11.1.3 Unit Overview

“Anonymity runs in their blood.”

<table>
<thead>
<tr>
<th>Text(s)</th>
<th>Excerpt from Chapter 3 of A Room of One’s Own by Virginia Woolf</th>
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</thead>
<tbody>
<tr>
<td>Number of Lessons in Unit</td>
<td>8</td>
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</table>

Introduction

In this unit, students engage with Virginia Woolf’s A Room of One’s Own, building skills for close reading and analysis of nonfiction. Throughout 11.1.3, students learn to approach informational texts by analyzing an author’s use of evidence and rhetoric to support her point of view. Students read an excerpt from A Room of One’s Own that considers what would have happened to a woman of Shakespeare’s genius during Shakespeare’s time. Woolf poses a hypothetical sister of Shakespeare and uses both specific and more general forms of argument to make the case that the absence of great female writers from this period is an effect of the social pressures on them and the opportunities denied them.

In this unit, students also focus on strengthening their writing as well as building their skills for civil and productive conversation. In both forums, students learn to articulate analysis backed by ample references to the text, while also learning to engage in a critical, democratic dialogue with peers. Students examine previous texts in this module in light of Woolf’s essay, developing the critical skill of analysis across texts in order to form a more coherent understanding of the voice of the disenfranchised, in particular, as represented in literature.

In the Mid-Unit Assessment, students choose two or more central ideas in A Room of One’s Own and analyze their development and interaction over the course of the text.

In the End-of-Unit Assessment, students craft a multi-paragraph response analyzing the relationship between Woolf’s text and the character of Ophelia. Students return to Hamlet to look again at Ophelia, this time in conversation with the portion of Woolf’s A Room of One’s Own essay that they have studied.
Literacy Skills & Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based conversations about text, specifically around central ideas
- Determine meaning of unknown vocabulary
- Provide an objective summary of the text
- Paraphrase and quote relevant evidence from a text
- Write original evidence-based claims
- Generate and respond to questions in scholarly discourse

Standards for This Unit

<table>
<thead>
<tr>
<th>CCS Standards: Reading</th>
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<tbody>
<tr>
<td>CCRA.R.9</td>
</tr>
<tr>
<td>RL.11-12.3</td>
</tr>
<tr>
<td>RI.11-12.1</td>
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<tr>
<td>RI.11-12.2</td>
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<td>RI.11-12.3</td>
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<td>RI.11-12.6</td>
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<tr>
<th>CCS Standards: Writing</th>
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</table>
| W.11-12.2.a-f | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection,
organization, and analysis of content.

a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.11-12.9.a, b Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

CCS Standards: Speaking & Listening

SL.11-12.1.a-e Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts
and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

**CCS Standards: Language**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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<tbody>
<tr>
<td>L.11-12.1</td>
<td>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
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<tr>
<td>L.11-12.2</td>
<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
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<tr>
<td>L.11-12.4.a, b</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <em>grades 11–12 reading and content</em>, choosing flexibly from a range of strategies.</td>
</tr>
<tr>
<td>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
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<tr>
<td>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <em>conceive, conception, conceivable</em>).</td>
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**Note:** Bold text indicates targeted standards assessed in this unit.

**Unit Assessments**

<table>
<thead>
<tr>
<th>Ongoing Assessment</th>
<th>Standards Assessed</th>
<th>Description of</th>
</tr>
</thead>
<tbody>
<tr>
<td>CCRA.R.9, RL.11-12.3, RL.11-12.2, RL.11-12.3, RI.11-12.6, W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, L.11-12.2</td>
<td>Varies by lesson but may include: answer text-dependent questions, write</td>
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Assessment | informally in response to text-based prompts, revise and strengthen writing through peer- and self-review, participate in group discussion, and present information in an organized and logical manner.

<table>
<thead>
<tr>
<th>Mid-Unit Assessment</th>
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<tr>
<td>Description of Assessment</td>
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<tr>
<th>End-of-Unit Assessment</th>
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<tr>
<td>Description of Assessment</td>
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Unit-at-a-Glance Calendar

<table>
<thead>
<tr>
<th>Lesson</th>
<th>Text</th>
<th>Learning Outcomes/Goals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A Room of One’s Own, Chapter 3, page 48 (Masterful Reading: pages 48–52)</td>
<td>In this lesson, students are introduced to the chapter 3 excerpt from Virginia Woolf’s A Room of One’s Own, which they study throughout the unit. Students engage in discussion about the similarities and differences between the RL and RI standards. In this lesson, students read the first section of the excerpt and answer questions designed to foster general comprehension and analysis of central ideas.</td>
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<tr>
<td>2</td>
<td>A Room of One’s Own, Chapter 3, pages 48–50</td>
<td>Students continue reading the excerpt from chapter 3 of A Room of One’s Own by Virginia Woolf. In the focus excerpt, students read about how Judith Shakespeare’s opportunities contrasted with her brother’s, as she was forced to stay at home while he went to London. Students focus on how Woolf develops a central idea in the text, with particular attention to how her use of language helps to achieve the development of the idea.</td>
</tr>
<tr>
<td>Lesson</td>
<td>Text</td>
<td>Learning Outcomes/Goals</td>
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<td>3</td>
<td>A Room of One’s Own, Chapter 3, pages 50–51</td>
<td>In this lesson, students are introduced to RI.11-12.1 and RI.11-12.6, considering how the standards relate to the same standards for reading literature. Then, students read pages 50–51 from the excerpt of chapter 3 from A Room of One’s Own. Students focus on Woolf’s use of rhetoric to create meaning in her text and advance her argument about women writers during Shakespeare’s time.</td>
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<tr>
<td>4</td>
<td>A Room of One’s Own, Chapter 3, pages 51–52</td>
<td>In this lesson, the last before the Mid-Unit Assessment, students read the last paragraph of the excerpt from A Room of One’s Own through the lens of a new focus standard: RI.11-12.3. Students analyze the interaction of ideas and events and consider how the experiences of a gifted girl such as Judith Shakespeare interact with a central idea in the text.</td>
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<tr>
<td>5</td>
<td>A Room of One’s Own, Chapter 3, pages 48–52</td>
<td>In this lesson, the Mid-Unit Assessment, students compose a multi-paragraph response about the development and interaction of central ideas in the excerpt of A Room of One’s Own.</td>
</tr>
<tr>
<td>6</td>
<td>A Room of One’s Own, Chapter 3, pages 48–52</td>
<td>This lesson builds directly on the Mid-Unit Assessment now that students have had a chance to delve more deeply into the A Room of One’s Own excerpt. Students analyze the central ideas of Virginia Woolf’s text and discuss the ways in which the ideas develop and interact with the events of the text.</td>
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<tr>
<td>7</td>
<td>A Room of One’s Own, Chapter 3, pages 48–52; Hamlet, Act 4.5: lines 148–224</td>
<td>In this lesson, students review the central ideas they identified in the excerpt from A Room of One’s Own before using those concepts as a lens through which to read an additional excerpt from Hamlet. Students listen to a masterful reading of the excerpt, which centers on Ophelia’s descent into madness, before engaging in a class discussion. Following this discussion, students prepare for the End-of-Unit Assessment by using the Cross-Text Evidence Collection Tool on Woolf and Ophelia to collect evidence about the relationship of Ophelia to the ideas expressed by Virginia Woolf in the excerpt from A Room of One’s Own.</td>
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<tr>
<td>8</td>
<td>A Room of One’s Own, Chapter 3, pages 48–52; Hamlet, Acts 1.3, 3.1, 4.5, and 5.1</td>
<td>This lesson comprises the End-of-Unit Assessment for 11.1.3. In this lesson, students craft a multi-paragraph response analyzing the relationship between Woolf’s text and the character of Ophelia. Students return to Hamlet to look again at Ophelia, this time in conversation with the portion of Woolf’s A Room of One’s Own essay that they have studied.</td>
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Preparation, Materials, and Resources

Preparation

- Read and annotate pages 48–52 from Chapter 3 of *A Room of One’s Own*.
- Review the 11.1.3 Mid-Unit and End-of-Unit Text Analysis Rubrics.
- Review all unit standards and post in classroom.

Materials/Resources

- Copies of pages 48–52 from Chapter 3 of *A Room of One’s Own*
- Self-stick notes for students (optional)
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist
- Copies of the 11.1 Speaking and Listening Rubric and Checklist
- Copies of the 11.1.3 Mid-Unit and End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the 11.1 Common Core Learning Standards Tool
- Copies of the Central Ideas Tracking Tool
Introduction

In this first lesson of the unit, students begin reading the text for this unit, Virginia Woolf’s *A Room of One’s Own*. In this unit, students learn to approach informational texts by analyzing Woolf’s arguments and her use of evidence and rhetoric to support her point of view. In this lesson, students read and analyze an excerpt from chapter 3 on page 48 of *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “his extraordinarily gifted sister, let us suppose, remained at home”), in which Woolf introduces the character of Shakespeare’s sister and imagines what youth would have been like for William Shakespeare and his sister. Student learning is assessed via a Quick Write at the end of the lesson: Write an objective summary of page 48 of *A Room of One’s Own* and determine a central idea introduced in the text. Cite evidence from the text to support the central idea you identify.

For homework, students use the notes they made in class to list and classify the opportunities that Shakespeare had at home and in London according to the following categories: Work, Family, Education, Relationships, and Entertainment. Students may also use any other classifications they deem appropriate, explaining why they categorized in that way.

Standards

**Assessed Standard(s)**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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<tr>
<td>RI.11-12.2</td>
<td>Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</td>
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**Addressed Standard(s)**

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
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</thead>
</table>
| W.11-12.2.b, d, e | Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.  
  b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.  
  d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. |
e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

| W.11-12.9.b | Draw evidence from literary or informational texts to support analysis, reflection, and research.  
| b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”). |

| L.11-12.4.a | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.  
| a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase. |

**Assessment**

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Write an objective summary of page 48 of *A Room of One’s Own* and determine a central idea introduced in the text. Cite evidence from the text to support the central idea you identify.

Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.

**High Performance Response(s)**

A High Performance Response should:

- Provide a concise summary of the excerpt (e.g., On page 48, Virginia Woolf claims, “it would have been impossible, completely and entirely for any woman to write the plays of Shakespeare in the age of Shakespeare” (p. 48). In order to support her claim, Woolf imagines a “wonderfully gifted sister” (p. 48) of Shakespeare and names her Judith. Woolf then describes Shakespeare’s youth: he studied the classics at grammar school, was “a wild boy” (p. 48) who “had, rather sooner than he should have done, to marry a woman in the neighborhood, who bore him a child rather quicker than was right” (p. 48). In other words, Shakespeare conceived a child out of wedlock and married the child’s mother quickly before leaving to “seek his fortune” (p. 48) in the theaters of London. Soon he was a success, “even getting access to the palace of the queen” (p. 48). Woolf ends the story of Shakespeare’s youth by returning to his “extraordinarily gifted sister” (p. 48) who...
“remained at home” (p. 48) while her brother was becoming a success in London.

- Identify a central idea in the text (e.g., gender roles).
- Cite evidence from the text to support the central idea (e.g., Virginia Woolf constructs the fictional existence of Shakespeare’s sister Judith to make it clear that even if a woman was “extraordinarily gifted” (p. 48), she would have “remained at home” (p. 48) while her brother went to school and then London to become a success in theater. Woolf introduces the central idea of gender roles by contrasting Shakespeare’s freedom and opportunities with his sister’s confinement at home.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- heiress (n.) – a woman who inherits or has a right of inheritance, especially a woman who has inherited or will inherit considerable wealth

Vocabulary to teach (may include direct word work and/or questions)
- escapade (n.) – a reckless adventure or wild prank

Additional vocabulary to support English Language Learners (to provide directly)
- poached (v.) – hunted illegally
- hub (n.) – the central or most active part or place

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RI.11-12.2, W.11-12.2.b, d, e, W.11-12.9.b, L.11-12.4.a</td>
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<tr>
<td>• Text: <em>A Room of One’s Own</em> by Virginia Woolf, Chapter 3, page 48 (Masterful Reading: pages 48–52)</td>
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<tr>
<td>① In order to provide initial context, the masterful reading extends beyond the pages students read and discuss during the lesson.</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 10%</td>
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<tr>
<td>2. Homework Accountability</td>
<td>7. 10%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>8. 15%</td>
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<tr>
<td>4. Reading and Discussion</td>
<td>9. 45%</td>
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</tbody>
</table>
5. Quick Write
6. Closing

10. 15%
11. 5%

Materials

- Copies of *A Room of One’s Own* for each student
- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Central Ideas Tracking Tool for each student
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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<tr>
<td>Bold text indicates questions for the teacher to ask students.</td>
<td></td>
</tr>
<tr>
<td><em>Italicized text indicates a vocabulary word.</em></td>
<td></td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>✉</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>🔄</td>
<td>Indicates instructional notes for the teacher.</td>
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</table>

Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this unit, students analyze an excerpt from chapter 3 of *A Room of One’s Own* by Virginia Woolf. In this lesson, students consider how Woolf introduces a central idea in the first paragraph of the excerpt.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: RI.11-12.2 and W.11-12.9.b. Instruct students to individually read the standards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with standards RI.11-12.2 and W.11-12.9.b.

Ask students to reread standard RL.11-12.2 and form pairs to discuss the similarities and differences between RL.11-12.2 and RI.11-12.2.
The standards are almost identical in that they ask students to determine central ideas and how the ideas interact. In the literature standard, the interaction produces a “complex account,” whereas in the informational standard, the interaction produces a “complex analysis,” which shows the different purposes of literary and informational texts.

Ask students to reread standard W.11-12.9.a and discuss in pairs the similarities and differences between W.11-12.9.a and W.11-12.9.b.

The standards are almost identical in that they ask students to gather evidence from texts to support analysis, reflection, and research. The only difference is that W.11-12.9.a is about gathering evidence from literature and W.11-12.9.b is about gathering evidence from informational texts.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.5 or RI.11-12.5 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.5 or RI.11-12.5 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Masterful Reading 15%

Provide context for Virginia Woolf’s essay, A Room of One’s Own. Explain that it was a lecture, and this excerpt is a small part of it. Inform students that the title refers to the need for women writers to have at least a room of their own and the privacy, time, and material support necessary to produce literature. This section contains a famous thought experiment about what may have happened if Shakespeare had a sister.

Have students listen to a masterful reading of chapter 3, pages 48–52 (from “Be that as it may, I could not help thinking” to “Anonymity runs in their blood”). Instruct students to focus on their initial reactions and questions.

- Students follow along, reading silently.

Instruct students to share out their initial reactions and questions.

1 Consider recording students’ questions on chart paper or on the board to refer to throughout 11.1.3, as students discover answers to their questions.
**Differentiation Consideration:** Consider posting or projecting the following to support students in their reading throughout this lesson:

How does Virginia Woolf develop a central idea on page 48?

**Activity 4: Reading and Discussion**

Distribute the Central Ideas Tracking Tool. Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to annotate the text for central ideas, using the annotation code CI, as they read and discuss.

1. This focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.
2. Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

Instruct students to individually reread the passage on page 48 from “Be that as it may, I could not help thinking” to “—and the elements of grammar and logic,” and then answer the following questions in their groups before sharing out with the class.

Provide students with the following definition: *heiress* means “a woman who inherits or has a right of inheritance, especially a woman who has inherited or will inherit considerable wealth.”

1. Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.

   - Students write the definition of *heiress* on their copies of the text or in a vocabulary journal.

Paraphrase Woolf’s claim beginning with “It would have been impossible” (p. 48). What words does Woolf use in this sentence to emphasize her claim?

- Woolf claims that a woman in Shakespeare’s time could not have written his works. The words “impossible” (p. 48) and “completely” (p. 48) and “entirely” (p. 48) create a strong emphasis and make it clear what her claim is.

Reread the sentence that begins with “Let me imagine, since the facts are so hard to come by” (p. 48). What will Woolf imagine in this essay? Why does she need to imagine it?

- Woolf will imagine the life of Shakespeare’s sister in order to examine what might have happened to her. Woolf needs to imagine the sister’s life because “the facts” about women in Shakespeare’s time “are so hard to come by” (p. 48), in other words, the facts are difficult to find.
Lead a brief whole-class discussion of student responses.

Instruct students to individually reread the passage on page 48 from “He was, it is well known, a wild boy” to “his extraordinarily gifted sister, let us suppose, remained at home,” and answer the following questions in their groups before sharing out with the class.

**Differentiation Consideration:** Consider providing students with the following definitions: *poached* means “hunted illegally” and *hub* means “the central or most active part or place.”

- Students write the definitions of *poached* and *hub* on their copies of the text or in a vocabulary journal.

