



A ROOM WITH A VIEW

WORKBOOK

NAME:



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WELCOME!

I'm so excited for you to dive into E.M. Forster's extraordinary classic, *A Room With a View*.

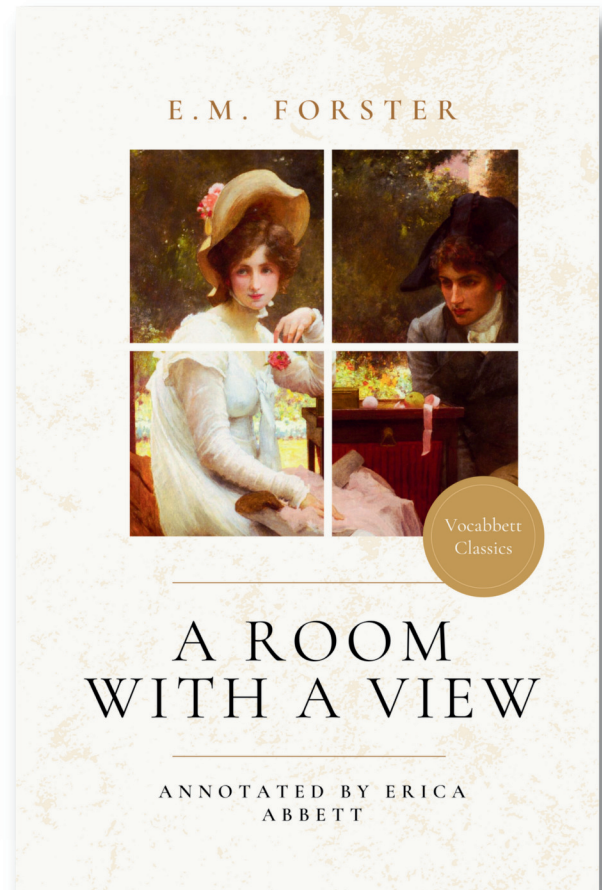
I highly recommend the edition annotated by Erica Abbett, as I am the one who annotated it! It contains definitions, translations, and explanations of the many historical references, all of which will greatly enhance your enjoyment of this book.

You can get the the annotated edition at www.vocabbett.com, and the paperback on Amazon using this link: <https://amzn.to/4kxHkUO>

This workbook primarily covers Part I of *A Room With a View*. The exercises are specifically designed to help you understand the "double meaning" in many of Forster's scenes so that you can read Part II fully prepared to pick up on the subtleties independently.

See you in the workbook!

-Erica Abbett



PRE-READING ACTIVITY

Write a short story that begins with the line, "She had no right to do it." It can be whatever genre you prefer.

One of my favorite jumping-off points for short exercises like this is to take a story I already know, then re-tell it from another character's perspective (like *Wicked*).

I jotted the sample below when I was annotating *The Iliad*, so the Trojan War was on my mind, but yours could be about anything!

Sample: The Origins of the Trojan War from Thetis' Perspective

"She had no right to do it. Who does she think she is, throwing a golden apple into the middle of my wedding?"

