

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

Assessed Standard(s)	
RI.11-12.3	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.
Addressed Standard(s)	
W.11-12.9.b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>b. Apply <i>grades 11–12 Reading standards</i> 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., <i>The Federalist</i>, presidential addresses]”).</p>
SL.11-12.1.a-e	<p>Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grades 11–12 topics, texts, and issues</i>, building on others’ ideas and expressing their own clearly and persuasively.</p> <p>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</p>

	<p>research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.</p> <p>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.</p> <p>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.</p> <p>e. Seek to understand other perspectives and cultures and communicate effectively with audiences or individuals from varied backgrounds.</p>
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Assessment

Assessment(s)
<p>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.</p> <ul style="list-style-type: none"> 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)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> 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

for her.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> None.*
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> 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

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.3, W.11-12.9.b, SL.11-12.1.a-e Text: <i>A Room of One's Own</i> by Virginia Woolf, Chapter 3, pages 48–50 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Small-Group Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 35% 35% 10% 5%

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

How to Use the Learning Sequence	
Symbol	Type of Text & Interpretation of the Symbol
10%	Percentage indicates the percentage of lesson time each activity should take.
no symbol	Plain text indicates teacher action.
	Bold text indicates questions for the teacher to ask students.
	<i>Italicized text indicates a vocabulary word.</i>
▶	Indicates student action(s).
☞	Indicates possible student response(s) to teacher questions.
ⓘ	Indicates instructional notes for the teacher.

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.

① **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.

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.

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.

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.
- 🗨 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

Name:		Class:		Date:	
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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.

Important Event	Description/Evidence/Notes	How the Event Contributes to Judith’s Death
Central Idea	Evidence/Notes	How the Idea Contributes to Judith’s Death
How Event and Idea Interact and Contribute to Death		

Model Important Events and Central Ideas Tracking Tool

Name:		Class:		Date:	
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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.

Important Event	Description/Evidence/Notes	How the Event Contributes to Judith’s Death
Judith Shakespeare is born in the sixteenth century.	<p>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).</p> <p>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).</p> <p>She had no training for writing, shown in: “She could get no training in her craft” (p. 49).</p>	<p>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).</p>

Central Idea	Evidence/Notes	How the Idea Contributes to Judith’s Death
Gender roles	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).	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).
How Event and Idea Interact and Contribute to Death		
<ul style="list-style-type: none"> • 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

Text Comparison Homework Tool

Name:		Class:		Date:	
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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)