

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.