

11.1.3

Unit Overview

“Anonymity runs in their blood.”

Text(s)	Excerpt from Chapter 3 of <i>A Room of One's Own</i> by Virginia Woolf
Number of Lessons in Unit	8

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 brought to bear 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 disenfranchised voice, 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

CCS Standards: Reading	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
RL.11-12.3	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).
RI.11-12.1	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.
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.
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.
RI.11-12.6	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.
CCS Standards: Writing	
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,

	<p>organization, and analysis of content.</p> <ul style="list-style-type: none"> 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	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> 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 <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]”).
CCS Standards: Speaking & Listening	
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> <ul style="list-style-type: none"> 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

	<p>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>
CCS Standards: Language	
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.
L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Note: Bold text indicates targeted standards assessed in this unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	CCRA.R.9, RL.11-12.3, RI.11-12.2, RI.11-12.3, RI.11-12.6, W.11-12.2.a-f, L.11-12.1, L.11-12.2

Description of Assessment	Varies by lesson but may include: answer text-dependent questions, write 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.
----------------------------------	--

Mid-Unit Assessment	
Standards Assessed	RI.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2
Description of Assessment	In the Mid-Unit Assessment, students write a multi-paragraph response to the following prompt: Choose two or more central ideas in <i>A Room of One's Own</i> and analyze their development and interaction over the course of the text.

End-of-Unit Assessment	
Standards Assessed	CCRA.R.9, RL.11-12.3, RI.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2
Description of Assessment	In the End-of-Unit Assessment, students write a multi-paragraph response to the following prompt: Analyze the relationship between Woolf's text and the character of Ophelia.

Unit-at-a-Glance Calendar

Lesson	Text to be Covered	Learning Outcomes/Goals
1	<i>A Room of One's Own</i> (Chapter 3 excerpt)	In this lesson, students are introduced to the Chapter 3 excerpt from Virginia Woolf's <i>A Room of One's Own</i> , 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 comprehension.
2	<i>A Room of One's Own</i> (Chapter 3 excerpt)	Students continue reading the excerpt from Chapter 3 of <i>A Room of One's Own</i> 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

Lesson	Text to be Covered	Learning Outcomes/Goals
		her use of language helps to achieve the development of the idea.
3	<i>A Room of One's Own</i> (Chapter 3 excerpt)	In this lesson, students are introduced to RI.11-12.1 and RI.11-12.6. Students focus on Woolf's use of rhetoric to create meaning in her text and advance her argument in the section under discussion from the excerpt of Chapter 3 from <i>A Room of One's Own</i> .
4	<i>A Room of One's Own</i> (Chapter 3 excerpt)	In this lesson, the last before the Mid-Unit Assessment, students read the last paragraph of the excerpt from <i>A Room of One's Own</i> through the lens of a new focus standard: RI.11-12.3. They 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.
5	<i>A Room of One's Own</i> (Chapter 3 excerpt)	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 <i>A Room of One's Own</i> .
6	<i>A Room of One's Own</i> (Chapter 3 excerpt)	This lesson builds directly on the Mid-Unit Assessment by asking students to analyze the central ideas of Virginia Woolf's text and to discuss the ways in which they develop and interact with the events of the text now that students have had a chance to delve more deeply into the <i>A Room of One's Own</i> excerpt.
7	<i>A Room of One's Own</i> (Chapter 3 excerpt); <i>Hamlet</i> , 4.5, 122–224	In this lesson, students review the central ideas they identified in the excerpt from <i>A Room of One's Own</i> before using those concepts as a lens through which to read an additional excerpt from <i>Hamlet</i> . 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 <i>A Room of One's Own</i> .
8	<i>A Room of One's Own</i> (Chapter 3 excerpt); <i>Hamlet</i>	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 <i>Hamlet</i> to look again at Ophelia, this time in conversation with the portion of Woolf's <i>A Room of One's Own</i> essay that they have studied.

Preparation, Materials, and Resources

Preparation

- Read and annotate excerpt from Chapter 3 of *A Room of One's Own*.
- Review the Text Analysis Rubric.
- Review all unit standards and post in classroom.

Materials/Resources

- Copies of the excerpt from Chapter 3 of *A Room of One's Own*
- Self-stick notes for students
- 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 Text Analysis Rubric and Checklist
- Copies of the Short Response Rubric and Checklist
- Copies of the Speaking and Listening Rubric and Checklist
- Copies of 11.1 Common Core Learning Standards Tool

11.1.3**Lesson 1****Introduction**

In this lesson, students are introduced to an excerpt from Chapter 3 of Virginia Woolf's *A Room of One's Own*, which they will study throughout the unit. Students are also introduced to RI.11-12.2 and engage in a discussion about the similarities and differences between the RI and RL standards. Throughout the 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 listen to a masterful reading of the entire excerpt. They then read the first section of the excerpt and answer questions about the text. Students are assessed on their ability to write an objective summary of the text and determine a central idea introduced in this first section. For homework, students use the list they created in class to classify the different kinds of opportunities that Shakespeare is afforded during his boyhood and his time in London.

Standards

Assessed Standard(s)	
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.
Addressed Standard(s)	
W.11-12.2.b, d, e	<p>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.</p> <p>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.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p>
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., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4.a	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i> , 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)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Write an objective summary of today’s excerpt and determine a central idea introduced in the text. Cite evidence from the text to support the central idea you identify.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Offer a concise summary of the excerpt read in the lesson. Identify a central idea of gender roles and the different expectations that surround them. Convey the understanding that Woolf is constructing this scenario to illustrate the different opportunities that would have been available for men and women at the time Shakespeare lived.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> 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 text-dependent questions)
<ul style="list-style-type: none"> escapade (n.) – a reckless adventure or wild prank

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.2.b, d, e, W.11-12.9.b, L.11-12.4.a Text: Excerpt of Chapter 3 from <i>A Room of One's Own</i> by Virginia Woolf (pp. 48–52) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Page 48 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 10% 45% 20% 5%

Materials

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

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

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. Explain that students are working with this standard for the first time. Ask students to individually reread standard RI.11-12.2 and assess their familiarity with and mastery of this standard on their 11.1 Common Core Learning Standards Tool.

- ▶ Students read standard RI.11-12.2 and assess their familiarity with it.

Ask students to reread standard RI.11-12.2 and form pairs to discuss the similarities and differences between this standard and today's standard.

- ▶ Students form pairs to discuss the two standards.
- 🗨 The standards are almost identical in asking students to determine central ideas and how they 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. Also, the literature standard includes themes as well as central ideas.

Activity 2: Homework Accountability

10%

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

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RI/RL.11-12.5) to their AIR text from the previous lesson's homework.

Activity 3: Masterful Reading

10%

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. Point out that the title refers to the need for women writers to have at the 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 the entire excerpt from 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 as they read.

- ▶ Students follow along, reading silently.

Instruct students to share out their initial reactions and questions.

- ① Consider recording students' questions on chart paper or the board to refer to throughout the unit, as students discover answers to their questions.

Activity 4: Page 48 Reading and Discussion

45%

Direct students to reread the selected passage, from “Be that as it may, I could not help thinking.” to “— and the elements of grammar and logic” on p. 48 and annotate for a central idea in the text.

Remind students that annotating helps them keep track of evidence they will use later in the Mid-Unit Assessment and Performance Assessment, which focuses on the development of central ideas. Explain that annotation supports students' engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

Then, in small groups, students answer the following questions:

Paraphrase Woolf's argument beginning with “It would have been impossible.” What words does Woolf use in this sentence to emphasize her argument?

- ☞ Woolf thinks that a woman in Shakespeare's time could not have written his works. The words “impossible” and “completely” and “entirely” create a strong emphasis and make it clear what her argument is.

Look at the sentence that begins with “Let me imagine, since the facts are so hard to come by.” What is Woolf going to imagine in this essay? Why does she need to imagine it?

- ☞ Woolf is going to imagine the life of a sister of Shakespeare's to examine what might have happened to her. She needs to imagine it because there are so few facts available about women in Shakespeare's time.

