i>" on page 73, and then pause.</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: "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."</p>



Close Reading Guide:
Pygmalion, Section 8
(For Teacher Reference)

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?	<p>Read through Doolittle’s line, “Now I am worried ...” at the bottom of page 74.</p> <p>Indicate to students that you will now move ahead a page or two to keep the close read flowing.</p> <p>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.</p> <p>Record on the British Dialect/Slang chart two entries: <i>jolly</i> and <i>by George</i>. Explain that <i>jolly</i> is another way of saying “really” or “very.” <i>By George</i> is an exclamation of firmness, a kind of mild oath.</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: “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.’”</p>



Close Reading Guide:
Pygmalion, Section 8
(For Teacher Reference)

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?	<p>Read through the stage direction “<i>Eliza enters ...</i>” on page 78 and pause.</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: “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.”</p> <p>Relate the word <i>agency</i> one more time to the text here.</p>
4. Why would being called “Miss Doolittle” on page 80 be “the beginning of self-respect” for Eliza?	<p>Read through the line, “That was the beginning of self-respect for me” at the top of page 80 and pause.</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: “Pickering treated her with respect, unlike Higgins, so she began to believe that she was worthy of self-respect as well.”</p> <p>Relate the concept of self-worth to this line.</p>



Close Reading Guide:
Pygmalion, Section 8
(For Teacher Reference)

Close Reading Time: 20 minutes

Questions	Close Reading Guide
<p>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”?</p> <p>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”?</p>	<p>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.</p> <p>Read Question 5.</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: “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.”</p> <p>Read through the stage direction, “<i>Mrs. Higgins goes out ...</i>” and let students know that this is the end of the section.</p>



Reader's Notes:
Pygmalion, Section 8

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
8				<p><i>How does Higgins react to Eliza's speech about learning true manners and kindness not from Higgins, but from Colonel Pickering?</i></p> <p><i>How does Eliza react to her father's newfound wealth?</i></p>



Reader's Notes:
Pygmalion, Section 8

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		



Reader's Notes:
Pygmalion, Section 8
(Answers, for Teacher Reference)

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.	<p><i>How does Higgins react to Eliza's speech about learning true manners and kindness not from Higgins, but from Colonel Pickering?</i></p> <p>He is very angry and frustrated. He is aware that Eliza is criticizing him.</p> <p><i>How does Eliza react to her father's newfound wealth?</i></p> <p>She is shocked and suspicious.</p>

Reader's Notes:
Pygmalion, Section 8
(Answers, for Teacher Reference)



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



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 10

Citing Evidence: The Ending 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 predict the ending of the play.
- I can analyze how plot, character, and setting interact in *Pygmalion*.

Ongoing Assessment

- Reader's Notes: *Pygmalion*, Section 8 (from homework)
- Checking for Understanding Entry Task: *Pygmalion*, Section 8
- Super Speed Quote Sandwich
- Eliza Character Tracker



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Unpacking Learning Targets/Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8 (5 minutes) 2. Work Time <ol style="list-style-type: none"> A. Close Read: Section 9 (15 minutes) B. Readers Theater: Section 9 (10 minutes) C. Revisit Eliza Character Tracker (10 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Super Speed Quote Sandwich: Predicting the End of the Play (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Finish the Reader's Notes: <i>Pygmalion</i>, Section 9 and complete 20 minutes of independent reading. 	<ul style="list-style-type: none"> • In this lesson, students reach the end of Act V of <i>Pygmalion</i>, which is the end of the dialogue of the play. In 1916, George Bernard Shaw was “sufficiently irritated” with audiences and pundits who wanted Eliza and Higgins to get married that he added a postscript essay, “What Happened Afterwards.” Students will read a modified version of this essay as part of the play script in Lesson 11. • Students conduct the now familiar routines of the Checking for Understanding entry task, close reading, Readers Theater, Eliza Character Tracker, and Reader's Notes in this lesson. • Use your judgment as to whether your students will need more time in Work Time C. Trackers should take priority over Readers Theater, if necessary. • The Closing adds an engaging “quote sandwich” practice activity, the purpose of which is twofold: It challenges students to create the most effective quote sandwich they can in the shortest time possible, for both engagement and for mental challenge, and it asks the students to make a prediction about the material in Shaw's postscript essay. Consider reviewing the parts of a quote sandwich if necessary. • Use your review of the students' quote sandwich in the Reader's Notes for Lesson 9 to determine which students may need extra support for the quote sandwich format in this lesson. • 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 9 (answers, for teacher reference) – Reader's Notes: <i>Pygmalion</i>, Section 9 – Original Postscript: <i>Pygmalion</i>, pages 89–100. Bear in mind that this is an extraordinarily long and detailed essay that Shaw wrote several years after the play was first performed. Review it to give yourself some context as to whether student predictions are on or off the mark, but do not give away any details to students yet. • Post: Learning targets.



Lesson Vocabulary	Materials
composedly, averted, recoil, infatuated, impudent, consort battleship, incorrigible, disdainfully	<ul style="list-style-type: none">• <i>Pygmalion</i> (play; one per student)• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8 (one per student)• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8 (answer, for teacher reference)• Text-Dependent Questions: <i>Pygmalion</i>, Section 9 (one per student and one to display)• Document camera• Close Reading Guide: <i>Pygmalion</i>, Section 9 (for teacher reference)• Large-print/enlarged copies of <i>Pygmalion</i> Readers Theater excerpt: pages 87 and 88 (from Eliza: “Oh, you are a cruel tyrant” to Higgins: “Of course I do, you little fool”) (one per student)• Eliza Character Trackers (from Lesson 3)• Super Speed Quote Sandwich handout (one per student)• Diversity Discussion Appointment handouts (from Unit 1, Lesson 4??)• Reader’s Notes: <i>Pygmalion</i>, Section 9 (one per student)• Reader’s Notes: <i>Pygmalion</i>, Section 9 (answers, for teacher reference)



Opening	Meeting Students' Needs
<p>A. Unpacking Learning Targets/Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 9 (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8 to students as they enter.• Direct students to complete the task individually, and to use their text <i>Pygmalion</i> if they wish. As they do so, circulate to check the Reader's Notes: <i>Pygmalion</i>, Section 8 for completion.• When students are done, call on several to share their answers to the entry task. Refer to the Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8 (answer, for teacher reference) for a possible response. Confirm that Eliza has learned from Pickering that self-respect can be rooted in the respect with which one is treated.• Have students get out their homework; post definitions for the Reader's Dictionary and prompt them to revise their Reader's Dictionaries as necessary.• Direct students' attention to the learning targets:<ul style="list-style-type: none">* "I can cite evidence from the play <i>Pygmalion</i> to predict the ending of the play."* "I can analyze how plot, character, and setting interact in <i>Pygmalion</i>."• Ask students to discuss with a partner their initial feelings about what might happen at the end of the play. Ask them to bear these in mind as they read through Act V.	



Work Time	Meeting Students' Needs
<p>A. Close Read: Section 9 (15 minutes)</p> <ul style="list-style-type: none">• Have students get out their Diversity Discussion Appointment handout and meet with their Yellow Hands appointment.• Distribute the Text-Dependent Questions: <i>Pygmalion</i>, Section 9 and display a copy using a document camera.• Use the Close Reading Guide: <i>Pygmalion</i>, Section 9 to guide students through the series of text-dependent questions related to Section 9.	
<p>B. Readers Theater: Section 9 (10 minutes)</p> <ul style="list-style-type: none">• Distribute the large-print/enlarged copies of <i>Pygmalion</i> Readers Theater excerpt: pages 87 and 88.• 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.• Have the students perform the <i>Pygmalion</i> Readers Theater excerpt according to your previous arrangements and preferences.• Reinforce the connection between comprehending the play and performing the play by reflecting on the performance out loud after it is complete.	



Work Time (continued)	Meeting Students' Needs
<p>C. Revisit Eliza Character Tracker (10 minutes)</p> <ul style="list-style-type: none">• Have students get out their Eliza Character Tracker.• Direct them to look over Act V and independently fill in any evidence they find on internal and external characteristics of Eliza. Encourage them to use any of their text-dependent questions to assist them.• Consider modeling an entry if students need extra assistance in determining evidence.• Circulate and offer assistance as needed.• About halfway through the work time, debrief out loud with students. Make sure that in particular, Eliza's triumph of confidence, agency, and independence is documented. There are multiple forms of evidence for this in Act V, and students may choose a variety of them to document on their tracker. Examples might include:<ul style="list-style-type: none">– Determining to marry Freddy (87)– Not doing Higgins's errands (89)– Threatening to become a phonetics teacher (88) <p>Ask students to which learning target this work applies. Listen for: "I can analyze how plot, character, and setting interact in <i>Pygmalion</i>."</p>	



Closing and Assessment	Meeting Students' Needs
<p>A. Super Speed Quote Sandwich: Predicting the End of the Play (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Super Speed Quote Sandwich handout. Tell students that they will conclude their lesson today by participating in a timed “speed trial.”• Let them know that there is one more piece of the play to be read: a sequel, in the form of an essay, in which George Bernard Shaw discusses what happens to the characters after the lines are finished. Reassure students that they will be reading an adapted version of this essay (they may have looked ahead to see how detailed it is), and its contents might be very surprising to them.• Ask students to recall their initial prediction about the conclusion of the play from the Opening and take a minute or two to solidify their thoughts, either silently or with a partner.• Invite students to complete the Super Speed Quote Sandwich handout, using a quote from any part of the play that they feel supports their prediction. The goal is to complete the handout before time is called.• Time them strictly, with a “ready ... set ... go!” launch, and end the activity after 2 or 3 minutes.• Students will revisit their predictions in Lesson 11, the last lesson for reading the play <i>Pygmalion</i>.• Hand out the Reader's Notes: <i>Pygmalion</i>, Section 9.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Finish the Reader's Notes: <i>Pygmalion</i>, Section 9 and complete 20 minutes of independent reading.	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 10

Supporting Materials



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Checking for Understanding Entry Task:

Pygmalion, Section 8

Name: _____

Date: _____

Using your Reader's Notes from Section 8 and the text of the play, answer the question.

Read the following quote.

Eliza: And there were a hundred little things you never noticed, because they came naturally to you. Things about standing up and taking off your hat and opening doors—

Pickering: Oh, that was nothing.

Eliza: Yes; things that showed you thought and felt about me as if I were something better than a scullery-maid; though of course I know you would have been just the same to a scullery-maid if she had been let in the drawing room."

How does this quote reflect Eliza's belief that "the difference between a lady and a flower girl is not how she behaves, but how she's treated"?



Checking for Understanding Entry Task:

Pygmalion, Section 8

(Answers, for Teacher Reference)

Using your Reader's Notes from Section 8 and the text of the play, answer the question.

Read the following quote.

Eliza: And there were a hundred little things you never noticed, because they came naturally to you. Things about standing up and taking off your hat and opening doors—

Pickering: Oh, that was nothing.

Eliza: Yes; things that showed you thought and felt about me as if I were something better than a scullery-maid; though of course I know you would have been just the same to a scullery-maid if she had been let in the drawing room."

How does this quote reflect Eliza's belief that "the difference between a lady and a flower girl is not how she behaves, but how she's treated"?

Eliza has learned from Pickering that a person can gain self-respect if they are treated with respect. Pickering's manners toward her never changed and would have been respectful to anyone of any social class.



Text-Dependent Questions:
Pygmalion, Section 9

Name: _____

Date: _____

Questions	Answers
1. The text reads, “The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manners for all human souls.” What evidence do we have from previous sections of the play that Higgins means what he says? You may need to go back into previous acts of the play for this answer.	
2. Eliza says to Higgins, “Don’t you try to get round me. You’ll have to do without me.” How does this line contrast with Act IV, when she cries, “Where am I to go? What am I to do?”	
3. In this speech on page 85, Higgins rejects the idea that you can “buy” someone’s affection or respect by doing kind things for them, and he accuses Eliza of doing so while she has stayed with him. Do you agree with Higgins? Use evidence from the play to support your answer.	



Text-Dependent Questions:
Pygmalion, Section 9

Questions	Answers
4. The stage direction reads, “ <i>He recoils and finds himself sitting on his heels.</i> ” Look up the word <i>recoil</i> in your Reader’s Dictionary. What has happened to Higgins in this stage direction?	
5. It is this section of the play where we see the strongest effects that the experiment has had on Eliza. Summarize what these effects are.	



Close Reading Guide:
Pygmalion, Section 9
(For Teacher Reference)

Time: 20 minutes

Questions	Close Reading Guide
<p>1. The text reads, “The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manners for all human souls.” What evidence do we have from previous sections of the play that Higgins means what he says? You may need to go back into previous acts of the play for this answer.</p>	<p>Say to students:</p> <ul style="list-style-type: none">* “Read silently in your heads while I read aloud.” <p>Read from “<i>Mrs. Higgins goes out</i>” on page 82 to “... one soul is as good as another” on page 83.</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: “Higgins is rude and sloppy with absolutely everyone—Pickering, Mrs. Pearce, his mother, and Eliza. He doesn’t treat anyone differently or specially.”</p>
<p>2. Eliza says to Higgins, “Don’t you try to get round me. You’ll have to do without me.”</p> <p>How does this line contrast with Act IV, when she cries, “Where am I to go? What am I to do?”</p>	<p>Read through to the line “You’ll have to do without me.”</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: “She has more confidence and agency now. She’s taking control of the situation, where before, Higgins and Pickering were the ones in control.</p>



Close Reading Guide:
Pygmalion, Section 9
(For Teacher Reference)

Questions	Close Reading Guide
3. In this speech on page 85, Higgins rejects the idea that you can “buy” someone’s affection or respect by doing kind things for them, and he accuses Eliza of doing so while she has stayed with him. Do you agree with Higgins? Use evidence from the play to support your answer.	<p>Read through to the end of Higgins’s speech on page 85 (“I’ll slam the door in your silly face”).</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: “Yes—she has been doing his errands and helping him keep appointments since Act III” or “No—Eliza keeps saying she is a ‘good girl.’ She would do these kind things anyway, regardless of whether she had affection or not.”</p>
4. The stage direction reads, “ <i>He recoils and finds himself sitting on his heels.</i> ” Look up the word <i>recoil</i> in your Reader’s Dictionary. What has happened to Higgins in this stage direction?	<p>Read through to the stage direction “<i>He recoils....</i>”</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: “He is so upset at the idea that Freddy would marry Eliza that he physically falls backward.”</p>



Close Reading Guide:
Pygmalion, Section 9
(For Teacher Reference)

Questions	Close Reading Guide
5. It is this section of the play where we see the strongest effects that the experiment has had on Eliza. Summarize what these effects are.	<p>Read through to the line “I like you like this” on page 88.</p> <p>Read Question 5.</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 has figured out how to be Higgins’s equal” or “She has given up on the idea of having kindness and instead will choose being independent, having agency.”</p>



Super Speed Quote Sandwich:
Pygmalion Ending Predictions

Name: _____

Date: _____

Introduce the quote.

This includes the “who” and “when” of the quote.

Sample sentence starters for introducing a quote:

In Act _____, _____.

While the author is _____, he _____.

After _____, the author _____.

Include the quote.

Make sure to punctuate the quote correctly, using quotation marks. Remember to cite the page number in parentheses after the quote.

Analyze the quote.

This is where you explain how the quote supports your idea.

Sample sentence starters for quote analysis:

This means that _____.

This shows that _____.

This demonstrates that _____.



Reader's Notes:
Pygmalion, Section 9

Name:

Date:

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
9				<i>Does Eliza succumb to Higgins's demand to return to Wimpole Street? Why or why not?</i>



Reader's Notes:
Pygmalion, Section 9

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
composedly	83		impudent	88	
averted	85		consort battleship	88	
recoil	86	to shrink back, usually from a feeling of horror	incorrigible	89	
infatuated	86		disdainfully	89	



Reader's Notes:

Pygmalion, Section 9

(Answers, for Teacher Reference)

Name: _____

Date: _____

Section	Setting	Characters	Plot	How do setting, character, and/or plot interact?
9	Mrs. Higgins's drawing room, morning	Eliza Henry Pickering Doolittle	Eliza and Higgins have an intense argument about what it means to be kind, to have independence, and what Higgins was trying to teach Eliza through the experiment. In the end, Eliza sweeps out of the room without giving Henry the satisfaction of returning to Wimpole Street with him.	<i>Does Eliza succumb to Higgins' demand to return to Wimpole Street? Why, or why not?</i> She does not. She discovers and embraces her own independence from Higgins and tells him to run his own errands.



Reader's Notes:
Pygmalion, Section 9
(Answers, for Teacher Reference)

Reader's Dictionary

Word/Phrase	Page	Definition	Word/Phrase	Page	Definition
composedly	83	calmly	impudent	83	rude
averted	85	turned away	consort battleship	85	a Victorian war boat
recoil	86	to shrink back, usually from a feeling of horror	incorrigible	86	not able to be corrected, improved, or reformed
infatuated	86	obsessed	disdainfully	86	demonstrating a feeling of strong dislike or disapproval for something



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



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



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

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



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



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



EXPEDITIONARY
LEARNING

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 pounds¹ 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 Street² 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.

¹ The British pound is the unit of currency in the United Kingdom, as the dollar is in the United States of America.

² 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>



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 12

Writing an Argument Essay: Developing Claims and Reasons



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Target

- I can develop and choose relevant and compelling reasons, supported by strong evidence from *Pygmalion*, to support the claim I am making in my argument essay.

