



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"> <li>1. Opening               <ol style="list-style-type: none"> <li>A. Unpacking Learning Targets/Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8 (5 minutes)</li> </ol> </li> <li>2. Work Time               <ol style="list-style-type: none"> <li>A. Close Read: Section 9 (15 minutes)</li> <li>B. Readers Theater: Section 9 (10 minutes)</li> <li>C. Revisit Eliza Character Tracker (10 minutes)</li> </ol> </li> <li>3. Closing and Assessment               <ol style="list-style-type: none"> <li>A. Super Speed Quote Sandwich: Predicting the End of the Play (5 minutes)</li> </ol> </li> <li>4. Homework               <ol style="list-style-type: none"> <li>A. Finish the Reader's Notes: <i>Pygmalion</i>, Section 9 and complete 20 minutes of independent reading.</li> </ol> </li> </ol>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• In advance:           <ul style="list-style-type: none"> <li>– Determine how you are going to assign parts for Readers Theater: Eliza, Higgins.</li> <li>– Set up props, costumes, and/or a performance space for the Readers Theater if you choose.</li> <li>– Print larger copies of page 66 for use during the Readers Theater.</li> </ul> </li> <li>• Review:           <ul style="list-style-type: none"> <li>– Close Reading Guide: <i>Pygmalion</i>, Section 9 (answers, for teacher reference)</li> <li>– Reader's Notes: <i>Pygmalion</i>, Section 9</li> <li>– 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.</li> </ul> </li> <li>• Post: Learning targets.</li> </ul>



Lesson Vocabulary	Materials
composedly, averted, recoil, infatuated, impudent, consort battleship, incorrigible, disdainfully	<ul style="list-style-type: none"><li>• <i>Pygmalion</i> (play; one per student)</li><li>• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8 (one per student)</li><li>• Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8 (answer, for teacher reference)</li><li>• Text-Dependent Questions: <i>Pygmalion</i>, Section 9 (one per student and one to display)</li><li>• Document camera</li><li>• Close Reading Guide: <i>Pygmalion</i>, Section 9 (for teacher reference)</li><li>• 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)</li><li>• Eliza Character Trackers (from Lesson 3)</li><li>• Super Speed Quote Sandwich handout (one per student)</li><li>• Diversity Discussion Appointment handouts (from Unit 1, Lesson 4??)</li><li>• Reader’s Notes: <i>Pygmalion</i>, Section 9 (one per student)</li><li>• Reader’s Notes: <i>Pygmalion</i>, Section 9 (answers, for teacher reference)</li></ul>



Opening	Meeting Students' Needs
<p><b>A. Unpacking Learning Targets/Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 9 (5 minutes)</b></p> <ul style="list-style-type: none"><li>• Distribute the <b>Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8</b> to students as they enter.</li><li>• Direct students to complete the task individually, and to use their text <b><i>Pygmalion</i></b> if they wish. As they do so, circulate to check the Reader's Notes: <i>Pygmalion</i>, Section 8 for completion.</li><li>• When students are done, call on several to share their answers to the entry task. Refer to the <b>Checking for Understanding Entry Task: <i>Pygmalion</i>, Section 8 (answer, for teacher reference)</b> 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.</li><li>• Have students get out their homework; post definitions for the Reader's Dictionary and prompt them to revise their Reader's Dictionaries as necessary.</li><li>• Direct students' attention to the learning targets:<ul style="list-style-type: none"><li>* "I can cite evidence from the play <i>Pygmalion</i> to predict the ending of the play."</li><li>* "I can analyze how plot, character, and setting interact in <i>Pygmalion</i>."</li></ul></li><li>• 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.</li></ul>	



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



Work Time (continued)	Meeting Students' Needs
<p><b>C. Revisit Eliza Character Tracker (10 minutes)</b></p> <ul style="list-style-type: none"><li>• Have students get out their <b>Eliza Character Tracker</b>.</li><li>• 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.</li><li>• Consider modeling an entry if students need extra assistance in determining evidence.</li><li>• Circulate and offer assistance as needed.</li><li>• 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"><li>– Determining to marry Freddy (87)</li><li>– Not doing Higgins's errands (89)</li><li>– Threatening to become a phonetics teacher (88)</li></ul></li></ul> <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><b>A. Super Speed Quote Sandwich: Predicting the End of the Play (5 minutes)</b></p> <ul style="list-style-type: none"> <li>• Distribute the <b>Super Speed Quote Sandwich handout</b>. Tell students that they will conclude their lesson today by participating in a timed “speed trial.”</li> <li>• 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.</li> <li>• 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.</li> <li>• 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.</li> <li>• Time them strictly, with a “ready ... set ... go!” launch, and end the activity after 2 or 3 minutes.</li> <li>• Students will revisit their predictions in Lesson 11, the last lesson for reading the play <i>Pygmalion</i>.</li> <li>• Hand out the <b>Reader’s Notes: <i>Pygmalion</i>, Section 9</b>.</li> </ul>	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> <li>• Finish the Reader’s Notes: <i>Pygmalion</i>, Section 9 and complete 20 minutes of independent reading.</li> </ul>	



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## 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
<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>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>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>	



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.	



**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: * “Read silently in your heads while I read aloud.”</p> <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
<p>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>	<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>
<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>	<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)

<b>Questions</b>	<b>Close Reading Guide</b>
<p>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>	<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**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
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**

<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>	<b>Word/Phrase</b>	<b>Page</b>	<b>Definition</b>
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