Ask students to reread the final part of today's excerpt from “He was, it is well known, a wild boy” to “his extraordinarily gifted sister, let us suppose, remained at home” on p. 48 and answer the following questions in their small groups.

What *escapade* sent Shakespeare “to seek his fortune in London?”

- ☞ His getting a woman pregnant and marrying her.

What is your understanding of the meaning of the word *escapade* from this sentence?

💬 It means “a reckless adventure or wild prank.”

① 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.

Bring the class together to discuss the following questions.

What experiences did Shakespeare have in London?

💬 He quickly got work. He lived at the hub of the universe. He practiced his art. He exercised his wits. He even got access to the queen.

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

💬 “very soon he got work,” “successful,” “meeting everybody,” “knowing everybody.” It gives the impression of quick success.

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

💬 The word “meanwhile” is clear that it is setting up a contrast. It only says, “she stayed at home,” which we know means that she didn’t go to London.

Activity 5: Quick Write

20%

Instruct students to respond briefly in writing to the following prompt, using significant and relevant evidence, precise language, and a formal style and objective tone:

Write an objective summary of today’s excerpt and determine a central idea introduced in the text. Cite text evidence to support the central idea you identify.

Remind students to look at their text and notes to find evidence and to use the Short Response Checklist and Rubric 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.

- ▶ 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 complete a writing assignment in which they use the notes made in class to classify the opportunities that Shakespeare had at home and in London according to the following categories: Work, Family, Education, Relationships, and Entertainment. They may also use any other classifications they deem appropriate, with a reason for why they are categorizing it in that way.

- ▶ Students follow along.

Homework

Using the list you made in class, 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, with a reason for why you are categorizing it in that way.

11.1.3

Lesson 2

Introduction

Students continue reading the excerpt from Chapter 3 of *A Room of One's Own* by Virginia Woolf, from “She was as adventurous, as imaginative, as agog” to “if a woman in Shakespeare’s day had had Shakespeare’s genius” (pp. 48–50). In this 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 are assessed on their ability to recognize how Woolf further develops a central idea through her use of language and through a comparison of Judith Shakespeare to her brother. For homework, students look more closely at how Woolf uses language effectively to make meaning in her writing. By beginning to focus on Woolf’s use of language in detail, students prepare for the next lesson when they look at Woolf’s rhetorical strategies for developing her argument. This lesson prepares students for the Mid-Unit Assessment, which asks students to analyze the development of two or more central ideas over the course of the text.

Standards

Assessed Standard(s)	
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.
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., The Federalist, presidential addresses]”).</p>

L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p>
-------------	--

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Woolf’s comparison of Shakespeare to his sister further develop and build upon a central idea introduced in the previous lesson’s reading?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea that Judith Shakespeare does not have as much opportunity as her brother because of the different gender roles to which they are expected to conform, including those within the family. Describe how Woolf makes direct, negative comparisons between Judith’s situation and Shakespeare’s opportunities in London, imagining other scenarios that might have befallen Judith, including forced relations with men, to further develop the contrast between her and Shakespeare.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> agog (adj.) – highly excited by eagerness, curiosity, anticipation, etc.
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> betrothed (adj.) – engaged to be married

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.a Text: Excerpt from Chapter 3 of <i>A Room of One's Own</i> by Virginia Woolf (pp. 48–50) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Pages 48–50 Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 60% 20% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 11.1.1 Lesson 1)

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.
ℹ	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Review the agenda and share the assessed standard for this lesson: RI.11-12.2. In this lesson, students continue reading “Shakespeare’s Sister” by Virginia Woolf, focusing on the development of central ideas and how her use of language supports this development.

- ▶ Students review agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they categorized the opportunities William Shakespeare had in London, according to Woolf.

☛ Student responses may include the following:

- Work: Shakespeare held horses at the stage door, worked inside the theater, practiced his art on the boards.
- Family: Shakespeare married a woman and got her pregnant.
- Education: Shakespeare went to grammar school.
- Relationships: Shakespeare met everybody, knew everybody, and got access to the Queen.
- Entertainment: Shakespeare poached rabbits, shot a deer, exercised his wits on the street.

Activity 3: Pages 48–50 Reading and Discussion

60%

Ask students to form small groups to read the focus excerpt: “She was as adventurous, as imaginative, as agog ... if a woman in Shakespeare’s day had had Shakespeare’s genius” (pp. 48–50) and annotate for central ideas.

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① Define the word *agog* for students as “highly excited by eagerness, curiosity, and anticipation.”

Remind students that annotations identify evidence that they may use later in the Mid-Unit Assessment and Performance Assessment, which focus on the development of central ideas. Annotation supports students’ engagement with W.11–12.9.b, which addresses the use of textual evidence in writing.

Instruct students to answer the following questions in their groups:

What is the attitude Judith’s parents’ take toward her education and how does it contrast with their attitude toward Shakespeare’s education?

- ☛ Judith was “not sent to school.” Her parents come in and stop her reading and make her do housework instead. Shakespeare, on the other hand, was sent to school.

Why do Judith’s parents act this way towards her?

- They know that she does not have the same opportunities in life as her brother and do not want her to be disappointed: “they knew the conditions of life for a woman and loved their daughter” (p. 49).

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

- She was careful to hide or set fire to her writing. Judith was trying to hide her writing from her parents because they disapproved.

Reading from “Soon, however, before she was out of her teens” to “she was severely beaten by her father” (p. 49), determine what *betrothed* means.

- It means “engaged to be married.”

① 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.

- The author does not describe the parents as demanding William to do anything, and they do not seem to be a factor in his actions. In contrast, they are involved in many aspects of Judith’s life, from whether she should read to whom she should marry.

① **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 betrothed?

- Shakespeare had to marry only after he got a woman pregnant, while Judith was forced by her parents to marry.

What does Woolf mean by, “The force of her gift alone drove her to it”?

- She means that her ability and her desire to write were so strong that she disobeyed her father with regard to marriage and packed her bags to go to London.

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

- “Men laughed in her face,” while Shakespeare “very soon ... got work in the theater” (p. 48).

How does Woolf characterize the theater manager? What words point you to this understanding?

- It is a negative portrait. He is “fat, loose-lipped.” Also, the words “guffaw” and “bellow” imply he was loud. Finally, he compares women in the theater to poodles dancing, which demonstrates that he considers it impossible that women should be in the theater (p. 48).

What do you think Woolf means by “he hinted—you can imagine what”?

- ☞ Perhaps she means he hinted at sex.

How do Woolf’s characterizations of Nick Green, her father, and the theater manager relate a central idea of the text?

- ☞ These men all demand of Judith that she perform the duties of a woman rather than pursue her dream and gift. This relates the central idea that Judith is inhibited by her role as a woman during this time.

What finally is she driven to do? Why does she commit this act?

- ☞ She kills herself because she is denied the ability to use her gift and also because she finds herself pregnant outside of marriage.

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

- ☞ These words show that because Judith was a woman, she could not express herself and her gift becomes something that is trapped and causes her anguish. The beauty comes from Woolf’s use of powerful imagery: describing a woman’s body into a trap and creating a parallel with the heat and violence of the poet’s heart.

Activity 4: Quick Write

20%

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

How does Woolf’s comparison of Shakespeare to his sister further develop a central idea introduced in the previous lesson’s reading?

Instruct students to look at their text and notes to find evidence. 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 students 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

5%

Display and distribute the homework assignment. For homework, instruct students to choose one moment from this lesson’s focus excerpt and analyze Woolf’s use of language to describe the characters and their actions in that moment. How do her word choices impact the meaning and tone of the text?

- ▶ Students follow along.

Homework

Choose one moment from this lesson’s focus excerpt: “She was as adventurous, as imaginative, as agog” to “if a woman in Shakespeare’s day had had Shakespeare’s genius” (pp. 48–50) and analyze Woolf’s use of language to describe the characters and their actions in that moment. How do her word choices impact the meaning and tone of the text?