Ongoing Assessment

- Eliza Character Tracker



Agenda	Teaching Notes
<ol style="list-style-type: none">1. Opening<ol style="list-style-type: none">A. Unpack Learning Target/Model Reason Generation (1 minute)2. Work Time<ol style="list-style-type: none">A. Generating Reasons: Eliza's Identity (14 minutes)B. Weighing the Reasons: Eliza's Identity (15 minutes)C. Making a Claim (10 minutes)3. Closing and Assessment<ol style="list-style-type: none">A. Formalize Claim and Review Learning Targets (5 minutes)4. Homework<ol style="list-style-type: none">A. Review the New York State Expository Rubric.	<ul style="list-style-type: none">• In this lesson, students develop, weigh, and choose the reasons that will lead to the claim they will make in their argument essay (that Eliza Doolittle's internal identity has, or has not, changed over the course of <i>Pygmalion</i>). This is hard, thought-intensive work; students who need additional support may benefit from a small-group approach to each work time and/or slowing down the pace in general by spreading the work over two lessons.• Students carefully review their Eliza Character Tracker, on which, throughout the unit, they have gathered and analyzed textual evidence about Eliza's identity.• Students then synthesize the evidence they have gathered to create reasons why Eliza's internal identity has or has not changed. This is a critical step in crafting their arguments.• This lesson is a decision point for the students. By the end of the lesson, they will be ready to write their claim and will have identified their reasons that support it. To help students decide which claim to argue, they weigh the reasons and text code their Eliza Character Tracker. Be prepared to return these trackers with feedback in Lesson 14 and to use the data they provided to inform your instructional decisions over the next several lessons about where students may need additional support.• Weighing reasons is critical and difficult work. Keep reminding students that they need to decide which reasons seem the most compelling, and that they need to support those reasons with evidence from the text.• To teach students how to choose the most compelling and well-supported reasons for their essay, this lesson includes the Take a Stand protocol that they first did in Module 1, Unit 2, Lesson 4. For this lesson, the protocol is changed in small ways. Instead of using it to agree or disagree, students will move depending on whether they think Statement A or Statement B is stronger (see Work Time A). This is a chance for students to physically move around while learning this crucial step in the argument writing process.• At this point, students have rotated more than once through all of the appointments on their Diversity Discussion Appointments handout. From this lesson on, select the appointment, making sure to vary it so that students have the opportunity to meet with a variety of their classmates.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• At the end of this lesson, collect the Eliza Character Trackers for review, returning them in Lesson 14 with feedback. This is the primary opportunity for you to provide formative feedback to students and check to see whether additional support is needed. While reviewing the trackers, consider making lists of groups of students who need extra support and think ahead about how that support will be provided, particularly in Lesson 16, when the essay will be planned formally. Suggestions for differentiation can be found in the Meeting Students' Needs section in Lesson 16.• In the homework, students refer to part of the NYS Expository Writing Rubric (argument version). The section they need to use is embedded in the entry task. In this lesson, students analyze two rows of the argument essay rubric. This is because the argument essay rubric is based on the NYS Expository Writing Rubric, which students analyzed in depth in Module 1. Therefore, students focus only on the criteria that have changed. The full rubric for the essay is attached to Unit 1, Lesson 18. It is also repeated for student reference in the Pygmalion Essay Planner in Lesson 14.• During Work Time A, review students' Eliza Character Trackers to see which students may need additional support today.• Post: Learning targets.

Lesson Vocabulary	Materials
compelling, counterclaim, relevant, irrelevant, well-chosen	<ul style="list-style-type: none">• <i>Pygmalion</i> (play; one per student)• Eliza Character Tracker (from Lesson 3; one per student)• Document camera• End of Unit 2 Assessment: <i>Pygmalion</i> Argument Essay Prompt (one per student and one to display)• Take a Stand Teacher Guide (for teacher reference)• Take a Stand Statements (one to display)• New York State Expository Writing Rubric Homework (one per student)



Opening	Meeting Students' Needs
<p>A. Unpack Learning Target/ (1 minute)</p> <ul style="list-style-type: none">• Direct students' attention to the learning target and read it out loud:<ul style="list-style-type: none">* "I can develop and choose relevant and compelling reasons, supported by strong evidence from <i>Pygmalion</i>, to support the claim I am making in my argument essay."• Ask students to volunteer how their work yesterday connects with this target today. Listen for answers such as: "We were beginning to use our evidence to figure out the reasons for change in Eliza on our Eliza trackers."	

Work Time	Meeting Students' Needs
<p>A. Generating Reasons: Eliza's Identity (14 minutes)</p> <ul style="list-style-type: none">• Direct students to work with a partner to complete Part II of the Eliza Character Tracker if they haven't done so already. Circulate as students work and prompt them to connect their reasons to specific textual evidence. Have them refer to their <i>Pygmalion</i> texts where necessary.• Refocus whole class. Call on students to share their reasons, asking each to explain the piece of textual evidence that connects to that reason. Document reasons using the document camera. Listen for students to say:<ul style="list-style-type: none">– Reasons to support the claim that Eliza has changed internally: She is more confident in her ability to make decisions for herself; she has a stronger sense of self-respect and can stand up to Higgins's bullying; she "can never go back" to her way of life, now that she knows how to be "a lady"; on the other hand, she understands now that upper-class society has its own weaknesses, and by learning their values, manners and speech, she is left "between two worlds."– Reasons to support the claim that Eliza has not changed internally: She has had a sense of self-worth from beginning to end; she remains an energetic, outgoing person; she has always had a sense of what she wants from relationships with people (kindness and tenderness); she has always had a sense of disapproval about her friends and family, especially her father.• Give students specific positive feedback about their careful thinking about evidence. Tell them that the process they just used—gathering evidence, thinking about it, relating it to the question, synthesizing it—is an essential part of forming a claim. Strong readers and writers do just this. They don't jump right to a claim, but really think carefully about all of the evidence before deciding what they will argue.	<ul style="list-style-type: none">• Be prepared to run this as a whole-class activity if students are struggling to generate reasons in pairs. It is critical that they have a clear list of reasons to draw on when they start to plan their essays.



Work Time (continued)	Meeting Students' Needs
<p>B. Weighing the Reasons: Eliza's Identity (15 minutes)</p> <ul style="list-style-type: none"> Remind students that they have worked very hard as a class to gather and analyze <i>relevant</i> and <i>specific</i> evidence from the text. Praise them for filling out their Eliza Character Trackers so diligently. Point out that the class has used the evidence to generate reasons to support both claims: that Eliza both has and has not changed internally. Explain to students that although they have many relevant pieces of evidence and a number of reasons, not all of these are equally strong. Some of the reasons are weaker or not as convincing as others. Other reasons are <i>compelling</i>—that is, they are very convincing. They make sense and are supported by strong evidence from the text. Emphasize the importance of finding compelling reasons by giving an example from the students' experience. Consider this example, and modify and/or substitute as your professional judgment dictates: <ul style="list-style-type: none"> * "I'm trying to convince you to go see a movie. I might say, 'You should go because it's a short movie—it's only 90 minutes long.' The reason is true and it is supported by evidence (90 minutes long), but it isn't very compelling. Brevity isn't usually a reason someone strongly likes or dislikes a movie. But if I said, 'You should go to the movie because nine out of 10 teenagers say it's a great movie,' that might be a more compelling reason. What peers think of a movie usually does influence whether or not someone sees it, and it is supported by evidence—a statistic." * "Here is a tricky one: I might say, 'Meryl Streep is in it.' Is that a compelling reason for you personally? No, because it is only a piece of evidence, and it is not connected to a reason. You don't know who Meryl Streep is. So even though that's relevant, it isn't compelling. But if I explained, 'The acting in this movie is fantastic! Meryl Streep is in it, and she is a really good actress who has won numerous awards!' then that reason becomes more compelling to you." * "Here is another tricky one: I might say, 'I saw this movie before, and it's funny! I'd like to see it again.' You might ask, 'What happened in it that is funny?' If I can't answer you, then my reason isn't compelling. Even if you like funny movies, a reason that I can't support with evidence is unlikely to convince you." Explain that to write a convincing argument essay, students need to select compelling reasons and support those reasons with evidence in a way that their reader will understand why they are compelling. Distribute the End of Unit 2 Assessment: <i>Pygmalion</i> Argument Essay Prompt or project it on the document camera. Invite students to read along while you read the prompt aloud. Remind them that the prompt focuses on Eliza, not any other character. Other characters' changes are <i>irrelevant</i> details. 	



Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none"> Remind students that they have learned a lot about Eliza's character from reading the play. They now know a lot about her character traits and her values, which make up her internal identity. Therefore, when they are thoughtfully considering their evidence, they should ask themselves: "Given what I know about Eliza in the beginning of the play and Eliza at the end, is there strong evidence that she has changed internally—or strong evidence that she has <i>not</i> changed internally?" Direct the students' attention to the reasons under the document camera. Say something like the following: <ul style="list-style-type: none"> * "Now let's practice weighing the reasons. For example, one of the ways Eliza changed that we wrote down is that "she has a stronger sense of self-worth." Now, that may be true. However, it's also true that in order for her self-respect to be stronger, she still has to <i>have</i> self-worth from beginning to end—and in that way, she hasn't changed at all. Because of this, I might argue that this is one of the weaker pieces of evidence that she has changed internally." For the rest of Work Time B, refer to the Take a Stand Teacher Guide. You also will need to refer to Take a Stand Statements (in the supporting materials). 	
<p>C. Making a Claim (10 minutes)</p> <ul style="list-style-type: none"> Direct students to their Eliza Character Tracker Part II. Ask them to review the reasons for claiming that Eliza has and has not changed and choose the three most <i>compelling</i> reasons and circle them. Direct them to the Part II boxes on the left, labeled "Reasons." Remind them that for a reason to be compelling, it must be supported by evidence, which should be found on their trackers. If necessary, they can add evidence to their trackers, but they should not circle any reasons for which they do not have evidence. Instruct the students to turn and explain to a partner the reasons they think are <i>compelling</i>. Give students a few minutes to discuss. Circulate to check how well students are choosing evidence. Provide guidance as needed. Instruct students to put a star on the top of the Eliza Character Tracker Part II chart (internal change, or no internal change) where they found the most <i>compelling</i> reasons. Say: <ul style="list-style-type: none"> * "Because this is where you found the most compelling reasons, this will be the side you will argue." Instruct students to reread the Eliza Character Tracker Part II and find reasons they did NOT circle. Ask them to star the reason that almost persuaded them to choose this side. Remind them that part of writing an argument essay is acknowledging the counterclaim. Point out that a counterclaim includes reasons and evidence that do <i>not</i> support the claim of the essay but are not <i>irrelevant</i>. This is good to include in an essay because it shows the reader that the author has seriously considered many possible arguments. 	



Closing and Assessment	Meeting Students' Needs
<p>A. Formalize Claim and Review Learning Targets (5 minutes)</p> <ul style="list-style-type: none">• Tell students they will now sum up their argument with one sentence. This will be their claim, and they will write it in the box at the bottom of their Eliza Character Tracker. Give students a few minutes to write. Circulate to help with the language.• Depending on the needs of your students, consider posting some sentence shells if they are having difficulty crafting a claim:<ul style="list-style-type: none">– “Because of _____, Eliza has/has not changed internally.”– “Eliza has/has not changed because _____.”– “The most compelling reasons that Eliza has/has not changed are _____.”• Ask students to turn to a partner and ask how formalizing their claim just now has helped them reach their learning target. Cold call two or three students. Listen for statements such as: “I have to have solid reasons for my claim before I can write the claim.”• Collect the Eliza Character Trackers for review.• Congratulate students on having successfully completed a very academically intense, important lesson.• Distribute the New York State Expository Writing Rubric Homework.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Complete the New York State Expository Writing Rubric homework.	



EXPEDITIONARY
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Grade 7: Module 2B: Unit 2: Lesson 12

Supporting Materials



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End of Unit 2 Assessment Prompt:
Pygmalion Argument Essay

Focus Question:

“Eliza Doolittle changes her outward identity (speech, mannerisms, clothing) throughout the play. Does she change her inner identity (values, character) as well?”

After reading *Pygmalion*, write an argument essay that addresses this question.

Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the play.



Take a Stand Teacher Guide

Tell students they will now engage in the Take a Stand protocol that they first did in Module 1, Unit 2, Lesson 4 to compare two reasons and choose the one they find most compelling. Direct them to silently form a single-file line in the middle of the room. Point out the “Statement A” and “Statement B” signs. Tell them they will have a chance to talk with several partners today, but at times you will need their attention quickly. Establish a visual cue that will tell the students when it is time to stop talking.

- Display the first set of **Take a Stand Statements**. Remind students to ask themselves: “Given what I know about Eliza in the beginning of the play and Eliza at the end, is there strong evidence that she has changed internally—or strong evidence that she has *not* changed internally?”
- *Statement A: Eliza has changed internally because she now has completely different clothes, speech, and manners.*
- *Statement B: Eliza has changed internally because she now knows she can never go back to her old, lower-class world.*

Ask students to thoughtfully consider each statement and choose the most compelling reason that Eliza has changed internally. If they think Statement A is the most compelling, they should step to the side where the Statement A sign is displayed. If they think Statement B is the most compelling, they should step to that side. When everyone has made a choice, ask a student to share out her thinking. Listen for the student to say that Statement A discusses external changes, not internal changes. Point out when students are using evidence effectively to support a reason.

Probe with questions such as: “*What are the internal and external identifiers we’ve discussed?*” and “*Which one of these statements is about Eliza’s knowledge and values?*”

Repeat with the next two sets of statements. This time, after the students have made a choice, ask them to talk with the person on their same side about their choice. Ask a few students to share out the ideas they discussed with their partner. An example is listed below.

Statement A: Eliza has not changed internally because she is the same energetic, outgoing character from the beginning of the play to the end.

Statement B: Eliza has not changed internally because she refuses to go shopping for Higgins at the end of the play.

Listen for students to say that Statement A is stronger. Statement B is actually evidence that Eliza *has* changed; she has been doing small errands for Higgins throughout the play.



Take a Stand Statements

Given what I know about Eliza in the beginning of the play and Eliza at the end, is there strong evidence that she has changed internally—or strong evidence that she has *not* changed internally?

1.

Statement A

Eliza has changed internally because she now has completely different clothes, speech, and manners.

OR

Statement B

Eliza has changed internally because she now knows she can never go back to her old, lower-class world.

2.

Statement A

Eliza has not changed internally because she is the same energetic, outgoing character from the beginning of the play to the end.

OR

Statement B

Eliza has not changed internally because she refuses to go shopping for Higgins at the end of the play.

3.

Statement A

Eliza has changed internally because she is able to stand up to Higgins's bullying more effectively at the end of the play.

OR

Statement B

Eliza has changed internally because she believes she can marry Freddy as a way of taking care of herself.



New York State Expository Writing Rubric Homework

Directions: Read the criteria below from the NYS Expository Writing Rubric .

Command of Evidence Criteria from the NYS Expository Writing Rubric (argument version)				
4	3	2	1	0
<ul style="list-style-type: none"> develops the claim with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s) sustains the use of varied, relevant evidence skillfully and logically explains how evidence supports ideas 	<ul style="list-style-type: none"> develops the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s) sustains the use of relevant evidence, with some lack of variety logically explains how evidence supports ideas 	<ul style="list-style-type: none"> partially develops the claim of the essay with the use of some textual evidence, some of which may be irrelevant uses relevant evidence inconsistently sometimes logically explains how evidence supports ideas 	<ul style="list-style-type: none"> demonstrates an attempt to use evidence, but only develops ideas with minimal, occasional evidence that is generally invalid or irrelevant attempts to explain how evidence supports ideas 	<ul style="list-style-type: none"> provides no evidence or provide evidence that is completely irrelevant does not explain how evidence supports ideas



New York State Expository Writing Rubric Homework

Directions: Read the criteria below from the NYS Expository Writing Rubric .

1. Reread the box from Column 4 of the rubric above and rewrite it in your own words:

Definitions

relevant: relating closely to the topic at hand

concrete: specific and clear

sustains: keeps on; maintains

varied: different



EXPEDITIONARY
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Grade 7: Module 2B: Unit 2: Lesson 13

Writing an Argument Essay: Introducing the Writing Prompt and Model Essay



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)	
I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1) I can produce clear and coherent writing that is appropriate to task, purpose and audience. (W7.4)	
Supporting Learning Targets	Ongoing Assessment
<ul style="list-style-type: none">• I can begin the writing process for an argument essay on <i>Pygmalion</i>.• I can analyze the argument in a model essay.	<ul style="list-style-type: none">• Venn diagram• Writing Improvement Tracker



Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Entry Task: Unpack Learning Targets/<i>Pygmalion</i> Writing Glossary (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Reading and Analyzing the Model Essay (15 minutes) B. Discussing the Essay Prompt (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Review Learning Targets/Writing Improvement Tracker (5 minutes) 4. Homework <ol style="list-style-type: none"> A. Review your Module 1 Reflections and fill in the Writing Improvement Tracker. 	<ul style="list-style-type: none"> • In this lesson, students begin the writing process for the End of Unit 2 Assessment, an argument essay on <i>Pygmalion</i>. In the design of this lesson and the lessons that follow, these criteria were used to define argument writing: <ul style="list-style-type: none"> – The goal of argument writing is for the reader to acknowledge the validity of the claim (not necessarily be persuaded by it). – Appropriate evidence is used and analyzed logically to support the claim. This evidence is usually organized into reasons. – The author considers the reasons and evidence for them before articulating the claim. – The author acknowledges a counterargument in his or her writing. • The model essay is about whether a character changes internally over the course of the play. The model essay is intentionally written about the same text (<i>Pygmalion</i>) that students will write about so that they are familiar with the context. However, the model essay, though using the same prompt as the student essay, focuses on a different character (Eliza's father, Alfred Doolittle). • Students will need the model essay in subsequent lessons, so ask them to keep their copy. • The writing process for the argument essay is similar to that of Module 1. The rubric for this assignment is based closely on the New York State Expository Writing Rubric. Because the students are already familiar with that rubric, the rubric analysis built into these lessons will not be as in-depth as it was in Module 1. • In this lesson, time is dedicated to students understanding the difference between an explanatory essay (which they wrote in Module 1) and an argument essay, which they are writing now about <i>Pygmalion</i>. • Remember, writing is really about thinking. To be successful with a writing assignment, students need to know the content well and understand the structure they will work in. Students have been developing a clear understanding of content; today is the day they build their understanding of the structure of an argument essay. • For students who would benefit from a visual representation of the structure of an argument essay, consider creating and posting a Building an Argument Essay poster. A sample is included in the supporting materials.



