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

<table>
<thead>
<tr>
<th>Assessed Standard(s)</th>
<th>Description</th>
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<tbody>
<tr>
<td>CCRA.R.9</td>
<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>RL.11-12.3</td>
<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>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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<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>
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</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>
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<tbody>
<tr>
<td><strong>Standards &amp; Text:</strong></td>
<td></td>
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<tr>
<td>Standards: CCRA.R.9, RL.11-12.3, RI.11-12.2, SL.11-12.1.a-e</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>
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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>2. 15%</td>
</tr>
<tr>
<td>3. Masterful Reading</td>
<td>3. 5%</td>
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<tr>
<td>4. Reading and Discussion</td>
<td>4. 45%</td>
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<tr>
<td>5. Assessment Discussion: Woolf and Ophelia</td>
<td>5. 20%</td>
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</table>
6. Closing

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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<tbody>
<tr>
<td><strong>10%</strong></td>
<td>Percentage indicates the percentage of lesson time each activity should take.</td>
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<tr>
<td>[ ] no symbol</td>
<td>Plain text indicates teacher action.</td>
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<tr>
<td>[ ] Bold text</td>
<td>Bold text indicates text dependent questions.</td>
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<tr>
<td>[ ] Italicized text</td>
<td>Italicized text indicates a vocabulary word.</td>
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<tr>
<td>[ ] ➤</td>
<td>Indicates student action(s).</td>
</tr>
<tr>
<td>[ ] QUESTION MARK</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 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:
Ophelia is Hamlet’s lover and the daughter of Polonius, the courtier whom Hamlet murdered.
Laertes is Ophelia’s brother and Polonius’s son.
Gertrude is Hamlet’s mother, now married to his uncle Claudius.
Claudius is the brother of Hamlet’s father (whom he murdered) and now Hamlet’s stepfather.

Activity 3: Masterful Reading 5%

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 45%

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.

**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.

1. 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.

1. 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.

1. 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.

1. 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

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

**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.

<table>
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<tr>
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**Name:**

**Class:**

**Date:**
# Model Cross-Text Evidence Collection Tool: Woolf and Ophelia

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<tr>
<th>Name:</th>
<th>Class:</th>
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<th>Text Evidence in <em>Hamlet</em></th>
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<tr>
<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 “begg[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>
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<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>
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<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>
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<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>
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