

12.2	Module Overview
<p align="center">“I ask for, not at once no government, but <i>at once</i> a better government.”</p>	
Texts	<p>Unit 1: “Ideas Live on” by Benazir Bhutto; “Civil Disobedience” by Henry David Thoreau</p> <p>Unit 2: <i>The Tragedy of Julius Caesar</i> by William Shakespeare</p>
Number of Lessons in Module	<p>41 (including Module Performance Assessment)</p>

Introduction

In this module, students read and analyze two literary nonfiction texts and a drama, examining how the texts treat similar central ideas.

Over the course of Module 12.2, students practice and refine their informative writing and speaking and listening skills through formative assessments, and apply these skills in the Mid-Unit and End-of-Unit Assessments as well as the Module 12.2 Performance Assessment. Module 12.2 consists of two units: 12.2.1 and 12.2.2.

In 12.2.1, students first read “Ideas Live On,” a speech that Benazir Bhutto delivered in 2007. Students consider how Bhutto introduces and develops central ideas in the text, such as exercise of power and the relationship between the individual and the state, paying particular attention to her use of rhetoric. Next, students analyze the complex ideas and language in Henry David Thoreau’s essay, “Civil Disobedience.” In addition to exploring Thoreau’s ideas, students consider the power of his language, in particular how his use of rhetoric and figurative language establishes his point of view.

In 12.2.2, students read William Shakespeare’s *The Tragedy of Julius Caesar* in its entirety. Students continue to work with central ideas such as the relationship between the individual and the state and exercise of power, as well as new central ideas of social bonds and ethics of honor. Students’ work with *Julius Caesar* includes exploring Shakespeare’s craft in structuring the play and developing characters, along with analyzing the impact of powerful rhetorical language, not only on the aesthetic effects of the

play but also on the plot. In addition, students refine their speaking and listening skills as they prepare to present small-group dramatic readings of key scenes from the play.

Students' engagement with Bhutto, Thoreau, and Shakespeare over the course of Module 12.2 prepares them for the Module 12.2 Performance Assessment. Students first engage in a fishbowl discussion in which they consider one of three possible prompts from the point of view of an author or character from the Module 12.2 texts. Students then write a multi-paragraph response to one of the possible prompts from their own perspective, drawing upon evidence from the texts.

Students also continue their Accountable Independent Reading (AIR) in Module 12.2. Although students are expected to continue to read independently several nights a week, in-class discussion and check-ins around AIR occur less frequently, to encourage greater individual responsibility. Students may also engage in Accountable Independent Writing (AIW) in 12.2.1 through optional written homework assignments that scaffold toward an alternate End-of-Unit Assessment prompt.

Literacy Skills & Habits

- Read closely for textual details.
- Annotate texts to support comprehension and analysis.
- Engage in productive, evidence-based discussions about texts.
- Collect and organize evidence from texts to support analysis in writing.
- Make claims about texts using specific textual evidence.
- Use vocabulary strategies to define unknown words.
- Trace the development of ideas over the course of the text.
- Examine the use and refinement of a key term over the course of the text.
- Paraphrase and quote relevant evidence from texts.
- Independently preview texts in preparation for supported analysis.
- Independently develop questions for further textual analysis.
- Write informative texts to examine and convey complex ideas.
- Independently practice the writing process outside of class.
- Use rubrics and checklists for self-assessment of writing and discussion.
- Practice speaking and listening skills in preparation for a dramatic reading performance.

English Language Arts Outcomes

Yearlong Target Standards

These standards embody the pedagogical shifts required by the Common Core State Standards and will be a strong focus in every English Language Arts module and unit in grades 9–12.