Agenda	Teaching Notes (continued)
	<ul style="list-style-type: none">• As in Module 1, students will have a Writer's Glossary to help them master the language used to talk about writing. The goal of this glossary is to build their understanding of an argument essay, as well as their academic vocabulary. Consider asking students to add the <i>Pygmalion</i> Writer's Glossary to their Writer's Glossaries from Module 1.• For homework, students start a Writing Improvement Tracker that they will return to after writing the essay in each module for the rest of the year. The purpose of this is to develop their awareness of their strengths and challenges, as well as to ask them to strategize how they plan to address their challenges. Self-assessment and goal setting helps students take ownership of their learning. To begin, students will review the reflection they did during Module 1 (Unit 3, Lesson 6) and complete the Writing Improvement Tracker for Module 1. When students are done, collect the trackers and keep them until they need them again. A paper like this, which needs to be kept over the long term, is best held by the teacher. Should students have not participated in Module 1, consider how you might modify the Tracker or substitute another tool to allow students to reflect upon their growth as writers throughout the year.• Post: Similarities and differences between explanatory essays and argumentative essays (see supporting materials); learning targets.



Lesson Vocabulary	Materials
argument, claim, relevant evidence, coherent, appropriate, counterclaim	<ul style="list-style-type: none">• <i>Pygmalion</i> (play; one per student)• Entry Task: <i>Pygmalion</i>, Lesson 13 (one per student)• <i>Pygmalion</i> Writer's Glossary (one per student)• <i>Pygmalion</i> Model Essay: Alfred Doolittle, The Same as Ever (one per student and one for teacher reference)• Explanatory Essay vs. Argument Essay (one per student)• Explanatory Essay vs. Argument Essay (for teacher reference)• Similarities and Differences between Explanatory Essays and Argument Essays (one to display)• Document camera• Building an Argument Essay (optional; for teacher reference; see Teaching Notes)• Module 1 Reflections (students' completed reflections; from Module 1, Unit 3, Lesson 6; see Teaching Note)s• Writing Improvement Tracker (one per student)



Opening	Meeting Students' Needs
<p>A. Entry Task: Unpack Learning Targets/Pygmalion Writing Glossary (10 minutes)</p> <ul style="list-style-type: none"> • Have students take out <i>Pygmalion</i>. Distribute the Entry Task: <i>Pygmalion</i>, Lesson 13 and prompt students to complete it. • After 2 minutes, cold call students to share the words they circled. Be sure that they note <i>argument</i>, <i>relevant evidence</i>, <i>coherent</i>, and <i>appropriate</i>. • Remind students that they discussed <i>relevant evidence</i>, <i>coherent</i>, and <i>appropriate</i> in Module 1, Unit 2, as they wrote their essays on <i>A Long Walk to Water</i>. These words, along with many others, were also included in their Writer's Glossaries in Module 1. • Invite students to turn to a partner and share the answer to the second question on their entry task: <ul style="list-style-type: none"> * "Think about a time that you were in an argument with someone. What causes an argument?" • Cold call a pair to share their thinking. Ideally, students will say: "We disagreed about something" or "We had different ideas." • Point out that <i>argument</i> in writing is not exactly the same thing as "having an argument" with a friend. It does involve possible disagreement, but it never involves anger or being upset. In fact, an <i>argument</i> in the sense we are talking about here is a clear, reasonable, logical development of a particular claim, with the goal of everyone seeing it as valid, even if they disagree with it. • Explain that in writing, there is a difference between <i>argument</i> and <i>opinion</i>. In speaking, we often say that we had an argument because we had a difference of opinion—but when we refer to writing, the meanings of the two words are different. Writing an opinion piece means that it's something a person believes, whether or not the author has evidence to prove it. However, in a written argument, the author will make a claim, support it with reasons, and prove his or her reasons with evidence. The author will also acknowledge that there is another valid point of view. • Let students know that today they will focus on understanding what it means to write an <i>argument</i> essay. • Distribute the <i>Pygmalion</i> Writer's Glossary. Ask students to look at the first page and put a star next to the words that appear in today's learning targets. • Tell students that in order for them to get ready to write their own essays, the lesson today will focus on understanding what it means to write an argument essay. They will begin working on their own essays in the next class. 	<ul style="list-style-type: none"> • Discussing and clarifying the language of learning targets helps build academic vocabulary. • For students who need more support in understanding the structure of an essay or who might benefit from a visual representation, consider adapting and posting the Building an Argument Essay supporting material and pointing to it during this explanation.



Work Time	Meeting Students' Needs
<p>A. Reading and Analyzing the Model Essay (15 minutes)</p> <ul style="list-style-type: none">• Ask students to meet with their selected Discussion Appointment partner. Distribute the <i>Pygmalion</i> Model Essay: Alfred Doolittle, The Same as Ever. Invite students to read along silently while you read the model aloud.• Ask students to turn to their partner and talk about the gist of the essay.• Explain that this is an argument essay, like the ones they will be expected to write. They will use this essay to help them understand how to make a claim and support it in an argument essay.• Ask students to reread the model essay, underlining the claim that the author makes and numbering the paragraphs that support the claim.• After about 5 minutes, refocus the class. Cold call pairs to share the model essay's claim and the reasons that support it. Listen for students to say:<ul style="list-style-type: none">– “The claim is, ‘Alfred Doolittle changes externally, but internally he does not change at all.’”– Reason in Paragraph 1: “In Act I, he is a strong character who demonstrates that he is selfish and self-absorbed.”– Reason in Paragraph 2: “In Act 5, his external circumstances have changed, but he remains completely focused on his own wants and needs.”• Point out that the essay uses only one reason but gives supporting evidence from the beginning and end of the play. This is necessary for an essay, which shows change over time (or no change over time) in a character.	<ul style="list-style-type: none">• Students who need substantial support with this writing assignment will be able to use the top of the anchor chart to create the introduction paragraph to their essays.



Work Time (continued)	Meeting Students' Needs
<p>B. Discussing the Essay Prompt (15 minutes)</p> <ul style="list-style-type: none"> • Distribute the Explanatory Essay vs. Argument Essay <i>handout</i>. Point out the argument essay prompt. Ask students to read along while you read the prompt aloud. Remind them that they will write an essay on <i>Pygmalion</i> based on this prompt (which they received in Lesson 12), and reinforce that this is the question they have been gathering textual evidence about throughout the unit. Their task now is to understand how this essay is going to be similar to and different from the essay they wrote on <i>A Long Walk to Water</i>. • Point out the title of the worksheet—Explanatory Essay vs. Argument Essay—and explain that students are going to work with their partner to compare and contrast the essay prompts. • Show the class the posted list of Similarities and Differences between Explanatory Essays and Argument Essays. • Tell students that they are going to work with their partner to sort these similarities and differences and write them on the Venn diagram on the Explanatory Essay vs. Argument Essay <i>handout</i>. • While students are working, circulate and check their progress. If they are stuck, consider asking: <ul style="list-style-type: none"> * “What did you need to do to address the prompt in your essay on <i>A Long Walk to Water</i>?” * “Based on the prompt for the essay on <i>Pygmalion</i>, what do you think you’ll need to do to address this prompt?” • Once students have their Venn diagrams filled out, refocus whole class. Project a blank Venn diagram using the document camera. Cold call pairs to share something they included in their Venn diagrams. As students share, fill in the blank Venn diagram with similarities and differences between the explanatory essay and the argument essay. Encourage students to add to their own Venn diagrams as others in the class share their work. • When a student mentions, “In the essay you need to acknowledge that others might disagree with you,” add it to the Venn diagram. Then, point out that this is known as acknowledging a <i>counterclaim</i>. Let students know that they will learn more about counterclaims in the next lesson. • If a student volunteers information that does not help the class understand the difference between the two essay types, thank the student for taking a risk and sharing, but do not add it to the Venn diagram. 	<ul style="list-style-type: none"> • Taking the time to explicitly teach students the expectations of a particular writing form gives all of them more opportunity to be successful, but it is particularly supportive of ELLs and others who need additional support. • If you identified students who need more support on their Eliza Character Trackers, consider working with a small group during this time.



Closing and Assessment	Meeting Students' Needs
<p>A. Review Learning Targets/Writing Improvement Tracker (5 minutes)</p> <ul style="list-style-type: none">• Distribute the Module 1 Reflections (from Module 1, Unit 3, Lesson 6) and the Writing Improvement Tracker.• Explain that this is a tracker to help students identify strengths and challenges they have in writing. They will continue to use this tracker for the rest of the year. For homework, they will review their Module 1 Reflections and fill in the tracker.• Have students conduct a “Fist to Five” assessment to see how well they felt they achieved their learning targets today.	
Homework	Meeting Students' Needs
<ul style="list-style-type: none">• Review your Module 1 Reflections and fill in the Writing Improvement Tracker. <p><i>Note: Be prepared to hand back the students' Eliza Character Trackers with feedback in the next lesson.</i></p>	



EXPEDITIONARY
LEARNING

Grade 7: Module 2B: Unit 2: Lesson 13

Supporting Materials



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Entry Task:

Pygmalion, Lesson 13

.....
Name:

.....
Date:

- 1. Read the learning targets for this lesson and circle the words that are the most important.**

I can explain what it means to write a coherent argument essay with appropriate structure and relevant evidence.

I can analyze the argument in a model essay.

- 2. Think about a time that you were in an argument with someone. What causes an argument?**

.....

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.....

.....



Pygmalion
Writer's Glossary

This glossary is for academic words related to the writing process and products. In Module 1, students were introduced to the New York State Expository Writing Rubric and its vocabulary. Using that as a foundation, this Writer's Glossary adds to students' vocabulary around writing. Feel free to create more pages for this glossary as more vocabulary about writing is taught throughout the year.

WORD/PHRASE	Definition
appropriate (opposite: inappropriate)	correct or suitable for a particular time, situation, or purpose <i>Ex: Nice pants and a nice shirt are appropriate to wear to a job interview.</i>
argument	reasoned thinking that supports a specific claim or position <i>Ex: The lawyer made the argument that cell phones are a distraction to drivers, using many statistics about cell phone-related accidents.</i>
claim	a statement that a speaker or writer is trying to prove, usually by using evidence <i>Ex: In the trial, the defendant presented a claim that she was innocent.</i>
coherent (opposite: incoherent)	when something such as a piece of writing is easy to understand because its parts are connected in a clear and reasonable way opposite: when something is hard to understand or does not make sense
reason	a justification of a claim; an explanation <i>Ex: The reason teenagers should drink milk is that the calcium in milk builds strong bones.</i>
relevant evidence	details or quotes from a text that directly relate to the subject or problem being discussed or considered <i>Ex: Sally used relevant evidence in her essay on the theme of survival in Hunger Games.</i>



Pygmalion
Writer's Glossary

WORD/PHRASE	Definition
irrelevant	not related to the subject being discussed
counterclaim	the opposing viewpoint or the opposite of the main claim in an essay
well-chosen evidence	evidence that is relevant and specific
illustrates	to give the reader a clear picture in his mind
Other new words you encountered:	