**What “escapade” sent Shakespeare “to seek his fortune in London” (p. 48)?**

- Shakespeare went to “seek his fortune in London” because he married “a woman in the neighborhood ... rather sooner than he should have,” and she “bore him a child rather quicker than was right” (p. 48). In other words, Shakespeare had to go to London to get a job because he conceived a child out of wedlock and needed to support his new wife and child.

**What is your understanding of the meaning of the word *escapade* (p. 48) from this sentence?**

- The word *escapade* means “a reckless adventure or wild prank.”

**Consider drawing students’ attention to their application of standard L.11-12.4.a, through the process of using context to make meaning of a word.**

**What experiences did Shakespeare have in London?**

- Shakespeare quickly got work. He “lived at the hub of the universe” (p. 48), meaning the center of his society’s world. He “practis[ed] his art” and “exercis[ed] his wits,” or used his mind, and he even got “access to the queen” (p. 48).

**What word choices does Woolf make to describe Shakespeare’s lifestyle? What overall impression does this convey?**

- The word choices “[v]ery soon he got work,” “successful,” “meeting everybody,” and “knowing everybody” (p.48) give the impression of quick success.

**How does Woolf immediately contrast the experience of Shakespeare’s sister with the experience of Shakespeare?**

- The word “[m]eanwhile” clearly sets up a contrast as does the clipped sentence: “his extraordinarily gifted sister, let us suppose, remained at home” (p. 48). The short, unexciting
sentence emphasizes the confinement Judith experienced in contrast to Shakespeare’s freedom and opportunities.

What central idea does Woolf introduce through the contrast between Shakespeare and his sister?

- The contrast between the lives of Judith and William Shakespeare develops the central idea of gender roles because while William was “a wild boy” who eventually went to London and quickly found success in theater, Judith simply “remained at home” (p. 48).

Consider defining gender roles as “society’s expectations of how men and women should behave and what types of lives they are allowed to lead” and explain that students may use the term gender roles to describe similar ideas developed across the module 11.1 texts.

Lead a brief whole-class discussion of student responses.

**Activity 5: Quick Write**  
15%

Instruct students to respond briefly in writing to the following prompt:

**Write an objective summary of page 48 of *A Room of One’s Own* and determine a central idea introduced in the text. Cite text evidence from the text to support the central idea you identify.**

Instruct students to use significant and relevant evidence, domain-specific vocabulary, a formal style and objective tone. Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 6: Closing**  
5%

Display and distribute the homework assignment. For homework, instruct students to use the notes made in class to list and classify the opportunities that Shakespeare had at home and in London according to the following categories: Work, Family, Education, Relationships, and Entertainment. Students may also use any other classifications they deem appropriate, explaining why they categorized in that way.
Homework

Use the notes you made in class to list and classify the opportunities that Shakespeare had at home and in London according to the following categories: Work, Family, Education, Relationships, and Entertainment. You may also use any other classifications you deem appropriate, explaining why you categorized in that way.
Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:**

<table>
<thead>
<tr>
<th>Page #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

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Model Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
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<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** *A Room of One’s Own* by Virginia Woolf

<table>
<thead>
<tr>
<th>Page #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 48</td>
<td>Gender roles</td>
<td>Woolf introduces the central idea of gender roles: “it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare” (p. 48) because of how rigid gender roles and expectations were.</td>
</tr>
<tr>
<td>Page 48</td>
<td>Gender roles</td>
<td>Woolf constructs the fictional existence of Shakespeare’s sister Judith to make it clear that even if a woman was “extraordinarily gifted” (p. 48), she would have “remained at home” (p. 48) while her brother went to school and then London to become a success in theater. Woolf introduces the central idea of gender roles by contrasting Shakespeare’s freedom and opportunities with his sister’s confinement at home.</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, students continue reading chapter 3, pages 48–50 of *A Room of One’s Own* by Virginia Woolf (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had Shakespeare’s genius”). In this excerpt, students read about how Judith Shakespeare’s opportunities contrast with her brother’s, as she was forced to stay at home while he went to London. Student learning is assessed via a Quick Write at the end of the lesson: How does Woolf’s comparison of Shakespeare to his sister further develop and build upon a central idea in the text?

For homework, students choose one moment from this lesson’s focus excerpt and analyze Woolf’s use of language to describe the characters and their actions. Students also write a paragraph in response to the following prompt: How do Woolf’s word choices impact the meaning and tone of the text?

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>RI.11-12.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</th>
</tr>
</thead>
</table>

| Addressed Standard(s) | W.11-12.9.b Draw evidence from literary or informational texts to support analysis, reflection, and research.  
  b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., *The Federalist*, presidential addresses]”). |
L.11-12.4.a  Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Woolf’s comparison of Shakespeare to his sister further develop and build upon a central idea in the text?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea in the text (e.g., gender roles).

- Analyze how Woolf’s comparison of Shakespeare and his sister further develops a central idea in the text (e.g., Woolf makes a negative comparison between Judith and William Shakespeare’s lives. Shakespeare’s life floated by with relative ease—he married and had a child with his bride “rather quicker than was right” (p. 48), but was free leave his wife and child to go to London to find work. In London, he “[v]ery soon got work in the theatre” (p. 48). Judith, on the other hand, was not free in her life choices the way William was. Judith’s parents prevented her from reading and writing because they “knew the conditions of life for a woman” (p. 49), which means that her parents know that gender roles and expectations for women are very different from that of men. Woolf continues to develop the central idea of gender roles as she contrasts details of Judith’s life with those of her brother: whereas William married whom he pleases, Judith was “betrothed” (p. 49) in her youth; whereas William found theater work with ease, Judith was laughed at and mocked by the “fat, loose-lipped” (p. 49) theater manager. William Shakespeare rose to incredible fame, but Judith had a child out of wedlock and killed herself because there was no place in Shakespeare’s era for a woman who wrote. Judith’s gift and desire did not align with the prescribed gender roles, so she was driven from society and driven to “kill[] herself one winter’s night” (p. 50.).)
### Vocabulary

**Vocabulary to provide directly (will not include extended instruction)**

- agog (adj.) – highly excited by eagerness, curiosity, anticipation
- guffawed (v.) – laughed loudly and boisterously

**Vocabulary to teach (may include direct word work and/or questions)**

- betrothed (adj.) – engaged to be married

**Additional vocabulary to support English Language Learners (to provide directly)**

- moon about (v. phrase) – to move around slowly because you are unhappy
- substantial (adj.) – wealthy or important
- loft (n.) – a room or space that is just below the roof of a building and that is often used to store things
- on the sly (adv. phrase) – in a secret way
- bellowed (v.) – shouted in a deep voice
- lusted (v.) – had a strong (sexual) desire for someone or something
- abundantly (adv.) – extremely

### Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>• Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.a</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>A Room of One’s Own</em> by Virginia Woolf, Chapter 3, pages 48–50</td>
<td></td>
</tr>
<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 10%</td>
</tr>
<tr>
<td>3. Reading and Discussion</td>
<td>3. 60%</td>
</tr>
<tr>
<td>4. Quick Write</td>
<td>4. 20%</td>
</tr>
<tr>
<td>5. Closing</td>
<td>5. 5%</td>
</tr>
</tbody>
</table>
Materials

- Student copies of the Central Ideas Tracking Tool (refer to 11.1.3 Lesson 1)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>☐</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>⚪</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students continue reading chapter 3, pages 48–50 of A Room of One’s Own by Virginia Woolf (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had Shakespeare’s genius”) and focus on the development of central ideas and how Woolf’s use of language supports the development of these ideas.

▶ Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Use the notes you made in class to list and classify the opportunities that Shakespeare had at home and in London according to the following categories: Work, Family, Education, Relationships, and Entertainment. You may also use any other classifications you deem appropriate, explaining why you categorized in that way.) Instruct students to talk in pairs about their homework responses.

☐ Student responses should include:
Work: Shakespeare held “horses at the stage door,” got “work in the theatre,” and practiced “his art on the boards” (p. 48).

Family: Shakespeare got a woman pregnant, married her, and then left her and the child “to seek his fortune in London” (p. 48).

Education: Shakespeare went “to the grammar school” (p. 48).

Relationships: Shakespeare met everybody, knew everybody, and had “access to the Queen” (p. 48).

Entertainment: Shakespeare poached rabbits, shot a deer, and “exercis[ed] his wits in the streets” (p. 48).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion 60%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss. Remind students that annotation identifies evidence that they may use later in the Mid-Unit Assessment and Performance Assessment, which focus on the development of central ideas.

① Consider reminding students that this focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

① Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

① Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does William Shakespeare’s life compare to Judith Shakespeare’s life?

Instruct student groups to read chapter 3, pages 48–50 (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had Shakespeare’s genius”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: agog means “highly excited by eagerness, curiosity, and anticipation” and guffawed means “laughed loudly and boisterously.”

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
Students write the definitions of *agog* and *guffawed* on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: *moon about* means “to move around slowly because you are unhappy,” *substantial* means “wealthy or important,” *loft* means “a room or space that is just below the roof of a building and that is often used to store things,” *on the sly* means “in a secret way,” *bellowed* means “shouted in a deep voice,” *lusted* means “had a strong (sexual) desire for someone or something,” and *abundantly* means “extremely.”

Students write the definitions of *moon about, substantial, loft, on the sly, bellowed, lusted, and abundantly* on their copies of the text or in a vocabulary journal.

What was the attitude Judith’s parents took toward her education, and how does it contrast to their attitude toward Shakespeare’s education?

- Judith was “not sent to school” (p. 49). Her parents stopped her from reading and made her do housework instead: “She picked up a book now and then ... But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers” (p. 49). Shakespeare, on the other hand, “went very probably ... to grammar school” where he likely learned the classics like “Latin ... and the elements of grammar and logic” (p. 48). In other words, their parents encouraged or allowed Shakespeare’s education and forbade Judith’s.

Why did Judith’s parents act this way toward her?

- Judith’s parents “knew the conditions of life for a woman and loved their daughter” (p. 49), meaning that they knew Judith did not have the same opportunities in life as her brother and did not want her to be disappointed.

What was Judith “careful to hide” or “set fire to” (p. 49)? Why did Judith do this?

- Judith was “careful to hide” or “set fire to” (p.49) her writing. Judith hid her writing from her parents because she knew they disapproved and did not want her to “moon about with books and papers” (p. 49).

Read from “Soon, however, before she was out of her teens” to “she was severely beaten by her father” (p. 49) and determine what the word *betrothed* means. Which words or phrases from the context demonstrate this meaning?

- The word *betrothed* means “engaged to be married.” The phrases “the son of a neighboring wool-stapler” and “[s]he cried out that marriage was hateful to her” (p. 49) demonstrate that the word *betrothed* means to be promised in marriage.
Consider drawing students’ attention to their application of standard L.11-12.4.a, through the process of using context to determine the meaning of a word.

Describe the involvement of Judith and William Shakespeare’s parents in each of their young lives.

In Woolf’s description of William’s youth, his parents did not ask William to do anything; in fact, they did not seem to be a factor in any of his actions. In contrast, the parents were involved in many aspects of Judith’s life, from whether she should read to whom she was “betrothed” (p. 49).

Differentiation Consideration: If students struggle, consider asking the following scaffolding question:

What were the circumstances of Shakespeare’s marriage and how do these circumstances differ from how his sister was engaged?

Shakespeare had to marry only after he got a woman pregnant “rather sooner than he should have” (p. 48), while Judith was “severely beaten” and “begged … not to shame” (p. 49) her parents by refusing to marry the man they chose for her.

What does Woolf mean by, “The force of her own gift alone drove her to it” (p. 49)?

By “[t]he force of her gift alone drove her to it,” Woolf means that Judith’s ability and her desire to write were so strong that she disobeyed her father with regard to marriage and “took the road to London” (p. 49).

How does Judith’s experience of trying to get in the theater contrast with her brother’s?

Judith’s experience trying to get in the theater contrasts in that “[m]en laughed in her face” (p. 49) while Shakespeare “very soon … got work in the theatre” (p. 48).

How does Woolf characterize the theater manager? What specific word choices does Woolf make in this characterization?

Woolf characterizes the theater manager in a negative way. He was “fat, loose-lipped” (p. 49), meaning he was unattractive and either talked too much or had a vacant, open-mouthed look on his face. Also, the words “guffawed” and “bellowed” (p. 49) imply that he was loud. Finally, he compared women in the theater to “poodles dancing” (p. 49), which demonstrates that he considered it impossible that women should be in the theater.

What does Woolf mean by “[h]e hinted—you can imagine what” (p.49)?

Woolf suggests that “he hinted” at sex.
How do Woolf’s characterizations of Nick Greene, Judith’s father, and the theater manager develop a central idea of the text?

- Nick Greene, Judith’s father, and the theater manager all demanded that Judith perform the perceived duties of a woman rather than pursue her dream and “gift” (p. 49). These characterizations further develop the central idea of gender roles: Judith was inhibited and confined by her role as a woman.

What was Judith finally driven to do? Why did she commit this act?

- Judith “killed herself one winter’s night” (p. 50) because she was denied the ability to use her “gift” (p. 49) and because she “found herself with child” (p. 50), or pregnant and not married.

How does the use of the words “caught and tangled” create meaning and add beauty to the text: “who shall measure the heat and violence … caught and tangled in a woman’s body” (p. 50)?

- The words “caught and tangled” show that because Judith was a woman, she could not express herself, and her gift became something that was trapped inside her, causing her anguish. The beauty comes from Woolf’s use of powerful imagery: the “heat and violence of the poet’s heart” that was “caught and tangled in a woman’s body” (p. 50), shows the power of Judith’s gift for words and how tragic it is that she could not use this gift because she was a woman.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

Instruct students to respond briefly in writing to the following prompt:

How does Woolf’s comparison of Shakespeare to his sister further develop and build upon a central idea in the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

   Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.

   See the High Performance Response at the beginning of this lesson.
Activity 5: Closing

Display and distribute the homework assignment. For homework, instruct students to choose one moment from this lesson’s focus excerpt, chapter 3, pages 48–50 (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had Shakespeare’s genius”) and analyze Woolf’s use of language to describe the characters and their actions. Instruct students to respond briefly in writing to the following prompt:

How do Woolf’s word choices impact the meaning and tone of the text?

Ask students to use this lesson’s vocabulary where possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students follow along.

Homework

Choose one moment from this lesson’s focus excerpt, chapter 3, pages 48–50 (from “She was as adventurous, as imaginative, as agog to see the world” to “if a woman in Shakespeare’s day had had Shakespeare’s genius”) and analyze Woolf’s use of language to describe the characters and their actions. Respond briefly in writing to the following prompt:

How do Woolf’s word choices impact the meaning and tone of the text?

Use this lesson’s vocabulary where possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.
## Model Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** A Room of One’s Own by Virginia Woolf

<table>
<thead>
<tr>
<th>Page #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 49</td>
<td>Gender roles</td>
<td>Woolf describes how Judith was discouraged from writing or “moon[ing] about with books and papers” (p. 49) because her parents “knew the conditions of life for a woman” and reading and writing were not part of those “conditions” (p. 49).</td>
</tr>
<tr>
<td>Page 49</td>
<td>Gender roles</td>
<td>While William Shakespeare marries whomever he pleased and was allowed to read and write, Judith’s parents kept her from “moon[ing] about with books and papers” and instead asked her to “mind the stew” or “mend the stockings” (p. 49). She was “betrothed” (p. 49) to someone her parents had chosen for her.</td>
</tr>
<tr>
<td>Page 49</td>
<td>Gender roles</td>
<td>William was able to “seek his fortune in London” where he “became a successful actor” (p. 48), whereas Judith had to “disobey” (p. 49) her parents and run away to London, where “[s]he stood at the stage door” (p. 49) but got no work as an actress, just jeers and leers from the “fat, loose-lipped” stage manager (p. 49).</td>
</tr>
<tr>
<td>Page 50</td>
<td>Gender roles</td>
<td>Judith “killed herself one winter’s night” (p. 50) because she was unmarried and “with child” (p. 50). She could not use her gift for writing, a “heat and violence” (p. 50) that was “caught and tangled” (p. 50) in her “woman’s body” (p. 50). Because of societal gender roles, Judith could not express her gift and it drove her to suicide.</td>
</tr>
</tbody>
</table>
11.1.3 Lesson 3

Introduction

In this lesson, students examine Virginia Woolf’s point of view and use of rhetoric. Students focus on chapter 3, pages 50–51 of *A Room of One’s Own* (from “But for my part, I agree with the deceased bishop” to “or the length of the winter’s night”), in which Woolf develops her point of view about why it would have been “impossible” (p. 48) for a woman to write Shakespeare’s works during his time. Student learning is assessed via a Silent Discussion at the end of the lesson in response to the following prompt: How does Woolf use rhetoric to convey her point of view?