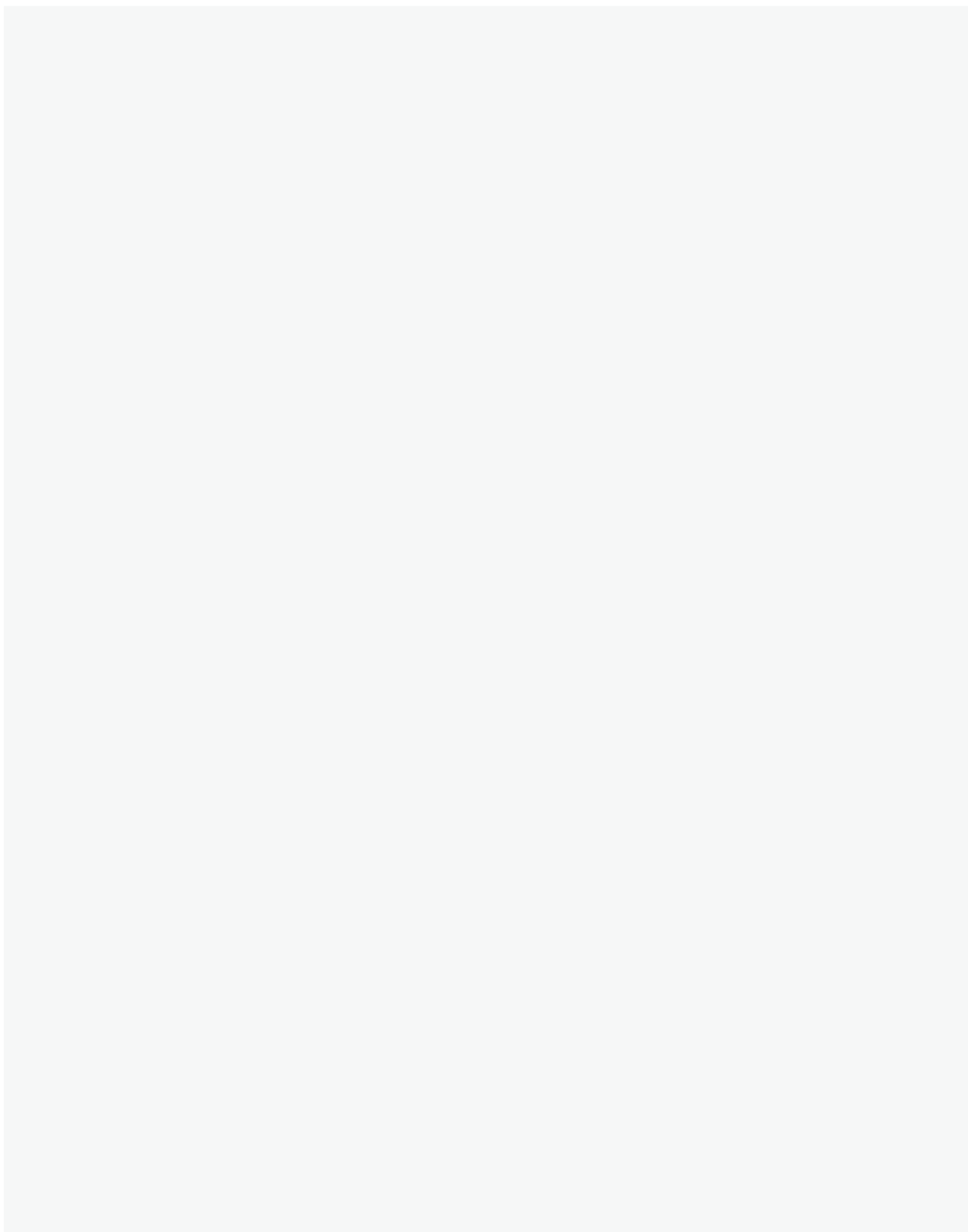
I lay in a heap of clouds and seaweed on the floor of Mount Olympus, the soggy remains of my once-divine wedding dress in shambles around me. Inspired by my nymphian origins, Athena herself wove my gown, weaving the finest water lilies with only the best of whatever else she could find on the seafloor (admittedly slim pickings down there, I can tell you).

It was my wedding day. MY wedding day. All of Mount Olympus was invited, everyone who mattered, except her. *Discordia*. The bane of my existence and absolute thief of joy, who protested her lack of an invitation by throwing a golden apple into the middle of our feast.

I wasn't even the one who disinvited her! She should've taken it up with Zeus. But instead, like a cat among pigeons, she sent everyone flying about, trying to claim that stupid apple.

And now no one remembers me. They only remember the war that wretched goddess started, the Trojan War, and the petty fight that began it. The fight over the golden apple which she had no right to throw at my wedding. *No right!*

PRE-READING ACTIVITY



LET'S DIVE IN: FAST FACTS

Published by E.M. Forster in 1908, *A Room with a View* has long been lauded as one of the best novels in the British canon. Set between the buttoned-up drawing rooms of Edwardian England and the sun-drenched hills of Italy, the novel follows Lucy Honeychurch as she navigates love, propriety, and the quiet tug-of-war between passion and propriety.