CCS Standards: Reading—Literature	
RL.11-12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.10	By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
CCS Standards: Reading—Informational Text	
RI.11-12.1.a	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain. a. Develop factual, interpretive, and evaluative questions for further exploration of the topic(s).
RI.11-12.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <i>faction</i> in <i>Federalist</i> No. 10).
RI.11-12.10	By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.
CCS Standards: Writing	
W.11-12.9.a,b	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational

	<p>works of American literature, including how two or more texts from the same period treat similar themes or topics”).</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., <i>The Federalist</i>, presidential addresses]”).</p>
W.11-12.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.
CCS Standards: Speaking & Listening	
SL.11-12.1	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.
CCS Standards: Language	
L.11-12.4.a-d	<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> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive, conception, conceivable</i>).</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p> <p>d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).</p>

Module-Specific Assessed Standards

These standards will be the specific focus of instruction and assessment, based on the texts studied and proficiencies developed in this module.

College and Career Readiness Anchor Standards for Reading	
CCRA.R.8	Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance of and sufficiency of the evidence.
CCS Standards: Reading—Literature	
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.
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).
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
RL.11-12.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
CCS Standards: Reading—Informational Text	
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.
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.
RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

CCS Standards: Writing	
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ol style="list-style-type: none"> Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
CCS Standards: Speaking & Listening	
SL.11-12.1.a,c	<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> <ol style="list-style-type: none"> 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. 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.
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.a,b	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Observe hyphenation conventions. b. Spell correctly.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Addressed Standards

These standards will be addressed at the unit or module level, and may be considered in assessment, but will not be the focus of extended instruction in this module.

College and Career Readiness Anchor Standards for Reading	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
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.
CCS Standards: Reading – Literature	
None.	
CCS Standards: Reading – Informational Text	
None.	
CCS Standards: Writing	
W.11-12.9.a,b	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). 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., <i>The Federalist</i> , presidential addresses]").
CCS Standards: Speaking & Listening	
SL.11-12.1.b	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. <ul style="list-style-type: none"> b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.
CCS Standards: Language	
L.11-12.4.a-c	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. <ul style="list-style-type: none"> 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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.b	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. <ul style="list-style-type: none"> b. Analyze nuances in the meaning of words with similar denotations.

Module Performance Assessment

Prompt

In this three-lesson Performance Assessment, students analyze complex ideas about government, power, and democracy from the perspectives of different authors and characters from the Module 12.2 texts. Students engage in an in-depth discussion of three prompts and then choose one prompt as the focus of a multi-paragraph written analysis.

Prompts:

- Is democracy “the last improvement possible in government” (Thoreau, part 3, par.19)?
- What is the role and responsibility of government?
- Who should have the power to make decisions in a society?

Lesson 1

In Lesson 1, students discuss the Performance Assessment prompts in small groups, from the perspective of a character or author from one of the Module 12.2 texts. Each student group considers one of the following perspectives: Bhutto (author), Thoreau (author), Brutus (character), or Antony (character). Student groups discuss each of the Performance Assessment prompts from the perspective of their assigned author or character. Groups gather textual evidence to make inferences about their character or author’s response to each prompt. For homework, students review their notes from this lesson and identify additional evidence from each Module 12.2 text that supports analysis of the Performance Assessment prompts.

Lesson 2

In Lesson 2, students participate in a fishbowl conversation in which a representative from each group discusses each of the Performance Assessment prompts from the point of view of the group’s assigned author or character. At each point in the fishbowl conversation, one student represents each of the following four perspectives: Bhutto, Thoreau, Brutus, and Antony. Students use the Speaking and Listening Rubric and Checklist for standard SL.11-12.4 to guide their discussion and to help them present their ideas and information clearly.

Four students at a time—each student representing a different author or character—enter the fishbowl conversation and respond to one of the Performance Assessment prompts. After students have discussed the prompt for about three minutes, students exit the fishbowl, and four new students enter the fishbowl. After all students have participated in the fishbowl discussion, students form pairs with the partners they identified earlier in the lesson and briefly peer-assess their

application of standard SL.11-12.4 during the conversation. Students use the 12.2 Performance Assessment Rubric to assess their application of SL.11-12.4.

For homework, students review their notes, annotations, and tools associated with the Module 12.2 texts and select one of the Performance Assessment prompts as a focus for a multi-paragraph written response.