Pygmalion

Model Essay: Alfred Doolittle, The Same as Ever

Altered prompt: Eliza’s father, Mr. Doolittle, appears greatly changed from Act 1 to Act 5: In his clothes, his financial circumstances, and his social position, Mr. Doolittle is a different person. Has Mr. Doolittle changed on the inside as well? Explore his behavior, his expressed values, and specific decisions as you consider your answer.

~~~~~

It is said that clothes make the man, but what do they make him? In the case of Alfred Doolittle, the father of the main character, Eliza, in George Bernard Shaw’s play *Pygmalion*, the answer is, “Not much.” In the play, Eliza Doolittle is trained by speech professor Henry Higgins, who takes a bet that he can pass Eliza off as an upper-class lady in London society. Eliza’s impoverished father, Alfred, is interested in this experiment, since it might provide him with a little cash. However, despite the “extreme makeover” of Mr. Doolittle’s outward appearance that occurs later on, he has much the same internal identity throughout the play.

*Pygmalion*

Model Essay: Alfred Doolittle, The Same as Ever

Audiences meet Mr. Doolittle for the first time in Act 2. Mr. Doolittle is dressed as a dustman (a garbage collector), which is his profession, and yet his personality is very strong and self-assured. Specifically, Mr. Doolittle is extremely self-centered. He comes into Henry Higgins's home to exploit an opportunity to get money from Higgins, attempting to have Higgins pay for the opportunity to conduct the experiment upon Eliza. For example, he says: "Will you take advantage of a man's nature to do him out of the price of his own daughter what he's brought up and fed and clothed by the sweat of his brow until she's growed big enough to be interesting to you two gentlemen? Is five pounds unreasonable?" From this offer, we can tell that Mr. Doolittle is perfectly willing to hand his daughter over to strangers for a small amount of money so that he can entertain himself. His desire to get rid of Eliza indicates the depth of his selfishness.

Next, nothing is heard from Mr. Doolittle again until Act 5, when he reappears greatly changed, dressed very formally and splendidly for a wedding. It comes to light that he is the recipient of an enormous annual salary, as the result of a joke Higgins made to a rich American that Alfred Doolittle is a brilliant thinker and moralist. It may seem at this point that Mr. Doolittle has completely changed because of his good luck; however, he remains the same self-absorbed man that he was in Act I. When Mrs. Higgins asks Mr. Doolittle to step out of the room for a moment so as not to surprise Eliza, he agrees: "As you wish, lady. Anything to help Henry to keep her off my hands." This demonstrates that even with his change in fortune, Mr. Doolittle is just as eager to give up his responsibility for Eliza as he was in Act I. In fact, Mr. Doolittle may be wearing silken clothes and expensive shoes, but he is a loud reminder that it takes more than a fancy suit to transform a character.



*Pygmalion*

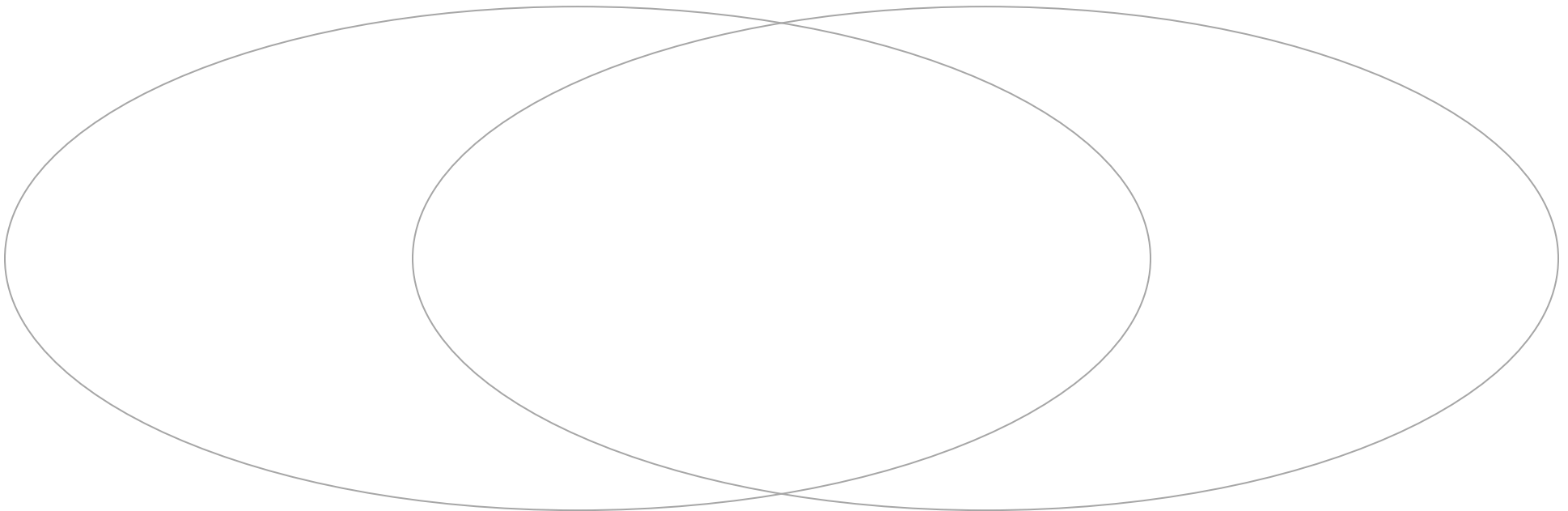
Model Essay: Alfred Doolittle, The Same as Ever

In conclusion, Mr. Doolittle remains true to his own self in character, even while his clothes and appearance change considerably. The evidence from Act I and Act V clearly supports this view. Due to his desire to get rid of his own daughter and keep all his fortune to himself, his inner identity is that is a self-assured—and selfish—character from the beginning of the play to the end.



Explanatory Essay vs. Argument Essay

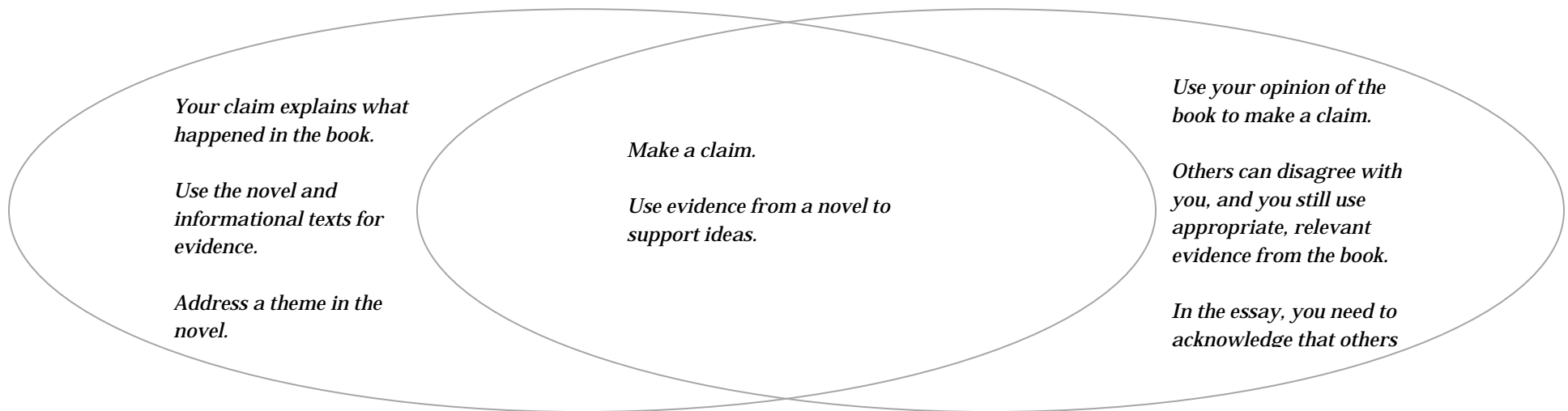
| Explanatory Essay Prompt                                                                                                                                                                                                                                                                                                                                                 | Argument Essay Prompt                                                                                                                                                                                                                                                                                                                                                                                              |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: <b>What factors made survival possible for Salva in <i>A Long Walk to Water</i>?</b> Support your discussion with evidence from the novel.</p> | <p>After reading <i>Pygmalion</i>, write an argument essay that addresses the question: <b>In the play <i>Pygmalion</i>, Eliza changes her external identity. Does she change her internal identity as well?</b> Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the script, not what you know because you live in 2013.</p> |





Explanatory Essay vs. Argument Essay  
(For Teacher Reference)

| Explanatory Essay Prompt                                                                                                                                                                                                                                                                                                                                          | Argument Essay Prompt                                                                                                                                                                                                                                                                                                                                                                                        |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| After reading the novel and accounts of the experiences of the people of Southern Sudan during and after the Second Sudanese Civil War, write an essay that addresses the theme of survival by answering the question: <b>What factors made survival possible for Salva in <i>A Long Walk to Water</i>?</b> Support your discussion with evidence from the novel. | After reading <i>Pygmalion</i> , write an argument essay that addresses the question: <b>In the play <i>Pygmalion</i>, Eliza changes her external identity. Does she change her internal identity as well?</b> Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the script, not what you know because you live in 2013. |





**Similarities and Differences between Explanatory Essays and Argument Essays**  
(For Teacher Reference)

**Teacher Directions: Post this list for students to sort during Work Time B.**

- Use your opinion of the book to make a claim.
- Address a theme in the book.
- Others shouldn't be able to disagree with you.
- Others can disagree with you, and you still use appropriate, relevant evidence from the book.
- Make a claim.
- Use evidence from a novel to support ideas.
- Use the novel and informational texts for evidence.
- Your claim explains what happened in the book.
- In the essay, you need to acknowledge that others might disagree with you.



Building an Argument Essay

**CLAIM**

**REASON**

**REASON**

**EVIDENCE  
EVIDENCE  
EVIDENCE**

**EVIDENCE  
EVIDENCE  
EVIDENCE**

- **Remember:**
- ANALYSIS CONNECTS EVIDENCE AND REASONS.
- EVIDENCE CAN BE A QUOTE OR A DETAIL FROM THE TEXT.





Writing Improvement Tracker

Name:

Date:

Directions: Read the criteria below.

| Strategies to Improve Writing                      |                                                                                                      |
|----------------------------------------------------|------------------------------------------------------------------------------------------------------|
| Revise my writing (or my planning) multiple times. | Ask myself, "Does this make sense?"                                                                  |
| Look at models.                                    | Read the necessary texts closely.                                                                    |
| Read other people's work.                          | Talk through my ideas with an adult.                                                                 |
| Ask questions when I have them.                    | Use quote sandwiches.                                                                                |
| Take a break and reread with fresh eyes.           | Have another student write the gist of my paragraphs and make sure it matches what I thought it was. |



Writing Improvement Tracker

**Essay from Module 1**

**Directions: Look at the first two rows of the New York State Expository Writing Rubric.**

1. What did I do well in my essay?

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2. What do I need to improve?

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3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

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4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

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Writing Improvement Tracker

**Essay from Module 2**

**Directions: Look at the first two rows of the Argument Essay Rubric.**

1. What did I do well in my essay?

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2. What do I need to improve?

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3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

---

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---

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

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Writing Improvement Tracker

**Essay from Module 3**

**Directions: Look at the first two rows of the New York State Expository Writing Rubric.**

1. What did I do well in my essay?

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2. What do I need to improve?

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3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

---

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---

4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

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Writing Improvement Tracker

**Essay from Module 4**

**Directions: Look at the first two rows of the Argument Essay Rubric.**

1. What did I do well in my essay?

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2. What do I need to improve?

---

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3. What is my goal for the next module for those areas? (Be specific: "I will do better" is too general.)

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4. Look at the list of strategies at the top of this tracker. What one or two strategies will I use to meet my goal in the next module?

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---

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EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 2: Lesson 14**

## **Writing an Argument Essay: Analyzing the Model**



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**Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)**

I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5).

**Supporting Learning Targets**

- I can use the writing process to determine my strengths and challenges in essay writing.
- I can determine the evidence and structure needed for writing an argument essay on *Pygmalion*.

**Ongoing Assessment**

- Writing Improvement Tracker (from homework)
- Analyzing Evidence in the Model Essay handout
- Analyzing Structure of the Model Essay handout
- Exit ticket



| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Review Homework/Unpack Learning Targets (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Analyzing Evidence in the Model Essay (15 minutes)</li> <li>B. Analyzing Structure of the Model Essay (20 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Exit Ticket (3 minutes)</li> <li>B. Explain Homework (2 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Fill in the <i>Pygmalion</i> Essay Planner with information and feedback from the Eliza Character Tracker.</li> </ol> </li> </ol> | <ul style="list-style-type: none"> <li>• In this lesson, students analyze the model essay in more depth than in Lesson 13. Students generally do not have lots of experience reading argument writing, as they do with narrative writing. To be able to write in a particular form, they need to have a deep understanding of its elements.</li> <li>• Students need a model to emulate to successfully push their writing, much like a basketball player imitating the moves of a professional to improve his or her play. It is good for students to imitate the structure of a model argument essay to show they can do the thinking that such an essay requires. To make sure the students are assessed on their own thinking, the model essay is focused on another character who may or may not change throughout the play: Alfred Doolittle, Eliza's father.</li> <li>• The goal of students' analysis of the model is to be sure they understand the claim, reasons, use of evidence, and structure of an argument essay. Students reread the model several times, each time with a different purpose. Rereading helps them internalize the model essay, supporting their own essay writing in Lesson 18.</li> <li>• Students are introduced to part of the essay planner for their argument essay. They use it to analyze the structure of the model essay, especially the structure within body paragraphs. In the next lesson, they plan their essay using the complete planner. This build is intentional; it not only gives students a framework for analyzing the model essay, but also gives them a model to complete most of the planner.</li> <li>• The New York State Expository Rubric—argument version is printed and distributed to students as part of the essay planner.</li> <li>• The exit ticket asks students to analyze the conclusion of the model essay. Teachers collect this work for an informal formative assessment. The tickets should be corrected and retained to hand back to students in Lesson 17, when they will have a mini review of the essential components of a conclusion.</li> <li>• For homework, students will use their Eliza Character Tracker to begin the work of planning their essay by filling in their claim and reasons on the <i>Pygmalion</i> Essay Planner.</li> <li>• In advance: Decide which Discussion Appointment to use today.</li> </ul> <p>Post: Learning targets.</p> |





| Lesson Vocabulary                                             | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|---------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| coherent, argument, appropriate, structure, relevant evidence | <ul style="list-style-type: none"> <li>• <i>Pygmalion</i> (play; one per student)</li> <li>• Pygmalion Model Essay: Alfred Doolittle, The Same as Ever (from Lesson 13)</li> <li>• Analyzing Evidence in the Model Essay (one per student and one to display)</li> <li>• Analyzing Structure of the Model Essay (one per student and one to display)</li> <li>• Document camera</li> <li>• Analyzing Structure of the Model Essay (for teacher reference)</li> <li>• Exit ticket (one per student)</li> <li>• <i>Pygmalion</i> Essay Planner (one per student)</li> </ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Meeting Students' Needs |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>A. Review Homework/Unpack Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Have students take out their Writing Improvement Trackers and <b><i>Pygmalion</i></b>, turn to a partner, and share their strength and challenge from the Module 1 essay. Remind students that they will use their Writing Improvement Trackers for the rest of the year.</li> <li>• Direct students' attention to the learning targets. Read them out loud together with the class:             <ul style="list-style-type: none"> <li>* "I can use the writing process to determine my strengths and challenges in essay writing."</li> <li>* "I can determine the evidence and structure needed for writing an argument essay on <i>Pygmalion</i>."</li> </ul> </li> <li>• Ask students to talk about how knowing their strength and challenge will help them write their essay on <i>Pygmalion</i> and achieve their learning targets today. Listen for statements that apply students' identified strengths and weaknesses directly to the upcoming <i>Pygmalion</i> essay.</li> </ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Meeting Students' Needs |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>A. Analyzing Evidence in the Model Essay (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Ask students to get out their copy of the <b><i>Pygmalion Model Essay: Alfred Doolittle, The Same as Ever</i></b>, where they underlined the claim and numbered the reasons that support the model essay's claim.</li><li>• Ask students to reread the essay silently as you read it aloud. Review the claim and reasons that students identified in the previous lesson.</li><li>• Distribute the <b>Analyzing Evidence in the Model Essay</b> handout. Explain that students are going to look closely at how evidence is used in an argument essay. Remind them that in their essays, they will use “quote sandwiches” to present and explain their evidence. They were introduced to the quote sandwich in Unit 1.</li><li>• Direct students to sit with the Discussion Appointment partner you designate for today. When they are settled, invite them to work with their partner to do the following:<ul style="list-style-type: none"><li>– Find a quote sandwich in the model essay.</li><li>– Add it to your handout.</li><li>– Answer Questions 1–3.</li></ul></li><li>• As students are working, circulate to address questions as they arise. If students are stuck, prompt them by asking:<ul style="list-style-type: none"><li>* “Why do you think so?”</li><li>* “Where do you see that in the essay?”</li><li>* “How does that relate to the claim/reason in the essay?”</li></ul></li><li>• Once students have finished, refocus the class whole group. Cold call pairs to share their answers to Questions 1–3 on the handout. Clarify or correct as needed. Encourage students to add to or revise their own answers based on the class discussion.</li></ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                           |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>B. Analyzing Structure of the Model Essay (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Explain that students will turn their attention to the structure of the model essay, and that will require that they read the essay again. Remind them that rereading is a skill that good readers practice, and it takes perseverance.</li><li>• Distribute <b>Analyzing Structure of the Model Essay</b> and display a copy using a <b>document camera</b>. Tell students that this handout is just like one part of the essay planner that they will use in the next lesson to plan their own essays. For today, students will use it to understand the structure of the body paragraph of an argument essay.</li><li>• To get students started, do a think-aloud about how to fill out the Analyzing Structure of the Model Essay handout by filling in the claim, topic sentence, and first piece of evidence in the box for Body Paragraph 1. Refer to <b>Analyzing Structure of the Model Essay (for teacher reference)</b>. Invite students to fill out their own handouts as you do the think-aloud.</li><li>• Ask students if there are any questions about using the handout. Clarify as necessary. Invite them to continue working with their partners to analyze the structure of the essay and complete the handout.</li><li>• As students are working, circulate. Push them to think about how those body paragraphs are structured. Ask questions like:<ul style="list-style-type: none"><li>* “What is the job of that sentence?”</li><li>* “How do those sentences go together?”</li><li>* “How does that sentence relate to the reason/claim?”</li></ul></li><li>• After about 10 minutes, refocus the class. Cold call pairs to share what they included for Body Paragraph 1. Add to the displayed copy and encourage students to add to or revise their own work as needed. Emphasize that the evidence in an argument essay always needs to be explained, as it is in the model essay. By connecting the evidence to specific reasons, an author makes a strong argument.</li><li>• Ask:<ul style="list-style-type: none"><li>* “What was included in the body paragraphs that was not on the handout?”</li></ul></li><li>• Give students a moment to think and then cold call them to share their ideas. Listen for: “The introduction to the quotes wasn’t included on the handout” and “Transition words weren’t included on the handout.”</li><li>• Explain that the essay planner they will use in the next lesson is meant to help them organize their ideas but will not be the template for their entire essay. They need to keep things like the introduction of quotes and use of transitions in mind when they draft their essay later. Assure them that they will review some of this information in an upcoming lesson.</li><li>• Ask students to store their copies of the model essay in a safe place.</li></ul> | <ul style="list-style-type: none"><li>• Providing a model that is clear enough to illustrate the criteria for all students, but also a bit more advanced than what students are actually expected to do helps push even the strongest writers.</li><li>• If many students need more support with the structure of body paragraphs, consider more extended teacher guidance and modeling with this task.</li></ul> |



| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Meeting Students' Needs                                                                                                                                                                                          |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>A. Exit Ticket (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>exit ticket</b>. Ask students to reread the conclusion of the model essay and underline the claim and circle the reasons restated in it.</li><li>• Collect students' exit tickets to informally assess. Focus on those who may need more support identifying claims and reasons.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                                                                                                                                                                                                                  |
| <p><b>B. Explain Homework (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the students' Eliza Character Trackers from Lesson 13 and the <b><i>Pygmalion</i> Essay Planner</b>. Explain that for homework, they will use the information on the character tracker to fill in the claim and evidence on the essay planner.</li><li>• Point out that when they do so, they should take into account the feedback you have given them on their tracker.</li><li>• Direct them to the exact places on the essay planner where they should fill in the claim and evidence, and have them highlight those sections in some fashion.</li><li>• Remind students that they should use the starred reasons and the information in the My Claim box on their character tracker to fill out the essay planner.</li></ul> <p>Remind them to choose <u>one</u> reason—the most compelling one—to discuss in the essay. It should be the reason they have the most and strongest evidence for.</p> |                                                                                                                                                                                                                  |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Meeting Students' Needs                                                                                                                                                                                          |
| <ul style="list-style-type: none"><li>• Fill in the <i>Pygmalion</i> Essay Planner with information and feedback from the Eliza Character Tracker.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | <ul style="list-style-type: none"><li>• Consider meeting with students who struggled with the tracker before assigning this homework and/or modifying the homework to meet struggling students' needs.</li></ul> |



EXPEDITIONARY  
LEARNING

# Grade 7: Module 2B: Unit 2: Lesson 14

## Supporting Materials



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Analyzing Evidence in the Model Essay

Find an example of a quote sandwich in the model essay and use it to fill in this graphic organizer.

**Introduce the quote.**

This includes the “who” and “when” of the quote.

Sample sentence starters for introducing a quote:

In Act \_\_\_\_\_, \_\_\_\_\_.

While the author is \_\_\_\_\_, he \_\_\_\_\_.

After \_\_\_\_\_, the author \_\_\_\_\_.

**Include the quote.**

Make sure to punctuate the quote correctly, using quotation marks. Remember to cite the page number in parentheses after the quote.