TERMS & PHRASES

A Room With a View: Annotated Edition, annotated by Erica Abbett, will guide you through ALL the unfamiliar terms and phrases. However, in case you neglected to pick up that excellent edition, here are a few terms and phrases you'll need to know!

- Signora - Italian for "woman" (pronounced SEEN-yore-uh)
- Baedeker - The foremost guidebook of the era
- Pension - From the Italian "pensione," it's like a B&B or a small hotel
- Loggia - An open-air extension of a building
- Reticule - A woman's purse or handbag
- *Piano! Piano!* - Italian for "Slowly! Slowly!"
- *Dove?* - Italian for "Where?"
- *Eccolo!* - Italian for "There he is!"



MORE MISCELLANEOUS ITALIAN

*("RRR" - ROLL YOUR "R")

TERM

Buon giorno! - Good day! Good morning!

Signorino/signorina - Young man/young woman

Niente - No problem; it's nothing

Fa niente, sono vecchia - Don't worry, I'm old

Cinque - Five

Grazie tante! - Thanks a lot!

PRONUNCIATION

Bwone JORRRE-no

Seen-your-EE-no
Seen-your-EE-nah

NYEN-tay

Fah NYEN-tay, SO-no
VEH-key-yuh

CHIN-quay

GRRRAH-zee-yay
TAHN-toe

CHAPTER I: THE BERTOLINI

1. When Mr. Emerson offers to change rooms with Lucy and Miss Bartlett, there is a passage that reads:

He did not look at the ladies as he spoke, but his voice was perplexed and sorrowful. Lucy, too, was perplexed; but she saw that they were in for what is known as "quite a scene," and she had an odd feeling that whenever these ill-bred tourists spoke the contest widened and deepened till it dealt, not with rooms and views, but with—well, with something quite different, whose existence she had not realized before. Now the old man attacked Miss Bartlett almost violently: Why should she not change? What possible objection had she?

Read it again, paying careful attention to the second half. What is Lucy referring to, the thing "whose existence she had not realized before"?

Have you ever been in a situation like this, where an argument is happening, but it's not really about that thing? A disagreement between father and son seems to be over washing the car, but it's really an emerging battle of wills, etc...

2. Charlotte Bartlett is my favorite character, not because I like her the most, but because she's so timeless. Her qualities are a fascinating mixture of martyrdom and snobbery, generosity and manipulation, and who knows what else.

I'm dating myself here, but the first passage below reminds me of that scene in Mean Girls when Regina George tells Lindsay Lohan's character she's "really pretty." Lohan thanks her, and Regina pounces. "So you agree? You think you're really pretty?"

When Lucy joins Charlotte in complaining about their lack of a view, Charlotte twists Lucy's comments:

"Any nook does for me," Miss Bartlett continued; "but it does seem hard that you shouldn't have a view."

Lucy felt that she had been selfish. "Charlotte, you mustn't spoil me: of course, you must look over the Arno, too. I meant that. The first vacant room in the front—"

"You must have it," said Miss Bartlett, part of whose travelling expenses were paid by Lucy's mother—a piece of generosity to which she made many a tactful allusion.

Then, moments after comparing herself to a mouse who will make do with any nook, Charlotte is suddenly Queen Victoria when Mr. Emerson tries to talk to her.

She knew that the intruder was ill-bred...Her glance passed on to his clothes. These did not attract her. He was probably trying to become acquainted with them before they got into the swim. So she assumed a dazed expression when he spoke to her, and then said: "A view? Oh, a view! How delightful a view is!"

Then at the end of the chapter, Charlotte takes the nicest room for the sake of propriety (HA).

"I want to explain," said Miss Bartlett, "why it is that I have taken the largest room. Naturally, of course, I should have given it to you; but I happen to know that it belongs to the young man, and I was sure your mother would not like it."