Lesson 3

In Lesson 3, students synthesize their understanding of the various perspectives presented in the previous lesson's fishbowl discussions as they independently draft a multi-paragraph response to one of the Performance Assessment prompts. Students write the response from their own perspectives, supporting their analysis with evidence drawn from each of the Module 12.2 texts. Students review the 12.2 Performance Assessment Text Analysis Rubric and Checklist and have the remainder of the class time to draft a multi-paragraph written response one of the Performance Assessment prompts. Students write the response from their own perspective and use evidence from all three module texts to support their analysis. Students who finish early use the remainder of the class period to edit and revise their responses.

Texts

Unit 1: "[A] free and enlightened state."

Bhutto, Benazir. "Ideas Live On." <http://benazir.bhutto.org/>

Thoreau, Henry David. "Civil Disobedience." <http://thoreau.eserver.org/civil.html>

Unit 2: "Th'abuse of greatness is when it disjoins / remorse from power."

Shakespeare, William. *The Tragedy of Julius Caesar*, eds. Barbara A. Mowat and Paul Werstine. New York: Simon & Schuster, 1992.

Module-at-a-Glance Calendar

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
Unit 1: "[A] free and enlightened state."				
"Ideas Live On" (Benazir Bhutto)	16	<ul style="list-style-type: none"> Read closely for textual details. 	CCRA.R.8 CCRA.R.9 RI.11-12.2	End-of-Unit: Students write a formal, multi-paragraph

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
"Civil Disobedience" (Henry David Thoreau)		<ul style="list-style-type: none"> Annotate texts to support comprehension and analysis. Engage in productive evidence-based discussions about texts. Collect and organize evidence from texts to support analysis in writing. Make claims about texts using specific textual evidence. Use vocabulary strategies to define unknown words. Trace the development of ideas over the course of the text. Examine the use and refinement of a key term over the course of the text. Delineate and evaluate the reasoning in a text. Paraphrase and quote relevant evidence from texts. Independently preview texts in preparation for supported analysis. 	RI.11-12.3 RI.11-12.6 W.11-12.2.a-f W.11-12.9.b SL.11-12.1.a, c L.11-12.1 L.11-12.2.a, b L.11-12.4.a- c L.11-12.5.a	response to the following prompt: What does Thoreau mean by "a better government"?

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		<ul style="list-style-type: none"> Independently develop questions for further textual analysis. Write informative texts to convey complex ideas. Independently practice the writing process outside of class. Use rubrics and checklists for self-assessment of discussion. 		
Unit 2: “Th’abuse of greatness is when it disjoins / remorse from power.”				
<i>Julius Caesar</i> (William Shakespeare)	22	<ul style="list-style-type: none"> Read closely for textual details. Annotate texts to support comprehension and analysis. Engage in productive evidence-based discussions about the text. Collect and organize evidence from the text to support analysis in writing. Make claims about texts using specific textual evidence. Use vocabulary strategies to define unknown words. 	CCRA.R.6 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.6 W.11-12.2.a-f W.11-12.9.a SL.11-12.1.b, c SL.11-12.6 L.11-12.1 L.11-12.2.a, b L.11-12.4.a, c L.11-12.5.a, b	Mid-Unit: Students write a formal, multi-paragraph response to the following prompt: Is Caesar’s death a “sacrifice” or a “butchery”? End-of-Unit: Students write a formal, multi-paragraph response to the following prompt: Explain how the title <i>The Tragedy of Julius Caesar</i> is appropriate for the play, or propose a new title and explain why it is more appropriate.

Text	Lessons in the Unit	Literacy Skills and Habits	Assessed and Addressed CCSS	Assessments
		<ul style="list-style-type: none"> Trace the development of ideas over the course of the text. Examine the use and refinement of a key term over the course of the text. Paraphrase and quote relevant evidence from the text. Independently preview text in preparation for supported analysis. Independently develop questions for further textual analysis. Write informative texts to examine and convey complex ideas. Use rubrics and checklists for self-assessment and peer review of writing. Practice speaking and listening skills in preparation for an interpretive dramatic reading performance. 		

Note: Bold text indicates targeted standards that will be assessed in the module.

