

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>

	<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.11-12.5	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:	
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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:	
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	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:	
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	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? (or)	<input type="checkbox"/>
	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:	
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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)