Find and analyze any statement by or about Charlotte, comparing the surface-level meaning with its actual meaning or implications:

CHAPTER II: IN SANTA CROCE WITH NO BAEDEKER

In chapter two, there is a scene where Lucy mistakes a saint for Machiavelli. This sounds strange until you learn that in Italian churches, there are often sculptures of both religious and historical figures mixed together.

Here is the scene:

...[they] proceeded to the Machiavelli memorial, dripping but hallowed. Advancing towards it very slowly and from immense distances, they touched the stone with their fingers, with their handkerchiefs, with their heads, and then retreated. What could this mean? They did it again and again.

Then Lucy realized that they had mistaken Machiavelli for some saint, hoping to acquire virtue.

You'll soon learn that E.M. Forster has rather unorthodox views about religion. He doesn't really see the point of in-fighting between Catholics and Protestants, or anybody for that matter.

What could this little "mistake" represent, if one were inclined to read into it? Lucy didn't just mistake a saint for anybody--she thought it was Machiavelli, one of the most notorious schemers in history!

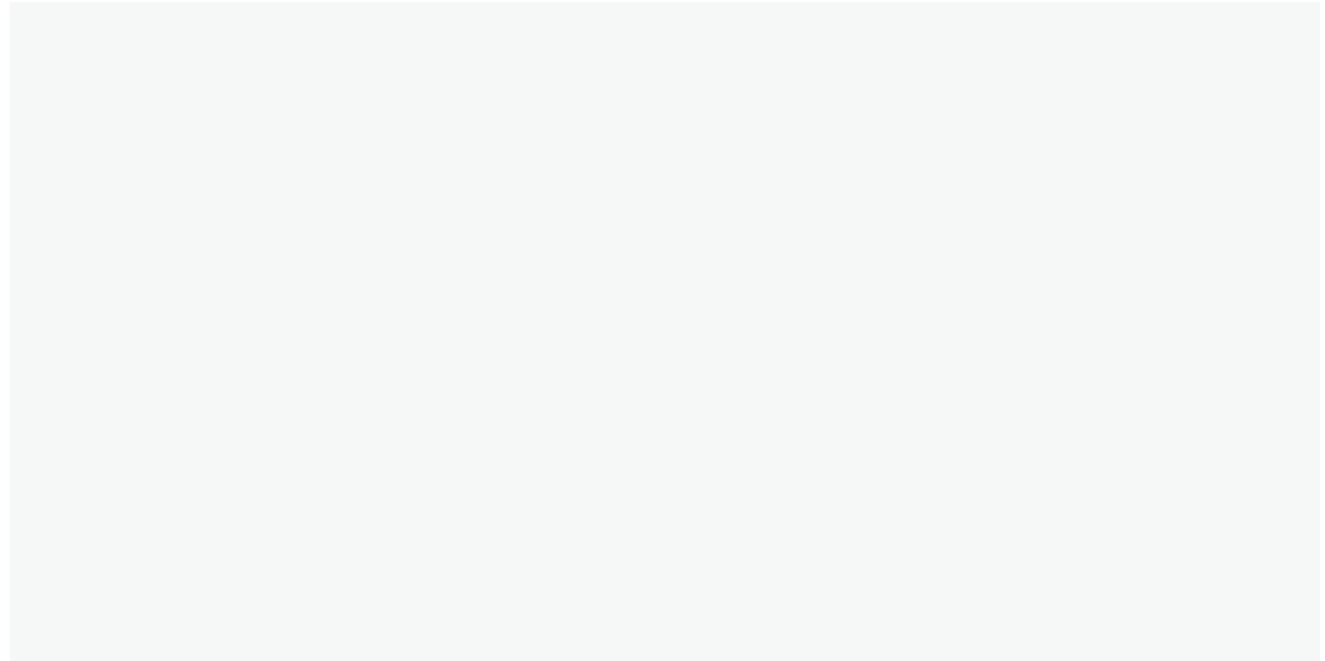
CHAPTER III: MUSIC, VIOLETS, AND THE LETTER 'S'