For homework, students write an objective summary of the excerpts from *A Room of One’s Own* studied so far, using vocabulary from 11.1.3 Lessons 1–3. Students also continue with their Accountable Independent Reading (AIR) through the lens of focus standard RL.11-12.6 or RI.11-12.6.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>RI.11-12.6</td>
<td>Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>RI.11-12.1</td>
<td>Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
</tr>
<tr>
<td>W.11-12.9.b</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td></td>
<td>b. Apply <em>grades 11–12 Reading standards</em> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <em>The Federalist</em>, presidential addresses]*”).</td>
</tr>
<tr>
<td>SL.11-12.1.a, c, d</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <em>grades 11–12 topics, texts, and</em></td>
</tr>
</tbody>
</table>
issues, building on others’ ideas and expressing their own clearly and persuasively.

a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

L.11-12.4.a, b

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.

b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).

Assessment

Assessment(s)

Student learning is assessed via a Silent Discussion at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

• How does Woolf use rhetoric to convey her point of view?

High Performance Response(s)

A High Performance Response should:

• Identify one or more rhetorical devices Woolf uses (e.g., parallel structure, rhetorical question, alliteration).

• Convey an understanding of Woolf’s point of view (e.g., Woolf states that it is “unthinkable that any woman in Shakespeare’s day should have had Shakespeare’s genius” (p. 50) because gender roles were so strict as to keep women from writing.).

• Demonstrate how Woolf’s use of rhetoric contributes to the development of her point of view.
Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- dashed (v.) – struck or smashed violently, especially so as to break to pieces
- inglorious (adj.) – shameful
- Anon (n.) – anonymous, unnamed, unknown

Vocabulary to teach (may include direct word work and/or questions)

- servile (adj.) – being in slavery; oppressed

Additional vocabulary to support English Language Learners (to provide directly)

- nursery (n.) – the room where a baby sleeps
- ducked (v.) – pushed underwater
- possessed (adj.) – controlled by a usually evil spirit
- suppressed (adj.) – stopped by force; kept secret; not allowed to feel, show, or be affected by
- mute (adj.) – not able or willing to speak

Lesson Agenda/Overview

Student-Facing Agenda

<table>
<thead>
<tr>
<th>Standards &amp; Text:</th>
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<tr>
<td>Standards: RI.11-12.6, RI.11-12.1, W.11-12.9.b, SL.11-12.1.a, c, d, L.11-12.4.a, b</td>
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<tr>
<td>Text: <em>A Room of One’s Own</em> by Virginia Woolf, Chapter 3, pages 50–51</td>
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% of Lesson
1. Introduction of Lesson Agenda 10%
2. Homework Accountability 10%
3. Reading and Discussion 50%
4. Silent Discussion and Assessment 20%
5. Closing 10%

Materials
- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

Learning Sequence

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<tr>
<th>How to Use the Learning Sequence</th>
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Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students continue reading chapter 3, pages 51–52 of A Room of One’s Own and analyze through discussions how Woolf uses rhetoric to convey her point of view.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with two new standards: RI.11-12.6 and RI.11-12.1. Instruct students to individually read the standards on their tools and assess their familiarity with and mastery of them.

- Students read and assess their familiarity with standards RI.11-12.6 and RI.11-12.1.
Instruct students to talk in pairs about what they think the standards mean. Lead a brief discussion about the standards.

For RI.11-12.1:

- Student responses should include:
  - Students use strong, thorough textual evidence to support their claims.
  - Students draw inferences from texts.
  - Students determine where texts leave matters uncertain.

For RI.11-12.6:

- Student responses should include:
  - Students identify an author’s purpose or point of view in a text.
  - Students analyze how an author uses rhetorical devices, other stylistic choices, and the content of the text to make the text powerful, persuasive, or beautiful.

Consider asking students to recall the discussions from 11.1.2 about fresh, engaging, or beautiful language in relation to RL.11-12.4. Draw students’ attention to the similarity of language in these standards while making the point that strong rhetoric helps to make a persuasive argument.

Instruct students to Think, Pair, Share about the following question:

**If Shakespeare used engaging and beautiful language to create new meaning or descriptions of the world, what is the use of beautiful or engaging language in making an argument?**

- Student responses may include:
  - Using engaging language helps to make an argument stronger.
  - Engaging or beautiful language may also make listeners or readers pay more attention to or believe more strongly in an argument.

Explain to students that **rhetoric** refers to the specific techniques that writers or speakers use to create meaning in a text, make a text or a speech more interesting or beautiful, and especially, persuade readers or listeners. Point out to students that they use rhetoric in everyday speech to persuade others to agree with a particular point of view. Several rhetorical techniques such as **irony, rhetorical questions**, and ways of structuring a sentence may be familiar to students. Share with students the following examples of rhetorical techniques and lead a brief discussion of the use of rhetoric in everyday speech. Some examples from this lesson’s text include:
Rhetorical question: “How, then, could it have been born among women whose work began, according to Professor Trevelyan, almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of law and custom?” (p. 50).

Irony: “It is unthinkable that any woman in Shakespeare’s day should have had Shakespeare’s genius” (p. 50).

Sentence structure, listing: “For genius like Shakespeare’s is not born among labouring, uneducated, servile people” (p. 50).

Alliteration: “an Emily Brontë or a Robert Burns blazes out and proves its presence” (p. 50).

Parallel structure: “It was not born in England among the Saxons and the Britons. It is not born today among the working classes” (p. 50).

Lead a brief whole-class discussion about rhetorical devices.

Activity 2: Homework Accountability 10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Choose one moment from this lesson’s focus excerpt, chapter 3, pages 48–50, and analyze Woolf’s use of language to describe the characters and their actions. Respond briefly in writing to the following prompt: How do Woolf’s word choices impact the meaning and tone of the text?) Instruct students to form pairs to discuss their homework responses.

Student responses may include:

- Woolf’s description of the theater manager as a “fat, loose-lipped man” who “guffawed” (p. 49) conveys a crude, negative image of the theater manager.
- By writing: “The birds that sang in the hedge were not more musical than she was” (p. 49), Woolf describes Judith’s talent in a vivid way.
- By showing Judith’s father offering Judith “a chain of beads or a fine petticoat” (p. 49) if she changed her mind about marrying, Woolf shows how Judith’s father resorted to bribery to try to get Judith to obey.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion 50%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for rhetorical devices using the annotation code RD as they read and discuss.
Consider reminding students that this focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Why does Woolf think a woman could not have had “Shakespeare’s genius” (p. 50)?

Instruct students to read page 50 of *A Room of One’s Own* (from “But for my part, I agree with the deceased bishop” to “It is not born today among the working classes”) and discuss the following questions in their groups.

Differentiation Consideration: Consider providing students with the following definition: *nursery* means “the room where a baby sleeps.”

- Students write the definition of *nursery* on their copies of the text or in a vocabulary journal.

How does Woolf’s claim that it is “unthinkable that any woman in Shakespeare’s day should have had Shakespeare’s genius” (p. 50) develop Woolf’s point of view?

- Woolf’s claim that it is “unthinkable” that during Shakespeare’s time any woman could “have had Shakespeare’s genius” develops her point of view that gender roles were so strict that women writers could not use their talent. A woman could not “have had Shakespeare’s genius” because there would have been no opportunity for her to develop it.

In addition to women, what other groups does Woolf suggest lack literary genius?

- Woolf argues that genius does not exist “among labouring, uneducated, servile people” (p. 50). She states that genius “is not born today among the working classes” or “in England among the Saxons or Britons” (p. 50), because those groups of people are not given opportunity to pursue education or encouragement to refine their passions.

Determine the meaning of *servile* by looking at its word parts and the words surrounding it.

- The word part *serve* is in the word *servile*. Also, the words before *servile* are “labouring, uneducated” (p. 50), so the word *servile* likely refers to people who serve others or are below them.

Consider drawing students’ attention to their application of standard L.11-12.4.a, b through the process of using context and words parts to make meaning of a word.

What is Woolf’s point of view about why genius rarely exists among women?
Woolf writes, “genius like Shakespeare’s is not born among labouring, uneducated, servile people” (p. 50). This suggests that women are raised to labor and serve and are denied education, which prevents their genius from developing.

How does Woolf refine her point of view in this portion of the text?

Woolf uses parallel structure to show that lack of genius is not a problem that solely belongs to women but is the case among other disadvantaged people: “genius like Shakespeare’s is not born among labouring, uneducated, servile people. It was not born in England among the Saxons and the Britons. It is not born today among the working classes” (p. 50). Woolf’s repetition of the phrase “not born among” (p. 50) and her use of parallel structure in these sentences emphasizes her point of view that women who were “labouring, uneducated, servile people” (p. 50) in Shakespeare’s day could not have been geniuses.

Consider reminding students that this repetitive structure is a rhetorical device called parallel structure. Define parallel structure as “using the same pattern of words to show that two or more ideas are equally important.”

Lead a brief whole-class discussion of student responses.

Instruct students to read page 50 (from “How, then, could it have been born among women” to “by their parents and held to it by all the power of law and custom?”) and discuss the following questions in their groups.

What is “it” referring to in the sentence that begins “How then could it have been born” (p. 50)?

“it” is referring to literary genius.

What rhetorical device does Woolf use here?

Woolf uses a rhetorical question in this excerpt.

What does Woolf accomplish by using this device?

Woolf draws the reader in with the question. The reader answers the question and must conclude with Woolf that it would be “impossible” (p. 48) for women to possess literary genius, since they were forced to work from the beginning of their lives. By drawing the reader in with a rhetorical question, Woolf aligns the reader to her point of view.

Lead a brief whole-class discussion of student responses.
Instruct student groups to read pages 50–51 (from “Yet genius of a sort must have existed” to “or the length of the winter’s night”) and discuss the following questions in their groups.

Provide students with the following definitions: *dashed* means “struck or smashed violently, especially so as to break to pieces,” *Anon* means “anonymous or unnamed,” and *inglorious* means “shameful.”

1. Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

   ▶ Students write the definitions of *dashed, Anon,* and *inglorious* on their copies of the text or in a vocabulary journal.

1. **Differentiation Consideration:** Consider providing students with the following definitions: *ducked* means “pushed underwater,” *possessed* means “controlled by a usually evil spirit,” *suppressed* means “stopped by force; kept secret; not allowed to feel, show, or be affected by,” and *mute* means “not able or willing to speak.”

   ▶ Students write the definitions of *ducked, possessed, suppressed,* and *mute* on their copies of the text or in a vocabulary journal.

**Why does “genius” have to “blaze” to “prove its presence” (p. 50)?**

1. Woolf suggests that “genius” must “blaze” out of poverty or oppression to “prove its presence” among the oppressed and “working classes” (p. 50) because people would otherwise not believe “genius” exists there.

   ▶ Consider drawing students’ attention to Woolf’s use of alliteration (“Brontë or ... Burns blazes ... proves its presence” (p. 50) as another rhetorical device. Define *alliteration* as “the repetition of the same sound at the beginning of a word.”

**What does Woolf suggest is the connection between “a woman possessed by devils” and “a suppressed poet” (p. 50)?**

1. Woolf suggests that women accused of being “possessed by devils” (p. 50) could in fact have been suppressed poets or women of literary genius.

**Explain what might make “some mute and inglorious Jane Austen” feel or act “crazed” (p. 50).**

1. The “torture” (p. 50) of having a gift and being unable to express or use it would make a woman feel “crazed.”

   ▶ **Differentiation Consideration:** If students struggle with these questions, consider providing the following information: Jane Austen and the Brontë sisters were famous female writers of the eighteenth and nineteenth centuries. Robert Burns is considered Scotland’s greatest poet.
What is the connotation of the word *torture*? What is the effect of Woolf’s use of the word *torture* on page 50 to describe a woman’s experience of being gifted?

- The word “torture” is violent and painful. Woolf’s use of the word “torture” to describe a woman being gifted emphasizes how intensely a woman might suffer.

Inform students that using such strong, conflicting words such as *torture* and *gifted* is also a use of rhetoric meant to evoke a strong contrast.

What does Woolf mean that “Anon … was often a woman” (p. 50)?

- She means that poems or songs written by “Anon”, or written anonymously, were often women, because even if some women were able to write, they could not put their names on their work because society, or the “law” and “custom” (p. 50), would not have accepted women writers.

Lead a brief whole-class discussion of student responses. Remind students to annotate the text for rhetorical devices using the annotation code RD.

**Activity 4: Silent Discussion and Assessment 20%**

Instruct students to form pairs. Explain that in this lesson, students do a Silent Discussion for their assessment. Students respond independently to a prompt and then exchange responses with a peer, who builds upon or questions the other student’s response before returning their peer’s paper.

Instruct students to respond briefly in writing to the following prompt:

**How does Woolf use rhetoric to convey her point of view?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Silent Discussion prompt.

Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the Silent Discussion.

- Students independently respond to the prompt using evidence from the text.

See the High Performance Response at the beginning of this lesson.

Instruct students to exchange papers and build upon or add questions to their peer’s response.
Students may complete the cycle more than once at the teacher’s discretion.

Consider drawing students’ attention to their application of standards SL.11-12.1.a, c, d, which focus on coming to discussions prepared, asking questions to propel the discussion, and responding to diverse perspectives.

**Activity 5: Closing 10%**

Display and distribute the homework assignment. For homework, instruct students to respond briefly in writing to the following prompt:

**Write an objective summary of pages 48–51 of *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “or the length of a winter’s night”).**

Ask students to use vocabulary from 11.1.3 Lessons 1–3 wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of their texts based on that standard.

Introduce standard RL.11-12.6 or RI.11-12.6 and model what applying a focus standard looks like. For example, RI.11-12.6 asks students to “Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.” Students who are reading *A Room of One’s Own* may say, “Woolf uses a rhetorical question to draw the reader in and allow the reader to conclude with her that it would have been ‘impossible’ (p. 48) for a woman to have Shakespeare’s genius in Shakespeare’s day.”

- Students follow along.

**Homework**

Respond briefly in writing to the following prompt:

**Write an objective summary of pages 48–51 of *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “or the length of a winter’s night”).**

Use vocabulary from 11.1.3 Lessons 1–3 wherever possible in your written response. Remember to use the Short Response Rubric and Checklist to guide your written response.

Also, continue reading your Accountable Independent Reading text through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of your text based on that standard.
Introduction

In this lesson, the last before the Mid-Unit Assessment, students read *A Room of One’s Own* by Virginia Woolf, chapter 3, pages 51–52 (from “This may be true or it may be false” to “publicity in women is detestable. Anonymity runs in their blood”), in which Woolf writes about the stress of society’s expectations on female writers throughout history. Students analyze this portion of the excerpt through the lens of a new focus standard, RI.11-12.3. Students examine the interaction of ideas and events, and consider how the experiences of a “gifted girl” (p. 51) like Judith Shakespeare interact with expectations of female chastity. Student learning is assessed via a Quick Write at the end of the lesson: How does the experience of a “gifted girl” (p. 51) in London interact with and develop a central idea in the text?

For homework, students review, organize, and expand their notes and annotations in preparation for the 11.1.3 Mid-Unit Assessment. Students review their annotations for central ideas and note where these ideas are introduced, developed, and refined. They then return to their objective summary from 11.1.3 Lesson 3 and expand it to include a central idea and supporting evidence. Also for homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of the focus standard RL.11-12.6 or RI.11-12.6.