11.1.3

Lesson 3

Introduction

In this lesson, students examine Woolf's point of view and use of rhetoric. Students focus on the excerpt of *A Room of One's Own* (from "But for my part, I agree with the deceased bishop" to "on the length of the winter's night"), in which Woolf develops her point of view about why it would have been "impossible" for a woman to write Shakespeare's works during his time. Students are introduced to RI.11-12.1 and RI.11-12.6 and are assessed through a Silent Discussion about how Woolf uses rhetoric to convey her point of view in the selected text. For homework, students write an objective summary of Woolf's text studied so far and continue with their AIR.

Standards

Assessed Standard(s)	
RI.11-12.6	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.
Addressed Standard(s)	
RI.11-12.1	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.
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. 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., The Federalist, presidential addresses).
SL.11-12.1a-e	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>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.</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>
L.11-12.4.a	<p>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.</p> <p>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.</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment

Assessment(s)

Student learning will be assessed via a Silent Discussion at the end of the lesson. Students answer 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 an example in which Woolf uses rhetoric.
- Convey an understanding of her point of view.
- Demonstrate how her use of rhetoric contributes to the development of her point of view.

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

- ducked (v.) – plunged or dipped in water
- dashed (v.) – struck or smashed violently, especially so as to break to pieces
- Anon (n.) – anonymous, unnamed, unknown

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

- None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.6, RI.11-12.1, W.11-12.9.b, SL.11-12.1a-e, L.11-12.4.a, L.11-12.5.a • Text: Excerpt from Chapter 3 of <i>A Room of One's Own</i> by Virginia Woolf (pp. 50–51) 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Pages 50–51 Reading and Discussion 4. Silent Discussion 5. Closing 	<ol style="list-style-type: none"> 1. 20% 2. 10% 3. 50% 4. 15% 5. 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)

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

20%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6.

- Students look at the agenda.

Explain that students begin working with two new standards and one substandard: RI.11-12.6, RI.11-12.1 and W.11-12.9.b. Ask students to individually reread these standards and assess their familiarity with and mastery of the standards on their 11.1 Common Core Learning Standards Tool.

- Students read standards RI.11-12.1, RI.11-12.6, and W.11-12.9.b and assess their familiarity on the 11.1 Common Core Learning Standards Tool.
- ❗ Consider asking students to recall the discussions from Unit 2 about fresh, engaging, or beautiful language in relation to RL.11-12.4. Draw their attention to the similarity of language in these standards while making the point that the use of strong rhetoric is in the service of making a persuasive argument.

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 could 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, enhance a text or a speech, and in particular, 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 today's text include:

- Rhetorical Question: "How, then, could it have been born among women ... by all the power of law and custom?"
- Irony: "It is unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius."
- Sentence structure, listing: "For genius like Shakespeare's is not born among labouring, uneducated, servile people."
- Alliteration: "Bronte or Burns blazes...proves its presence."
 - ▶ Students engage in a conversation about rhetorical devices, led by the teacher.

Activity 2: Homework Accountability

10%

Instruct students to form pairs to discuss the previous lesson's homework: Choose one moment from the previous lesson's reading and analyze Woolf's use of language to describe the characters and their actions in that moment. How do her word choices impact the meaning and tone of the text?

💬 Student responses may include:

- Woolf's description of the theater manager as a "fat, loose-lipped man" who "guffaws" conveys a crude, negative image of a man.
- By saying "the birds that sang in the hedge were not more musical than she was" Woolf describes Judith's talent in a vivid way.
- By offering her a "chain of beads or a fine petticoat" if she changes her mind about marrying, Woolf is showing Judith's father resorting to bribery to try and get her to obey.

Activity 3: Pages 50–51 Reading and Discussion

50%

Instruct students to form small groups in order to read the focus excerpt from *A Room of One's Own*, from "But for my part, I agree with the deceased bishop ..." to "on the length of the winter's night" (pp. 51–52) and answer the following questions.

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

Woolf states that it is “unthinkable that any woman in Shakespeare’s day should have had Shakespeare’s genius” (p. 50). Compare this assertion to the claims she made about Judith Shakespeare in the previous paragraph.

- ☞ Woolf contradicts herself. She said before that Judith is just as gifted as Shakespeare, but here she states that women in Shakespeare’s time could not be as talented as him.

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

- ☞ She says that genius doesn’t exist among laboring, uneducated, servile people. She says it is not born today among the working classes or in England among the Saxons or Britons.

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

- ☞ The beginning looks like “serve” and the words surrounding it are “laboring” and “uneducated” so it could be referring to people who serve others or are below them.
- ① 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?

- ☞ She says that it does not exist among laboring or servile people.

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

- ☞ Woolf shows that lack of genius is not a problem that had to do solely with women but was the case among other disadvantaged people.
- ① Consider pointing out to students how Woolf is using the rhetorical technique of creating a list in her sentence structure here.

Read the following excerpt: “How, then, could it have been born among women ... by their parents and held to it by all the power of law and custom?” from page 50.

What is “it” referring to in the excerpt you just read?

- ☞ “It” is referring to literary genius.

What rhetorical device does Woolf use here? How do you know?

- ☞ Rhetorical question, because she already knows the answer.

What does Woolf accomplish by using this device?

- She is emphasizing how difficult it would be for women to possess literary genius, since they were forced to work from the beginning of their lives.

① In this last part of the text, consider providing definitions for the following words:

- ducked –plunged or dipped in water, as in the method for identifying a witch
- dashed – struck or smashed violently, especially so as to break to pieces
- Anon – anonymous or unnamed

What does Woolf suggest is the connection between: “A woman possessed by devils” and “a suppressed poet” on page 50?

- She is saying that those who were accused of being possessed by a Devil could in fact have been suppressed poets or women of literary genius.

① Consider drawing students’ attention to their application of standard L.11-12.5.a through the process of interpreting figurative language and word relationships.

Lead a brief full-class discussion of student responses.

Inform students that Jane Austen and the Bronte sisters were famous female writers of the 18th and 19th centuries. Robert Burns is considered Scotland’s greatest poet. All these authors were born in circumstances that Woolf identifies as presenting obstacles towards their development and recognition as writers. Then ask students to discuss the following questions in their groups.

Explain what might make “some mute and inglorious Jane Austen” feel or act “crazed.”

- The torture of having a gift and being unable to express or use it would make a woman feel crazed.

What is the connotation of the word “torture”? What is the effect of Woolf’s use of the word “torture” to describe a woman’s experience of being gifted?

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

① 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 is “its” in this sentence?

- “Its” is referring to “genius of a sort.”

What is “it” blazing out of and why does it have to blaze to prove its presence?

- It must blaze out of poverty or oppression to prove its presence among those classes of people Woolf refers to because people wouldn't believe it exists there.

① Consider drawing students' attention to Woolf's use of alliteration (“Bronte or Burns blazes ... proves its presence”) as another rhetorical device.

“Anon” means anonymous or unnamed. What does Woolf mean that “Anon” was often a woman?

- She means that poems or songs written by authors without names were often women.

Explain to students that these assertions by Woolf are examples of hypotheticals or speculation, which are also forms of rhetoric.

Instruct students to go through the text and annotate for examples of rhetoric. Remind students that annotating will help them keep track of evidence for future assessments. This focused annotation supports students' engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

Activity 4: Silent Discussion**15%**

Instruct students to engage in a Silent Discussion with partners based on the following prompt:

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

Direct students to respond to the prompt and exchange responses with a partner. The partner builds upon or questions the original response before returning the paper to the original writer for comment. This cycle may be completed more than once, at the teacher's discretion. Remind students to use the Short Response Rubric and Checklist to guide them in their responses.

① Consider instructing students to practice 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

5%

Display and distribute the homework assignment. For homework, instruct students to use the vocabulary from Lessons 1–3 to write an objective summary of the text studied in Lessons 1–3. Also, students should continue to read their AIR text through the lens of new focus standard RI.11-12.6 or RL.11-12.6.