12.2.1**Unit Overview****“[A] free and enlightened state.”**

Texts	<p>“Ideas Live On” by Benazir Bhutto</p> <p>“Civil Disobedience” by Henry David Thoreau</p>
Number of Lessons in Unit	16

Introduction

In the first unit of Module 12.2, students continue to develop the skills, practices, and routines of close reading and evidence-based writing and discussion. Students also practice and apply their informative writing skills to independently craft a multi-paragraph essay.

In this unit, students first read Benazir Bhutto’s speech, “Ideas Live On,” from 2007. Students analyze how Bhutto uses rhetoric to develop her point of view on government, including its responsibilities to and relationship with the individuals it governs. Students then begin to engage with two central ideas present throughout the module: exercise of power and the relationship between the individual and the state.

After Bhutto’s speech, students read Henry David Thoreau’s “Civil Disobedience” and analyze his use of language and determine his point of view. Students consider the central ideas introduced in Bhutto’s speech in relation to Thoreau’s essay, and engage with the central idea of ethics for the first time. The analysis of central ideas over the course of 12.2.1 scaffolds to the broader question of what Thoreau means by “a better government” and prepares students to write an informative multi-paragraph essay on this topic.

Given the complexity of Thoreau’s ideas about ethics, the relationship between the individual and the state, and exercise of power, many lesson assessments ask students to analyze how Thoreau develops a single idea over the course of an excerpt. To provide an opportunity to assess the full standard (RL.11-12.2), some lessons provide an extension assessment prompt asking students to consider two or more of Thoreau’s ideas in relation to one another. Similarly, in order to facilitate rigorous and in-depth readings of particularly complex sections of text, it may be necessary to extend analysis of key passages over more than one class period.

There is one formal assessment in this unit, the End-of-Unit Assessment, in which students write a formal, multi-paragraph response analyzing what Thoreau means by “a better government.”

In 12.2.1, students also have the opportunity to continue Accountable Independent Writing (AIW), to which they were introduced in Module 12.1. The purpose of AIW is to encourage students to practice and improve their writing skills and to enable them to learn through writing. Students who complete the AIW assignments in 12.2.1 may instead choose to respond to an alternative prompt in which they analyze how the works of Bhutto and Thoreau shape their understanding of what it means to be a citizen.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about texts
- Collect and organize evidence from texts to support analysis in writing
- Make claims about texts using specific textual evidence
- Use vocabulary strategies to define unknown words
- Trace the development of ideas over the course of the text
- Delineate and evaluate the reasoning in a text
- Paraphrase and quote relevant evidence from texts
- Independently preview texts in preparation for supported analysis
- Independently develop questions for further textual analysis
- Write informative texts to convey complex ideas
- Independently practice the writing process outside of class
- Use rubrics and checklists for self-assessment of participation in discussion

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
CCRA.R.8	Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
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.
CCS Standards: Reading — Literature	
None.	
CCS Standards: Reading — Informational Text	
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.
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.
RI.11-12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness or beauty of the text.
CCS Standards: Writing	
W.11-12.2. a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	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., <i>The Federalist</i> , presidential addresses]”).
CCS Standards: Speaking & Listening	
SL.11-12.1. a, c	<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>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>
CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.a, b	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Observe hyphenation conventions.</p> <p>b. Spell correctly.</p>
L.11-12.4.a-c	<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> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries,</p>

	thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	CCRA.R.8, RI.11-12.2, RI.11-12.3, RI.11-12.6, SL.11-12.1.a, c, L.11-12.5.a
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, and participate in evidence-based discussions.

End-of-Unit Assessment	
Standards Assessed	RI.11-12.2, RI.11-12.3, W.11-12.2.a-f, L.11-12.1, L.11-12.2.a, b
Description of Assessment	Students write a formal, multi-paragraph response to the following prompt: “What does Thoreau mean by “a better government”?”