Mr. Beebe is such a delightful character. What can you learn about him from the scene where he recalls meeting Lucy? It goes like:

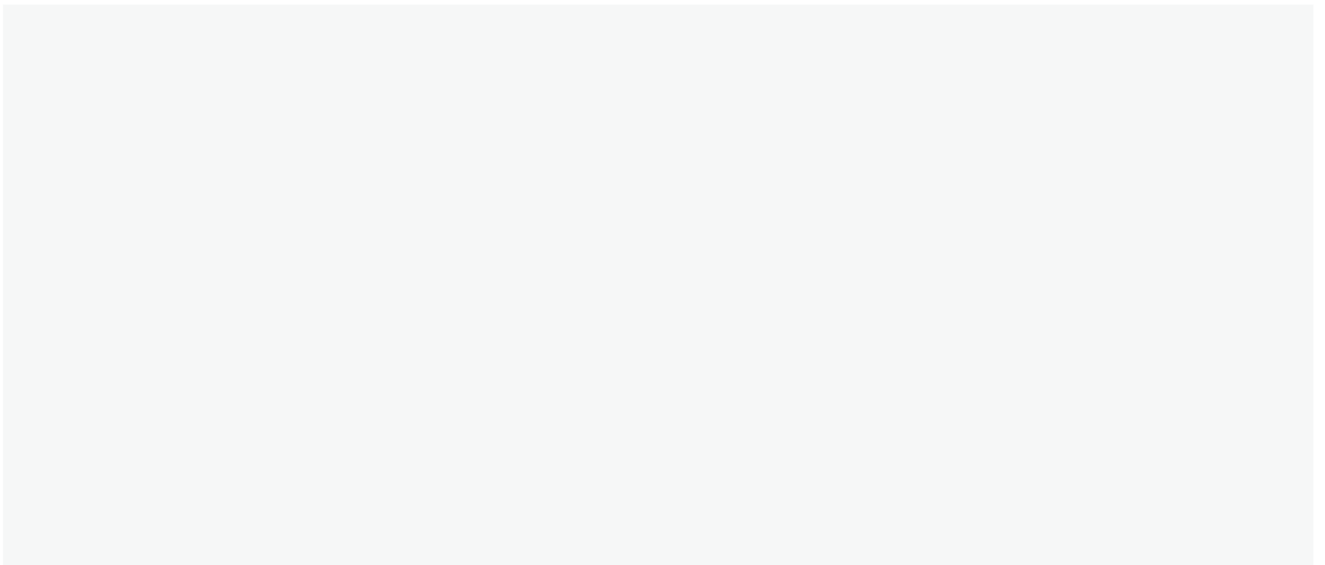
"Introduce me." [Mr. Beebe said]

"She will be delighted. She and Miss Bartlett are full of the praises of your sermon."

"My sermon?" cried Mr. Beebe. "Why ever did she listen to it?"



Analyze another interaction involving Mr. Beebe (or whomever you want!), pointing out what is *really* being said beneath all the snobbery:



CHAPTER IV: FOURTH CHAPTER

Pay close attention to the extended “medieval lady” analogy at the beginning of the chapter. It will be a recurring theme throughout the book!

SPOILER FOR THE END OF THE CHAPTER BELOW

After the murder, Lucy says of George, *“It struck her that it was hopeless to look for chivalry in such a man.”*

Normally, such a statement would be an insult. Chivalry is a good thing! But given the extended analogy at the beginning of the chapter, is there some deeper meaning here?

CHAPTER V: POSSIBILITIES OF A PLEASANT OUTING

Lucy recently underwent a life-changing experience, seeing a man die before her very eyes. And the new Lucy is slowly, quietly starting to emerge.

Consider her interactions with Miss Lavish and Mr. Eager, a clergyman far less kind than Mr. Beebe. She writes, "They were tried by some new test, and they were found wanting."