Introduce standard RI.11-12.6 or RL.11-12.6 (for those students reading literature) as a focus standard to guide students' AIR, and model what applying a focus standard looks like. Explain to students that they should prepare for a brief 3–5 minute discussion that will ask them to apply the language of the standards to their reading.

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 read today’s focus excerpt might say: “Woolf lists other groups of oppressed people to develop her point of view that the lack of famous female writers throughout history was not a problem innate to the sex.” Students reading the passage through the lens of RL.11-12.6 would provide a similar answer.

- ▶ Students listen.

Homework

Using vocabulary from Lessons 1–3, write an objective summary of the text studied in Lessons 1–3.

Continue to read your AIR text through the lens of the assigned focus standard (RI.11-12.6 or RL.11-12.6) and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.3

Lesson 4

Introduction

In this lesson, the last before the Mid-Unit Assessment, students read the last part of the excerpt of *A Room of One's Own*, from “This may be true or it may be false” to “Anonymity runs in their blood” (pp. 51–52), 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. They examine the interaction of ideas and events, and consider how the experiences of a gifted girl like Judith Shakespeare interact with expectations of female chastity. After reading the new standard, RI.11-12.3, students discuss the text in small groups in response to a series of questions.

Student learning in this lesson is assessed through a Quick Write on the interaction of a gifted woman’s experiences in sixteenth-century London and the notion of chastity. For homework, students continue with their AIR through the lens of their focus standard (RI.11-12.6 or RL.11-12.6). Also for homework, students review, organize, and expand their notes in preparation for the Mid-Unit Assessment.

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)	
L.11-12.4.a	<p>Determine or clarify the meaning of unknown and multiple meaning words and phrases based on <i>grades 11-12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>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.</p>

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does the experience of a “gifted girl” in London interact with and develop a central idea in the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe the experience of a “gifted girl” in London as imagined by Woolf in the text. Demonstrate how the difficult experience which Woolf describes for a “gifted girl” interacts with a central idea in the text such as gender inequality, chastity, anonymity, etc.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> thwarted (v.) – opposed successfully; prevented from accomplishing a purpose hindered (v.) – prevented from doing, acting, or happening morbid (adj.) – suggesting an unhealthy mental state or attitude; unwholesomely gloomy, sensitive, extreme, etc.
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> asunder (adj.) – into separate parts; in or into pieces chastity (n.) – the state of refraining from sexual intercourse that is regarded as contrary to morality or religion

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RI.11-12.3, L.11-12.4.a Text: Excerpt from Chapter 3 of <i>A Room of One's Own</i>, (pp. 51–52) <p>Learning Sequence:</p>	

1. Introduction of Lesson Agenda	1. 10%
2. Homework Accountability	2. 15%
3. Pages 51–52 Reading and Discussion	3. 60%
4. Quick Write	4. 10%
5. Closing	5. 5%

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

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

10%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students read the last part of the excerpt from *A Room of One's Own* through the lens of a new standard, RI.11-12.3. Students engage in an evidence-based discussion of their reading as well as complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Inform students that they begin working with a new standard in this lesson: RI.11-12.3. Ask students to individually read standard RI.11-12.3 on the 11.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of this standard.

- Students read standard RI.11-12.3 and assess their familiarity with and mastery of this standard.

Lead a brief, full-class discussion about the standard and how it compares to the reading literature standard RL.11-12.3.

Activity 2: Homework Accountability

15%

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

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RI.11-12.6 or RL.11-12.6) to their AIR text from the previous lesson's homework.

Instruct students to form a new pair and talk about their objective summaries, comparing which aspects of the text they chose to emphasize.

☛ Student responses may include:

- Woolf states that it would have been impossible for a woman born in the time of Shakespeare to have written the plays of Shakespeare.
- Woolf imagines that Shakespeare had a sister called Judith who, denied the opportunities her brother had, ran away from home to seek her fortune when her parents tried to force her into marriage.
- Judith found herself mocked and refused entry to the theater. When a theater manager, Nick Green, took pity on her, she found herself pregnant by him and killed herself.
- Woolf suggests that female genius frequently remained anonymous but that we can find evidence of it in tales of witches being ducked, wise women selling herbs, or of women being possessed by devils. She also suggests that women wrote many anonymous poems and ballads.

Activity 3: Pages 51–52 Reading and Discussion

60%

Have students reread the excerpt from *A Room of One's Own*, from “This may be true or it may be false” to “Anonymity runs in their blood” (pp. 51–52).

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

Direct students to form small groups. Pose the following questions:

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?

- It creates uncertainty; it underlines her 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 mad, killed herself, or ended her days as an outsider, feared and mocked.

Instruct students to read the sentences “For it needs little skill in psychology...health and sanity to a certainty.” Give students the definitions of the words *thwarted* and *hindered*. Then ask groups to discuss the following questions:

Compare the phrases “so thwarted and hindered by” and “so tortured and pulled asunder by” (p. 51). What do you notice about these phrases?

- The phrases start and end with the same words. The verb tenses are also the same.
- ① Explain that this repetition of the same grammatical structure is known as *parallel structure*, and that parallel structure is often used as a rhetorical device.

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

- She is thwarted and hindered by other people.

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

- Asunder* means “into pieces.” She is tortured and pulled asunder by “her own contrary instincts” (p. 51).
- ① 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.
- ① **Differentiation Consideration:** If time allows, consider asking the following extension question, which scaffolds students to the question of “inner strife.”

What is the impact of Woolf’s use of “contrary” to describe a “gifted girl’s” instincts?

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

What prevents Judith from pursuing her dreams?

- Both other people and the torture of her own instincts prevent her from pursuing her dreams.

Why might Woolf use parallel sentence structures here?

- She might do so to emphasize through repetition the suffering of a gifted girl in Elizabethan London.
 - She might also be using the parallel structures to highlight the coming together of internal and external pressures on a gifted woman.
-

Instruct students to look at the sentence “No girl could have walked to London...none the less inevitable.” Then ask groups to discuss the following questions:

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

- She uses the term “No girl” 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”?

- Woolf says that such anguish is both irrational and inevitable because of the concept of chastity.
 - The anguish is irrational because chastity was “invented by certain societies for unknown reasons” but, at the same time, inevitable because chastity had become so internalized that “to cut it free... demands courage of the rarest.”
-

Instruct students to review notes and annotation to find a definition of *chastity*. Remind students of their work with *chastity* in Unit 2 in relation to the character of Ophelia. Then ask groups to discuss the following questions:

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

- Chastity, according to Woolf, had a “religious importance” in a woman’s life in Elizabethan times, and continued to do so in Woolf’s own time.

How does the figurative language around chastity support a central idea that Woolf is asserting?

- ☞ The imagery of nerves, and of cutting free, implies that chastity was intertwined with or connected to women's thinking and being.
- ☞ The imagery of strangulation and pain is also apparent, implying the suffering caused by the concept of chastity.

If necessary, explain to students that *morbid* means *suggesting an unhealthy mental state or attitude; unwholesomely gloomy, sensitive, extreme, etc.*

What does Woolf suggest happens to a gifted woman in Elizabethan times?

- ☞ Woolf suggests that the pressure of living a free life would have left a gifted girl damaged and suffering, if it did not kill her, and that this would be reflected in her work.

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

- ☞ None, she would have written anonymously. According to Woolf, anonymity is both a “refuge” and a convention dictated by “the last relic of chastity”: it protects women from publicity, which is “detestable in a woman” and associated with a lack of chastity—for example, the hints of the theater manager who laughs in Judith Shakespeare's face. To remain anonymous is to remain chaste while writing.
- ① This point in Woolf's text presents a rich opportunity 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 the lack of a voice) and madness.
- ① Explain to 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 are possible outcomes of “inner strife”?

- ☞ By “inner strife” Woolf is referring to the suffering of gifted women as a result of the conflict between the expression of their gift and gender roles. This leads, in Judith Shakespeare's case, to madness and suicide.
- ① Consider asking what central ideas Woolf develops in relation to inner strife.

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 both anonymity—they hide the face of the wearer—and chastity: they are associated with brides and nuns.