Standards

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<th>Assessed Standard(s)</th>
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<td>RI.11-12.3</td>
<td>Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</td>
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<th>Addressed Standard(s)</th>
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<tr>
<td>L.11-12.4.a</td>
<td>Determine or clarify the meaning of unknown and multiple meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</td>
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<tr>
<td>a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word’s position or function in a sentence) as a clue to the meaning of a word or phrase.</td>
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Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does the experience of a “gifted girl” (p. 51) in London interact with and develop a central idea in the text?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea in the text (e.g., madness, gender roles).
- Analyze how the difficult experience of a “gifted girl” (p. 51) interacts with and develops a central idea in the text (e.g., Woolf’s description of the experience of a “gifted girl” who lived “in London in the sixteenth century” (p. 51) interacts with and develops the central idea of madness by demonstrating how a “gifted girl[s]” “inner strife” (p. 52) would have made her mad and destroyed her. Woolf writes that a “highly gifted girl who ... tried to use her gift for poetry” would have been driven insane by the “contrary instincts” (p. 51) within her to pursue her passion and at the same time conform to society’s demands. Even if this hypothetical girl had succeeded in writing and reading and “survived” (p. 51) the “inner strife” (p. 52), her writing would have been “twisted and deformed” (p. 51) by the traumatic experience of being a female writer. The writer herself would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village” (p. 51). In other words, the female writer would have gone crazy and been a social outcast. Woolf develops the central idea of madness through her description of the experience of a “gifted girl” who lived “in London in the sixteenth century” (p. 51)).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- thwarted (v.) – opposed successfully; prevented from accomplishing a purpose
- hindered (v.) – prevented from doing, acting, or happening
- fetish (n.) – any object, idea, etc., eliciting unquestioning reverence, respect, or devotion
- morbid (adj.) – suggesting an unhealthy mental state or attitude; unwholesomely gloomy, sensitive, extreme
- homage (n.) – something that is done to honor someone or something
Vocabulary to teach (may include direct word work and/or questions)

- asunder (adv.) – into separate parts; in or into pieces

Additional vocabulary to support English Language Learners (to provide directly)

- sanity (n.) – the condition of having a healthy mind
- anguish (n.) – extreme suffering, grief, or pain
- irrational (adj.) – not thinking clearly; not able to use reason or good judgment
- dilemma (n.) – a situation in which you have to make a difficult choice
- relic (n.) – something that is from a past time, place, culture, etc.
- anonymity (n.) – the quality or state of being unknown to most people
- detestable (adj.) – causing or deserving strong dislike

Lesson Agenda/Overview

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<td><strong>Standards &amp; Text:</strong></td>
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<td>• Standards: RI.11-12.3, L.11-12.4.a</td>
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<tr>
<td>• Text: <em>A Room of One’s Own</em> by Virginia Woolf, Chapter 3, pages 51–52</td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
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<td>2. Homework Accountability</td>
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<td>3. Reading and Discussion</td>
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<td>4. Quick Write</td>
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<td>5. Closing</td>
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Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Student copies of the Central Ideas Tracking Tool (refer to 11.1.3 Lesson 1)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
Learning Sequence

Activity 1: Introduction of Lesson Agenda 10%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students read the last part of the excerpt from A Room of One’s Own and examine the interaction of ideas and events, and consider how the experiences of a “gifted girl” (p. 51) like Judith Shakespeare interact with expectations of female chastity.

- Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: RL.11-12.3. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

- Students read and assess their familiarity with standard RL.11-12.3.

Ask students to reread standard RL.11-12.3 and form pairs to discuss the similarities and differences between RL.11-12.3 and RI.11-12.3.

- Both standards are about analyzing how elements interact and develop. RL.11-12.3 is about how literary elements interact and develop: setting, plot, characters. RI.11-12.3 is about how events, individuals, and ideas interact and develop.

Activity 2: Homework Accountability 15%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts.
Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Respond briefly in writing to the following prompt: Write an objective summary of pages 48–51 of *A Room of One’s Own*.) Instruct students to form pairs and share their responses to the homework assignment, comparing which aspects of the text they chose to emphasize.

- Student responses may include:
  - Woolf states that it would have been “impossible” (p. 48) for a woman born in the time of Shakespeare to have written the plays of Shakespeare.
  - Woolf imagines that Shakespeare had a “wonderfully gifted sister, called Judith” (p. 48), who was denied the opportunities her brother had, and ran away from home to seek her fortune when her parents tried to force her into marriage.
  - Judith found herself mocked and was refused entry to the theater. When a theater manager, Nick Greene, took pity on her, she became pregnant by him and killed herself.
  - Woolf suggests that female genius like that of the working classes is “unthinkable” (p. 50) because women and workers are too busy to develop their genius. If a woman were a genius, she would likely have “gone crazed, shot herself, or ended her days in some lonely cottage outside the village” because of the “anguish” (p. 51) of being gifted but not being able to use her gift. At the very least, a female writer would take “refuge” in publishing in anonymity (p. 51).

**Activity 3: Reading and Discussion 60%**

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

1. Remind students to use the Central Ideas Tracking Tool to record central ideas they identify and discuss.

2. If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.

3. **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

   How does Woolf describe the experience of a “gifted girl” (p. 51) in London?
Instruct student groups to read page 51 (from “This may be true or it may be false” to “half witch, half wizard, feared and mocked at”) and answer the following questions before sharing out with the class.

**What is the impact of Woolf’s question, “who can say?” on page 51? How does it support her claim about women in the age of Shakespeare?**

- The rhetorical question “who can say” creates uncertainty; it reinforces Woolf’s claim that facts are hard to come by because gifted women are forced to remain anonymous.

**What does Woolf claim is true in the story she has told?**

- Woolf claims that any woman born with a great gift in Elizabethan times would have “gone crazed” and “ended her days” as an outsider, “feared and mocked” (p. 51), because of the strictness of gender roles in society.

Lead a brief whole-class discussion of student responses.

Instruct students to read page 51 (from “For it needs little skill in psychology” to “she must have lost her health and sanity to a certainty”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: thwarted means “opposed successfully; prevented from accomplishing a purpose” and hindered means “prevented from doing, acting, or happening.”

- Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
  - Students write the definitions of thwarted and hindered on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definition: sanity means “the condition of having a healthy mind.”

- Students write the definition of sanity on their copies of the text or in a vocabulary journal.

**By whom or what was Judith “thwarted and hindered” (p. 51)?**

- Judith was “thwarted and hindered” by “other people” (p. 51).

Use context clues to determine the meaning of asunder. By whom or what was Judith “tortured and pulled asunder” (p. 51)?

- The word asunder means “into pieces.” Judith is “tortured and pulled asunder by her own contrary instincts” (p. 51), which means her instincts move in opposite directions.
Consider drawing students’ attention to their application of standard L.11-12.4.a through the process of determining the meaning of words through contexts.

**Differentiation Consideration:** Consider asking the following extension question to support comprehension:

**What is the impact of Woolf’s use of contrary to describe a “gifted girl[s]” instincts (p. 51)?**

- Instincts are natural thoughts or actions. *Contrary* means “opposite or conflicting.” *Contrary instincts* means that a “gifted girl[s]” instincts were opposed to or conflicted with her role or place in society.

**What prevented Judith from pursuing her dreams?**

- Both “other people” and the torture of “her own contrary instincts” (p. 51) prevented Judith from pursuing her dreams.

**What rhetorical device does Woolf use in the sentence that begins “For it needs little skill in psychology” (p. 51)? What effect does the rhetorical device have on Woolf’s purpose?**

- Woolf uses parallel structure in this sentence: “so thwarted and hindered by ... so tortured and pulled asunder by” (p. 51). Through this use of parallel structure, Woolf furthers her argument that a “gifted girl” (p. 51) could not have survived in Elizabethan England. The parallel phrases emphasize the internal and external pressures on a female writer.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read page 51 (from “No girl could have walked to London” to “for chastity may be a fetish invented by certain societies for unknown reasons—but were none the less inevitable”) and answer the following questions before sharing out with the class.

Provide students with the following definition: *fetish* means “any object, idea, etc., eliciting unquestioning reverence, respect, or devotion.”

- Students may be familiar with this word. Consider asking students to volunteer a definition before providing it the group.
  - Students write the definition of *fetish* on their copies of the text or in a vocabulary journal.

**Differentiation Consideration:** Consider providing students with the following definitions: *anguish* means “extreme suffering, grief, or pain” and *irrational* means “not thinking clearly; not able to use reason or good judgment.”
Students write the definitions of anguished and irrational on their copies of the text or in a vocabulary journal.

What language does Woolf use to emphasize the fact that she is using Judith to represent all women of that time?

Woolf uses the term “No girl” (p. 51) at the start of the sentence to emphasize that the story of Judith Shakespeare is not the story of an individual but of the condition of women.

What concept makes the anguish of a gifted woman “irrational” and “inevitable” (p. 51), according to Woolf? Why does Woolf describe the anguish as both “irrational” and “inevitable”?

The anguish was “irrational” because chastity was “invented by certain societies for unknown reasons” but, at the same time, “inevitable” because chastity has become so internalized that “to cut it free ... demands courage of the rarest” (p. 51).

Remind students of their work with chastity in 11.1.2 in relation to the character of Ophelia in Hamlet. Instruct student groups to review their notes and annotations to find the definition of chastity.

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread pages 51–52 (from “Chastity had then, it has even now” to “publicity in women is detestable. Anonymity runs in their blood”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: morbid means “suggesting an unhealthy mental state or attitude; unwholesomely gloomy, sensitive, extreme” and homage means “something that is done to honor someone or something.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of morbid and homage on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: dilemma means “a situation in which you have to make a difficult choice,” relic means “something that is from a past time, place, culture, etc.,” anonymity means “the quality or state of being unknown to most people,” and detestable means “causing or deserving strong dislike.”
Student write the definitions of dilemma, relic, anonymity, and detestable on their copies of the text or in a vocabulary journal.

What role did chastity play in Elizabethan times, and how does it compare to Woolf’s time?

- Chastity, according to Woolf, had “a religious importance” (p. 51) in a woman’s life in Elizabethan times, which means it was incredibly important, and continues to have such importance in Woolf’s own time. Woolf states, “Chastity had then, it has even now, a religious importance in a woman’s life” (p. 51), demonstrating the power of chastity in both the past and present.

How does Woolf’s use of figurative language with regards to chastity support a central idea in the text?

- The imagery of “nerves” and of “cut[ting] free” (p. 51) both imply that chastity was intertwined with or connected to women in a way that made it difficult to “bring it to the light of day” (p. 51), or look at it clearly. Because chastity defines the expectations for women, it further develops the central idea of gender roles in the text.

What does Woolf suggest happened to a gifted woman “in London in the sixteenth century” (p. 51)?

- Woolf suggests that the pressure of living “a free life” would have been such “a nervous stress and dilemma” for a gifted woman that it may have killed her or at least it would surely have made her writing “twisted and deformed” (p. 51).

If a gifted woman had managed to write, under what name would she have written? Why?

- None; a gifted woman would have written anonymously. According to Woolf, anonymity is both a “refuge” and a convention dictated by “the last relic of chastity” (p. 51). Chastity protected women from publicity, which was “detestable in a woman” (p. 52) and associated with a lack of chastity—for example, the suggestive “hint[s]” (p. 49) of the theater manager who laughed in Judith Shakespeare’s face. To remain anonymous is to remain chaste while writing.

This point in Woolf’s text presents a rich opportunity for students to reconsider the figure of the Duchess as viewed through the Duke’s eyes in Browning’s “My Last Duchess,” and to remind students of the central idea of voice. Encourage students to think about the connections between voice (or lack of a voice) and madness.

Inform students that Currer Bell (Charlotte Brontë), George Eliot (Mary Anne Evans), and George Sand (Aurore Dupin) are all examples of women who wrote under male names.
Explain what Woolf means by “inner strife” (p. 52). What does Woolf suggest were the possible outcomes of “inner strife”?

- By “inner strife,” Woolf refers to the suffering of gifted women as a result of the conflict between the expression of their gift and the strict constraints of gender roles. This leads, in Judith Shakespeare’s case, to madness and suicide.

1. Consider reminding students to annotate for the central idea madness at “inner strife” (p. 52).

Woolf notes that gifted women sought to “veil themselves” (p. 52). What associations does Woolf’s use of the word veil create?

- Veils are associated with anonymity, because they hide the face of the wearer, and chastity, because they are associated with brides and nuns.

To what convention does using the name of a man pay “homage”?

- Using the name of a man pays “homage” to the convention that “publicity in a woman is detestable,” or the idea that “a woman is not to be talked of” (p. 52).

When Woolf suggests that “[a]nonymity runs in their blood” (p. 52), what does she imply has happened to the convention that women should remain anonymous?

- Woolf implies that anonymity has been internalized and passed down from generation to generation. Like genetics, it “runs in their blood” (p. 52).

Lead a brief whole-class discussion of student responses.

**Activity 4: Quick Write**

Instruct students to respond briefly in writing to the following prompt:

**How does the experience of a “gifted girl” (p. 51) in London interact with and develop a central idea in the text?**

Ask students to use this lesson’s vocabulary wherever possible in their written responses. Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
Activity 5: Closing

Display and distribute the homework assignment. For homework, instruct students to review, organize, and expand their notes and annotations in preparation for the 11.1.3 Mid-Unit Assessment. Ask students to review their annotations and tools for central ideas and note where these ideas are introduced, developed, and refined. Then ask students to return to their objective summaries from 11.1.3 Lesson 3 and expand them to include a central idea and supporting evidence.

Also for homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of their texts based on that standard.

Homework

Review, organize, and expand your notes and annotations in preparation for the 11.1.3 Mid-Unit Assessment. Review your annotations and tools for central ideas and note where these ideas are introduced, developed, and refined. Then return to your objective summary from 11.1.3 Lesson 3 and expand it to include a central idea and supporting evidence.

Also, continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.6 or RI.11-12.6, and prepare for a 3–5 minute discussion of your text based on that standard.
# Model Central Ideas Tracking Tool

**Name:**

**Class:**

**Date:**

**Directions:** As you read, record evidence of central ideas as well as explanations of how the evidence is connected and/or demonstrates the development of the central ideas in the text.

**Text:** A *Room of One’s Own* by Virginia Woolf

<table>
<thead>
<tr>
<th>Page #</th>
<th>Central Ideas</th>
<th>Evidence, Connections, and Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>Page 51</td>
<td>Madness</td>
<td>The “inner strife” (p. 52) Woolf describes demonstrates how a woman who tried to defy the expectations of gender roles “would have certainly gone crazed, shot herself” from the emotional stress (p. 51).</td>
</tr>
<tr>
<td>Page 51</td>
<td>Gender roles</td>
<td>Woolf describes how chastity “has so wrapped itself round with nerves and instincts that to cut it free and bring it to the light of day demands courage of the rarest” (p. 51) and that the “religious importance” (p. 51) of chastity oppresses women by defining their gender roles and expectations.</td>
</tr>
<tr>
<td>Page 52</td>
<td>Gender roles</td>
<td>On page 52, Woolf writes, “Anonymity runs in [women’s] blood,” by which she means that anonymity has become such a social pressure, expectation, and part of women’s gender roles that generation after generation of women pay “homage” to the idea that women should not be seen or “talked of” (p. 52), so they either sign their work anonymously or use a man’s pseudonym.</td>
</tr>
</tbody>
</table>
Introduction

In this lesson, the 11.1.3 Mid-Unit Assessment, students use textual evidence from pages 48–52 of A Room of One’s Own (from “Be that as it may, I could not help thinking” to “publicity in women is detestable. Anonymity runs in their blood”) to write a multi-paragraph response to the following prompt: Analyze how two central ideas interact and develop over the course of pages 48–52 of A Room of One’s Own. Students review their annotated texts, lesson Quick Writes, discussion notes, homework notes, and tools to organize their ideas. Students then develop their essays with relevant and sufficient evidence. The Mid-Unit Assessment is assessed using the 11.1.3 Mid-Unit Text Analysis Rubric.

For homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of the focus standard RL.11-12.6 or RI.11-12.6.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>RI.11-12.2</td>
<td>Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</td>
</tr>
<tr>
<td>W.11-12.2.a-f</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td>a.</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g. headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
</tr>
<tr>
<td>b.</td>
<td>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</td>
</tr>
<tr>
<td>c.</td>
<td>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
</tr>
</tbody>
</table>
d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.11-12.9.b Draw evidence from literary or informational texts to support analysis, reflection, and research.

b. Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g. in U.S. Supreme Court majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., The Federalist, presidential addresses]”).

L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Addressed Standard(s)

None.

Assessment

Assessment(s)

Student learning is assessed via a response to the 11.1.3 Mid-Unit Assessment prompt. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

• Analyze how two central ideas interact and develop over the course of pages 48–52 of A Room of One’s Own.

Student responses will be assessed using the 11.1.3 Mid-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

• Identify two central ideas developed in the excerpt (e.g., gender roles and madness).

• Analyze how the two central ideas interact and develop in the excerpt.
A High Performance Response may include the following evidence in support of a multi-paragraph analysis.

- The story of Judith Shakespeare develops the central idea of gender roles by highlighting the different familial expectations of Shakespeare and his sister Judith. It shows how Judith Shakespeare “remained at home” (p. 48) and was not free to make any choices about her life. Unlike her brother, Judith was constantly at the mercy of others. Her parents “knew the conditions of life for a woman and loved their daughter,” so they told her to “mend the stockings or mind the stew and not moon about with books and papers” (p. 49). In other words, her parents knew that societal expectations for girls in the sixteenth century were that girls should work “almost before they were out of the nursery” (p. 50). Despite her parents’ efforts to suppress her reading and writing, Judith had a “genius” for fiction and “lusted to feed abundantly upon the lives of men and women” (pp. 49–50), so she went to London. However, gender roles were such that Judith could not get work as an actress or writer in London. Unlike her brother she was “laughed” at, and the stage manager indicated that “women acting” was as impossible as “poodles dancing” (p. 49). Throughout the excerpt, Woolf emphasizes how gender roles made it “impossible” (p. 48) for a gifted woman like Shakespeare’s sister to have written the plays of Shakespeare.