**Analyze the quote.**

This is where you explain how the quote supports your idea.

Sample sentence starters for quote analysis:

This means that \_\_\_\_\_.

This shows that \_\_\_\_\_.

This demonstrates that \_\_\_\_\_.



Analyzing Evidence in the Model Essay

1. How does the quote sandwich relate to the paragraph it is in?

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---

---

---

2. How does the quote sandwich relate to the claim?

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Analyzing Structure of the Model Essay

Name:

Date:

What is the claim/thesis of the model essay?

| Body Paragraph 1: evidence to support claim from the beginning of the play |  |
|----------------------------------------------------------------------------|--|
| A. Topic sentence(s)                                                       |  |
| B. Introduce the evidence.                                                 |  |
| C Include the quote/evidence.                                              |  |
| D. Analyze the evidence.                                                   |  |
| E. Concluding sentence                                                     |  |





Analyzing Structure of the Model Essay

| <b>Body Paragraph 2: evidence to support claim from the end of the play</b> |  |
|-----------------------------------------------------------------------------|--|
| A. Topic sentence(s)                                                        |  |
| B. Introduce the evidence.                                                  |  |
| C. Include the quote/evidence.                                              |  |
| D. Analyze the evidence.                                                    |  |
| E. Concluding sentence                                                      |  |



## Analyzing Structure of the Model Essay

### Counterclaim

What counterclaims does the author acknowledge, and where?

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Analyzing Structure of the Model Essay  
(For Teacher Reference)

What is the claim/thesis of the model essay?

*Despite the “extreme makeover” of Mr. Doolittle’s outward appearance that occurs later on, he remains much the same character on the inside throughout the play.*

| <b>Body Paragraph 1: Alfred Doolittle is a self-assured and selfish man in Act I.</b> |                                                                                                                                                                                                                                                                                |
|---------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A. Topic sentence(s)                                                                  | <b>Mr. Doolittle is dressed as a dustman (a garbage collector), which is his profession, and yet his personality is very strong and self-assured. Specifically, Mr. Doolittle is extremely self-centered.</b>                                                                  |
| B. Introduce the evidence.                                                            | <b>Mr. Doolittle comes into Henry Higgins’s home to exploit an opportunity to get money from Higgins, attempting to have Higgins pay for the opportunity to conduct the experiment upon Eliza.</b>                                                                             |
| C. Include the quote/evidence.                                                        | <b>He says: “Will you take advantage of a man’s nature to do him out of the price of his own daughter what he’s brought up and fed and clothed by the sweat of his brow until she’s grown big enough to be interesting to you two gentlemen? Is five pounds unreasonable?”</b> |
| D. Analyze the evidence.                                                              | <b>From this offer, we can tell that Mr. Doolittle is perfectly willing to hand his daughter over to strangers for a small amount of money so that he can entertain himself.</b>                                                                                               |
| E. Concluding sentence                                                                | <b>His desire to get rid of Eliza indicates the depth of his selfishness.</b>                                                                                                                                                                                                  |



Analyzing Structure of the Model Essay  
(For Teacher Reference)

| <b>Body Paragraph 2: Alfred Doolittle is the same person internally in Act V as he was in Act I.</b> |                                                                                                                                                                  |
|------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| A. Topic sentence                                                                                    | <b>It may seem at this point that Mr. Doolittle has completely changed; however, he remains the same self-absorbed man that he was in Act I.</b>                 |
| B. Introduce the evidence.                                                                           | <b>When Mrs. Higgins asks Mr. Doolittle to step out of the room for a moment so as not to surprise Eliza, he agrees:</b>                                         |
| C. Include the quote/evidence.                                                                       | <b>“As you wish, lady. Anything to help Henry to keep her off my hands.”</b>                                                                                     |
| D. Analyze the evidence.                                                                             | <b>This demonstrates that even with his change in fortune, Mr. Doolittle is just as eager to give up his responsibility for Eliza as he was in Act I.</b>        |
| E. Concluding sentence                                                                               | <b>Mr. Doolittle may be wearing silken clothes and expensive shoes, but he is a loud reminder that it takes more than a fancy suit to transform a character.</b> |



Analyzing Structure of the Model Essay  
(for Teacher Reference)

**Counterclaim**

What counterclaims does the author acknowledge, and where?

**It may seem at this point that Mr. Doolittle has completely changed because of his good luck.... This is done in the second paragraph, as part of the reasoning that supports his unchanging inner identity.**



Exit Ticket

.....  
**Name:**

.....  
**Date:**

**Directions:** Reread the conclusion from the model essay on *Pygmalion*. Underline the claim and circle the reasons restated in this conclusion.

*In conclusion, Mr. Doolittle remains true to his own self in character, even while his clothes and appearance change considerably. The evidence from Act I and Act V clearly support this view. Due to his desire to get rid of his own daughter and keep all his fortune to himself, he is a self-assured—and selfish—character from the beginning of the play to the end.*



*Pygmalion*  
Essay Planner

.....  
**Name:**

.....  
**Date:**

**Focus Question:** Has Eliza Doolittle changed internally as well as externally?

| I. Introduction                                                                                      |  |
|------------------------------------------------------------------------------------------------------|--|
| A. Hook to capture the reader's interest and attention                                               |  |
| B. Name the play and author.                                                                         |  |
| C. Give brief background information to the reader about the play (characters, plot overview, etc.). |  |
| D. Claim                                                                                             |  |



*Pygmalion*  
Essay Planner

| II. Body Paragraph 1: Evidence from the beginning of the play |  |
|---------------------------------------------------------------|--|
| A. Topic sentence                                             |  |
| B. Introduce the evidence.                                    |  |
| C. Include the quote/evidence.                                |  |
| D. Analyze the evidence.                                      |  |
| E. Concluding sentence                                        |  |





*Pygmalion*  
Essay Planner

| III. Body Paragraph 2: Evidence from the end of the play |  |
|----------------------------------------------------------|--|
| A. Topic sentence                                        |  |
| B. Introduce the evidence.                               |  |
| C. Include the quote/evidence.                           |  |
| D. Analyze the evidence.                                 |  |
| E. Concluding sentence                                   |  |



*Pygmalion*  
Essay Planner

| IV. Conclusion                                                 |  |
|----------------------------------------------------------------|--|
| A. Restate claim.                                              |  |
| B. Summarize reasons.                                          |  |
| C. Explain why your view is worth consideration by the reader. |  |

| V. Counterclaim                                                  |  |
|------------------------------------------------------------------|--|
| D. What counterclaim(s) will you include in your essay?          |  |
| E. Where in your essay will you acknowledge the counterclaim(s)? |  |



*Pygmalion* Essay Planner:  
New York State Expository Rubric—argument version

| Criteria                                                                                                                                                           | CCLS         | 4                                                                                                                                                                                                                                                          | 3                                                                                                                                                                                                                                        | 2                                                                                                                                                                                                                      | 1                                                                                                                                                                                                                          | 0                                                                            |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------|
| CLAIM AND REASONS:<br>the extent to which the essay conveys complex ideas and information clearly and accurately in order to logically support the author's claim. | W.2<br>R.1–9 | clearly introduce the text and the claim in a manner that is compelling and follows logically from the task and purpose<br><br>Claim and reasons demonstrate insightful analysis of the text(s)<br><br>acknowledge counterclaim(s) skillfully and smoothly | clearly introduce the text and the claim in a manner that follows from the task and purpose<br><br>Claim and reasons demonstrate grade-appropriate analysis of the text(s)<br><br>Acknowledges counterclaim(s) appropriately and clearly | introduce the text and the claim in a manner that follows generally from the task and purpose<br><br>Claim and reasons demonstrate a literal comprehension of the text(s)<br><br>acknowledge counterclaim(s) awkwardly | introduce the text and the claim in a manner that does not logically follow from the task and purpose<br><br>Claim and reasons demonstrate little understanding of the text(s)<br><br>does not acknowledge counterclaim(s) | claim and reasons demonstrate a lack of comprehension of the text(s) or task |



*Pygmalion* Essay Planner:  
New York State Expository Rubric—argument version

| Criteria                                                                                                            | CCLS         | 4                                                                                                                                                                                                                                                                                | 3                                                                                                                                                                                                                                                              | 2                                                                                                                                                                                                                                 | 1                                                                                                                                                                                                     | 0                                                                                                                              |
|---------------------------------------------------------------------------------------------------------------------|--------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|
| COMMAND OF EVIDENCE:<br>the extent to which the essay presents evidence from the provided texts to support argument | W.9<br>R.1-9 | <p>develop the claim with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples from the text(s)</p> <p>sustain the use of varied, relevant evidence</p> <p>skillfully and logically explain how evidence supports ideas</p> | <p>develop the claim with relevant facts, definitions, details, quotations, or other information and examples from the text(s)</p> <p>sustain the use of relevant evidence, with some lack of variety</p> <p>logically explain how evidence supports ideas</p> | <p>partially develop the claim of the essay with the use of some textual evidence, some of which may be irrelevant</p> <p>use relevant evidence inconsistently</p> <p>sometimes logically explain how evidence supports ideas</p> | <p>demonstrate an attempt to use evidence, but only develop ideas with minimal, occasional evidence that is generally invalid or irrelevant</p> <p>attempt to explain how evidence supports ideas</p> | <p>provide no evidence or provide evidence that is completely irrelevant</p> <p>do not explain how evidence supports ideas</p> |



*Pygmalion* Essay Planner:  
New York State Expository Rubric—argument version

| Criteria                                                                                                                                                                                                | CCLS               | 4                                                                                                                                                                                                                                                                                                                                                                                                                                                  | 3                                                                                                                                                                                                                                                                                                          | 2                                                                                                                                                                                                                                                                                                                | 1                                                                                                                                                                                                                                                                                                                           | 0                                                                                                                                                                                           |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| COHERENCE,<br>ORGANIZATION,<br>AND STYLE:<br>the extent to<br>which<br>the essay logically<br>organizes complex<br>ideas, concepts,<br>and information<br>using formal style<br>and precise<br>language | W.2<br>L.3.<br>L.6 | <p>exhibit clear organization, with the skillful use of appropriate and varied transitions to create a unified whole and enhance meaning</p> <p>establish and maintain a formal style, using grade-appropriate, stylistically sophisticated language and domain-specific vocabulary with a notable sense of voice</p> <p>provide a concluding statement or section that is compelling and follows clearly from the claim and reasons presented</p> | <p>exhibit clear organization, with the use of appropriate transitions to create a unified whole</p> <p>establish and maintain a formal style using precise language and domain-specific vocabulary</p> <p>provide a concluding statement or section that follows from the claim and reasons presented</p> | <p>exhibit some attempt at organization, with inconsistent use of transitions</p> <p>establish but fail to maintain a formal style, with inconsistent use of language and domain-specific vocabulary</p> <p>provide a concluding statement or section that follows generally the claim and reasons presented</p> | <p>exhibit little attempt at organization, or attempts to organize are irrelevant to the task</p> <p>lack a formal style, using language that is imprecise or inappropriate for the text(s) and task</p> <p>provide a concluding statement or section that is illogical or unrelated to the claim and reasons presented</p> | <p>exhibit no evidence of organization</p> <p>use language that is predominantly incoherent or copied directly from the text(s)</p> <p>do not provide a concluding statement or section</p> |



*Pygmalion* Essay Planner:  
New York State Expository Rubric—argument version

| Criteria                                                                                                                                                                    | CCLS              | 4                                                                     | 3                                                                                                             | 2                                                                                           | 1                                                                                            | 0                                                        |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------|-----------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|----------------------------------------------------------|
| CONTROL OF CONVENTIONS: the extent to which the essay demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling | W.2<br>L.1<br>L.2 | demonstrate grade-appropriate command of conventions, with few errors | demonstrate grade-appropriate command of conventions, with occasional errors that do not hinder comprehension | demonstrate emerging command of conventions, with some errors that may hinder comprehension | demonstrate a lack of command of conventions, with frequent errors that hinder comprehension | are minimal, making assessment of conventions unreliable |



EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 2: Lesson 15**

## **Writing an Argument Essay: Gathering Evidence**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)

I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets

- I can use the writing process to organize the evidence I need for an argument essay on *Pygmalion*.
- I can gather information from the text to use in my argument essay on *Pygmalion*.

Ongoing Assessment

- *Pygmalion* Essay Planner (homework from Lesson 14)
- Eliza Character Trackers





| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Unpack Learning Targets/Review <i>Pygmalion</i> Essay Planner (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Planning the Essay (20 minutes)</li><li>B. Peer Review Protocol (15 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Review Learning Targets/Exit Ticket: Reflecting on the Planning Process (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Revise your <i>Pygmalion</i> Essay Planner.</li></ol></li></ol> | <ul style="list-style-type: none"><li>• This lesson moves students forward from the task of developing claims and reasons for their argument essay on <i>Pygmalion</i> to finding, clarifying, and organizing evidence for their claim and reasons.</li><li>• At this point, students should have a fully considered and developed claim, and reasons that support the claim, listed on their <i>Pygmalion</i> Essay Planner (from homework).</li><li>• During Work Time B, consider working with students who still need help understanding what an argument essay is or how to write a claim with reasons and evidence for an argument essay. Use the completed Eliza Character Trackers that you collected in Lesson 13 to determine who might need additional support.</li><li>• The <i>Pygmalion</i> Essay Planner builds from the essay planner used in Module 1. Notice the inclusion of a space for students to consider their counterclaims at the end of the planner. This placement is intentional, since there are many possible places for students to include a counterclaim in their essay. If you would like to offer students more structure, feel free to require that they acknowledge counterclaims in particular paragraphs—for example, either the introduction and conclusion or in both body paragraphs.</li><li>• The essay planner has space for two body paragraphs. If students would like to write a third and fourth body paragraph, consider providing extra paper for them to do that planning work.</li><li>• Consider posting the Using Quotes in Essays anchor chart from Module 1, which includes tips about how to use, punctuate, and cite quotes in students' writing. It was started in Module 1, Unit 2, Lesson 11.</li><li>• Once planned, students will use Work Time B for a peer critique. Critiques simulate the experiences students will have in the workplace and thus help build a culture of achievement, collaboration, and open-mindedness in your classroom.</li><li>• This peer critique protocol is similar to the Praise-Question-Suggest protocol (see Appendix). This is done intentionally to build student capacity. Students engaged in a similar protocol in Module 1, Unit 3, Lesson 4.</li><li>• Post: Learning targets.</li></ul> |



| Lesson Vocabulary                                   | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