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

☞ To the convention that “publicity in a woman is detestable” (p. 52).

- ① **Differentiation Consideration:** If students struggle to define *publicity*, ask them to paraphrase the sentence “Thus they did homage to the convention... that publicity in a woman is detestable” (p. 52).

When Woolf suggests that “anonymity runs in their blood,” what does she imply has happened to the convention that women should remain anonymous?

☞ It has been internalized and it is passed down from generation to generation.

Activity 4: Quick Write**10%**

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

How does the experience of a “gifted girl” in London interact with and develop a central idea in the text?

Instruct students to look at their text and notes to find evidence. Remind students to use the Short Response Rubric and Checklist to guide their written response.

- ▶ Students listen and read the Quick Write prompt.

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

Transition students 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**5%**

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

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

- ▶ Students follow along.

Homework

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

Continue to read your AIR text through the lens of your focus standard (RI.11-12.6 or RL.11-12.6) and prepare for a 3–5 minute discussion of your text based on that standard.

11.1.3

Lesson 5

Introduction

In this lesson, the Mid-Unit Assessment, students complete a multi-paragraph response analyzing the development and interaction of two or more central ideas in an excerpt of Chapter 3 of *A Room of One's Own*. This Mid-Unit Assessment prepares students for the Performance Assessment at the end of the module in which they are asked to discuss the development and interaction of central ideas across all three module texts. For homework, students continue with their AIR through the lens of their focus standard (RI.11-12.6 or RL.11-12.6).

Standards

Assessed Standard(s)	
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.
W.11-12.2.a-f	<p>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.</p> <ol style="list-style-type: none"> Introduce a topic; organize 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. 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. 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. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. Establish and maintain a formal style and objective tone while attending to the norms 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).
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)	
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 majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., <i>The Federalist</i>, presidential addresses]”).</p>

Assessment

Assessment(s)
<p>Mid-Unit Assessment: Student learning for the first part of the unit will be assessed via a multi-paragraph response to the following prompt.</p> <ul style="list-style-type: none"> Choose two or more central ideas in <i>A Room of One's Own</i> and analyze their development and interaction over the course of the text. <p>① Student responses are evaluated using the Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two or more central ideas in the excerpt, such as gender roles, family roles and family duty, voice, expectations of female chastity and anonymity, madness, etc. Demonstrate how these central ideas develop and interact over the course of the text. <p>A High Performance Response may include the following evidence in support of a multi-paragraph analysis. The text is dense and rich in ideas, so high performance responses may vary widely:</p> <ul style="list-style-type: none"> The story of Judith Shakespeare reveals how the central ideas of gender roles and voice are linked. Woolf begins by highlighting the different familial expectations of Shakespeare and his sister Judith, and goes on to show how imbalance dictates Judith Shakespeare's choices. Unlike her

brother, she is constantly at the mercy of others, be it the will of her father, the manager of the theater, or Nick Greene. Throughout the piece, Woolf emphasizes this lack of voice by stating with considerable force on numerous occasions how “impossible” it would be for a gifted woman like Shakespeare’s sister to write the plays of Shakespeare.

- In the excerpt from *A Room of One’s Own*, Woolf links the central ideas of gender roles and madness. She highlights Judith Shakespeare’s powerlessness in a male-dominated society, and suggests her fate is the inevitable result of “the heat and violence of a poet’s heart when caught and tangled in a woman’s body” (p. 50). She then goes on to suggest that women historically considered mad may well simply have been suffering from the frustration of their genius. She claims in the first sentence of the final paragraph, “any woman born with a great gift in the sixteenth century would certainly have gone crazed” (p. 51).
- Woolf links the ideas of chastity and anonymity with the madness and misery that she claims would be the inevitable result for a gifted woman in Shakespeare’s time. The concepts of chastity and anonymity as key virtues of women create a split 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. She cites as examples the decision of Charlotte Brontë, George Eliot, and George Sand to write under an assumed name, and points to their works as examples of the “inner strife” of being a woman in a society that demands that women be chaste.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

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

- 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 by following the protocols described in 1E of this document

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2, W.11-12.9.b Text: <i>A Room of One's Own</i> by Virginia Woolf (pp. 48–52) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Mid-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Student copies of the Text Analysis Rubric (See 11.1.1 Lesson 7)
- Copies of the Mid-Unit Assessment Sheet 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 assessed standards for this lesson: RI.11-12.2, W.11-12.2.a-f, L.11-12.1, and L.11-12.2. In this lesson, students participate in small group discussions in which they gather and organize ideas and evidence. They then complete the Mid-Unit Assessment in which they use

textual details from the excerpt from *A Room of One's Own* to craft a multi-paragraph essay about the development and interaction of two or more central ideas from Woolf's text.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

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

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RI.11-12.6 or RL.11-12.6) to their AIR text from the previous lesson's homework.

Instruct students to take out their materials for the Mid-Unit Assessment, including the objective summaries of the essay with corresponding evidence that they produced of the text.

- ▶ Students take out their materials for the Mid-Unit Assessment.
- ① 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, objective summaries, Reflective Writing Assignments, and all discussion notes.

Instruct students to form a new pair and to share the central ideas and supporting evidence that they identified for the previous night's homework.

- ▶ Students in pairs discuss the central ideas and supporting evidence.
- 🗨 Student responses may include:
 - Gender roles
 - Family roles/family duty
 - Chastity/anonymity
 - Madness/inner strife
 - Voice
- ① If further scaffolding is needed before students complete the Mid-Unit Assessment, this can be done through a class conversation about central ideas. This activity could be structured in a number of ways: one possibility is through a class discussion of central ideas; another is for students to map or

visually represent the development of central ideas. In this case, different colored markers could be used to represent different central ideas.

Activity 3: Mid-Unit Assessment

80%

Explain to students that because it is a formal writing task, the 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, as well as proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone.

Instruct students to use their own notes and annotations to write a multi-paragraph response to the following prompt:

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.

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

Remind students to use the Text Analysis Rubric to guide their written responses.

Give students the remaining class period to write.

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

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

① Circulate around the room and offer non-content support as needed.

① Students who finish early can read their AIR text.

Collect essays before the end of the lesson.

- ▶ Students submit the Mid-Unit Assessment.

Activity 4: Closing

5%

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

- ▶ Students follow along.

Homework

Continue reading your AIR text through the lens of the assigned focus standard (RI.11-12.6 or RL.11-12.6) and prepare for a 3–5 minute discussion of your text based on that standard.

Mid-Unit Assessment (11.1.3 Lesson 5)

Text-Based Response

Your Task: Rely on your reading and analysis of pp. 48–52 of *A Room of One's Own* to write a well-developed response to the following prompt:

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.

Your writing will be assessed using the Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCLS: RI.11-12.2, W.11-12.2, L.11-12.1, L.11-12.2

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 account.

This task measures W.11-12.2 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.

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

Lesson 6

Introduction

This lesson builds directly on the Mid-Unit Assessment by asking students to consider the relationship between events and central ideas in Woolf's text. For the lesson assessment, students analyze one idea and one event from the text, and explain how they interact to result in the death of Judith Shakespeare.

For homework, students think across texts to consider how the central ideas present in "My Last Duchess" and *Hamlet* resonate with those expressed in *A Room of One's Own*. This homework activity provides valuable scaffolding for the End-of-Unit Assessment, in which students analyze the relationship between Woolf's Judith Shakespeare with Shakespeare's Ophelia, and for the Performance Assessment, in which students consider how three different texts address a single central idea.

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., The Federalist, 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 research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p>

	<ul style="list-style-type: none"> 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.
L.11-12.5	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Assessment

Assessment(s)
<p>Student learning will be assessed via a Quick Write at the end of the lesson. Students answer 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, such as family duty, chastity, anonymity, gender inequality, madness, etc. Identify one event in Judith Shakespeare's life such as her brother leaving, 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.