- In the excerpt from *A Room of One’s Own*, the central idea of gender roles interacts with the central idea of madness. Woolf highlights Judith Shakespeare’s powerlessness in a male-dominated society, and suggests her fate as a woman driven to madness and suicide was the inevitable result of “the heat and violence of a poet’s heart when caught and tangled in a woman’s body” (p. 50). Woolf then goes on to suggest that women historically considered mad may well have been suffering from the frustration of their genius. Woolf reiterates that “any woman born with a great gift in the sixteenth century would certainly have gone crazed” (p. 51).

- Woolf connects the ideas of gender roles and madness when she claims that madness and misery would be the inevitable result for a gifted woman in Shakespeare’s time. The concepts of chastity and anonymity as key virtues for women create a “nervous stress and dilemma” (p. 51) within a gifted woman whose gift drives her to write and publish but whose instincts, implanted and encouraged by society, drive her to seek anonymity. Woolf cites as examples the decisions of Charlotte Brontë, George Eliot, and George Sand to write under assumed names, and points to their works as examples of the “inner strife” (p. 52) of being a female writer in a society that demands that women be anonymous and chaste.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*
**Vocabulary to teach (may include direct word work and/or questions)**

- None.*

**Additional vocabulary to support English Language Learners (to provide directly)**

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

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**Lesson Agenda/Overview**

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
<tr>
<td>- Text: <em>A Room of One’s Own</em> by Virginia Woolf, Chapter 3, pages 48–52</td>
<td></td>
</tr>
</tbody>
</table>

**Learning Sequence:**

1. Introduction of Lesson Agenda  1. 5%
2. Homework Accountability  2. 15%
3. 11.1.3 Mid-Unit Assessment  3. 75%
4. Closing  4. 5%

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**Materials**

- Copies of the 11.1.3 Mid-Unit Assessment for each student
- Copies of the 11.1.3 Mid-Unit Text Analysis Rubric and Checklist for each student

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**Learning Sequence**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
</tbody>
</table>

**Bold text indicates questions for the teacher to ask students.**
Activity 1: Introduction of Lesson Agenda  

Begin by reviewing the agenda and the assessed standards for this lesson: RI.11-12.2, W.11-12.2.a-f, W.11-12.9.b, L.11-12.1, and L.11-12.2. In this lesson, students complete the 11.1.3 Mid-Unit Assessment in which they use textual evidence from the excerpt from A Room of One’s Own to craft a multi-paragraph essay about the development and interaction of two central ideas in Woolf's text.

- Students look at the agenda.

Activity 2: Homework Accountability  

Instruct students to talk in pairs about how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Review, organize, and expand your notes and annotations in preparation for the 11.1.3 Mid-Unit Assessment. Review your annotations for central ideas and note where these ideas are introduced, developed, and refined. Then return to your objective summary from 11.1.3 Lesson 3 and expand it to include a central idea and supporting evidence.) Instruct students to form pairs and share the central ideas and supporting evidence that they identified for the previous night’s homework.

- Student responses may include:
  - Gender roles
  - Madness

- Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.
1. The materials should include the annotated text, all lesson Quick Writes, Central Ideas Tracking Tools, homework notes, and all discussion notes.

2. If students need further scaffolding before completing the Mid-Unit Assessment, consider leading a whole-class discussion about central ideas. Alternatively, consider instructing students to map or visually represent the development of central ideas across the text, using different colored markers to represent different central ideas.

**Activity 3: 11.1.3 Mid-Unit Assessment 75%**

Explain to students that because it is a formal writing task, the 11.1.3 Mid-Unit Assessment should include an introductory statement, well-organized ideas supported by significant and relevant evidence, and a concluding statement or section that articulates the significance of the topic. Remind students to use domain-specific vocabulary and proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

**Analyze how two central ideas interact and develop over the course of pages 48–52 of *A Room of One’s Own***.

Ask students to use this unit’s vocabulary wherever possible in their written responses. Remind students to use the 11.1.3 Mid-Unit Text Analysis Rubric to guide their written responses.

- Students listen and read the Mid-Unit Assessment prompt.

- Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Mid Unit Assessment.

- Students independently answer the prompt using evidence from the text.

- See the High Performance Response at the beginning of this lesson.

**Activity 4: Closing 5%**

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of their texts based on that standard.

- Students follow along.
Homework

Continue to read your Accountable Independent Reading text through the lens of focus standard RL.11-12.6 or RI.11-12.6 and prepare for a 3–5 minute discussion of your text based on that standard.
11.1.3 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of pages 48–52 of A Room of One’s Own by Virginia Woolf to write a well-developed response to the following prompt:

Analyze how two central ideas interact and develop over the course of pages 48–52 of A Room of One’s Own.

Your response will be assessed using the 11.1.3 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:

• Closely read the prompt
• Organize your ideas and evidence
• Develop a claim that responds directly to all parts of the prompt
• Cite strong and thorough textual evidence to support your analysis
• Follow the conventions of standard written English


Commentary on the task:

This task measures RI.11-12.2 because it demands that students:

• Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex analysis.

This task measures W.11-12.2.a-f because it demands that students:

• Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
  o Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
  o Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  o Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  o Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
  o Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.9.b because it demands that students:

- Draw evidence from informational texts to support analysis, reflection, and research.

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing.

This task measures L.11-12.2 because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
# 11.1.3 Mid-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong>&lt;br&gt;<strong>The extent to which the response determines two or more central ideas of a text and analyzes in detail their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text.</strong>&lt;br&gt;CCSS.ELA-Literacy.RI.11-12.2&lt;br&gt;Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</td>
<td>Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.</td>
<td>Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.</td>
<td>Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.</td>
<td>Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong>&lt;br&gt;<strong>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</strong>&lt;br&gt;CCSS.ELA-Literacy.W.11-12.2&lt;br&gt;Write informative/explanatory texts to examine and convey</td>
<td>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
</tr>
<tr>
<td>Criteria</td>
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<tr>
<td>complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
<td>Skillfully utilize textual evidence from informational texts to support analysis, reflection, or research.</td>
<td>Accurately utilize textual evidence from informational texts to support analysis, reflection, or research.</td>
<td>Somewhat effectively or with partial accuracy utilize textual evidence from informational texts to support analysis, reflection, or research.</td>
<td>Ineffectively or inaccurately utilize textual evidence from informational texts to support analysis, reflection, or research.</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
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<td></td>
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<tr>
<td>The extent to which the response draws evidence from informational texts to support analysis, reflection, or research.</td>
<td>Skillfully introduce a topic; organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a)</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</td>
<td>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</td>
<td>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole. (W.11-12.2.a)</td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
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<tr>
<td>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.</td>
<td>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</td>
<td>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</td>
<td>Somewhat effectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</td>
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<tbody>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.2</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.a</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.c</strong></td>
<td><strong>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</strong></td>
</tr>
<tr>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. (W.11-12.2.c)</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. (W.11-12.2.d)</td>
<td>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.f)</td>
<td>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.a</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.c</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.b</strong></td>
<td><strong>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</strong></td>
</tr>
<tr>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. (W.11-12.2.d)</td>
<td>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.f)</td>
<td>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.d)</td>
<td>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.d)</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.b</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.c</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.d</strong></td>
<td><strong>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</strong></td>
</tr>
<tr>
<td>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.f)</td>
<td>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</td>
<td>Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. (W.11-12.2.f)</td>
<td>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.c</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.d</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.e</strong></td>
<td></td>
</tr>
<tr>
<td>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.f)</td>
<td>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</td>
<td>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</td>
<td></td>
</tr>
</tbody>
</table>
### Criteria

<table>
<thead>
<tr>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4 – Responses at this Level:</strong> to manage the complexity of the topic.</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.d</strong></td>
</tr>
<tr>
<td>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
</tr>
<tr>
<td><strong>3 – Responses at this Level:</strong> The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.e</strong></td>
</tr>
<tr>
<td>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</td>
</tr>
<tr>
<td><strong>2 – Responses at this Level:</strong> The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.11-12.2.f</strong></td>
</tr>
<tr>
<td>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
</tr>
<tr>
<td><strong>1 – Responses at this Level:</strong></td>
</tr>
</tbody>
</table>

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### Criteria

<table>
<thead>
<tr>
<th>Control of Conventions</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td>The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.</td>
<td>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</td>
<td>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</td>
<td>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</td>
<td>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</td>
</tr>
</tbody>
</table>

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
## 11.1.3 Mid-Unit Text Analysis Checklist

### Assessed Standards:

<table>
<thead>
<tr>
<th>Standard</th>
<th>Does my response...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td></td>
</tr>
<tr>
<td>Identify two or more central ideas from the text and analyze their development? (RI.11-12.2)</td>
<td>✔</td>
</tr>
<tr>
<td>Provide examples to support analysis of how the central ideas interact and build on one another? (RI.11-12.2)</td>
<td>✔</td>
</tr>
<tr>
<td>If necessary, include a brief summary of the text to frame the development of the central ideas? (RI.11-12.2)</td>
<td>✔</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td></td>
</tr>
<tr>
<td>Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)</td>
<td>✔</td>
</tr>
<tr>
<td>Use textual evidence to support analysis, reflection, or research? (W.11-12.9.b)</td>
<td>✔</td>
</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td></td>
</tr>
<tr>
<td>Introduce a topic? (W.11-12.2.a)</td>
<td>✔</td>
</tr>
<tr>
<td>Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)</td>
<td>✔</td>
</tr>
<tr>
<td>When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)</td>
<td>✔</td>
</tr>
<tr>
<td>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)</td>
<td>✔</td>
</tr>
<tr>
<td>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)</td>
<td>✔</td>
</tr>
<tr>
<td>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)</td>
<td>✔</td>
</tr>
<tr>
<td>Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)</td>
<td>✔</td>
</tr>
<tr>
<td><strong>Control of Conventions</strong></td>
<td></td>
</tr>
<tr>
<td>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)</td>
<td>✔</td>
</tr>
</tbody>
</table>
11.1.3 Lesson 6

Introduction

In this lesson, which builds on the 11.1.3 Mid-Unit Assessment, students consider the relationship between events and central ideas in pages 48–50 of Virginia Woolf’s *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “where the omnibuses now stop outside the Elephant and Castle”). Student learning is assessed via a Quick Write at the end of the lesson: Identify one central idea and one event from the text, and explain how they interact and develop in the life of Judith Shakespeare.

For homework, students read the quotes from “My Last Duchess,” *Hamlet*, and *A Room of One’s Own* on the Text Comparison Homework Tool, and explain how 3 of these quotes support a single central idea. Also for homework, students review the *Dramatis Personae* from *Hamlet* in preparation for the next lesson.

Standards

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>RI.11-12.3</td>
<td>Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Addressed Standard(s)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>W.11-12.9.b</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>b.</td>
<td>Apply grades 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <em>The Federalist</em>, presidential addresses]”).</td>
</tr>
<tr>
<td>SL.11-12.1.a-e</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <em>grades 11–12 topics, texts, and issues</em>, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
<tr>
<td>a.</td>
<td>Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other...</td>
</tr>
</tbody>
</table>
research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

### Assessment

**Assessment(s)**

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Identify one central idea and one event from the text, and explain how they interact and develop in the life of Judith Shakespeare.

**High Performance Response(s)**

A High Performance Response should:

- Identify one central idea in the passage (e.g., gender roles or madness).

- Identify one event in Judith Shakespeare’s life (e.g., not being allowed to read, her parents’ attempt to force her to marry, running away to London, being denied work, finding herself pregnant, going mad, killing herself, etc.).

- Explain how the central idea and event interact (e.g., Judith Shakespeare’s parents try to force her marry “the son of a neighbouring wool-stapler,” and when she objects to the marriage, she is “severely beaten by her father” (p. 49). Judith’s marriage arrangement develops the central idea of gender roles because it shows an expectation that is unique to women. Judith’s brother is not subject to the same marriage expectations. He marries a woman “rather sooner than he should have” and soon leaves her “to seek his fortune in London” (p. 48). There is a sharp contrast between the societal and familial expectations on William and those on Judith: William is free to marry and then leave his wife while Judith is beaten for not marrying the man her parents chose
Vocabulary

Vocabulary to provide directly (will not include extended instruction)
- None.*

Vocabulary to teach (may include direct word work and/or questions)
- None.*

Additional vocabulary to support English Language Learners (to provide directly)
- None.*

*Because students are not reading new material, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Standards &amp; Text:</td>
<td></td>
</tr>
<tr>
<td>• Standards: RI.11-12.3, W.11-12.9.b, SL.11-12.1.a-e</td>
<td></td>
</tr>
<tr>
<td>• Text: <em>A Room of One’s Own</em> by Virginia Woolf, Chapter 3, pages 48–50</td>
<td></td>
</tr>
<tr>
<td>Learning Sequence:</td>
<td></td>
</tr>
<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 5%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 10%</td>
</tr>
<tr>
<td>3. Reading and Discussion</td>
<td>3. 35%</td>
</tr>
<tr>
<td>4. Small-Group Discussion</td>
<td>4. 35%</td>
</tr>
<tr>
<td>5. Quick Write</td>
<td>5. 10%</td>
</tr>
<tr>
<td>6. Closing</td>
<td>6. 5%</td>
</tr>
</tbody>
</table>

Materials

- Copies of the Important Events and Central Ideas Tracking Tool for each student
- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)
Copies of the Text Comparison Homework Tool for each student

Learning Sequence

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td>Bold text</td>
<td>indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td>Italicized text</td>
<td>indicates a vocabulary word.</td>
</tr>
<tr>
<td>▶</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>🎤</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>📚</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>

Activity 1: Introduction of Lesson Agenda 5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students review the critical events in the life of Judith Shakespeare, as imagined by Virginia Woolf, and consider how these events relate to the central ideas Woolf develops in her text. Students use the Important Events and Central Ideas Tracking Tool to organize evidence and thinking related to an event from the imagined life of Judith Shakespeare and a central idea from Woolf’s text.

- Students look at the agenda.

Activity 2: Homework Accountability 10%

Instruct students to talk in pairs about how they applied focus standard RL.11-12.6 or RI.11-12.6 to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied focus standard RL.11-12.6 or RI.11-12.6 to their AIR texts.

- Students (or student pairs) discuss and share how they applied the focus standard to their AIR texts from the previous lesson’s homework.

Activity 3: Reading and Discussion 35%

Instruct students to form pairs. Post or project each set of questions below for students to discuss.

Instruct students to continue to annotate the text as they read and discuss.
Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Identify one central idea and one event in the text. How does the event develop the central idea?

Instruct student pairs to read pages 48–50 (from “Meanwhile his extraordinarily gifted sister, let us suppose” to “where the omnibuses now stop outside the Elephant and Castle”) and answer the following questions before sharing out with the class.

Circle important events in the life of Judith Shakespeare.

- Student annotations may include circles around:
  - “remained at home” (p. 48)
  - “she was not sent to school” (p. 49)
  - “She had no chance of learning grammar and logic, let alone reading Horace and Virgil.” (p. 49)
  - “to mend the stockings or mind the stew and not moon about with books and papers” (p. 49)
  - “Perhaps she scribbled some pages up in an apple loft on the sly, but was careful to hide them or set fire to them.” (p. 49)
  - “she was to be betrothed to the son of a neighbouring wool-stapler” (p. 49)
  - “she was severely beaten by her father” (p. 49)
  - “let herself down by a rope one summer’s night and took the road to London” (p. 49)
  - “Men laughed in her face.” (p. 49)
  - “She could get no training in her craft.” (p. 49)
  - “Nick Greene ... took pity on her; she found herself with child by that gentleman” (p. 50)
  - “killed herself one winter’s night and lies buried at some cross-roads” (p. 50)

Remind students that annotation helps them keep track of evidence for use in later assessments.

Consider reminding students that this focused annotation supports students’ engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

On page 49, how did men respond when Judith said she wanted to act?

- Men “laughed in her face” (p. 49) when Judith told them she wanted to act.

What words describe the manager’s response to Judith’s request?

- The manager “guffawed” at Judith’s request, and stated that the idea of women acting was as silly as “poodles dancing” (p. 49).
What kind of man was the manager?

- The manager was “fat [and] loose-lipped” (p. 49). He was a coarse man who made rude suggestions, such as hinting “you can imagine what” (p. 49), in other words hinting at sex.

Paraphrase the sentence on pages 49–50: “Yet her genius was for fiction and lusted to feed abundantly upon the lives of men and women and the study of their ways.”

- Judith Shakespeare loved fiction, and she craved the chance to observe men and women in real life so that she could improve her fiction.