|-----------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| claim, counterclaim, critique, incorporate feedback | <ul style="list-style-type: none"><li>• <i>Pygmalion</i> (play; one per student)</li><li>• Eliza Character Tracker (from Lesson 3; one per student)</li><li>• <i>Pygmalion</i> Essay Planner (from Lesson 14; one per student)</li><li>• Small sticky notes (1 set per student)</li><li>• Peer Critique protocol (one per student and one for display)</li><li>• Peer Critique recording form (one per student)</li><li>• Exit ticket (one per student)</li></ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | Meeting Students' Needs |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>A. Unpack Learning Targets/Review <i>Pygmalion</i> Essay Planner (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students take out <b><i>Pygmalion</i></b>, their <b>Eliza Character Tracker</b> and <b><i>Pygmalion</i> Essay Planner</b>.</li><li>• Read the learning targets aloud as a class:<ul style="list-style-type: none"><li>* “I can use the writing process to organize the evidence I need for an argument essay on <i>Pygmalion</i>.”</li><li>* “I can gather information from the text to use in my argument essay on <i>Pygmalion</i>.”</li></ul></li><li>• Ask students to turn to a partner and discuss how the Eliza Character Tracker and the <i>Pygmalion</i> Essay Planner will help them achieve their learning goals today.</li><li>• Cold call two or three students for their answers. Listen for statements such as: “We’ve already been gathering evidence as we read; now we’re going to put it in the planner for the essay” or “The planner shows us where to place our evidence.”</li></ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                              |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>A. Planning the Essay (20 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students look at the <i>Pygmalion</i> Essay Planner. Point out that this essay planner is similar to the one they used in Module 1 to write their essays on <i>A Long Walk to Water</i>. Remind them also that they used part of this planner, the body paragraph, when they analyzed the model essay.</li><li>• Point out that a major difference between the essay planner in Module 1 and the <i>Pygmalion</i> Essay Planner is at the end, where it says “Counterclaim.” Explain that this is the place to think about what <i>counterclaim</i> students will acknowledge in their essay, as well as where to put it. Since there is no one place in the essay for the counterclaim to go, students will need to think carefully about where to include it. Remind them that in the model essay, a counterclaim was acknowledged.</li><li>• Distribute <b>small sticky notes</b> to each student.</li><li>• Ask students to use their Eliza Character Trackers to fill out the evidence boxes for their essay planners. This occurs in two steps:<ul style="list-style-type: none"><li>– Students copy their evidence from their Eliza Character Trackers onto small sticky notes. Assure them that full sentences are not required, just a note to indicate what evidence is being used. Remind students that their evidence is going to be in Part II of the tracker, in the boxes on the right-hand side labeled “Evidence.” Every sticky note with evidence should have a corresponding page number of the play associated with it. Consider modeling this step under a document camera.</li><li>– Next, students place their sticky notes in the corresponding evidence boxes on their <i>Pygmalion</i> graphic organizer.</li></ul></li><li>• Students may decide to use evidence they did not put on their Eliza Character Tracker which is fine as long as it is still relevant and compelling. Remind them of the resources they have for evidence and quotes, such as their Reader’s Notes and the Eliza trackers. Each new piece of evidence should have its own sticky note.</li><li>• Tell students to work on their essay planner independently; they will have a chance to get feedback from a peer during the next Work Time.</li><li>• Circulate as students are working. Push them to be clear and explicit in their plan.</li></ul> | <ul style="list-style-type: none"><li>• If students need extra help based on their Eliza Character Trackers from Lesson 13, consider working with individual students or small groups during this time.</li><li>• If students are ready for a challenge, push them to include three or four body paragraphs in their essay instead of two.</li></ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Meeting Students' Needs |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>B. Peer Review Protocol (15 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that they will engage in a peer critique today to get feedback on their <i>Pygmalion</i> Essay Planner.</li><li>• Display and distribute the <b>Peer Critique protocol</b>. Review the expectations. Let students know that these four points are crucial for success:<ul style="list-style-type: none"><li>– Be kind: Always treat others with dignity and respect. This means we never use words that are hurtful, including sarcasm.</li><li>– Be specific: Focus on particular strengths and weaknesses, rather than making general comments such as “It’s good” or “I like it.” Provide insight into <i>why</i> it is good or what, specifically, you like about it.</li><li>– Be helpful: The goal is to contribute positively to the individual, not simply to be heard. Be sure your comments contribute to improving your partner’s essay plan.</li><li>– Participate: Peer critique is a process to support each other, and your feedback is valued!</li></ul></li><li>• Explain the steps for the peer critique.</li><li>• Ask students to give you a thumbs-up if they understand the directions or a thumbs-down if they aren’t sure. Call on a student with a thumbs-up to explain again. Listen for the student to paraphrase the posted expectations and directions. If there is any confusion, clarify for the class.</li><li>• Pass out the <b>Peer Critique recording form</b>. Review the criteria as shown on the top of the form. Remind students that for this feedback to be helpful, they should focus only on this specific area and should give lots of feedback. Pointing out misspelled words or incorrect punctuation will not be helpful at this point in the writing process.</li><li>• Pair up students. Invite them to sit with their partner and begin the protocol.</li><li>• Have students focus on their Essay Planners, and turn to the New York State Expository Writing Rubric—argument version that is included as a part of their planners.</li><li>• As students are giving each other feedback, circulate around the room. Make sure they are focused on the criteria of the rubric focused on claim, reasons, and evidence. Consider using this time to address questions or support those who need it.</li><li>• Refocus whole group. Acknowledge any students who demonstrated positive traits, such as accepting feedback openly or giving thoughtful feedback in a kind manner.</li><li>• Point out that feedback may not always be helpful. It is up to the author to decide what will help improve his/her work. Take this opportunity to informally look over students’ work to make sure they are using the feedback well and focusing on annotating the boxes where they need to make changes.</li></ul> |                         |



| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Meeting Students' Needs |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>A. Review Learning Targets/Exit Ticket: Reflecting on the Planning Process (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>exit ticket</b>. Ask students to write a response to the questions:<ul style="list-style-type: none"><li>* “On a scale of 1 to 5, 1 being the least and 5 being the most, rate yourself on how strongly you feel you achieved the learning targets today.”</li><li>* “What part of planning is hard for you?”</li><li>* “What help do need to finish your plan?”</li></ul></li><li>• Collect the exit tickets to help you plan which students to support most in upcoming lessons.</li></ul> |                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Meeting Students' Needs |
| <ul style="list-style-type: none"><li>• Revise your <i>Pygmalion</i> Essay Planner based on the feedback you received today.</li><li>• Feel free to replace, remove, or move around the sticky notes as best fits your revisions. Don't throw old sticky notes away, though; just place them on the side or on the back of the organizer. You may need them again.</li></ul> <p><i>Note: Be prepared to hand back the exit tickets from this lesson in Lesson 16..</i></p>                                                                                                                                                                                  |                         |



EXPEDITIONARY  
LEARNING

# Grade 7: Module 2B: Unit 2: Lesson 15

## Supporting Materials



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Peer Critique Protocol

**Expectations**

|                     |                                                                                 |
|---------------------|---------------------------------------------------------------------------------|
| <b>Be kind:</b>     | Treat others with dignity and respect.                                          |
| <b>Be specific:</b> | Focus on <i>why</i> something is good or what, particularly, needs improvement. |
| <b>Be helpful:</b>  | The goal is to help everyone improve their work.                                |
| <b>Participate:</b> | Support each other. Your feedback is valued!                                    |

**Directions for Peer Critique Partners**

Review Claim and Evidence Criteria from Rows 1 and 2 of New York State Expository Writing argument rubric.

“Talk out” your *Pygmalion* Essay Planner. Go through the claim, reasons, and evidence and explain them to your partner out loud. Your partner’s job right now is **just to listen**.

Give your partner your *Pygmalion* Essay Planner and point out the feedback question you would most like suggestions about (choose from one of the following):

- ~ Do my reasons support my claim?
- ~ Does my evidence support my reasons?

Read over your partner’s *Pygmalion* Essay Planner.

One person shares his/her feedback using phrases like:

- a. I really liked how you ...
- b. I wonder ...
- c. Maybe you could change ...

Author writes it on his/her Peer Critique recording form.

Author says, “Thank you for \_\_\_\_\_. My next step will be \_\_\_\_\_.”

Switch roles and repeat.



## Peer Critique Protocol

### Directions for Peer Critique Partners

Decide where you are going to make changes based on feedback.

Be sure to include changes when writing your essay and apply feedback to other quote sandwiches as appropriate.





Peer Critique Recording Form

.....  
**Name:**  
.....

.....  
**Date:**  
.....

***Focus of Critique: Essay Planner***

My partner thinks the best thing about my reasons or evidence is ...

My partner wondered about ...

My partner suggested I ...

My next step(s) ...



Exit Ticket

.....  
**Name:**

.....  
**Date:**

On a scale of 1 to 5, 1 being the least and 5 being the most, rate yourself on how strongly you feel you achieved the learning targets today. \_\_\_\_\_

1. What part of planning is hard for you?

.....  
.....  
.....

2. What help do you need to finish your plan?

.....  
.....  
.....



EXPEDITIONARY  
LEARNING

## **Grade 7: Module 2B: Unit 2: Lesson 16**

### **Writing the Argument Essay: Moving from Planner to Drafting**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)

I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets

- I can analyze a model essay for a strong conclusion, transitions, and a formal style.
- I can write an organized argument essay about *Pygmalion*.

Ongoing Assessment

- *Pygmalion* Essay Planner (from homework)
- Eliza Character Tracker
- *Pygmalion* essay draft



| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
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| <ol style="list-style-type: none"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Unpack Learning Targets/Review Homework (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Model Essay: Conclusion, Transitions, Formal Style (20 minutes)</li> <li>B. Begin Essay Writing (15 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. “One Thing I Learned Is ...”/Review Learning Targets (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Complete the <i>Pygmalion</i> essay goal-setting sheet.</li> </ol> </li> </ol> | <ul style="list-style-type: none"> <li>• In this lesson, students look back at the model essay for some final analysis that will help them bridge the gap from the essay planner to the essay draft; in particular, how to write a conclusion, use transitions, and use a formal style. These three aspects of writing are specifications of CCLS Standard W.7.1. They are also present on the New York State Expository Writing Rubric (argument version), which students will use during drafting and teachers will use during grading.</li> <li>• The treatment of these three aspects of writing is brief in this lesson, giving enough information for students to be able to successfully move from the planner to the draft while also giving them actual drafting time. It may be useful or necessary to expand the treatment of these topics to full lessons, given the needs of your students.</li> <li>• Students then have flexible time in which to begin their drafting. Check the “Meeting Students’ Needs” column for ideas on how to support struggling and/or advanced students during this drafting time. This 15-minute period leads into an entire period in Lesson 17 in which students will complete their drafts.</li> <li>• The draft will be assessed as Part I of the end of unit assessment. Part II is the final, revised version of the <i>Pygmalion</i> essay, which will also be assessed.</li> <li>• Consider posting a list of the resources available to help students write their essays:               <ul style="list-style-type: none"> <li>– <i>Pygmalion</i> Essay planner</li> <li>– Eliza Character Tracker</li> <li>– Reader’s Notes</li> <li>– Model essay</li> <li>– <i>Pygmalion</i> text</li> </ul> </li> <li>• During Work Time Part B, students have time to begin writing their essays. This lesson is written assuming the use of computers to draft the essays in order to make revisions in Lesson 20 easier.</li> <li>• Consider the setup of your classroom if you are using laptops. Because students can distract themselves on computers, think about positioning the desks so that it is easy to scan the screens throughout the lesson.</li> <li>• If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of Work Time.</li> </ul> |



| Agenda | Teaching Notes (continued)                                                                                                                                                                                                                                                                                                                                             |
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|        | <ul style="list-style-type: none"><li>• If computers are not available to you, consider giving students more time to write by hand.</li><li>• In advance:<ul style="list-style-type: none"><li>– Set up the classroom as needed, considering computer use.</li><li>– Prepare and post the Transitions anchor chart.</li></ul></li></ul> <p>Post: Learning targets.</p> |

| Lesson Vocabulary                                            | Materials                                                                                                                                                                                                                                                                                                                                                                                                         |
|--------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| conclusion, transitions, however, formal style, impoverished | <ul style="list-style-type: none"><li>• <i>Pygmalion</i> (play; one per student)</li><li>• Transitions anchor chart (new; teacher-created)</li><li>• Document camera</li><li>• Pygmalion Model Essay: Alfred Doolittle, Same As Ever (from Lesson 15)</li><li>• Model Essay: Transitions and Formal Style (for teacher reference)</li><li>• <i>Pygmalion</i> essay goal-setting sheet (one per student)</li></ul> |



| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Meeting Students' Needs |
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| <p><b>A. Unpack Learning Targets/Review Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students get out their <i>Pygmalion</i> Essay Planner that they revised for homework and <b><i>Pygmalion</i></b> texts, and then turn to a partner and discuss:<ul style="list-style-type: none"><li>* “What is one thing I learned from my peer critique yesterday?”</li><li>* “What is one thing I changed on my essay planner because of my peer critique?”</li></ul></li><li>• Cold call two or three students for their answers.</li><li>• Direct students’ attention to the learning targets:<ul style="list-style-type: none"><li>* “I can analyze a model essay for a strong conclusion, transitions, and a formal style.”</li><li>* “I can write an organized argument essay about <i>Pygmalion</i>.”</li></ul></li><li>• Let students know that now they will take one last look at the model essay for three items of critical importance to a strong argument essay: a conclusion, transitions, and formal style. This will provide them with the bridge they need to move from the planner to the actual essay draft, which they will begin today.</li></ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
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| <p><b>A. Model Essay: Conclusion, Transitions, Formal Style (20 minutes)</b></p> <ul style="list-style-type: none"> <li>Hand back the corrected exit tickets from Lesson 13 and remind students that the exit ticket asked them to analyze the conclusion for its claim and its restatement of reasons. Give them a moment to look over their work, and then review the answers out loud with the class:             <ul style="list-style-type: none"> <li>Claim: “Mr. Doolittle remains true to his own self in character, even while his clothes and appearance change considerably.”</li> <li>Restatement of reasons: “due to his desire to get rid of his own daughter and keep all his fortune to himself ...”</li> </ul> </li> <li>Have students turn to the Conclusion box of their <i>Pygmalion</i> Essay Planner. Have them put their fingers on the “claim” and “restatement of reasons” sections, and point out that these are key elements of a conclusion on their planners, just as in the model essay.</li> <li>Ask students what part of the conclusion the planner includes that students did not identify yet. Listen for: “why this view is worthy of consideration by the reader.”</li> <li>Ask students to locate the sentence that addresses “why this view is worthy of consideration by the reader” on the exit ticket from Lesson 13. Listen for: “The evidence from Act I and Act V clearly supports this view.”</li> <li>Have students turn to the New York State Expository Rubric—argument version that is in their <i>Pygmalion</i> Essay Planners. Ask them to find and share the place on the rubric where the conclusion is addressed. Listen for: “Coherence, Organization and Style section.”</li> <li>Point out that the conclusion is one of the most important parts of the essay, and as such is assessed directly on the rubric.</li> <li>Next, have students turn their attention to the second “bridging” component: transitions.</li> <li>Remind them that when they examined the <i>Pygmalion</i> Essay Planner for the first time, they noted that this particular component was missing. Tell them that the planner is simply an organizer for thinking; other characteristics of a strong argument essay need to be addressed, as well.</li> <li>Ask students to find, again, the places in the Coherence, Organization and Style section that refer to transitions. Listen for “appropriate transitions” in Levels 3 and 4.</li> <li>Ask students to remind you of what a transition word is. Listen for something like: “a word that serves to connect ideas in the text.” If students state something inaccurate, “bounce” the question back to the students:             <ul style="list-style-type: none"> <li>* “How does that answer sound to everyone else?”</li> </ul> </li> </ul> | <ul style="list-style-type: none"> <li>Consider modifying this portion of the lesson in the following ways:             <ul style="list-style-type: none"> <li>By choosing a very small bank of transitions ahead of time (no more than three), teaching them formally, and requiring their use in the essay. You could also modify this bank for advanced learners with more sophisticated or challenging transitions.</li> <li>By providing and defining some key formal phrases or vocabulary and requiring students to use them in their drafts.</li> <li>By creating a visual analog of “formal” and “informal” by posting two pictures of formal and informal clothing.</li> <li>By providing a cloze “frame” for the conclusion.</li> </ul> </li> </ul> |





| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
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| <ul style="list-style-type: none"> <li>Record the correct definition on the <b>Transitions anchor chart</b>.</li> <li>Have students turn again to <b>the Pygmalion Model Essay: Alfred Doolittle, The Same As Ever</b>. Give them a few minutes to go on a “scavenger hunt” for transition words in the text. Model the first one, using a <b>document camera</b>:             <ul style="list-style-type: none"> <li>* “As I skim through the text, the first transition word I see is in the introduction: <i>however</i>. <i>However</i> is a transition word that tells me, the reader, that an idea is coming up that is in contrast to the idea that I have been reading about. For example: ‘I am cold; however, I did not put on a jacket.’ I’m going to circle <i>however</i> in my text.”</li> </ul> </li> <li>Share out what other transition words students find in the text. Refer to the <b>Model Essay: Transitions and Formal Style (for teacher reference)</b> for possible answers.</li> <li>As a class, have students brainstorm other transitions they can use in their essays and record them on the Transitions anchor chart. Listen for answers such as: “therefore,” “additionally,” “as a result,” and “on the other hand.”</li> <li>Remind students that this list will remain posted as they write their essays, and that they should include transitions in their writing wherever they will make the ideas clearer and more clearly connected.</li> <li>Tell students that lastly, they will examine the model essay for formal style.</li> <li>Refer students one last time to the Coherence, Organization and Style section on their New York State Expository Writing Rubric—argument version. Ask:             <ul style="list-style-type: none"> <li>* “In Level 3, the rubric states that a ‘formal style’ includes two things. What two things are they?”</li> </ul> </li> <li>Give students time to find and share the answer. Listen for: “precise language and domain-specific vocabulary.”</li> <li>Explain that these two elements are the key to creating a formal tone. Note that when we write informally—for example, when texting or sending an email to a friend—we don’t generally worry about using words precisely. In fact, we often take a lot of shortcuts to make the writing as easy as possible. This is perfectly fine, but something different is required when we are writing formally for school or for our jobs. YOU may wish to give or show an example here of formal writing that you do within school.</li> </ul> | <ul style="list-style-type: none"> <li>One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED students and ELLs. As much as possible, this draft should be done independently. However, there is space during Work Time B to check in with students who need more support.</li> <li>In order to give more support, consider:             <ul style="list-style-type: none"> <li>Prompting them to look at their essay planner to remind them of their claim and/or the evidence they gathered.</li> <li>Asking questions like: “How does that evidence support your claim?” or “How are those ideas connected?”</li> <li>Reminding them of the resources available to help them.</li> </ul> </li> </ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | Meeting Students' Needs |
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| <ul style="list-style-type: none"><li>Look at the first paragraph of the model essay together. Conduct a brief “think-aloud” about how the paragraph creates a formal tone. Say something like:<ul style="list-style-type: none"><li>* “First, by skimming the paragraph, I can see right away that there aren’t any emoticons or texting language—those are informal, and we’re sticking with formal style here. Next, I can see that words and phrases like ‘it is said’ and ‘impoverished’ are used. These are very precise choices. They don’t just say ‘here’s a quote’ or ‘Alfred Doolittle was poor.’ The author finds the most precise, sophisticated word choice she can. Lastly, I see the word ‘internally.’ That’s a domain-specific vocabulary word, meaning it’s a word we use within a specific subject; we’ve been using it throughout the whole module as we study <i>Pygmalion</i>. Other domain-specific words are ‘evidence’ and ‘claim,’ for example.”</li></ul></li><li>Emphasize that you expect students to do their best to create a formal style. The best way to do this, as the rubric indicates, is to be very mindful about their word choice as they write. Remind them that vocabulary reference materials such as dictionaries and thesauri can be used at any time while they draft.</li><li>Sum up by pointing out that everything they need to know about these three aspects of strong argumentative writing is on the rubric. The students should have it next to them as they write, along with their essay planner.</li></ul> |                         |
