EXPEDITIONARY LEARNING

Grade 7: Module 2B: Unit 2:
Overview

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	**Using Evidence, Theme, and Inference to Analyze an Unseen Passage in *Pygmalion*** This assessment centers on NYSP12 ELA CCLS RL.7.1, RI.7.3, and L.7.4. Students will analyze an unseen passage from *Pygmalion* 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.
End of Unit 2 Assessment	**Argument Essay: Eliza's Changes** 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 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." 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.

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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 *Pygmalion*	• 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)	• 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.	• 3-2-1 Exit Ticket	• Gallery Walk protocol • Spirit Read protocol
Lesson 2	Understanding Interactions: Launching *Pygmalion*, Part 1	• 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)	• 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*.	• Text-dependent questions: *Pygmalion*, Section 1	• British Dialect/Slang anchor chart
Lesson 3	Understanding Interactions: Launching *Pygmalion*, Part 1	• 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)	• 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.	• Eliza Character Tracker • Checking for Understanding Entry Task: *Pygmalion*, Section 1 • Reader's Notes: *Pygmalion*, Section 1	• Internal and External Identity anchor chart
Lesson 4	Introducing Readers Theater: *Pygmalion*	• 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)	• 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*.	• 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	• 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 cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 3 (from homework) • Checking for Understanding Entry Task: *Pygmalion*, Section 3	• British Dialect/Slang anchor chart • Go Go Mo protocol
Lesson 6	Reading More Closely: Inferences and Evidence in *Pygmalion*	• 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 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*.	• Reader's Notes: *Pygmalion*, Section 4 (from homework) • Text-Dependent Questions: *Pygmalion*, Section 5 • Eliza Character Tracker	
Lesson 7	Mid-Unit Assessment: Evidence and Inference in *Pygmalion*	• 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)	• 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*.	• Reader's Notes: *Pygmalion*, Section 5 (from homework • Mid-Unit 2 Assessment	
Lesson 8	Analyzing Key Scenes in *Pygmalion*	• 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)	• 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*.	• Reader's Notes: *Pygmalion*, Section 6 (from homework)	

Lesson	Lesson Title	Long-Term Targets	Supporting Targets	Ongoing Assessment	Anchor Charts & Protocols
Lesson 9	Text-to-Text Connections with *Pygmalion*	• 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)	• 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*.	• Reader's Notes: *Pygmalion*, Section 7 (from homework) • Checking for Understanding Entry Task: *Pygmalion*, Section 7	• British Dialect/Slang anchor chart
Lesson 10	Citing Evidence: The Ending of *Pygmalion*	• 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 cite evidence from the play *Pygmalion* to predict the ending of the play. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 8 (from homework) • Checking for Understanding Entry Task: *Pygmalion* Section 8 • Super Speed Quote Sandwich • Eliza Character Tracker	
Lesson 11	Closing Reading and Summarizing: The Epilogue of *Pygmalion*	• 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 cite evidence from the play *Pygmalion* to analyze its plot and characters. • I can analyze how plot, character, and setting interact in *Pygmalion*.	• Reader's Notes: *Pygmalion*, Section 9 (from homework) • Eliza Character Tracker	
Lesson 12	Writing an Argument Essay: Developing Claims and Reasons	• 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)	• 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.	• Eliza Character Tracker	• 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	• 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)	• I can begin the writing process for an argument essay on *Pygmalion*. • I can analyze the argument in a model essay.	• Venn diagram • Writing Improvement Tracker	
Lesson 14	Writing an Argument Essay: Analyzing the Model	• 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 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*.	• 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	• 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)	• 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*.	• *Pygmalion* essay Planner (homework from Lesson 14) • Eliza Character Trackers	• 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	• 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)	• I can analyze a model essay for a strong conclusion, transitions, and a formal style. • I can write an organized argument essay about *Pygmalion*.	• *Pygmalion* Essay Planner (from homework) • Eliza Character Tracker • *Pygmalion* essay tracker	• Transitions anchor chart
Lesson 17	End of Unit 2 Assessment, Part 1: Drafting the Essay	• 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)	• 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.	• *Pygmalion* Essay Planner (from homework) • End of Unit 2 Assessment essay draft	
Lesson 18	World Café about *Pygmalion*	• I can effectively engage in discussions with diverse partners about seventh-grade topics, texts, and issues. (SL.7.1)	• 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.	• World Café Charts	• 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	• 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)	• 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.	• 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-MKRs7oCFYqi4Aod9FwAEw&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	*Pygmalion* 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