Lead a brief whole-class discussion of student responses.

Activity 4: Small-Group Discussion 35%

Distribute a copy of the Important Events and Central Ideas Tracking Tool to each student. Instruct students to form small groups to discuss the following questions and to take notes on the tool. Remind students to use their annotations from the beginning of the lesson, as well as notes and annotations from previous lessons, as they read and discuss. Remind students to use the 11.1 Speaking and Listening Rubric to guide their discussion.

1. Consider drawing students’ attention to their application of standard SL.11-12.1.a-e, which focuses on coming to discussions prepared, asking questions to propel the discussion, participating in a civil discussion, and responding to diverse perspectives.

Which events in Judith Shakespeare’s life are important and why?

Which central ideas does the text best support?

How do the events relate to the central ideas?

How do the selected events and central ideas contribute to Judith Shakespeare’s death?

- Small groups explore how the events and central ideas in the text relate to each other and explain Judith Shakespeare’s death.

See the Model Important Events and Central Ideas Tracking Tool.

1. If students struggle, consider modeling using a preselected event and central idea, such as “Judith was born in the sixteenth century” and “gender roles.”

Lead a brief whole-class discussion of groups’ responses.
Activity 5: Quick Write 10%

Instruct students to respond briefly in writing to the following prompt:

Identify one central idea and one event from the text, and explain how they interact and develop in the life of Judith Shakespeare.

Remind students to use the Short Response Rubric and Checklist to guide their written responses.

- Students listen and read the Quick Write prompt.
- Display the prompt for students to see or provide the prompt in hard copy.

Transition to the independent Quick Write.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

Activity 6: Closing 5%

Display and distribute the homework assignment and a copy of the Text Comparison Homework Tool. For homework, instruct students to read the quotes from “My Last Duchess,” Hamlet, and A Room of One’s Own on the Text Comparison Homework Tool, and explain how 3 of these quotes support a single central idea.

Also for homework, instruct students to review the Dramatis Personae or Character List from Hamlet in preparation for the next lesson.

- Students follow along.

Homework

Read the quotes from “My Last Duchess,” Hamlet, and A Room of One’s Own on the Text Comparison Homework Tool. Explain how 3 of these quotes support a single central idea.

Also for homework, review the Dramatis Personae or Character List from Hamlet.
### Important Events and Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Name:</th>
<th>Class:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Directions:** In the first row, record an important event from Judith Shakespeare’s life, describe or provide evidence for that event, and explain how that event contributes to Judith’s death. In the second row, record a central idea Woolf develops in the text, provide evidence for that central idea, and explain how the central idea contributes to Judith’s death. In the third row, explain how the event and central idea work together to contribute to Judith’s death.

<table>
<thead>
<tr>
<th>Important Event</th>
<th>Description/Evidence/Notes</th>
<th>How the EventContributes to Judith’s Death</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Central Idea</th>
<th>Evidence/Notes</th>
<th>How the IdeaContributes to Judith’s Death</th>
</tr>
</thead>
</table>

**How Event and Idea Interact and Contribute to Death**
## Model Important Events and Central Ideas Tracking Tool

<table>
<thead>
<tr>
<th>Important Event</th>
<th>Description/Evidence/Notes</th>
<th>How the Event Contributes to Judith’s Death</th>
</tr>
</thead>
<tbody>
<tr>
<td>Judith Shakespeare is born in the sixteenth century.</td>
<td>Sister of William Shakespeare (sixteenth century) with no formal education, as shown in: “But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil” (p. 49). She was stuck with housework, as evidenced by: “But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers” (p. 49). She had no training for writing, shown in: “She could get no training in her craft” (p. 49).</td>
<td>Lack of educational opportunities for women: “Any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself” (p. 51). Society “thwarted and hindered” the “gifted girl who had tried to use her gift for poetry” (p. 51).</td>
</tr>
<tr>
<td>Central Idea</td>
<td>Evidence/Notes</td>
<td>How the Idea Contributes to Judith’s Death</td>
</tr>
<tr>
<td>---------------------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td>--------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Gender roles</td>
<td>Woolf describes the life of Judith Shakespeare, noting the lack of education or training for her craft. Woolf says, “genius like Shakespeare’s is not born among labouring, uneducated, servile people” (p. 50).</td>
<td>Women were not educated, and without education, Judith Shakespeare could not develop her gift. An undeveloped gift creates “a lost novelist, a suppressed poet ... who dashed her brains out on the moor” (p. 50).</td>
</tr>
</tbody>
</table>

### How Event and Idea Interact and Contribute to Death

- Being born in the sixteenth century means no education
- No education means genius is not developed
- Undeveloped genius leads to madness, suicide

This is a rich text that supports many possible responses.

Additional important events include:

- Judith was born to a wealthy family.
- Judith was not educated.
- Judith’s parents arranged a marriage for her.
- Judith ran away to London.
- Judith was denied training in London.
- Judith was denied work in London.
- Judith lived with Nick Greene.
- Judith became pregnant.

Additional central ideas include:

- Gender roles
- Madness
Directions: Read the selected quotes from “My Last Duchess,” Hamlet, and A Room of One’s Own. Explain how three of these quotes support a single central idea.

1. It would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. (A Room of One’s Own, p. 48)

2. His [Hamlet’s] greatness weighed, his will is not his own, / For he himself is subject to his birth. (Hamlet, Act 1.3, lines 20–21)

3. For genius like Shakespeare’s is not born among labouring, uneducated, servile people. (A Room of One’s Own, p. 50)

4. She had / A heart—how shall I say?—too soon made glad, / Too easily impressed; she liked whate’er / She looked on, and her looks went everywhere. (“My Last Duchess,” lines 21–24)

5. Then weigh what loss your [Ophelia’s] honor may sustain / If with too credent ear you list his [Hamlet’s] songs / Or lose your heart or your chaste treasure open / To his unmastered importunity. / Fear it, Ophelia; fear it, my dear sister, / And keep you in the rear of your affection, / Out of the shot and danger of desire. (Hamlet, Act 1.3, lines 33–39)

6. [A]ny woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. (A Room of One’s Own, p. 51)

7. Be wary, then; best safety lies in fear. / Youth to itself rebels, though none else near. (Hamlet, Act 1.3, lines 47–48)

8. No girl could have walked to London and stood at a stage door and forced her way into the presence of actor-managers without doing herself a violence and suffering an anguish which may have been irrational – for chastity may be a fetish invented by certain societies for unknown reasons – but were none the less inevitable. (A Room of One’s Own, p. 51)

9. This grew; I gave commands; / Then all smiles stopped together. (“My Last Duchess,” lines 45–46)

10. To die: to sleep— / No more—and by a sleep to say we end / The heartache and the thousand natural shocks / That flesh is heir to—’tis a consummation / Devoutly to be wished. (Hamlet, Act 3.1, lines 68–72)

11. Had she survived, whatever she had written would have been twisted and deformed, issuing from a strained and morbid imagination. (A Room of One’s Own, p. 51)

12. What is a man / If his chief good and market of his time / Be but to sleep and feed? A beast, no more. (Hamlet, Act 4.4, lines 35–37)

13. The Count your master’s known munificence / Is ample warrant that no just pretence / Of mine for dowry will be disallowed; / Though his fair daughter’s self, as I avowed / At starting, is my object. (“My Last Duchess,” lines 49–53)
Introduction

In this lesson, students review the central ideas they identified in pages 48–52 of Virginia Woolf’s *A Room of One’s Own* (from “Be that as it may, I could not help thinking” to “publicity is detestable in women. Anonymity runs in their blood”) and analyze how similar ideas are developed in Act 4.5, lines 148–224 of *Hamlet* (from “How came he dead? I’ll not be juggled with” to “And of all Christians’ souls, I pray God. God be wi’ you”). In this excerpt, Laertes returns to Denmark demanding revenge for the death of his father, Polonius, and finds that Ophelia has gone mad with grief. To support their analysis, students use the Cross-Text Evidence Collection Tool to collect evidence about the relationship of Ophelia’s experiences to the ideas expressed by Virginia Woolf in the excerpt from *A Room of One’s Own*. Student learning is assessed via completion of the Cross-Text Evidence Collection Tool and a discussion of the Assessment prompt: Analyze the relationship between Woolf’s text and the character of Ophelia.

For homework, students review *Hamlet* and the excerpt from *A Room of One’s Own*, as well as their notes and annotations. Students use the evidence they collect to draft a claim about the relationship between Woolf’s text and Shakespeare’s character of Ophelia.

Standards

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<tr>
<td>SL.11-12.1.a-e</td>
<td>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.</td>
</tr>
</tbody>
</table>
a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.

b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.

Addressed Standard(s)

None.

Assessment

Assessment(s)

Student learning is assessed via a discussion of the 11.1.3 End-of-Unit Assessment prompt and completion of the Cross-Text Evidence Collection Tool. Students use the tool to record and explain evidence for the End-of-Unit Assessment prompt:

- Analyze the relationship between Woolf’s text and the character of Ophelia.

① Student discussions may be assessed using the 11.1 Speaking and Listening Rubric.

① The Cross-Text Evidence Collection Tool may be assessed for completion, relevancy, and thoroughness of evidence.

High Performance Response(s)

A High Performance Response should:

- Identify central ideas that are common to Woolf’s text and the character of Ophelia (e.g., gender roles and madness).

- Cite evidence from both texts to demonstrate the development of the central ideas.
See the Model Cross-Text Evidence Collection Tool at the end of this lesson.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- stay (v.) – to stop or halt
- means (n.) – available resources
- husband (v.) – to carefully use or manage

Vocabulary to teach (may include direct word work and/or questions)

- fennel (n) – a flowering plant that symbolized flattery and deceit
- rue (n.) – a flowering plant that symbolized sorrow or repentance
- daisy (n) – a flowering plant that symbolized dissembling, or hiding true intentions
- violets (n.) – flowering plants that symbolized faithfulness

Additional vocabulary to support English Language Learners (to provide directly)

- allegiance (n.) – loyalty to a person, country, group, etc.
- vows (n.) – serious promises to do something or to behave in a certain way
- negligence (n.) – failure to take the care that a responsible person usually takes
- withered (v.) – became dry and weak

Lesson Agenda/Overview

<table>
<thead>
<tr>
<th>Student-Facing Agenda</th>
<th>% of Lesson</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
</tr>
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<td>Standards: CCRA.R.9, RL.11-12.3, RI.11-12.2, SL.11-12.1.a-e</td>
<td></td>
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<tr>
<td>Text: <em>A Room of One’s Own</em> by Virginia Woolf, pages 48–52; <em>Hamlet</em> by William Shakespeare, Act 4.5: lines 148–224</td>
<td></td>
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<tr>
<td><strong>Learning Sequence:</strong></td>
<td></td>
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<tr>
<td>1. Introduction of Lesson Agenda</td>
<td>1. 10%</td>
</tr>
<tr>
<td>2. Homework Accountability</td>
<td>2. 15%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>3. 5%</td>
</tr>
<tr>
<td>4. Reading and Discussion</td>
<td>4. 45%</td>
</tr>
<tr>
<td>5. Assessment Discussion: Woolf and Ophelia</td>
<td>5. 20%</td>
</tr>
</tbody>
</table>
Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Cross-Text Evidence Collection Tool: Woolf and Ophelia for each student
- Student copies of the 11.1 Speaking and Listening Rubric and Checklist (refer to 11.1.2 Lesson 7)
- Excerpt from Gregory Doran’s *Hamlet* 2:14:54–2:26:49 (optional)

Learning Sequence

<table>
<thead>
<tr>
<th>How to Use the Learning Sequence</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
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<tr>
<td><strong>10%</strong></td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>no symbol</td>
<td>Plain text indicates teacher action.</td>
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<tr>
<td><strong>Bold text indicates text dependent questions.</strong></td>
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<tr>
<td><strong>Italicized text indicates a vocabulary word.</strong></td>
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</tr>
<tr>
<td> Indicates student action(s).</td>
<td></td>
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<tr>
<td> Indicates possible student response(s) to teacher questions.</td>
<td></td>
</tr>
<tr>
<td> Indicates instructional notes for the teacher.</td>
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</tr>
</tbody>
</table>

**Activity 1: Introduction of Lesson Agenda 10%**

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.11-12.3, RL.11-12.2, and SL.11-12.1.a-e. In this lesson, students review central ideas in *A Room of One’s Own* before encountering a new excerpt from *Hamlet* that sheds further light on the character of Ophelia and on the connections between *A Room of One’s Own* and *Hamlet*. The lesson concludes with an introduction to the prompt and the Cross-Text Evidence Collection Tool: Woolf and Ophelia, which that students use for the 11.1.3 End-of-Unit Assessment in the next lesson.

 Students look at the agenda.

Instruct students to take out their copies of the 11.1 Common Core Learning Standards Tool. Inform students that in this lesson they begin to work with a new standard: CCRA.R.9. Instruct students to individually read the standard on their tools and assess their familiarity with and mastery of it.

 Students read and assess their familiarity with standard CCRA.R.9.
Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

- **Student responses should include:**
  - Students read more than one text about the same theme or topic.
  - Students compare how different authors or texts handle the same theme or topic.
  - Reading more than one text about the same theme or topic can help build knowledge.
  - Students must be able to summarize a text objectively.

Lead a brief whole-class discussion about student responses.

Remind students that they will work with this standard as they read the texts during this lesson, so they should be looking for how Woolf and Shakespeare handle similar concepts in their texts.

**Activity 2: Homework Accountability 15%**

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read the quotes from “My Last Duchess,” *Hamlet*, and *A Room of One's Own* on the Text Comparison Homework Tool. Explain how 3 of these quotes support a single central idea.) Instruct students to form pairs to discuss their responses to the homework assignment.

- **Student responses may include:**
  - Quotes 2, 3, and 9 all touch upon the central idea of power because all three describe relationships in which power is restricted or unequal. In quote 2, in spite of his privileged position, Hamlet is powerless to love whom he pleases; in quote 3, Woolf expresses the idea that the ability to write is connected to social status and power; and quote 9 demonstrates the Duke’s power over the Duchess.
  - Quotes 1, 4, and 6 all relate to the central idea of voice. In quote 1, Woolf expresses the idea that women in Shakespeare’s time were denied a voice; in quote 4, the Duchess is seen only through the Duke’s eyes and is unable to defend herself against his accusations; in quote 9, Woolf describes the distress of women to whom society denies a voice.

Lead a brief whole-class discussion of student responses.

Briefly review the *Hamlet Dramatis Personae*. Ask students to identify the following characters and their connection to each other and to Hamlet: Ophelia, Laertes, Gertrude, and Claudius.

- **Student responses should include:**
o Ophelia is Hamlet’s lover and the daughter of Polonius, the courtier whom Hamlet murdered.
o Laertes is Ophelia’s brother and Polonius’s son.
o Gertrude is Hamlet’s mother, now married to his uncle Claudius.
o Claudius is the brother of Hamlet’s father (whom he murdered) and now Hamlet’s stepfather.

Activity 3: Masterful Reading

Have students listen to a masterful reading of Hamlet, Act 4.5, lines 148–224 (from “How came he dead? I’ll not be juggled with” to “And of all Christians’ souls, I pray God. God be wi’ you”). Ask students to pay attention to the development of concepts common to both Hamlet and A Room of One’s Own.

Students follow along, reading silently.

Differentiation Consideration: Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Polonius’s death affect each of his children?

Activity 4: Reading and Discussion

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss.

Instruct student groups to read Hamlet, Act 4.5, lines 148–175 (from “How came he dead? I’ll not be juggled with” to “to your judgment ‘pear / As day does to your eye”) and answer the following questions before sharing out with the class.

Provide students with the following definitions: stay means “to stop or halt,” means means “available resources,” and husband means “to carefully use or manage.”

Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

Students write the definitions of stay, means, and husband on their copies of the text or in a vocabulary journal.

Differentiation Consideration: Consider providing students with the following definitions: allegiance means “loyalty to a person, country, group, etc.,” vows means “serious promises to do something or to behave in a certain way,” and negligence means “failure to take the care that a responsible person usually takes.”
Students write the definitions of *allegiance*, *vows*, and *negligence* on their copies of the text or in a vocabulary journal.

In line 148, what does Laertes want to know?

- Laertes asks, “How came he dead?” (line 148), indicating that he wants to know how his father died.

What does Laertes plan to do?

- In lines 153–154, Laertes tells the King, “Let come what comes, only I’ll be revenged / Most thoroughly for my father,” indicating that Laertes plans to seek revenge for his father’s death.

Lead a brief whole-class discussion of student responses.

Instruct students to reread lines 176–198 (from “‘Let her come in!’ / How now, what noise is that?” to “stole his master’s daughter. / This nothing’s more than matter”) and answer the following question before sharing out with the class.