| <p><b>B. Begin Essay Writing (15 minutes)</b></p> <ul style="list-style-type: none"><li>Ask students to begin writing their essay. Remind them of the following:<ul style="list-style-type: none"><li>– They should use the ideas and evidence in their planners to write their essay drafts.</li><li>– They will turn in their drafts at the end of the next lesson.</li><li>– They will have the opportunity to revise for conventions after they get their first draft back.</li></ul></li><li>Emphasize the importance of saving their work often (if they are using computers). Let them know in what form (email, printed, saved to server, etc.) they will be turning in their draft at the end of the class.</li><li>As students are working, circulate around the room. Since this is an assessment, students should work independently.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                         |



| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Meeting Students' Needs |
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| <p><b>A. “One Thing I Learned Is ...”/Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students review the learning targets for today.</li><li>• Ask them to turn to a partner and discuss:<ul style="list-style-type: none"><li>* “What’s one thing I have learned today about conclusions, transitions, or formal style?”</li></ul></li><li>• Cold call several students for their answers. Listen for answers such as: “I learned I shouldn’t use text language in an essay” or “I should think about using transitions to make my ideas clearer while I draft.”</li><li>• Distribute the <b><i>Pygmalion</i> essay goal-setting sheet</b>.</li></ul> |                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Meeting Students' Needs |
| <ul style="list-style-type: none"><li>• Complete the <i>Pygmalion</i> essay goal-setting sheet.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                         |



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# Grade 7: Module 2B: Unit 2: Lesson 16

## Supporting Materials



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Transitions Anchor Chart

TRANSITIONS

| From the Model Essay | Brainstorm |
|----------------------|------------|
|                      |            |

Model Essay: Transitions and Formal Style  
(For Teacher Reference)

Examples of transitions are color blocked.

Examples of formal style are **bolded**.

Alfred Doolittle: The Same as Ever

**It is said that** clothes make the man, but what do they make him? In the case of Alfred Doolittle, the father of the main character, Eliza, in George Bernard Shaw’s play, *Pygmalion*, the answer is, “Not much.” In the play, Eliza Doolittle is trained by speech professor Henry Higgins, who takes a bet that he can pass Eliza off as an upper-class lady in London society. Eliza’s **impoverished** father, Alfred, is interested in this experiment, since it might provide him with a little cash. **However**, despite the “extreme makeover” of Mr. Doolittle’s outward appearance that occurs later on, he remains much the same character **internally** throughout the play.

Audiences meet Mr. Doolittle for the first time in Act 2. Mr. Doolittle is dressed as a dustman (a garbage collector), which is his profession, and **yet** his personality is very strong and **self-assured**. Specifically, Mr. Doolittle is extremely self-centered. He comes into Henry Higgins’s home to **exploit** an opportunity to get money from Higgins, attempting to have Higgins pay for the opportunity to conduct the experiment upon Eliza. **For example**, he says: “Will you take advantage of a man’s nature to do him out of the price of his own daughter what he’s brought up and fed and clothed by the sweat of his brow until she’s growed big enough to be interesting to you two gentlemen? Is five pounds unreasonable?” From this offer, we can tell that Mr. Doolittle is perfectly willing to hand his daughter over to strangers for a small amount of money so that he can entertain himself. **His desire to get rid of Eliza indicates the depth of his selfishness.**

Model Essay: Transitions and Formal Style  
(For Teacher Reference)

Next, nothing is heard from Mr. Doolittle again until Act 5, when he reappears **greatly changed**, dressed very formally and splendidly for a wedding. It comes to light that he is the recipient of an enormous annual salary, as the result of a joke Higgins made to a rich American that Alfred Doolittle is a brilliant thinker and moralist. It may seem at this point that Mr. Doolittle has completely changed because of his good luck; however, he remains the same self-absorbed man that he was in Act I. Instead of generously sharing the fortune he has been given, he complains constantly about having people ask *him* for money, showing no change from his attitude in Act I. Then, when Mrs. Higgins asks Mr. Doolittle to step out of the room for a moment so as not to surprise Eliza, he agrees: “As you wish, lady. Anything to help Henry to keep her off my hands.” **This demonstrates** that even with his change in fortune, Mr. Doolittle is just as eager to give up his responsibility for Eliza as he was in Act I. In fact, Mr. Doolittle may be wearing silken clothes and expensive shoes, but he is a loud reminder that it takes more than a fancy suit to transform a character.

In conclusion, Mr. Doolittle remains true to his own self in character, even while his clothes and appearance change considerably. **The evidence from Act I and Act V clearly supports this view.** Due to his desire to get rid of his own daughter and keep all his fortune to himself, he is a self-assured—and selfish—character from the beginning of the play to the end.



## Pygmalion Essay Goal-Setting Sheet

What is one thing you want to be sure your essay accomplishes by the end of the next class? Be very specific. Examples might include:

- I want to have drafted four body paragraphs instead of two.
- I want to make sure my evidence is tightly connected to my claim.
- I want to punctuate all my quotes properly.
- I want to use at least two quote sandwiches.

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EXPEDITIONARY  
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# **Grade 7: Module 2B: Unit 2: Lesson 17**

## **End of Unit 2 Assessment, Part 1: Drafting the Essay**



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can write arguments to support claims with clear reasons and relevant evidence. (W.7.1)

I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9)

Supporting Learning Targets

- I can draft an argument essay about *Pygmalion*.
- In my essay, I can support my claim with details and quotes from the play.
- In my essay, I can explain how my details support my claim.

Ongoing Assessment

- *Pygmalion* Essay Planner (from homework)
- End of Unit 2 Assessment essay draft



| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |
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| <ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Entry Task (3 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. End of Unit 2 Assessment, Part 1: Drafting the Essay (40 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Collect Essay Drafts (2 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Continue reading in your independent reading book.</li></ol></li></ol> | <ul style="list-style-type: none"><li>• In this lesson, students finish the draft of their essay about Eliza Doolittle's internal changes. In the previous four lessons, they have shaped their arguments, collected evidence, planned their essays, and critiqued one another's work. At this point, students need time to craft their essay.</li><li>• This lesson is written assuming the use of computers to draft the essays in order to make later revisions easier.</li><li>• Consider the setup of your classroom if you are using laptops. Because students can distract themselves on computers, think about positioning the desks so that it is easy to scan the screens throughout the lesson.</li><li>• If your students are not familiar with expectations about computer use in the classroom, explain them at the beginning of Work Time.</li><li>• Be sure to think about how students will submit their drafts at the end of class: printing, saving to a server, emailing, etc.</li><li>• If using computers is not possible in your classroom, consider giving students more time to hand-write their essays. If students are hand-writing their drafts, encourage them to double-space, as it will make revision easier.</li><li>• Since students will complete this essay independently, use the Claim and Reasons and Command of Evidence sections on the NYS Expository Writing Rubric (argument version) to assess them. This rubric can be found as a part of the <i>Pygmalion</i> Essay Planner Return the essay drafts with feedback in Lesson 19. Be sure to give feedback on the Coherence, Style, and Organization row and the Command of Conventions row of the rubric so that students can make those revisions in Lesson 19.</li><li>• All essay work, planning and drafting, should be saved for reflection in the Unit 3 Writing Improvement Tracker. This work can be stored in whatever portfolio system the teacher has set up, or in the teacher's files.</li></ul> |



| Lesson Vocabulary | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |
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| argument          | <ul style="list-style-type: none"><li>• Computers</li><li>• <i>Pygmalion</i> (play; one per student)</li><li>• End of Unit 2 Assessment Prompt: <i>Pygmalion</i> Argument Essay (from Lesson 12; included again in the supporting materials for this lesson; one per student and one to display)</li><li>• <i>Pygmalion</i> Essay Planner (from Lesson 14; for teacher reference; use New York State Expository Writing Rubric—argument version which is a part of this planner, to score students' essays. See Teaching Notes above)</li></ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Meeting Students' Needs |
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| <p><b>A. Entry Task (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Assign <b>computers</b> and invite students to get out their essay planners and the play, <b><i>Pygmalion</i></b>.</li><li>• Direct students' attention to the learning targets and read them aloud:<ul style="list-style-type: none"><li>* "I can draft an argument essay about <i>Pygmalion</i>."</li><li>* "In my essay, I can support my claim with details and quotes from the play."</li><li>* "In my essay, I can explain how my details support my claim."</li></ul></li><li>• Remind students that these learning targets build on the work they have been doing in the past four lessons, as well as work they did in Module 1.</li></ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
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| <p><b>A. End of Unit 2 Assessment, Part 1: Drafting the Essay (40 minutes)</b></p> <ul style="list-style-type: none"><li>• Display the <b>End of Unit 2 Assessment Prompt: <i>Pygmalion</i> Argument Essay</b> (which students originally saw in Lesson 12).</li><li>• Remind them of the following:<ul style="list-style-type: none"><li>* “Use the ideas and evidence in your planners to continue to write your essay drafts.”</li><li>* “You will turn in your drafts at the end of the class.”</li><li>* “You will have a chance to revise for conventions after you get your first draft back.”</li></ul></li><li>• Emphasize the importance of saving their work often (if they are using computers). Let them know in what form (email, printed, saved to server, etc.) they will be turning in their draft at the end of the class.</li><li>• As students are working, circulate around the room. Since this is an assessment, students should work independently.</li><li>• When a few minutes remain, remind students to save their work.</li></ul> | <ul style="list-style-type: none"><li>• One of the goals of the scaffolding in the previous lessons is to support all students in writing their essays, including SPED students and ELLs. As much as possible, this draft should be done independently. However, there is space during Work Time to check in with students who need more support.</li><li>• In order to give more support, consider:<ul style="list-style-type: none"><li>– Prompting them to look at their essay planner to remind them of their claim and/or the evidence they gathered</li><li>– Asking questions like: “How does that evidence support your claim?” or “How are those ideas connected?”</li><li>– Reminding them of the resources available to help them</li></ul></li></ul> |



| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | Meeting Students' Needs                                                                                                                                |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>A. Collect Essay Drafts (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Give students specific positive praise for behaviors or thinking you noticed during class. Emphasize ways in which they are showing stamina as writers, and specific examples of students who are having strong insights about the theme of the play.</li><li>• Tell students you look forward to reading their drafts. Collect the drafts and their associated planning work: the Eliza Character Tracker and the <i>Pygmalion</i> Essay Planner.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | <ul style="list-style-type: none"><li>• Consider allowing SWD, ELLs, or other students with special needs more time to complete their draft.</li></ul> |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | Meeting Students' Needs                                                                                                                                |
| <ul style="list-style-type: none"><li>• Continue reading in your independent reading book.</li></ul> <p><i>Note: Use the NYS Expository Writing Rubric—argument version found in the <b>Pygmalion Essay Planners</b> from Lesson 14 to assess students' essay drafts. Focus only on Row 1 (Claims and Reasons) and Row 2 (Command of Evidence). Be ready by Lesson 19 to return the essay drafts with feedback and the rubric. For assessment purposes, focus on just the top two rows of the rubric, but do also give feedback on Coherence, Organization, and Style and Control of Conventions for students to revise in Lesson 19. Specifically, keep an eye out for common organization or convention mistakes in the essays. In Lesson 19, you can address these common errors in a mini lesson when students revise.</i></p> <p><i>Lesson 19 gives students time to talk about Pygmalion as a whole text and to wrap up their study of the novel. (This also allows time for you to review essays and give feedback by Lesson 19.) If you need additional time to review student work before the revision lesson, consider inserting a work day or reading day(s) between Lesson 18 and 19. However, make sure students return to their essays relatively soon; a gap of more than a few days will make it harder for them to revise successfully.</i></p> |                                                                                                                                                        |



EXPEDITIONARY  
LEARNING

# Grade 7: Module 2B: Unit 2: Lesson 17

## Supporting Materials



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**End of Unit 2 Assessment Prompt:**

*Pygmalion* Argument Essay

.....  
**Name:**

.....  
**Date:**

**Focus Question:**

**“Eliza Doolittle changes her outward identity (speech, mannerisms, clothing) throughout the play. Does she change her inner identity (values, character) as well?”**

After reading *Pygmalion*, write an argument essay that addresses this question.

Support your position with evidence from the play. Be sure to acknowledge competing views and refer only to information and events in the play.





EXPEDITIONARY  
LEARNING

# Grade 7: Module 2B: Unit 2: Lesson 18

## World Café about *Pygmalion*



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)

Supporting Learning Targets

- I can effectively engage in discussions with my classmates about the characters, setting, and plot in *Pygmalion*.
- I can analyze the play by citing specific evidence and recognizing patterns from the beginning, middle, and end of the novel.

Ongoing Assessment

- World Café charts



| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Review Learning Targets (5 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. World Café (35 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Exit Ticket and Preview Homework (5 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Complete the Eliza's Identity: Exit Ticket and Homework.</li></ol></li></ol> | <ul style="list-style-type: none"><li>• This lesson serves as the culminating discussion of <i>Pygmalion</i>. It uses the same protocol as in Module 1 (Unit 1, Lesson 9 and Unit 2, Lesson 8). Review the World Café protocol (embedded in this lesson; also in Module 1, Unit 1, Lesson 9). The students should be familiar with the protocol, which provides an opportunity for you to circulate and assess SL.7.1. See supporting materials for a discussion assessment tracker.</li><li>• World Café materials/setup:<ul style="list-style-type: none"><li>– World Café protocol directions (one for document camera or charted on board)</li><li>– Classroom divided into three sections, with each having enough room for one-third of the class to sit at tables in groups of three (triads)</li><li>– Table card prompts (each table of triads within a section should have a different question; repeat for each larger section)</li><li>– One recording chart for each triad (the recording chart is simply a large piece of paper, ideally a piece of flip chart)</li><li>– A marker for each triad</li></ul></li><li>• The questions also invite students to ponder bigger questions about identity, independence, and freedom. This will deepen their engagement with the text and enrich their understanding of the final chapters.</li><li>• Post: Learning targets.</li></ul> |



| Lesson Vocabulary | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
|-------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                   | <ul style="list-style-type: none"><li>• World Café Questions (for teacher reference)</li><li>• <i>Pygmalion</i> (play; one per student)</li><li>• Recording chart (one per triad)</li><li>• Markers (one per student)</li><li>• Table Card prompts (one per triad)</li><li>• World Café protocol directions (written on chart or displayed on document camera)</li><li>• Document camera</li><li>• Discussion Assessment Tracker (for teacher reference)</li><li>• Eliza's Identity: Exit Ticket and Homework (one per student)</li></ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Meeting Students' Needs |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <p><b>A. Review Learning Targets (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students get out <b><i>Pygmalion</i></b>.</li><li>• Direct students' attention to the learning targets. Ask:<ul style="list-style-type: none"><li>* "What can you do to make sure your conversation helps everyone in your group analyze the entire play? When you have thought of two things, raise your hand."</li></ul></li><li>• Wait until most of the class has a hand up and then call on several students to share their thinking. Listen for them to name actions such as clarifying definitions, asking questions, paraphrasing, staying within the text, rereading the pages referred to in the questions, and using Reader's Notes.</li><li>• Reinforce that talking about texts is one strong way to deepen one's understanding.</li></ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
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| <p><b>A. World Café (35 minutes)</b></p> <p><i>Note: Directions for the World Café protocol follow. They are almost identical to the directions in Module 1, Unit 1, Lesson 9, except that teachers offer specific praise for strong discussions (instead of smooth transitions) focused on textual evidence throughout the play. In case you don't need to read the whole protocol again, the questions are listed here. When teaching this lesson, first review the protocol with students and then share the discussion questions.</i></p> <ul style="list-style-type: none"> <li>• Explain to students that unlike other reading lessons, today they will be discussing the entire play. Give specific positive praise to students for diligently filling out the Reader's Notes. This thinking has prepared them to contribute to discussion today. Encourage them to use their Reader's Notes while they look for specific examples to support their ideas.</li> <li>• Below are the three main <b>World Café questions</b> and related probing questions (see supporting materials).             <ol style="list-style-type: none"> <li>1. We learn from the epilogue that Eliza marries Freddy, as she said she would in Act V, and that she had absolutely no intention of marrying Higgins.<br/>                 In fact, George Bernard Shaw fought all his life to keep Eliza from marrying Higgins in future versions of the stage play and the movie; people wanted "the happy ending" so badly that they even rewrote the play without Shaw's knowledge, which infuriated him, and he too rewrote the play to make his position on Eliza and Higgins clearer.<br/>                 Where else in the play does Shaw make it clear that Eliza does not have the personality, or the desire, to marry Higgins?<br/>                 Use specific examples from different parts of the play to support your thinking.</li> <li>2. Higgins states in Act V: "The great secret, Eliza, is not having bad manners or good manners or any other sort of particular manners, but having the same manner for all human souls." Where else in the play do we find evidence of this belief through Higgins's actions? Use specific examples from different parts of the play to support your thinking.</li> <li>3. In the original myth, Galatea, the statue created by Pygmalion, comes to life. How does Eliza come to life in the play? Use specific examples from different parts of the play to support your thinking.</li> </ol> </li> </ul> | <ul style="list-style-type: none"> <li>• Use of protocols (like World Café) allows for total participation of students. It encourages critical thinking, collaboration, and social construction of knowledge. It also helps students practice their speaking and listening skills.</li> <li>• World Café provides a structure to create mixed-ability grouping of students. For regular discussion and close reading exercises, mixed groupings will provide a collaborative and supportive structure for reading complex texts and close reading of the text.</li> </ul> |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Meeting Students' Needs |
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| <ul style="list-style-type: none"><li>• Directions for the World Café follow.<ul style="list-style-type: none"><li>– Ask students to take out their text, <i>Pygmalion</i>.</li><li>– Arrange students into triads, with each triad sitting at a table with materials for the World Café: <b>recording chart</b>, a <b>marker</b>, and one <b>Table Card prompt</b> (see supporting materials).</li><li>– Display the <b>World Café protocol directions</b> on the <b>document camera</b> or on a chart. Briefly review the protocol directions.</li><li>– Remind students that they have done this protocol once before, in Module 1. Tell them that it will feel fast-paced at first, because it's designed to give every student a chance to think for a bit about each question. Caution students that you will interrupt their conversations, but they'll have a chance to keep working with their ideas at the end of the activity. Review the simple signal you will use to indicate when each round is done (e.g., raising hands, clapping).</li></ul></li><li>• During the World Café, circulate and use the Discussion Assessment Tracker to assess students on SL.7.1.</li></ul> <p><b>Round I:</b></p> <ul style="list-style-type: none"><li>• Ask each triad to choose a student to be the “Recorder” for the first round. The Recorder will write down ideas from the group’s conversation on the recording chart at the table. Ask all groups to have their Recorder raise his or her hand.</li><li>• Remind students to use their Reader’s Notes and the play to support their discussions. Remind them of the goals they set in the opening part of class about conversations that deepen everyone’s understanding of the play.</li><li>• Focus students on the question on their table card prompts. Ask them to read the question aloud and then discuss that question. Ask the Recorder to take notes on the table’s recording chart. Remind Recorders to make their letters about 1 inch high so that their writing will be visible when posted at the end of the activity.</li><li>• After 3 minutes, use the signal to get students’ attention. Explain the transition that they will do momentarily:<ul style="list-style-type: none"><li>– The Recorders will stay seated at the table where they have been working.</li><li>– The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.</li></ul></li><li>• Signal students to transition quickly and quietly.</li></ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Meeting Students' Needs |