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"> guffaw (v.) – to laugh loudly and boisterously

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, L.11-12.5 Text: Excerpt from <i>A Room of One's Own</i> by Virginia Woolf (pp. 48–52) 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Small-Group Activity 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
- Copies of the Speaking and Listening Rubric and Checklist for each student
- 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	Plain text indicates teacher action.

symbol	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 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. The notes on the Important Events and Central Ideas Tracking Tool serve as an outline for a Quick Write at the end of the lesson.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

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

- ▶ Students (or student pairs) discuss and share how they applied their focus standard (RI.11-12.6 or RL.11-12.6) to their AIR text from the previous lesson's homework.

Activity 3: Reading and Discussion

35%

Ask students to reread the focus excerpt, from "Meanwhile his extraordinarily gifted sister" to "where the omnibuses now stop outside the Elephant and Castle" (pp. 48–50), and circle important events in the life of Judith Shakespeare. Students may also box unfamiliar words at this time.

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

Ask students to share their annotations in pairs.

- 💬 Student responses may include:

- Circles around: not sent to school; betrothed to the son of a neighboring wool-stapler; severely beaten; took the road to London; stood at the stage door; found herself with child; killed herself
- Boxes around: Horace and Virgil; moon about; substantial; on the sly; betrothed; wool-stapler; petticoat; parcel; fancy; guffawed; abundantly

Remind students that annotation helps them keep track of evidence for use in later assessments. This focused annotation supports students' engagement with W.11-12.9.b, which addresses the use of textual evidence in writing.

Instruct students to work in pairs to answer the following questions:

On page 49, how does Virginia Woolf say men responded when Judith said she wanted to act?

- ☞ Men laughed at her.

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

- ☞ He guffawed and bellowed.

What kind of man is the manager?

- ☞ He is fat, loose-lipped, and makes rude suggestions; he is coarse.

Based on your answers to these questions, what can you infer the word *guffaw* means in this context?

- ☞ Guffaw means to laugh loudly and crudely.

How does Woolf's use of the word *guffaw* contribute to her portrait of the manager?

- ☞ It makes him seem loud and insensitive to Judith.

Paraphrase the sentence on pages 49–50: "Yet her genius was for fiction ... 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.

What is the effect of Woolf's rhetorical use of strong wording in this sentence?

- ☞ They show that Judith wants to live a full life and experience lots of things.

Remind students of their work with rhetoric in 11.1.3 Lesson 3, when RI.11-12.6 was introduced. Draw students' attention to their application of this standard through the process of considering the emotional impact of these words and their use as rhetorical features.

Activity 4: Small-Group Activity

35%

Distribute the Important Events and Central Ideas Tracking Tool to each student. Instruct students to form small groups to discuss the following questions before completing the Important Events and Central Ideas Tracking Tool. Remind students to use annotations from the beginning of the lesson, as well as notes and annotations from previous lessons, as they read and discuss.

☞ For student responses, see the Model Important Events and Ideas Tracking Tool.

Which events in Judith Shakespeare’s life that you annotated at the beginning of the lesson 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.
- ▶ Individuals record work on their Important Events and Central Ideas Tracking Tool.

Remind students to use the Speaking and Listening Rubric to guide their discussion.

① If students struggle, model using a preselected event or central idea, such as “Judith was born in the 16th century” or “gender roles.”

Lead a brief share out of group discussions.

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.

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

- ▶ 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 homework assignment. For homework, instruct students to use the Text Comparison Homework Tool to read the statements from the module texts and choose three that support a single central idea.

Also for homework, instruct students to review the Dramatis Personae or Character List from *Hamlet* in preparation for work in Lesson 7.

- ▶ Students follow along.

Homework:

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

Review the Dramatis Personae or Character List from *Hamlet*.

Important Events and Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Important Event	Description/Evidence/Notes	How Event Contributes to Death

Central Idea	Evidence/Notes	How Idea Contributes to Death

How Event and Idea Interact and Contribute to Death

Model Important Events and Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Important Event	Description/Evidence/Notes	How Event Contributes to Death
Judith Shakespeare is born in the 16 th century.	<p>Sister of William Shakespeare (16th century) with no education, as shown in: “But she was not sent to school. ... 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 ... not moon about with books and papers” (p. 49).</p> <p>Forced to marry her parents’ choice of man: “Soon, however, before she was out of her teens, ... that she was severely beaten by her father” (p. 49).</p> <p>She had no training for her craft, shown in: “She could get no training in her craft” (p. 49).</p> <p>She also had no opportunity to live independently: “She stood at the stage door; ... He hinted—you can imagine what” (p. 49).</p>	<p>Lack of opportunities for women: “Any woman born with a great gift ... have gone crazed, shot herself” (p. 51).</p> <p>Society “thwarted & hindered” the “gifted girl who had tried to use her gift for poetry” (p. 51).</p>
Central Idea	Evidence/Notes	How Idea Contributes to Death
Gender Roles	<p>Woolf describes the life of Judith Shakespeare, noting the lack of education or training for her craft.</p> <p>Woolf says “genius like Shakespeare’s is not born among ... uneducated people” (p. 50).</p>	<p>Women were not educated, and without education, Judith Shakespeare cannot develop her gift. An undeveloped gift creates “a lost novelist, a suppressed poet ... who dashed her brains out on the moor” (p. 50).</p>
How Event and Idea Interact and Contribute to Death		
<ul style="list-style-type: none"> Being born in 16th century means no education No education means genius is not developed Undeveloped genius leads to madness, suicide 		

① This is a rich text that supports many possible responses.

Additional important events include:

- Judith is born to a wealthy family
- Judith is not educated
- Judith's parents arrange a marriage for her
- Judith runs away to London
- Judith is denied training in London
- Judith is denied work in London
- Judith lives with Nick Greene
- Judith becomes pregnant

Additional central ideas include:

- Voice
- Chastity
- Control
- Madness

Speaking and Listening Rubric

Assessed Standard: SL.11-12.1 (*Comprehension and Collaboration*)

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

	2-Point Participation	1-Point Participation	0-Point Participation
Preparation SL.11-12.1.a	Student demonstrates strong evidence of preparation; student draws on preparation by referring to strong and thorough evidence from text(s).	Student demonstrates some evidence of preparation; student refers to some evidence from text(s).	Student demonstrates no evidence of preparation; student does not refer to evidence from text(s).
Collaboration SL.11-12.1.b	Student collaborates well with peers to promote civil, democratic discussions and decision-making, often engaging in the following: setting clear goals and deadlines; establishing individual roles as needed.	Student collaborates with peers, occasionally engaging in the following: setting clear goals and deadlines; establishing individual roles as needed.	Student does not collaborate with peers, rarely engaging in the following: setting clear goals and deadlines; establishing individual roles as needed.
Responsiveness to Others SL.11-12.1.c	Responds well to others by often engaging in the following: propels conversation by probing reasoning; considering a full range of positions; clarifying, verifying, or challenging ideas; and promoting divergent and creative perspectives.	Student responds to others, occasionally engaging in the following: probing reasoning; considering a full range of positions; clarifying, verifying, or challenging ideas; and promoting divergent and creative perspectives.	Student does not respond to others, rarely engaging in the following: probing reasoning; considering a full range of positions; clarifying, verifying, or challenging ideas; and promoting divergent and creative perspectives.
Evidence of Understanding SL.11-12.1.d	Student responds thoughtfully to diverse perspectives by often engaging in the following: synthesizing comments made on all sides of an issue; resolving contradictions when possible; and determining what additional information is required to deepen the investigation or complete the task.	Student responds to diverse perspectives, occasionally engaging in the following: synthesizing comments made on all sides of an issue; resolving contradictions when possible; and determining what additional information is required to deepen the investigation or complete the task.	Student does not respond to diverse perspectives, rarely engaging in the following: synthesizing comments made on all sides of an issue; resolving contradictions when possible; and determining what additional information is required to deepen the investigation or complete the task.