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	"Ideas Live On," by Benazir Bhutto, paragraphs 1–10	In this first lesson of the unit and module, students begin their analysis of Benazir Bhutto's 2007 speech, "Ideas Live On." This first lesson begins with a masterful reading of the full text of Bhutto's speech. Students then analyze the first 10 paragraphs of the speech. Student learning is assessed via a Quick Write at the end of the lesson: How does Bhutto use rhetoric to establish her point of view in the opening of her speech?
2	"Ideas Live On," by Benazir Bhutto, paragraphs 11–23	In this lesson, students continue their analysis of Benazir Bhutto's speech, "Ideas Live On," paying particular attention to how Bhutto develops a complex set of ideas in paragraphs 11–23. In this excerpt, Bhutto describes the political, judiciary, and economic conditions of Pakistan. Before participating in a whole-class discussion, students work in small groups to analyze Bhutto's claims and how she supports them.
3	"Ideas Live On," by Benazir Bhutto, paragraphs 24–28	In this lesson, students continue their analysis of Benazir Bhutto's speech, "Ideas Live On," paying particular attention to how Bhutto develops central ideas in paragraphs 24–28, in which Bhutto calls on her audience to choose democracy in the upcoming elections. Students work in pairs to read paragraphs 24–28, analyzing how the conclusion develops central ideas that were introduced earlier in the speech.
4	"Civil Disobedience" by Henry David Thoreau, part 1, paragraph 1	In this lesson, students begin an in-depth analysis of Henry David Thoreau's essay "Civil Disobedience," in which Thoreau introduces and begins to support claims about government and the military. Students consider Thoreau's point of view and the claims he makes about the relationship of the government to the people.

Lesson	Text	Learning Outcomes/Goals
5	"Civil Disobedience" by Henry David Thoreau, part 1, paragraph 2	In this lesson, students read and analyze part 1, paragraph 2 of Henry David Thoreau's essay "Civil Disobedience," in which Thoreau analyzes the relationship between the American government and its citizens. Students explore Thoreau's use of rhetoric to support his claims about the government and the people.
6	"Civil Disobedience" by Henry David Thoreau, part 1, paragraphs 3–4	In this lesson, students read part 1, paragraphs 3–4 of Henry David Thoreau's essay "Civil Disobedience." In these paragraphs, Thoreau introduces and develops his ideas about the need for a better government. Students identify central ideas that emerge in the first 4 paragraphs of the essay and analyze how these ideas interact and build on one another. Students also discuss how Bhutto and Thoreau develop a similar central idea in both "Ideas Live On" and "Civil Disobedience."
7	"Civil Disobedience" by Henry David Thoreau, part 1, paragraphs 5–6	In this lesson, students continue to read and analyze Henry David Thoreau's "Civil Disobedience." Students read part 1, paragraphs 5–6, in which Thoreau analyzes the ways in which people serve the state. Students consider how Thoreau uses figurative language to develop a central idea in the text.
8	"Civil Disobedience" by Henry David Thoreau, part 1, paragraph 8	In this lesson, students continue their reading and analysis of Henry David Thoreau's "Civil Disobedience." Students read part 1, paragraph 8, in which Thoreau describes the individual's responsibility to challenge the state. Students analyze how Thoreau uses figurative language to develop a central idea in this passage.
9	"Civil Disobedience" by Henry David Thoreau, part 1, paragraphs 10–11	In this lesson, students continue their reading and analysis of Henry David Thoreau's "Civil Disobedience." Students read part 1, paragraphs 10–11, in which Thoreau claims the majority will not abolish slavery until it is convenient. Students analyze how Thoreau's claims develop a central idea established earlier in the text.

