



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
<p>flat; absurdities; aestheticism; bravado; genteel; cynical; barometrical; influenza</p>	<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. 	



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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
<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>	
<p>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.)</p>	
<p>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?</p>	
<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>	



Text-Dependent Questions:
Pygmalion, Section 5

Name: _____

Date: _____

Questions	Answers
<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>	



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

Time: 30 minutes

Questions	Guide
<p>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?</p>	<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.”
<p>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”?</p>	<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
<p>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.)</p>	<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.
<p>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?</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 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