

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.
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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.”
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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.