What is this new test? Have you ever experienced a stark before and after, where suddenly, nothing seems to matter the way it used to?

CHAPTER VI: ...ITALIANS DRIVE THEM

Analyze the following passage. Nearly every sentence contains an implied secondary message of some sort. Can you find them?

The two elder ladies soon threw off the mask. In the audible whisper that was now so familiar to Lucy they began to discuss, not Alessio Baldovinetti, but the drive. Miss Bartlett had asked Mr. George Emerson what his profession was, and he had answered "the railway." She was very sorry that she had asked him. She had no idea that it would be such a dreadful answer, or she would not have asked him. Mr. Beebe had turned the conversation so cleverly, and she hoped that the young man was not very much hurt at her asking him.

Ex: "The two elder ladies soon threw off the mask." - Miss Lavish has just been sparring with Mr. Eager about her knowledge of the Renaissance, but it's all for show. The moment she's alone with Miss Bartlett, she begins to gossip.

CHAPTER VII: THEY RETURN

After Lucy and George kiss, she describes it to Miss Bartlett:

I had silly thoughts. The sky, you know, was gold, and the ground all blue, and for a moment he looked like someone in a book."

"In a book?"

"Heroes—gods—the nonsense of schoolgirls."

Lucy is frustrated by the confines of the "medieval lady," but she hasn't thrown all storybook romance out the window. In what must be the most romantic moment of her life, she is swept away by thoughts of fairy tales.

Keep this tension in mind as you read the rest of the book. There is a struggle between the medieval lady and the modern woman, and George represents the freedom of the modern woman. That doesn't mean, however, that all fairytale romance needs to die along with the confines of the medieval woman.

Room for more thoughts below:

CONCLUSION

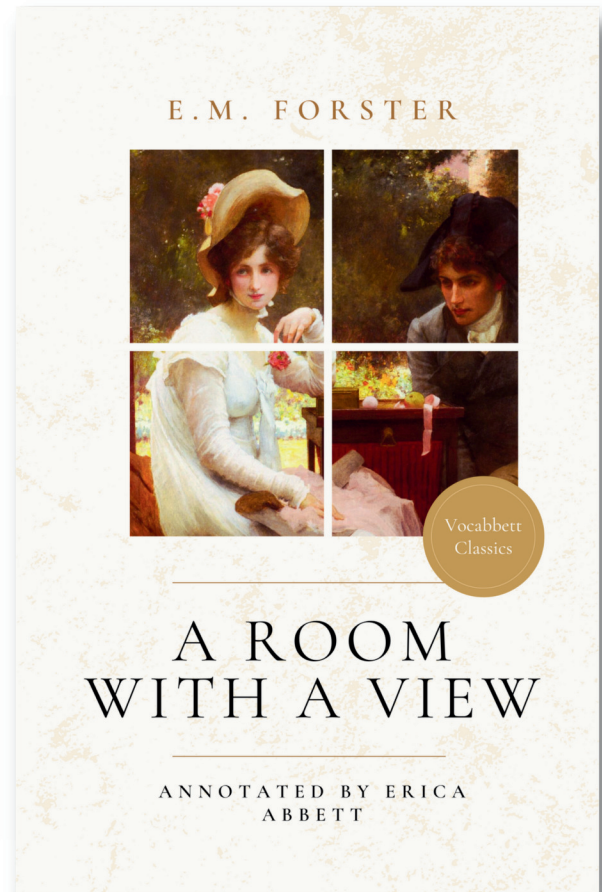
Now that I've guided you through Part I of *A Room With a View*, you should have the mental tools you need to enjoy the rest of this book!

Nevertheless, I highly recommend getting my annotated edition. It's so much more fun to read it "together," and I'll be there in the footnotes if you have any lingering questions.

