

Name: \_\_\_\_\_

**11.1.3 Lesson 2**

Date: \_\_\_\_\_

**Aim:** Why does Woolf's comparison of Shakespeare to his sister further develop a central idea introduced in the previous lesson's reading?

**Do now:** Judith, \_\_\_\_\_, stayed home without an education while Shakespeare, \_\_\_\_\_, traveled to London and became educated.

**Key Vocabulary Terms:**

Tone (n.) – an author or character's attitude toward a subject
Infer (v.) to form (an opinion) from evidence; to make an educated guess
Characterization (n.) the method used by a writer to develop a character. The method includes (1) showing the character's appearance, (2) displaying the character's actions, (3) revealing the character's thoughts, (4) letting the character speak, etc.
Agog (adj.) – highly excited by eagerness, curiosity, anticipation, etc.
Betrothed (adj.) – engaged to be married

**Common Core Learning Standards:**

CCSS.ELA-Literacy.CCRA.R.1	Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
CCSS.ELA-Literacy.CCRA.R.4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

**Meaningful Engagement Activity:** After re-reading the excerpt, provide your Personal Response AND Text-Based Evidence for each question ON THE BACK OF THIS PAGE.

She was as adventurous, as imaginative, as agog to see the world as he was. But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers. They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter—indeed, more likely than not she was the apple of her father's eye. Perhaps she scribbled some pages up in an apple loft on the sly but was careful to hide them or set do not go to heaven. Women cannot write the plays of fire to them.

Soon, however, before she was out of her teens, she was to be betrothed to the son of a neighbouring wool stapler. She cried out that marriage was hateful to her, and for that she was severely beaten by her father. Then he ceased to scold her. He begged her instead not to hurt him, not to shame him in this matter of her marriage. He would give her a chain of beads or a fine petticoat, he said; and there were tears in his eyes. How could she disobey him? How could she break his heart? The force of her own gift alone drove her to it. She made up a small parcel of her belongings, let herself down by a rope one summer's night and took the road to London.

She was not seventeen. The birds that sang in the hedge were not more musical than she was. She had the quickest fancy, a gift like her brother's, for the tune of words. Like him, she had a taste for the theatre. She stood at the stage door; she wanted to act, she said. Men laughed in her face. The manager—a fat, loose-lipped man—guffawed. He bellowed something about poodles dancing and women acting—no woman, he said, could possibly be an actress. He hinted—you can imagine what. She could get no training in her craft. Could she even seek her dinner in a tavern or roam the streets at midnight? Yet her genius was for fiction and lusted to feed abundantly upon the lives of men and women and the study of their ways. At last—for she was very young, oddly like Shakespeare the poet in her face, with the same grey eyes and rounded brows—at last Nick Greene the actor manager took pity on her; she found herself with child by that gentleman and so—who shall measure the heat and violence of the poet's heart when caught and tangled in a woman's body?—killed herself one winter's night and lies buried at some cross-roads where the omnibuses now stop outside the Elephant and Castle.

That, more or less, is how the story would run, I think, if a woman in Shakespeare's day had had Shakespeare's genius. But for my part, I agree with the deceased bishop, if such he was—it is unthinkable that any woman in Shakespeare's day should have had Shakespeare's genius.

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

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

2. Why do Judith's parents act this way towards her?

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

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

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

4. Describe the involvement of Judith and William Shakespeare's parents in each of their young lives.

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

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

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

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

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

7. How does Virginia Woolf CHARACTERIZE the theater manager? What words point you to this understanding?

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

8. What can you INFER that Woolf means by “he hinted—you can imagine what”?

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

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

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

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

ANSWER (PERSONAL EXPLANATION)	NOTES (SUPPORTING TEXT-BASED EVIDENCE)

**Quick Write Exit Activity (Short Response):** Expand the following statement by answering the related questions.

**Statement:** Virginia Woolf's comparison of Shakespeare to her further develop and build upon this central idea introduced in the previous lesson's reading.

**Questions:**

Who (does Virginia Woolf compare Shakespeare to)? .....

What (central idea does this comparison further develop and build upon)? .....

How (does this comparison further develop and build upon this central idea)? .....

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**Expanded Sentence:**

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**HW:** 1. Review your notes on Virginia Woolf's extended essay, *A Room of One's Own*, paying specific attention to how Woolf's use of language to describe the characters and their actions in that moment impact the meaning and tone of the text?

2. Bring in your notes AND copy of the excerpt from Virginia Woolf's *A Room of One's Own* TOMORROW