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| <p><b>Round II:</b></p> <ul style="list-style-type: none"><li>• Give specific positive praise for strong discussions—e.g., text-based, focused on the question, building on each other's ideas, asking each other questions.</li><li>• Be sure that the Round I Recorder has remained at his/her original table. Tell the class the following three steps, then prompt them to begin:<ul style="list-style-type: none"><li>– The Round I Recorder summarizes the conversation that happened at that table during Round I.</li><li>– Choose a new Round II Recorder from the new students at the table.</li><li>– The new group reads the question on their table card prompt, then begins a discussion about that question.</li></ul></li><li>• Remind students to use their Reader's Notes and the text to support their discussions. Prompt the Round II Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch high so that their writing will be visible when posted at the end of the activity.</li><li>• After 3 minutes, use the signal to get students' attention. Remind them of the transition:<ul style="list-style-type: none"><li>– Round II Recorders will stay seated at the table where they have been working.</li><li>– The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.</li></ul></li><li>• Signal the transition to Round III.</li></ul> <p><b>Round III:</b></p> <ul style="list-style-type: none"><li>• Repeat the process from Round II.</li><li>• Be sure that the Round II Recorder has remained at his/her Round II table. Review the three steps, then prompt them to begin:<ul style="list-style-type: none"><li>– The Round II Recorder summarizes the conversation that happened at that table during Round II.</li><li>– Choose a new Round III Recorder from the new students at the table.</li><li>– The new group reads the question on their table card prompt, then begins a discussion about that question.</li></ul></li></ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | Meeting Students' Needs |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------|
| <ul style="list-style-type: none"><li>• Remind them to use their Reader's Notes and the novel to support their discussions. Prompt the new Recorder to take notes on the table's recording chart. Remind Recorders to make their letters about 1 inch high so that their writing will be visible when posted at the end of the activity.</li><li>• After 3 minutes, use the signal to get students' attention. Remind them of the transition:<ul style="list-style-type: none"><li>– Round III Recorders will stay seated at the table where they have been working.</li><li>– The other pair of students in each triad will stand and rotate together to the table in the next section with different table card prompts.</li></ul></li><li>• Signal the transition to Round IV.</li></ul> <p><b>Round IV:</b></p> <ul style="list-style-type: none"><li>• Repeat the process from Round III.</li><li>• Be sure that the Round III Recorder has remained at his/her Round III table. Review the three steps, then prompt them to begin:</li><li>• The Round III Recorder summarizes the conversation that happened at that table during Round III.</li><li>• Choose a new Round IV Recorder from the new students at the table.</li><li>• The new group reads the question on their table card prompt, then begins a discussion about that question.</li><li>• After 3 minutes, use the signal to get students' attention. At this point, students should have discussed each of the questions on the table card prompts. Thank students for their participation and collaboration during the World Café. Point out several specific things you noticed about how they used the protocol more effectively this time than the first time.</li><li>• Ask all Round IV Recorders to bring their recording charts to the front of the room and post them so that they are visible to all students.</li><li>• As a closing for this activity, ask students to think of one thing they saw or heard today that helped make discussions effective. When they have thought of one, they should raise their hands. When more than half the class has a hand up, call on several students to share their thinking.</li></ul> |                         |





| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Meeting Students' Needs                                                                                                                                                                                                                                          |
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| <p><b>A. Exit Ticket and Preview Homework (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Eliza's Identity: Exit Ticket and Homework</b>. Briefly preview it, making sure to define the word <i>cultivate</i>.</li><li>• Ask students to think on their own for a minute and then to complete the exit ticket portion of the homework.</li></ul> <p>After giving them a minute to think individually, call on students to share their ideas. Encourage other students to add to their list.</p> |                                                                                                                                                                                                                                                                  |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | Meeting Students' Needs                                                                                                                                                                                                                                          |
| <ul style="list-style-type: none"><li>• Complete the Eliza's Identity: Exit Ticket and Homework.</li></ul>                                                                                                                                                                                                                                                                                                                                                                                                                    | <ul style="list-style-type: none"><li>• This homework assignment is designed to allow students to further reflect on the novel, not to provide assessment data for a particular standard. Give students credit for completing it, but do not grade it.</li></ul> |



EXPEDITIONARY  
LEARNING

# Grade 7: Module 2B: Unit 2: Lesson 18

## Supporting Materials



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**World Café Questions**  
(For Teacher Reference)

\_\_\_\_\_  
**Name:**

\_\_\_\_\_  
**Date:**

1. We learn from the epilogue that Eliza does marry Freddy, as she said she would in Act V, and that she had absolutely no intention of marrying Higgins.

In fact, George Bernard Shaw fought all his life to keep Eliza from marrying Higgins in future versions of the stage play and the movie; people wanted “the happy ending” so badly that they even rewrote the play without Shaw’s knowledge, which infuriated him, and he too rewrote the play to make his position on Eliza and Higgins clearer.

**Where else in the play does Shaw make it clear that Eliza does not have the personality, or the desire, to marry Higgins?**

**Do you agree with Shaw that Eliza should not marry Higgins? Why or why not?**

**Use specific examples from different parts of the play to support your thinking.**

2. Higgins states in Act V: “The great secret, Eliza, is not having bad manners or good manners or any other sort of particular manners, but having the same manner for all human souls.”

**Where else in the play do we find evidence of this belief through Higgins’s actions?**

**Use specific examples from different parts of the play to support your thinking.**

3. In the original myth, Galatea, the statue created by Pygmalion, comes to life.

**At what moment does Eliza come to life in the play?**

**Use specific examples from different parts of the play to support your thinking.**



World Café Table Prompts

1. We learn from the epilogue that Eliza does marry Freddy, as she said she would in Act V, and that she had absolutely no intention of marrying Higgins.

In fact, George Bernard Shaw fought all his life to keep Eliza from marrying Higgins in future versions of the stage play and the movie; people wanted “the happy ending” so badly that they even rewrote the play without Shaw’s knowledge, which infuriated him, and he too rewrote the play to make his position on Eliza and Higgins clearer.

**Where else in the play does Shaw make it clear that Eliza does not have the personality, or the desire, to marry Higgins?**

**Do you agree with Shaw that Eliza should not marry Higgins? Why or why not?**

**Use specific examples from different parts of the play to support your thinking.**

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2. Higgins states in Act V: “The great secret, Eliza, is not having bad manners or good manners or any other sort of particular manners, but having the same manner for all human souls.”

**Where else in the play do we find evidence of this belief through Higgins’s actions?**

**Use specific examples from different parts of the play to support your thinking.**

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3. In the original myth, Galatea, the statue created by Pygmalion, comes to life.

**At what moment does Eliza come to life in the play?**

**Use specific examples from different parts of the play to support your thinking.**



Discussion Assessment Tracker  
(For Teacher Reference)

Record each student's name and the date of evaluation. Mark the criteria you are able to evaluate with a check (meeting criteria) or a minus (not meeting criteria). Use the "Notes/Comments" area to record any additional observations.

|                               |                                                                                                                                                                                                                                                                                                                                      |
|-------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Student name and date:</b> | <b>Criteria:</b>                                                                                                                                                                                                                                                                                                                     |
| <b>Notes/comments:</b>        | <input type="checkbox"/> Contributes to discussion.<br><input type="checkbox"/> Takes turns speaking.<br><input type="checkbox"/> Gives full attention to speaker.<br><input type="checkbox"/> Uses evidence from the text.<br><input type="checkbox"/> Stays on topic.<br><input type="checkbox"/> Asks questions when appropriate. |

|                               |                                                                                                                                                                                                                                                                                                                                      |
|-------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Student name and date:</b> | <b>Criteria:</b>                                                                                                                                                                                                                                                                                                                     |
| <b>Notes/comments:</b>        | <input type="checkbox"/> Contributes to discussion.<br><input type="checkbox"/> Takes turns speaking.<br><input type="checkbox"/> Gives full attention to speaker.<br><input type="checkbox"/> Uses evidence from the text.<br><input type="checkbox"/> Stays on topic.<br><input type="checkbox"/> Asks questions when appropriate. |



**Discussion Assessment Tracker**  
(For Teacher Reference)

|                                                                                       |                                                                                                                                                                                                                                                            |
|---------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Student name and date:</b></p><br><br><br><br><br><p><b>Notes/comments:</b></p> | <p><b>Criteria:</b></p><br><br><p>___Contributes to discussion.</p> <p>___Takes turns speaking.</p> <p>___Gives full attention to speaker.</p> <p>___Uses evidence from the text.</p> <p>___Stays on topic.</p> <p>___Asks questions when appropriate.</p> |
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|                                                                                       |                                                                                                                                                                                                                                                            |
|---------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Student name and date:</b></p><br><br><br><br><br><p><b>Notes/comments:</b></p> | <p><b>Criteria:</b></p><br><br><p>___Contributes to discussion.</p> <p>___Takes turns speaking.</p> <p>___Gives full attention to speaker.</p> <p>___Uses evidence from the text.</p> <p>___Stays on topic.</p> <p>___Asks questions when appropriate.</p> |
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**Eliza's Identity: Exit Ticket and Homework**

**Name:**

**Date:**

**Exit Ticket**

Over the course of the play, we have discussed Eliza in depth. List some of the aspects of her identity here:

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**Homework**

Answer each question below with a well-written paragraph each. Make sure to refer to specific details from the text.

1. What is one of Eliza's character traits that you would like to cultivate in yourself as a part of your identity? Why? How did it help Eliza? How would it help you in today's world?

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Eliza's Identity: Exit Ticket and Homework

2. What is one of Eliza's character traits that you would not like to cultivate? Why? How did it hurt Eliza? How would it hurt you in today's world?

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3. The author of *Pygmalion*, George Bernard Shaw, knew that his play would be viewed mostly by the upper-class theater audiences of England. What do you think he wanted his audiences to learn from his play?

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EXPEDITIONARY  
LEARNING

# **Grade 7: Module 2B: Unit 2: Lesson 19**

## **End of Unit Assessment, Part 2: Revise Essay Drafts**



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**Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)**

With support from peers and adults, I can use a writing process to ensure that purpose and audience have been addressed. (W.7.5)

I can use correct grammar and usage when writing or speaking. (L.7.1)

I can use correct capitalization, punctuation, and spelling to send a clear message to my reader. (L.7.2)

**Supporting Learning Targets**

- I can use feedback from others to revise and improve my essay.
- I can use correct grammar and punctuation in my essay.
- I can use new vocabulary appropriately in my essay.

**Ongoing Assessment**

- End of Unit 2 Assessment, Part 2: Revised essay



| Agenda                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             | Teaching Notes                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      |
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| <ol style="list-style-type: none"><li>1. Opening<ol style="list-style-type: none"><li>A. Review Learning Targets (3 minutes)</li></ol></li><li>2. Work Time<ol style="list-style-type: none"><li>A. Mini Lesson: Addressing Common Errors (5 minutes)</li><li>B. Return Draft Essays with Feedback (5 minutes)</li><li>C. Essay Revision (30 minutes)</li></ol></li><li>3. Closing and Assessment<ol style="list-style-type: none"><li>A. Preview Unit 3 (2 minutes)</li></ol></li><li>4. Homework<ol style="list-style-type: none"><li>A. Finish the final draft of your essay to turn in at the start of the next lesson, along with your first draft, rubric, and planners.</li></ol></li></ol> | <ul style="list-style-type: none"><li>• Some students may need more help revising than others. There is space for this during the revision time.</li><li>• As in Lesson 17, consider the setup of the classroom; students ideally will be working on computers.</li><li>• If students did not use computers to draft their essays in Lesson 17, consider giving them more time to revise and rewrite their essays.</li><li>• Have independent activities ready for students who finish revising early.</li><li>• Since not all students may finish their revisions during this class, have students email their files, check out a computer, or come in during an off period or after school to finish. Consider extending the due date for students who do not have access to a computer at home.</li><li>• In advance:<ul style="list-style-type: none"><li>– Look over students' graded drafts (from Lesson 17) and find a common conventions error. Craft a mini lesson for Work Time A to address the error (a sample structure is provided in the lesson).</li><li>– Identify a body paragraph in a student essay that uses and punctuates a "quote sandwich" well to be used as an exemplar. Make a copy of this body paragraph, without the student's name, to show in Work Time Part B. The goal is for students to have another model to work toward as they revise their own essays.</li></ul></li></ul> |



| Lesson Vocabulary | Materials                                                                                                                                                                                                                                                                                                                                                                                                                                   |
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| feedback          | <ul style="list-style-type: none"><li>• <i>Pygmalion</i> (play; one per student)</li><li>• Document camera</li><li>• Exemplar body paragraph (one for display)</li><li>• End of Unit 2 Assessment Prompt: <i>Pygmalion</i> Argument Essay (from Lesson 12; one to display)</li><li>• End of Unit 2 Assessment, Part 1: Students' draft essays (from Lesson 17, returned in this lesson with teacher feedback)</li><li>• Computers</li></ul> |

| Opening                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | Meeting Students' Needs |
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| <p><b>A. Review Learning Targets (3 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students get out <b><i>Pygmalion</i></b> and direct their attention to the learning targets:<ul style="list-style-type: none"><li>* “I can use feedback from others to revise and improve my essay.”</li><li>* “I can use correct grammar and punctuation in my essay.”</li><li>* “I can use new vocabulary appropriately in my essay.”</li></ul></li><li>• Remind students that they practiced incorporating peer feedback in Lesson 15. They will use the same skills in this lesson, only this time the feedback will be on their control of conventions.</li></ul> |                         |



| Work Time                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Meeting Students' Needs |
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| <p><b>A. Mini Lesson: Addressing Common Errors (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that you noticed a common error in their essays (for instance, comma splices or inconsistent capitalization).</li><li>• On the <b>document camera</b> or white board, show an example of the error. Explain why it is incorrect.</li><li>• Model how to revise and correct the error.</li><li>• Check for understanding. Ask students to give you a thumbs-up if they understand the error and how to fix it when revising, or a thumbs-down if they don't understand fully.</li><li>• If many students give a thumbs-down, show another example of the error. Ask them to think about how to fix it.</li><li>• Cold call a student to suggest how to correct it. If the answer is incorrect, clarify. Again ask students to give you a thumbs-up or thumbs-down. If some students are still struggling, consider checking in with them individually.</li></ul>                                                                         |                         |
| <p><b>B. Return Draft Essays with Feedback (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Show the <b>exemplar body paragraph</b> using the document camera. Point out how the student uses a quote sandwich, especially how the student punctuates and cites the quote.</li><li>• Display the <b>End of Unit 2 Assessment Prompt: <i>Pygmalion</i> Argument Essay</b> where all students can see it. Tell students that they will be getting their <b>End of Unit 2 Assessment, Part 1: draft essays</b> back now with comments on them. They should silently look over the comments and make sure they understand them. Invite students to raise their hands to ask questions if they have them. Alternatively, create a "Help List" on the white board and invite students to add their names to it if they need questions answered.</li><li>• Remind them that they will start their revisions in class today, but they will have the opportunity to complete the revisions at home tonight.</li><li>• Return students' draft essays.</li></ul> |                         |



| Work Time (continued)                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    | Meeting Students' Needs                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |
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| <p><b>C. Essay Revision (30 minutes)</b></p> <ul style="list-style-type: none"><li>• Revisit expectations for using computers.</li><li>• Assign <b>computers</b>, and then prompt students to open the word processing program and make revisions.</li><li>• Circulate around the room, addressing questions. Consider checking in first with students who need extra support to make sure they can use their time well. Students are allowed to refer to their <i>Pygmalion</i> texts if needed.</li><li>• When a few minutes are left, ask students to save their work and make sure they have access to it at home tonight.</li></ul> | <ul style="list-style-type: none"><li>• Some SWD students or ELLs may need more scaffolding to revise. It can be helpful to give their feedback as a set of step-by-step instructions. For instance:<ol style="list-style-type: none"><li>1. The circled words are misspelled. Get a dictionary and use it to correct the circled words.</li><li>2. The underlined sentences are run-ons. Find them and correct them by adding a full stop and capitalizing the first letter of the new sentence.</li></ol></li><li>• For students who need more time, consider focusing their revisions on just one paragraph or just one skill, such as capitalizing appropriately.</li></ul> |



| Closing and Assessment                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          | Meeting Students' Needs |
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| <p><b>A. Preview Unit 3 (2 minutes)</b></p> <ul style="list-style-type: none"><li>• Tell students that their finished essay is due at the beginning of class tomorrow, along with their essay drafts and planners.</li><li>• Tell the class that the final draft of this essay marks the end of Unit 2. Next, students will have the opportunity to expand their learning about identity further by exploring teen identity in advertisements and marketing in Unit 3.</li></ul>                                |                         |
| Homework                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | Meeting Students' Needs |
| <ul style="list-style-type: none"><li>• Finish the final draft of your essay to turn in at the start of the next lesson, along with your first draft, rubric, and planner.</li></ul> <p><i>Note: There is no specific due date set for the return of this assessment, but please take no more than a few days to assess and return the papers. The model essay, for your reference, can be found in Lesson 12. Scoring should be conducted using the New York State Expository Rubric—argument version.</i></p> |                         |

There are no new supporting materials for this lesson.