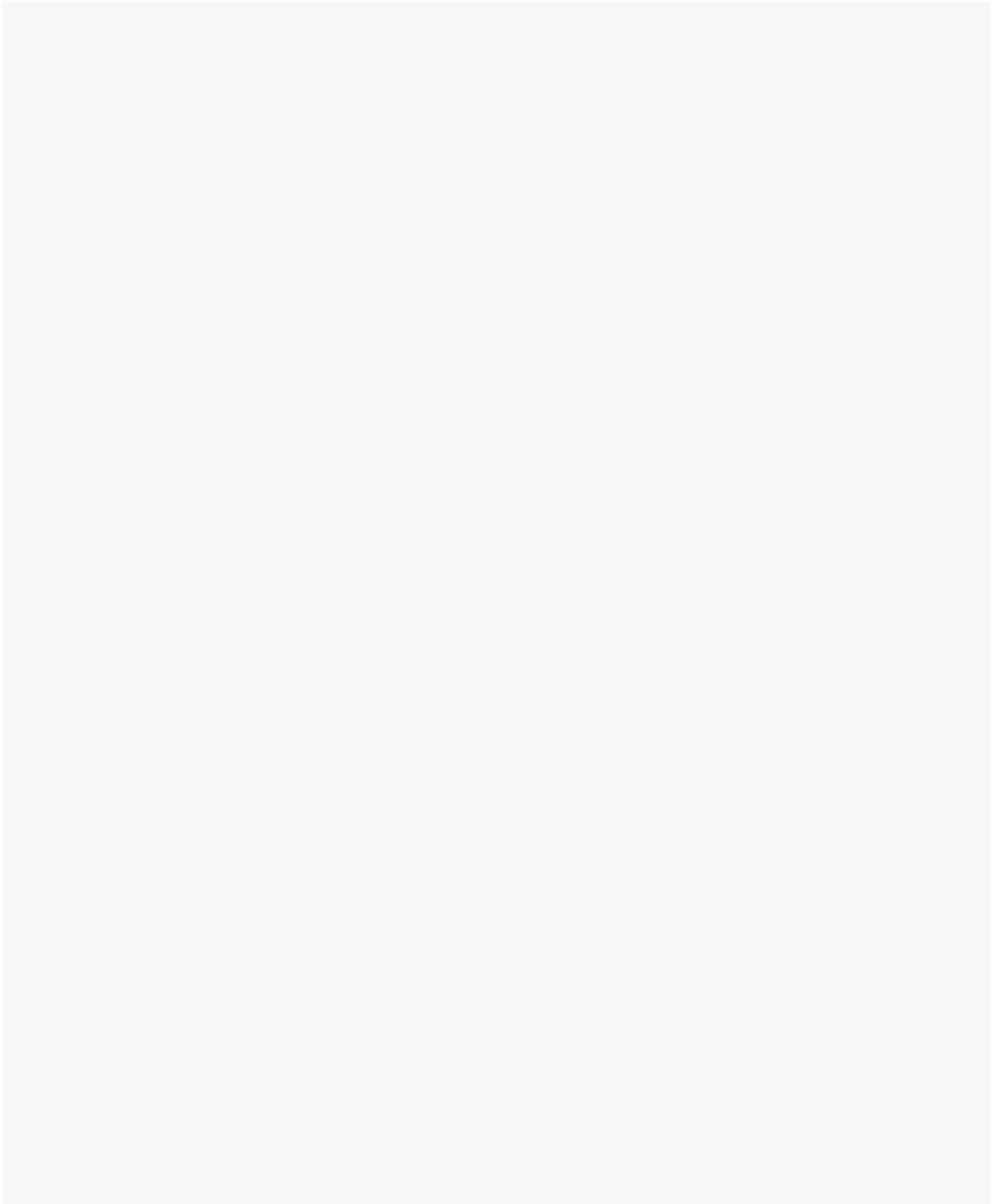
When you're done, definitely consider watching the 1985 movie. I think it's the best of all the re-makes!

And as always, I love hearing from readers. Don't hesitate to shoot me an email at erica@vocabbett.com if you have any questions or requests.

-Erica Abbett



MISC. NOTES





A ROOM WITH A VIEW

ROME
COLOSSEUM

NAME: _____

ROME