	2-Point Participation	1-Point Participation	0-Point Participation
Evidence of Understanding SL.11-12.1.e	<p>Student often seeks to understand other perspectives and cultures.</p> <p>Student often communicates effectively with audiences or individuals from varied backgrounds.</p>	<p>Student occasionally seeks to understand other perspectives and cultures.</p> <p>Student occasionally communicates effectively with audiences or individuals from varied backgrounds.</p>	<p>Student does not seek to understand other perspectives and cultures.</p> <p>Student does not communicate effectively with audiences or individuals from varied backgrounds.</p>

Speaking and Listening Checklist

Assessed Standard: SL.11-12.1 (*Comprehension and Collaboration*)

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

	Did I...	
Preparation	Prepare for the discussion by reading all the necessary material, annotating my text(s), and organizing my notes?	<input type="checkbox"/>
	Refer to strong evidence from my text(s) and notes during the discussion?	<input type="checkbox"/>
Collaboration	Collaborate with my peers in a civil, democratic way?	<input type="checkbox"/>
	Discuss and make shared decisions with my peers?	<input type="checkbox"/>
Responsiveness to Others	Probe others' reasoning?	<input type="checkbox"/>
	Consider the full range of positions in the discussion?	<input type="checkbox"/>
	Clarify and/or respectfully challenge others' ideas?	<input type="checkbox"/>
Evidence of Understanding	Synthesize comments made on all sides of an issue?	<input type="checkbox"/>
	Resolve contradictions when possible?	<input type="checkbox"/>
	(or) Determine what additional information was required to deepen the investigation or complete the task?	<input type="checkbox"/>
	Seek to understand other perspectives and cultures? Communicate effectively with audiences or individuals from varied backgrounds?	<input type="checkbox"/> <input type="checkbox"/>

Text Comparison Homework Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Read the selected quotes from *Hamlet*, *A Room of One's Own*, and "My Last Duchess." 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 laboring, 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. ... any woman born with a great gift in the sixteenth century ... 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 ... 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 wish'd. (*Hamlet*, Act 3.1, lines 68–71)
11. Had she survived, whatever she had written ... 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 ... as I avowed At starting, is my object. ("My Last Duchess," lines 49–53)

11.1.3

Lesson 7

Introduction

In this lesson, students review the central ideas they have identified in the excerpt from *A Room of One's Own*, and apply those ideas as they read an additional excerpt from *Hamlet* centering on Ophelia's descent into madness. In *Hamlet* Act 4.5, Laertes returns to Denmark demanding revenge for the death of his father, Polonius, and finds that Ophelia has gone mad with grief. Students listen to a masterful reading before engaging in a class discussion about the excerpt. Following discussion, 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*.

For homework, students review *Hamlet* and the excerpt from *A Room of One's Own*, as well as their notes and annotations, in preparation for the End-of-Unit Assessment in Lesson 8. Using the evidence they gather, students also draft a claim about the relationship between the character of Ophelia and the ideas developed in Woolf's text.

By asking students to consider Woolf's text in relation to *Hamlet*, this lesson also prepares students for the Module Performance Assessment, in which they will be asked to read across all three module texts.

Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
RL.11-12.3	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).
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.
Addressed Standard(s)	
<ul style="list-style-type: none"> None. 	

Assessment

Assessment(s)
<p>Students discuss the following prompt in preparation for the End-of-Unit Assessment:</p> <ul style="list-style-type: none"> Analyze the relationship between Woolf's text and the character of Ophelia.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Introduce a claim about the relationship between Woolf's text and Ophelia, likely centering around the similarities between Ophelia and Judith Shakespeare or around central ideas or claims in Woolf's text that are evident in the experiences of Ophelia. Support the claim with multiple textual examples, such as Ophelia and Judith's interactions with their male family members; their gift for words; the familial and societal expectations of their chastity; and their tragic, suicidal end. Conclude with either a fresh insight or a concise synthesis of the ideas presented in the response. <p>A High Performance Response may include the following:</p> <ul style="list-style-type: none"> 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 the former to travel and experience the world while warning the latter about her flirtation with Hamlet. 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" (<i>Hamlet</i>, Act 1.3, line 35), and Hamlet makes crude remarks about her chastity when she returns his gifts in <i>Hamlet</i> Act 3.1. Both Ophelia and Judith Shakespeare are deprived of their voices, each having a gift for words that they are unable to express. Although Judith is no less talented than her brother, she is nevertheless discouraged from writing by her family and by everyone she encounters in London, and the suppression of her voice leads her to madness and to an anonymous grave. In a similar vein, Ophelia's interactions with Laertes and Hamlet show her to be witty and skilled with words. However, when Polonius is murdered, whereas Laertes is able to express himself and take action by seeking revenge, 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 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. Whereas Judith Shakespeare finds herself pregnant outside of wedlock, Ophelia conforms to the sexual standards of her time and so is honored and mourned by those closest to her.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> fennel (n.) – an herb representing flattery and deceit rue (n.) – an herb representing sorrow or repentance
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: CCRA.R.9, RL.11-12.3, RI.11-12.2 Text: <i>Hamlet</i>, 4.5, 148–224 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Review of Central Ideas in <i>A Room of One's Own</i> Masterful Reading of <i>Hamlet</i>, Act 4.5, Lines 148–224 <i>Hamlet</i>, Act 4.5, Lines 148–224 Reading and Discussion Cross-Text Evidence Collection Tool: Woolf and Ophelia Closing 	<ol style="list-style-type: none"> 15% 20% 10% 5% 25% 20% 5%

Materials

- Student copies of the 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1)
- Copies of the Evidence Collection Tool: Woolf and Ophelia for each student
- Gregory Doran's *Hamlet* 2:14:54 to 2:26:49 (optional)

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 text dependent questions.
	<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

15%

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

- Students look at the agenda.

Explain that students will begin working on a new standard: CCRA.R.9. Instruct students to reread standard CCRA.R.9 individually and assess their familiarity with and mastery of the standard using their 11.1 Common Core Learning Standards Tool (refer to 11.1.1 Lesson 1).

- Students read standard CCRA.R.9 on the Module 11.1 Common Core Learning Standards Tool and assess their familiarity with and mastery of the standard.

Instruct students to talk with a partner about their understanding of the new standard, CCRA.R.9.

💬 Student responses may include:

- This standard means that students will have to read more than one text about the same theme or topic.
- This standard means that students will 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 class discussion about the meaning of the standard to check for understanding.

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

Activity 2: Homework Accountability

20%

Instruct students to form pairs to talk about the relationship between the quotes that they read for homework and the central ideas common to Browning, Shakespeare, and Woolf.

☛ Student responses may include the following:

- 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, while 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 class share out of ideas about the homework assignment.

Conduct a brief review of the *Dramatis Personae*, or Character List, from *Hamlet*. 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 the following:

- 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: Review of Central Ideas in *A Room of One's Own***10%**

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:

- Voice
- Gender roles
- Family duty
- Chastity
- Madness

Activity 3: Masterful Reading of *Hamlet*, Act 4.5, Lines 148–224**5%**

Transition students to a masterful reading of lines 148–224. Instruct students to pay attention to the development of concepts common to both *Hamlet* and *A Room of One's Own*.

- ▶ Students listen closely.

Activity 4: *Hamlet*, Act 4.5, Lines 148–224 Reading and Discussion**25%**

Direct students to form small groups/pairs and instruct them to reread lines 148–175 and answer the following questions before sharing out with the class:

On line 148, what does Laertes want to know?

- ☛ He wants to know how his father died.

What does Laertes plan to do? Cite textual evidence to support your response.

- ☛ He plans to get revenge for his father's death. In lines 153–154, he declares, "Let come what comes, only I'll be revenged / Most thoroughly for my father."

Direct students to reread lines 176–198 in their groups and answer the following question before sharing out with the class:

What has happened to Ophelia since her father's murder? Cite textual evidence from the excerpt to support your response.

- 🗣️ 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?”
-

Direct students to reread lines 199–210 in their groups and answer the following question before sharing out with the class:

- ① Explain here that flowers and herbs had great symbolism in Elizabethan times. *Fennel* represented flattery and deceit; *rue* represented sorrow or repentance; daisies were a sign of falsehood; violets represented faithfulness. Direct students to the explanation of the symbolism of flowers in the explanatory notes.