What has happened to Ophelia since her father’s murder?

- Ophelia has gone mad. In line 180, Laertes refers to her “madness,” and in lines 183–184, he exclaims, “O heavens, is’t possible a young maid’s wits / Should be as mortal as an old man’s life?” Laertes’s question suggests that Ophelia has lost her “wits” (line 183) which means she has lost her sanity.

Lead a brief whole-class discussion of student responses.

Instruct students to reread lines 199–224 (from “There’s rosemary, that’s for remembrance. Pray you love, remember” to “And of all Christians’ souls, I pray God. God be wi’ you”) and answer the following question before sharing out with the class.

**Differentiation Consideration:** Consider providing students with the following definition: *withered* means “became dry and weak.”

- Students write the definitions of *withered* on their copies of the text or in a vocabulary journal.

Explain that flowers and herbs had great symbolism in Elizabethan times. Direct students to the explanatory notes for lines 204–208 for the symbolic significance of *fennel, rue, daisy, and violets*.

- Students annotate their texts for the symbolic significance of *fennel, rue, daisy, and violets.*
What is the significance of Ophelia distributing flowers?

- Student responses may include:
  - It is further evidence of her madness.
  - The flowers all have meanings: they symbolize Ophelia’s feelings.
  - Ophelia is only able to express herself through the language of flowers.

Describe Ophelia’s actions. What is the significance of her behavior?

- Student responses may include:
  - She sings as evidenced by the stage directions: “sings” (line 210). She talks nonsense, such as “O, how the wheel becomes it!” (lines 195–196). She hands out flowers with meanings such as “rosemary, ... for remembrance” and “pansies, ... for thoughts” (lines 199–201).
  - This behavior is significant because it is evidence of her madness.
  - These are all attempts to communicate: Unlike Laertes, who can seek revenge, Ophelia has no other outlet for her grief.

Consider reminding students of their previous work with the concept of voice in 11.1.3 Lesson 4 and its connection to power and madness.

If time allows, consider showing Act 4.5 in Gregory Doran’s Hamlet in order to give students context for the close reading.

Lead a brief whole-class discussion of student responses.

Activity 5: Assessment Discussion: Woolf and Ophelia 20%

Inform students that to prepare for the 11.1.3 End-of-Unit Assessment, they will work in small groups to discuss, identify, and collect evidence about the character of Ophelia in Shakespeare’s Hamlet and the ideas presented in the excerpt of Virginia Woolf’s A Room of One’s Own.

Distribute a copy of the Cross-Text Evidence Collection Tool to each student. Explain that this tool helps students organize evidence to support their responses to the 11.1.3 End-of-Unit Assessment prompt. Instruct students to use the tool during the discussion to record central ideas and evidence they identify and discuss.

If students are able to organize evidence on their own, consider not using this tool.

Provide the prompt for the 11.1.3 End-of-Unit Assessment:

Analyze the relationship between Woolf’s text and the character of Ophelia.

Display the prompt for students to see, or provide the prompt in hard copy.
- Students listen and read the assessment prompt.

Explain the Cross-Text Evidence Collection Tool by modeling an example of evidence that relates Woolf’s text and Ophelia.

1. Differentiation Consideration: To scaffold student understanding of central ideas, instruct students to review their notes and annotations in order to determine which central ideas and concepts from *A Room of One’s Own* are also relevant to *Hamlet*, and in particular, to the character of Ophelia:

   - Student responses may include:
     - Gender roles
     - Madness

Instruct students to review their discussion notes, annotations, and Quick Writes from the previous lessons in 11.1.2 and 11.1.3, looking for textual evidence of how the character of Ophelia reflects ideas presented by Woolf. Remind students to use their 11.1 Speaking and Listening Rubrics and Checklists to guide their discussions.

Transition students to small group discussions of the 11.1.3 End-of-Unit Assessment prompt.

- Student groups discuss the End-of-Unit Assessment prompt and use the Cross-Text Evidence Collection Tool to record central ideas and evidence they identify and discuss.

- See the Model Cross-Text Evidence Collection Tool at the end of this lesson.

1. Consider drawing students’ attention to their application of standard SL.11-12.1.a-e, which focuses on coming to discussions prepared, asking questions to propel the discussion, participating in a civil discussion, and responding to diverse perspectives.

### Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review *Hamlet* and the excerpt from *A Room of One’s Own*, as well as their notes, tools, and annotations. Instruct students to use the evidence they collect to draft a claim about the relationship between Woolf’s text and Shakespeare’s character of Ophelia.

- Students follow along.

### Homework

Review *Hamlet* and the excerpt from *A Room of One’s Own*, as well as your notes, tools, and annotations. Use the evidence you collect to draft a claim about the relationship between Woolf’s text and Shakespeare’s character of Ophelia.
# Cross-Text Evidence Collection Tool: Woolf and Ophelia

**Name:**  
**Class:**  
**Date:**

**Directions:** Review your notes, tools, and annotations for *A Room of One’s Own* and passages with Ophelia from *Hamlet*. In the first column, record central ideas that are common to Woolf’s text and the character of Ophelia. In the second and third columns, cite evidence from each text that supports the central ideas.

**Prompt:** Analyze the relationship between Woolf’s text and the character of Ophelia.

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Model Cross-Text Evidence Collection Tool: Woolf and Ophelia

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<td>Gender roles (oppressive societal norms)</td>
<td>Judith Shakespeare was never afforded the same opportunities as her brother. Woolf writes, “she was not sent to school. She had no chance of learning grammar and lock, let alone of reading Horace and Virgil” (p. 49). Her parents “knew the condition of life for a woman” (p. 49), in other words the societal expectations on women. So they “told her to mend the stockings or mind the stew and not moon about with books or papers” (p. 49), even though she was “wonderfully gifted” (p. 48). Her parents tried to force her to marry against her will by “severely beat[ing]” her and then “beg[ing]” her instead not to hurt [them], not to shame [them] in this matter of her marriage” (p. 49). When she ran away to the theater, she was “laughed” (p. 49) at and could “get no training in her craft” (p. 49), because men thought “women acting” was as impossible as “poodles dancing” (p. 49). She could not use her gift and she “found herself with child” (p. 50), so she “killed herself one winter’s night” (p. 50)—the only option for a gifted woman in Shakespeare’s time.</td>
<td>Ophelia is forced by her brother and father to break off her relationship with Hamlet: Laertes tells her to think of Hamlet’s love as “no more” (Act 1.3, line 11) than a “trifling of his favor” (Act 1.3, line 6) or a “toy in blood” (Act 1.3, line 6); Polonius tells her, “Do not believe [Hamlet’s] vows” (Act 1.3, line 136) and forbids her to even “give words or talk” (Act 1.3, line 143) to him. Unlike her brother, Laertes, Ophelia has no outlet for her grief upon the death of her father. Laertes can be “revenged / Most thoroughly for [his] father” by fighting Hamlet (Act 4.5, lines 153–154). But Ophelia has no outlet and goes mad mourning for her father with songs, “They bore him barefaced on the bier” (Act 4.5, line 188).</td>
</tr>
<tr>
<td>Gender roles (importance of chastity to women)</td>
<td>Woolf speaks of the “religious importance” (p. 51) of chastity in women’s lives in the excerpt from <em>A Room of One’s Own</em>. She cites the work of Charlotte Brontë, Jane Austen, and George Eliot as evidence that women themselves have accepted the convention of anonymity for women and sought to “veil themselves” (p. 52) when writing, and that the act of writing produces “inner strife” (p. 52).</td>
<td>In Laertes’s monologue to Ophelia he cautions her against losing her chastity, he tells her not to “lose [her] heart or [her] chaste treasure open / To [Hamlet’s] unmastered importunity” (<em>Hamlet</em>, Act 1.3, lines 35–36), in other words she should keep her heart and her chastity from Hamlet’s uncontrolled desires. Polonius, too, speaks of how the rules of chastity are different for men than for women: “For Lord Hamlet, / Believe so much in him that he is young, / And with a larger tether may he walk / Than may be given you” (Act 1.3, lines 132–135), in other words, Hamlet by his birth as a prince and a man has a longer “tether” (line 134) or rope to roam in the world of love; whereas Ophelia’s rope of societal norms is short; she cannot move beyond the rules of chastity for women.</td>
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<td>Madness</td>
<td>Judith Shakespeare went mad from “the heat and violence of the poet’s heart” that is “caught and tangled in [her] woman’s body” (p. 50). Unable to reconcile the conflict between societal norms and her gift, she “killed herself” (p. 50).</td>
<td>Like Judith Shakespeare, Ophelia is driven mad by her situation and kills herself, as evidenced by the gravedigger’s question: “Is she to be buried in Christian burial, when she willfully seeks her own salvation?” (Act 5.1, lines 1–2). In other words, she “willfully” (line 2), or deliberately, killed herself and may not be allowed a Christian burial because suicide is forbidden by the Christian church.</td>
</tr>
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</table>
Introduction

In this final lesson of 11.1.3, the End-of-Unit Assessment, students craft a multi-paragraph response analyzing the relationship between Virginia Woolf’s text and the character of Ophelia. Students return to the scenes they analyzed in Hamlet to look again at Ophelia, this time in conversation with the excerpt of A Room of One’s Own by Virginia Woolf.

To compose their End-of-Unit Assessment, students use textual details from both texts to support a claim in response to the following prompt: Analyze the relationship between Woolf’s text and the character of Ophelia. As they write, students consult both texts and their notes, annotations, and Cross-Text Evidence Collection Tools from 11.1.3 Lesson 7.

For homework, students read the 11.1 Performance Assessment prompt and review their annotations and notes on central ideas in all three module texts.

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<tr>
<td>W.11-12.2.a-f</td>
<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
</tr>
<tr>
<td></td>
<td>a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and</td>
</tr>
</tbody>
</table>
### Assessed Standard(s)

- **multimedia when useful to aiding comprehension.**
  
  b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.
  
  c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
  
  d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
  
  e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
  
  f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

### Standards Drawn

<table>
<thead>
<tr>
<th>Standard Code</th>
<th>Standard Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>W.11-12.9.a, b</td>
<td>Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
</tr>
<tr>
<td>a.</td>
<td>Apply <em>grades 11–12 Reading standards</em> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</td>
</tr>
<tr>
<td>b.</td>
<td>Apply <em>grades 11–12 Reading standards</em> to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <em>The Federalist</em>, presidential addresses]”).</td>
</tr>
<tr>
<td>L.11-12.1</td>
<td>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
</tr>
<tr>
<td>L.11-12.2</td>
<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
</tr>
</tbody>
</table>

### Addressed Standard(s)

None.
Assessment

Assessment(s)

Student learning from this unit is assessed via a multi-paragraph response to the 11.1.3 End-of-Unit Assessment prompt:

- Analyze the relationship between Woolf’s text and the character of Ophelia.

Student responses will be assessed using the 11.1.3 End-of-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Introduce a claim about the relationship between Woolf’s text and Ophelia (e.g., The character of Ophelia bears out Woolf’s argument about the inequality of gender roles leading to madness.).

- Support the claim with multiple textual examples.

A High Performance Response may include the following evidence in support of a multi-paragraph analysis. The texts are dense and rich in the development of central ideas, so High Performance Responses may vary:

- The character of Ophelia bears out Woolf’s argument about the inequality of gender roles. As early as Act 1.3, we see the difference in the way in which Polonius treats Laertes and Ophelia, encouraging Laertes to travel and experience the world while warning Ophelia about her flirtation with Hamlet. For example, he says to Laertes, “Aboard, aboard, for shame! / The wind sits in the shoulder of your sail, / And you are stayed for. / There, my blessing with / thee” (Hamlet, Act 1.3, lines 60–63). However, he reminds Ophelia that she is on a much shorter leash than men like Laertes or Hamlet: “For Lord Hamlet … with a larger tether may he walk / Than may be given you” (Act 1.3, lines 132–135).

- Ophelia’s interactions with both her family and Hamlet demonstrate what Woolf calls the “religious importance” (Woolf, p. 51) of chastity for a woman in Elizabethan England. Laertes warns her sternly against losing her “chaste treasure” (Hamlet, Act 1.3, line 35), and Hamlet makes crude remarks about her chastity when she returns his gifts in Hamlet Act 3.1: “be thou chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery” (lines 147–149).

- Both Ophelia and Judith Shakespeare are deprived of their voices, each having a gift for words that they are unable to express. Although Judith was no less talented than her brother, she was nevertheless discouraged from writing by her family who “told her to mend the stockings or mind the stew and not moon about with books and papers” (Woolf, p. 49). When she escaped to London, she still “could get no training in her craft” and was unable to use her “quickest fancy, a gift like her brother’s” (Woolf, p. 49). This suppression of Judith’s voice leads her to madness as “the heat and violence of the poet’s heart when caught and tangled in a woman’s body,” and this madness drove her to “kill[] herself” (Woolf, p. 50). In a similar vein, Ophelia’s interactions with
Laertes and Hamlet show her to be witty and skilled with words. For example, when Laertes lectures her about not “open[ing] her chaste treasure” to Hamlet, she retorts that he should not be a hypocrite “as some ungracious pastors” who “show[] the steep and thorny way to heaven” (Hamlet, Act 1.3, lines 51–52), but do not follow it themselves. Ophelia’s use of the pastor metaphor demonstrates her wit and way with words. However, when Polonius is murdered, Laertes is able to express himself and take action by seeking revenge, but Ophelia has no such outlet, and can speak of her grief only in the language of madness, through nonsensical songs and the distribution of flowers.

- Ophelia’s descent into madness reflects Woolf’s claim that “any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village” (Woolf, p. 51). In other words, the conflicting pressures placed by oppressive societal norms on women of talent and intelligence must inevitably result in madness. Like Judith Shakespeare, Ophelia is driven mad by her situation and kills herself.

- Unlike Judith Shakespeare, Ophelia is mourned by her family and friends, illustrating not only her more privileged social position, but also the importance, once again, of chastity. For example, the priest explains that although “[h]er death was doubtful” (Hamlet, Act 5.1, line 234) or possibly a suicide, “she is allowed her virgin crants” (Hamlet, Act 5.1, line 240), or the flowers befitting her chastity. Whereas Judith Shakespeare “found herself with child” (Woolf, p. 50) outside of marriage, Ophelia conforms to the sexual standards of her time and is so honored and mourned by those closest to her.

**Vocabulary**

<table>
<thead>
<tr>
<th>Vocabulary to provide directly (will not include extended instruction)</th>
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<tbody>
<tr>
<td>• None.*</td>
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<table>
<thead>
<tr>
<th>Vocabulary to teach (may include direct word work and/or questions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• None.*</td>
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</table>

<table>
<thead>
<tr>
<th>Additional vocabulary to support English Language Learners (to provide directly)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• None.*</td>
</tr>
</tbody>
</table>

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words using the strategies outlined in L.11-12.4.a-d.
Lesson Agenda/Overview

Student-Facing Agenda | % of Lesson
--- | ---
**Standards & Text**
- Texts: *Hamlet* by William Shakespeare, Acts 1.3, 3.1, 4.5, and 5.1; *A Room of One’s Own* by Virginia Woolf, Chapter 3, pages 48–52

**Learning Sequence**
1. Introduction of Lesson Agenda | 1. 5%
2. Homework Accountability | 2. 10%
3. 11.1.3 End-of-Unit Assessment | 3. 80%
4. Closing | 4. 5%

**Materials**
- Student copies of the Cross-Text Evidence Collection Tool (refer to 11.1.3 Lesson 7)
- Copies of the 11.1.3 End-of-Unit Assessment for each student
- Copies of the 11.1.3 End-of-Unit Text Analysis Rubric and Checklist for each student

**Learning Sequence**

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Type of Text &amp; Interpretation of the Symbol</th>
</tr>
</thead>
<tbody>
<tr>
<td>10%</td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
</tr>
<tr>
<td>No symbol</td>
<td>Plain text indicates teacher action.</td>
</tr>
<tr>
<td><strong>Bold text</strong></td>
<td>Bold text indicates questions for the teacher to ask students.</td>
</tr>
<tr>
<td><em>Italicized text</em></td>
<td>Italicized text indicates a vocabulary word.</td>
</tr>
<tr>
<td>➤</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>➡</td>
<td>Indicates possible student response(s) to teacher questions.</td>
</tr>
<tr>
<td>☐</td>
<td>Indicates instructional notes for the teacher.</td>
</tr>
</tbody>
</table>
Activity 1: Introduction of Lesson Agenda

Begin by reviewing the agenda and the assessed standards for this lesson: CCRA.R.9, RL.11-12.3, RL.11-12.2, W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, and L.11-12.2. In this lesson, students respond in writing to the 11.1.3 End-of-Unit Assessment prompt: Analyze the relationship between Woolf’s text and the character of Ophelia. Students craft a multi-paragraph response exploring the relationship between Woolf’s text and Shakespeare’s Ophelia, using the claim they developed on the Cross-Text Evidence Collection Tool in 11.1.3 Lesson 7.

- Students look at the agenda.

Remind students of their work with standards W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, and L.11-12.2 in the 11.1.3 Mid-Unit Assessment. Inform students that these standards are assessed on the 11.1.3 End-of-Unit Assessment.

Consider reviewing the 11.1 Common Core Learning Standards Tool, so that students may re-familiarize themselves with the expectations of these standards. Allow opportunity for students to pose any questions they may have.

Activity 2: Homework Accountability

Instruct students to take out their responses to the previous lesson’s homework assignment. (Review Hamlet and the excerpt from A Room of One’s Own, as well as your notes, tools, and annotations. Use the evidence you collect to draft a claim about the relationship between Woolf’s text and Shakespeare’s character of Ophelia.) Instruct students to discuss in pairs the new claim they drafted for homework and the evidence they collected to support the claim.

- Student responses may include:
  - Woolf’s position that women’s lack of opportunity in the sixteenth century would have caused them to go mad is evident in Shakespeare’s character of Ophelia.
  - Woolf’s depiction of sixteenth-century England as a society that was preoccupied with the chastity of women is reflected in Ophelia’s character.
  - Woolf’s depiction of sixteenth-century England as a society dominated by men is evident in the life of Ophelia.

Remind students that as part of W.11-12.9.a, b, students should draw upon the evidence they collected in the previous lesson, for homework, and throughout 11.1.3 to support their responses to the End-of-Unit Assessment.
**Activity 3: 11.1.3 End-of-Unit Assessment  80%**

Explain to students that because it is a formal writing task, the 11.1.3 End-of-Unit Assessment should include an introductory statement, well-organized ideas supported by significant and relevant evidence, and a concluding statement or section that articulates the significance of the topic. Remind students to use domain-specific vocabulary, and proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

**Analyze the relationship between Woolf’s text and the character of Ophelia.**

Remind students to use the 11.1.3 End-of-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in their written responses. Instruct students to refer to their tools, notes, and annotations for evidence.

1. Display the prompt for students to see, or provide the prompt in hard copy.

Transition students to the independent End-of-Unit Assessment.

- Students independently answer the prompt using evidence from the text.
- See the High Performance Response at the beginning of this lesson.

**Activity 4: Closing  5%**

Display and distribute the homework assignment. For homework, instruct students to read the following 11.1 Performance Assessment prompt and review their annotations and notes on central ideas in all three module texts.

Select a central idea common to all three texts. How do the authors develop this idea over the course of each text? How do the texts work together to build your understanding of this central idea?

- Students follow along.

**Homework**

Read the following 11.1 Performance Assessment prompt and review your annotations and notes on central ideas in all three module texts.

Select a central idea common to all three texts. How do the authors develop this idea over the course of each text? How do the texts work together to build your understanding of this central idea?
11.1.3 End-of-Unit Assessment

**Text-Based Response**

**Your Task:** Based on your close reading of *Hamlet* and the excerpt from *A Room of One’s Own*, as well as your work on the Cross-Text Evidence Collection Tool, write a well-developed, multi-paragraph essay in response to the following prompt:

*Analyze the relationship between Woolf’s text and the character of Ophelia.*

Your response will be assessed using the 11.1.3 End-of-Unit Text Analysis Rubric.

**Guidelines**

Be sure to:
- Read the prompt closely
- Organize your ideas and evidence
- Develop a claim that responds directly to all parts of the prompt
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

**CCSS:** CCRA.R.9, RL.11-12.3, RI.11-12.2, W.11-12.2.a-f, W.11-12.9.a, b, L.11-12.1, L.11-12.2

**Commentary on the task:**

This task measures CCRA.R.9 because it demands that students:
- Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

This task measures RL.11-12.3 because it demands that students:
- Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

This task measures RI.11-12.2 because it demands that students:
- Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide complex analysis; provide an objective summary of the text.

This task measures W.11-12.2.a-f because it demands that students:
- Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
  - Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information into broader categories; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.
- Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
- Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
- Use precise language and domain-specific vocabulary to inform about or explain the topic.
- Establish and maintain a formal style.
- Provide a concluding statement or section that follows from and supports the information or explanation presented.

This task measures W.11-12.9.a, b because it demands that students:
- Draw evidence from literary and informational texts to support analysis, reflection, and research.

This task measures L.11-12.1 and L.11-12.2 because it demands that students:
- Demonstrate command of the conventions of standard English grammar when writing.
- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
### 11.1.3 End-of-Unit Text Analysis Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>4 – Responses at this Level:</th>
<th>3 – Responses at this Level:</th>
<th>2 – Responses at this Level:</th>
<th>1 – Responses at this Level:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
<td>Skillfully analyze how two or more texts address similar themes or topics.</td>
<td>Accurately analyze how two or more texts address similar themes or topics.</td>
<td>With partial accuracy, analyze how two or more texts address similar themes or topics.</td>
<td>Inaccurately analyze how two or more texts address similar themes or topics.</td>
</tr>
<tr>
<td><strong>The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</strong></td>
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<tr>
<td>CCSS.ELA-Literacy.CCRA.R.9</td>
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<tr>
<td>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</td>
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<tr>
<td><strong>Content and Analysis</strong></td>
<td>Skillfully analyze the impact of the author’s choices regarding how to develop and relate elements of a story.</td>
<td>Accurately analyze the impact of the author’s choices regarding how to develop and relate elements of a story.</td>
<td>With partial accuracy, analyze the impact of the author’s choices regarding how to develop and relate elements of a story.</td>
<td>Inaccurately analyze the impact of the author’s choices regarding how to develop and relate elements of a story.</td>
</tr>
<tr>
<td><strong>The extent to which the response analyzes the impact of the author’s choices regarding how to develop and relate elements of a story.</strong></td>
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<tr>
<td>CCSS.ELA-Literacy.RL.11-12.3</td>
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<tr>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).</td>
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<tr>
<td><strong>Content and Analysis</strong></td>
<td>Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas</td>
<td>Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas</td>
<td>Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and</td>
<td>Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the</td>
</tr>
<tr>
<td>Criteria</td>
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<tr>
<td>detail their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text.</td>
<td>interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.</td>
<td>interact and build on one another; (when necessary) provide an accurate objective summary of a text.</td>
<td>build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.</td>
<td>central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.</td>
</tr>
<tr>
<td>Command of Evidence and Reasoning</td>
<td>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
<td>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
</tr>
<tr>
<td>CCSS.ELA-Literacy.W.11-12.2</td>
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<tr>
<td>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</td>
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<td>CCSS.ELA-Literacy.W.11-12.2</td>
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<td>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</td>
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<tr>
<td><strong>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</strong></td>
<td>Skillfully utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</td>
<td>Accurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</td>
<td>Somewhat effectively or with partial accuracy utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</td>
<td>Ineffectively or inaccurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.</td>
</tr>
<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
<td><strong>The extent to which the response draws evidence from literary and informational texts to support analysis, reflection, or research.</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.9.a, b</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.9.a, b</strong></td>
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</tr>
<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
<td>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole. (W.11-12.2.a)</td>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole. (W.11-12.2.a)</td>
<td>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole. (W.11-12.2.a)</td>
<td>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole. (W.11-12.2.a)</td>
</tr>
<tr>
<td><strong>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.</strong></td>
<td>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</td>
<td>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</td>
<td>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</td>
<td>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</td>
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<td><strong>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, use of relevant examples, and appropriate vocabulary and techniques.</strong></td>
<td>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
<td>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
<td>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</td>
<td>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</td>
</tr>
<tr>
<td><strong>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole.</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2</strong></td>
<td><strong>CCSS.ELA-Literacy.W.11-12.2</strong></td>
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<td>organization, and analysis of content.</td>
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<td>CCSS.ELA-Literacy.W.11-12.2.a</td>
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<tr>
<td>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</td>
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<td>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</td>
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<td>CCSS.ELA-Literacy.W.11-12.2.c</td>
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<td>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</td>
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<td>CCSS.ELA-Literacy.W.11-12.2.d</td>
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<td>Use precise language, domain-specific vocabulary, and techniques</td>
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<td>and analogy to manage the complexity of the topic. (W.11-12.2.d)</td>
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<td>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</td>
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<td>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</td>
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<td>of the topic. (W.11-12.2.d)</td>
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<td>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</td>
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<td>that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</td>
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<td>Provide a concluding statement or section that loosely follows from and ineffectively supports the information or explanation presented. (W.11-12.2.f)</td>
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Grade 11 • Module 1 • Unit 3 • Lesson 8
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<td>such as metaphor, simile, and analogy to manage the complexity of the topic. The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline. <strong>CCSS.ELA-Literacy.W.11-12.2.e</strong> Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic). <strong>CCSS.ELA-Literacy.W.11-12.2.f</strong> Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</td>
<td>Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.</td>
<td>Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.</td>
<td>Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.</td>
<td>Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.</td>
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Control of Conventions
The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.

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File: 11.1.3 Lesson 8, v2 Date: 4/30/15 Classroom Use: Starting 5/2015
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<tr>
<td>CCSS.ELA-Literacy.L.11-12.1</td>
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<td>CCSS.ELA-Literacy.L.11-12.2</td>
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- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.
### 11.1.3 End-of-Unit Text Analysis Checklist

#### Assessed Standards: ________________________________

<table>
<thead>
<tr>
<th>Does my response...</th>
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<tbody>
<tr>
<td><strong>Content and Analysis</strong></td>
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<tr>
<td>Analyze how two or more texts address similar themes or topics? (CCRA.R.9)</td>
<td>☐</td>
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<tr>
<td>Analyze the impact of the author’s choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)</td>
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<tr>
<td>Identify two or more central ideas from the text and analyze their development? (RI.11-12.2)</td>
<td>☐</td>
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<tr>
<td>Provide examples to support analysis of how the central ideas interact and build on one another? (RI.11-12.2)</td>
<td>☐</td>
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<td>If necessary, include a brief summary of the text to frame the development of the central ideas? (RI.11-12.2)</td>
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<tr>
<td><strong>Command of Evidence and Reasoning</strong></td>
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<tr>
<td>Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)</td>
<td>☐</td>
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<tr>
<td>Use textual evidence to support analysis, reflection, or research? (W.11-12.9.a, b)</td>
<td>☐</td>
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<tr>
<td><strong>Coherence, Organization, and Style</strong></td>
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<tr>
<td>Introduce a topic? (W.11-12.2.a)</td>
<td>☐</td>
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<td>Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)</td>
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<td>When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)</td>
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<td>Provide a concluding statement or section that follows from</td>
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<td>Control of Conventions</td>
<td>Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)</td>
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A ROOM OF ONE’S OWN
BY VIRGINIA WOOLF

Be that as it may, I could not help thinking, as I looked at the works of Shakespeare on the shelf, that the bishop was right at least in this; it would have been impossible, completely and entirely, for any woman to have written the plays of Shakespeare in the age of Shakespeare. Let me imagine, since facts are so hard to come by, what would have happened had Shakespeare had a wonderfully gifted sister, called Judith, let us say. Shakespeare himself went, very probably – his mother was an heiress – to the grammar school, where he may have learnt Latin – Ovid, Virgil and Horace – and the elements of grammar and logic. He was, it is well known, a wild boy who poached rabbits, perhaps shot a deer, and had, rather sooner than he should have done, to marry a woman in the neighbourhood, who bore him a child rather quicker than was right. That escapade sent him to seek his fortune in London. He had, it seemed, a taste for the theatre; he began by holding horses at the stage door. Very soon he got work in the theatre, became a successful actor, and lived at the hub of the universe, meeting everybody, knowing everybody, practising his art on the boards, exercising his wits in the streets, and even getting access to the palace of the queen. Meanwhile his extraordinarily gifted sister, let us suppose, remained at home. She was as adventurous, as imaginative, as agog to see the world as he was. But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother’s perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers. They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter – indeed, more likely than not she was the apple of her father’s eye. Perhaps she scribbled some pages up in an apple loft on the sly but was careful to hide them or set fire to them. Soon, however, before she was out of her teens, she was to be betrothed to the son of a neighbouring wool-stapler. She cried out that marriage was hateful to her, and for that she was severely beaten by her father. Then he ceased to scold her. He begged her instead not to hurt him, not to shame him in this matter of her marriage. He would give her a chain of beads or a fine petticoat, he said; and there were tears in his eyes. How could she disobey him? How could she break his heart? The force of her own gift alone drove her to it. She made up a small parcel of her belongings, let herself down by a rope one summer’s night and took the road to London. She was not seventeen. The birds that sang in the hedge were not more musical than she was. She had the quickest fancy, a gift like her brother’s, for the tune of words. Like him, she had a taste for the theatre. She
stood at the stage door; she wanted to act, she said. Men laughed in her face. The manager – a fat, looselipped man – guffawed. He bellowed something about poodles dancing and women acting – no woman, he said, could possibly be an actress. He hinted – you can imagine what. She could get no training in her craft. Could she even seek her dinner in a tavern or roam the streets at midnight? Yet her genius was for fiction and lusted to feed abundantly upon the lives of men and women and the study of their ways. At last – for she was very young, oddly like Shakespeare the poet in her face, with the same grey eyes and rounded brows – at last Nick Greene the actor-manager took pity on her; she found herself with child by that gentleman and so – who shall measure the heat and violence of the poet’s heart when caught and tangled in a woman’s body? – killed herself one winter’s night and lies buried at some cross-roads where the omnibuses now stop outside the Elephant and Castle.

That, more or less, is how the story would run, I think, if a woman in Shakespeare’s day had had Shakespeare’s genius. But for my part, I agree with the deceased bishop, if such he was – it is unthinkable that any woman in Shakespeare’s day should have had Shakespeare’s genius. For genius like Shakespeare’s is not born among labouring, uneducated, servile people. It was not born in England among the Saxons and the Britons. It is not born today among the working classes. How, then, could it have been born among women whose work began, according to Professor Trevelyan, almost before they were out of the nursery, who were forced to it by their parents and held to it by all the power of law and custom? Yet genius of a sort must have existed among women as it must have existed among the working classes. Now and again an Emily Brontë or a Robert Burns blazes out and proves its presence. But certainly it never got itself on to paper. When, however, one reads of a witch being ducked, of a woman possessed by devils, of a wise woman selling herbs, or even of a very remarkable man who had a mother, then I think we are on the track of a lost novelist, a suppressed poet, of some mute and inglorious Jane Austen, some Emily Brontë who dashed her brains out on the moor or mopped and mowed about the highways crazed with the torture that her gift had put her to. Indeed, I would venture to guess that Anon, who wrote so many poems without singing them, was often a woman. It was a woman Edward Fitzgerald, I think, suggested who made the ballads and the folk-songs, crooning them to her children, beguiling her spinning with them, or the length of the winter’s night.

This may be true or it may be false – who can say? – but what is true in it, so it seemed to me, reviewing the story of Shakespeare’s sister as I had made it, is that any woman born with a great gift in the sixteenth century would certainly have gone crazed, shot herself, or ended her days in some lonely cottage outside the village, half witch, half wizard, feared and mocked at. For it needs little skill in psychology to be sure that a highly gifted girl who had tried to use her gift for poetry would have been so thwarted and
hindered by other people, so tortured and pulled asunder by her own contráry instincts, that she must have lost her health and sanity to a certainty. No girl could have walked to London and stood at a stage door and forced her way into the presence of actor-managers without doing herself a violence and suffering an anguish which may have been irrational – for chastity may be a fetish invented by certain societies for unknown reasons – but were none the less inevitable. Chastity had then, it has even now, a religious importance in a woman’s life, and has so wrapped itself round with nerves and instincts that to cut it free and bring it to the light of day demands courage of the rarest. To have lived a free life in London in the sixteenth century would have meant for a woman who was poet and playwright a nervous stress and dilemma which might well have killed her. Had she survived, whatever she had written would have been twisted and deformed, issuing from a strained and morbid imagination. And undoubtedly, I thought, looking at the shelf where there are no plays by women, her work would have gone unsigned. That refuge she would have sought certainly. It was the relic of the sense of chastity that dictated anonymity to women even so late in

the nineteenth century. Currer Bell, George Eliot, George Sand, all the victims of inner strife as their writings prove, sought ineffectively to veil themselves by using the name of a man. Thus they did homage to the convention, which if not implanted by the other sex was liberally encouraged by them (the chief glory of a woman is not to be talked of, said Pericles, himself a much-talked-of man) that publicity in women is detestable. Anonymity runs in their blood.

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