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 this use of the language of flowers.
-

Direct students to reread lines 211–224 in their groups and answer the following question before sharing out with the class:

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

- 🗣️ Student responses may include:
 - She is singing. She is talking nonsense. She is handing out flowers.
 - 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.

Activity 6: Cross-Text Evidence Collection Tool: Woolf and Ophelia**20%**

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

Distribute the Cross-Text Evidence Collection Tool to each student.

- ▶ Students listen and examine the Cross-Text Evidence Collection Tool.

Explain that this tool will help students organize evidence to support their responses to the prompt for the End-of-Unit Assessment.

- ① If students are able to organize evidence on their own, you may choose to forego the use of this tool.

Provide the prompt for the 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.

Instruct students to review their discussion notes, annotations, and Quick Writes from the previous lessons in Units 2 and 3, looking for textual evidence of how the character of Ophelia reflects ideas presented by Woolf.

- ▶ Students listen and review their discussion notes, annotation, and Quick Writes from previous lessons.

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* to continue gathering evidence of how the character of Ophelia relates to Woolf's work. Instruct students to also use the evidence they collect to draft a claim about the relationship between Woolf's text and Ophelia.

- ▶ Students follow along.

Homework

Review *Hamlet* and the excerpt from *A Room of One's Own*, as well as your notes and annotations. Use the evidence you collect to draft a claim about the relationship between Woolf's text and the character of Ophelia.

Cross-Text Evidence Collection Tool: Woolf and Ophelia

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Prompt	Analyze the relationship between Woolf's text and the character of Ophelia.		
Idea	Text Evidence in <i>A Room of One's Own</i>	Text Evidence in <i>Hamlet</i>	

Model Cross-Text Evidence Collection Tool: Woolf and Ophelia

Prompt	Analyze the relationship between Woolf's text and the character of Ophelia.	
Idea	Text Evidence in <i>A Room of One's Own</i>	Text Evidence in <i>Hamlet</i>
Oppressive societal norms	Judith Shakespeare's parents try to force her to marry against her will, and she is left an outcast after she runs away. She is never afforded the same opportunities as her brother, even though she is just as talented as he—instead she is made to do housework and stay at home. When she runs away to the theatre, she is "guffawed" at and finds herself alone and pregnant. (pp. 48–50)	Ophelia is forced by her brother and father to break off her relationship with Hamlet. Her brother and father attempt to control her by lecturing her about chastity. Unlike her brother Laertes, Ophelia has no outlet for her grief upon the death of her father.
Importance of chastity to women	Woolf speaks of the "religious importance" of chastity in women's lives in the excerpt from <i>A Room of One's Own</i> . 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 when writing, and that the act of writing produces "inner strife." (pp. 50–52)	See Laertes's monologue in which he warns Ophelia against losing her chastity, telling her "The chariest maid is prodigal enough / If she unmask her beauty to the moon" (<i>Hamlet</i> , Act 1.3, lines 40–41).
Madness	Judith Shakespeare goes mad and kills herself, unable to reconcile the conflict between societal norms and her gift. (p. 48)	Like Judith Shakespeare, Ophelia is driven mad by her situation and kills herself.

11.1.3

Lesson 8

Introduction

This lesson is the End-of-Unit Assessment for Unit 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 the scenes they analyzed in *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.

To compose their End-of-Unit Assessment, students use textual details from both texts to support a claim they make 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 the Cross-Text Evidence Collection Tools from Lesson 7.

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

Standards

Assessed Standard(s)	
CCRA.R.9	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
RL.11-12.3	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).
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.
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

Assessed Standard(s)	
	<p>multimedia when useful to aiding comprehension.</p> <p>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.</p> <p>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.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>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.</p> <p>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).</p>
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)	
W.11-12.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> 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”).</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., The Federalist, presidential addresses]”).</p>

Assessment

Assessment(s)

End-of-Unit Assessment: Student learning in this unit will be assessed via a multi-paragraph response to the following prompt.

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

 Student responses are evaluated using the Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Introduce a claim about the relationship between Woolf's text and Ophelia, likely centering on the similarities between Ophelia and Judith Shakespeare.
- Support the claim with multiple textual examples, such as Ophelia and Judith's interactions with their male family members; their gift for words; the familial and societal expectations of their chastity; and their tragic, suicidal end.
- Conclude with either a fresh insight or a concise synthesis of the ideas presented in the response.

A High Performance Response may include the following:

- 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 the former to travel and experience the world while warning the other about her flirtation with Hamlet.
- Ophelia's interactions with both her family and Hamlet demonstrate what Woolf calls the "religious importance" (p. 51) of chastity for a woman in Elizabethan England. Laertes warns her sternly against losing her "chaste treasure" (Act 1.3, line 35) and Hamlet makes crude remarks about her chastity when she returns his gifts in *Hamlet* Act 3.1.
- Both Ophelia and Judith Shakespeare are deprived of their voice, each having a gift for words that they are unable to express. Although Judith is no less talented than her brother, she is nevertheless discouraged from writing by her family and by everyone she encounters in London, and the suppression of her voice leads her to madness and to an anonymous grave. In a similar vein, Ophelia's interactions with Laertes and Hamlet show her to be witty and skilled with words. However, when Polonius is murdered, whereas Laertes is able to express himself and take action by seeking revenge, 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 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. Whereas Judith Shakespeare finds herself pregnant outside of wedlock, Ophelia conforms to the sexual standards of her time and so is honored and mourned by those closest to 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.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the texts, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1.e. Academic Vocabulary, of this document:

http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text <ul style="list-style-type: none"> • Standards: CRRA.R.9, RL.11-12.3, RI.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2, W.11-12.9.a, b • Text: Shakespeare's <i>Hamlet</i>, Act 1.3, Act 3.1, Act 5.1 and an excerpt from Woolf's <i>A Room of One's Own</i> 	
Learning Sequence <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. End-of-Unit Assessment 4. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 75% 4. 5%

Materials

- Student copies of the Cross-Text Evidence Collection Tool (refer to 11.1.3 Lesson 7)
- Student copies of the Text Analysis Rubric (refer to 11.1.1 Lesson 6)
- Copies of the End-of-Unit Assessment sheet 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 sharing the assessed standards for this lesson: CRRA.R.9, RL.11-12.3, RI.11-12.2, and W.11-12.2.a-f. In this lesson, students respond in writing to the 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 L.11-12.1, L.11-12.2, and W.11-12.2.a-f in the Mid-Unit Assessment. Inform students that these standards will be assessed on the 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

15%

Instruct students to discuss in pairs the new claim they drafted for homework and the evidence they collected that could be used to support their claim. Remind students that, as part of W.11-12.9.a, b, they will draw upon the evidence they collected in the previous lesson, for homework, and throughout the unit to support their analysis on the End-of-Unit Assessment.

- ▶ Student pairs discuss the claim developed for homework.
- 🗨 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 the character of Shakespeare's 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.

Activity 3: End-of-Unit Assessment

75%

Explain to students that because it is a formal writing task, the 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, as well as proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone.

Instruct students to use the text selections found on their tool and their own notes and annotations 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 Text Analysis Rubric to guide their written responses.

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

- ▶ 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 Module Performance Assessment prompt and review their annotations and notes on central ideas in all three modules' 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 Module Performance Assessment prompt and review your annotations and notes on central idea in all three modules' 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?

End-of-Unit Assessment (11.1.3 Lesson 8)

Text-Based Response

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

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 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

CCLS: CCRA.R.9, RL.11-12.3, RI.11-12.2, W.11-12.2.a-f, 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.
 - a. 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.
 - b. Develop the topic with relevant, well-chosen facts, definitions, concrete details, quotations, or other information and examples.
 - c. Use appropriate and varied transitions to create cohesion and clarify the relationships among ideas and concepts.
 - d. Use precise language and domain-specific vocabulary to inform about or explain the topic.
 - e. Establish and maintain a formal style.
 - f. Provide a concluding statement or section that follows from and supports the information or explanation presented.

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.