Lesson	Text	Learning Outcomes/Goals
10	"Civil Disobedience" by Henry David Thoreau, part 1, paragraph 13	In this lesson, students read part 1, paragraph 13 of "Civil Disobedience," in which Thoreau argues that while it is not a moral obligation to actively combat injustice, it is a moral obligation to withdraw passive support from an "unjust government." Students analyze how Thoreau develops a central idea in this paragraph.
11	"Civil Disobedience" by Henry David Thoreau, part 2, paragraphs 1–9	In this lesson, students read part 2, paragraphs 1–9 of "Civil Disobedience," in which Thoreau explains how "[a]ction from principle" will bring about a peaceful revolution. Students analyze how Thoreau develops a central idea over the course of this passage, and then specifically consider the development of this idea in paragraphs 2 and 9.
12	"Civil Disobedience" by Henry David Thoreau, part 2, paragraphs 13–14	In this lesson, students read part 2, paragraphs 13–14 of "Civil Disobedience," in which Thoreau recounts his night in prison, and explains how this experience influenced his perspective on his relationship to the state. Students discuss and analyze how Thoreau develops his point of view that the individual cannot be controlled by the state.
13	"Civil Disobedience" by Henry David Thoreau, part 3, paragraphs 1–8	In this lesson, students read and analyze part 3, paragraphs 1–8 of Thoreau's "Civil Disobedience" in which Thoreau describes his brief stay in Concord jail. Focusing in particular on paragraphs 4 and 6, students participate in an evidence-based discussion and explore how Thoreau's narrative develops central ideas in the text such as the relationship of the individual to the state.
14	"Civil Disobedience" by Henry David Thoreau, part 3, paragraphs 17–19	In this lesson, students read and analyze part 3, paragraphs 17–19 of Thoreau's "Civil Disobedience," in which Thoreau suggests that democracy and its values are not necessarily universal truths, but rather steps in human progress. Students discuss and explore how Thoreau develops his ideas about democracy and government.

Lesson	Text	Learning Outcomes/Goals
15	"Civil Disobedience" by Henry David Thoreau, parts 1–3	In this lesson, students prepare for the End-of-Unit Assessment by collecting evidence from throughout "Civil Disobedience" about Thoreau's opinion of a "better government." After independently collecting and organizing evidence on the Better Government Evidence Gathering Tool, students participate in a Round Robin Discussion of the following prompt: Choose one central idea and analyze how it relates to Thoreau's opinion of "a better government."
16	"Civil Disobedience" by Henry David Thoreau, parts 1–3	In this final lesson of the unit, the End-of-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: What does Thoreau mean by "a better government"? Students review their annotated texts, lesson Quick Writes, and discussion notes to organize their ideas. Students then develop their responses using relevant and sufficient evidence to support their claims.

Preparation, Materials, and Resources

Preparation

- Read and annotate "Ideas Live On" by Benazir Bhutto and "Civil Disobedience" by Henry David Thoreau.
- Review the Short Response Rubric and Checklist (optional).
- Review the 12.2.1 End-of-Unit Text Analysis Rubric and Checklist.
- Review all unit standards and post in classroom.

Materials and Resources

- Chart paper
- Copies of the texts "Ideas Live On" by Benazir Bhutto and "Civil Disobedience" by Henry David Thoreau
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector

- Self-stick notes for students (optional)
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the Short Response Rubric and Checklist (optional)
- Copies of the 12.2 Common Core Learning Standards Tool (optional)
- Copies of the Central Ideas Tracking Tool
- Copies of the 12.2.1 Speaking and Listening Rubric and Checklist
- Copies of the 12.2.1 End-of-Unit Text Analysis Rubric and Checklist
- Copies of the 12.2.1 End-of-Unit Assessment

12.2.1

Lesson 1

Introduction

In this first lesson of the unit and module, students begin their analysis of Benazir Bhutto’s 2007 speech, “Ideas Live On.” Bhutto’s speech serves as an introduction to Module 12.2, in which students explore central ideas including the exercise of power and the relationship between the individual and the state. After Bhutto’s speech, students analyze Henry David Thoreau’s “Civil Disobedience” and William Shakespeare’s *Julius Caesar*. These three texts offer students the opportunity to consider the issue of power in different time periods and from the diverse perspectives of these authors. Module 12.2 reinforces and refines many of the foundational skills, practices, and routines introduced in Module 12.1. In the context of increasingly complex texts and ideas, students focus on reading closely, annotating text, and engaging in evidence-based writing and discussion.

This first lesson begins with a masterful reading of the full text of Bhutto’s speech. Students then analyze the first 10 paragraphs of the speech (from “I recall that President John F. Kennedy once said” to “the past is giving way to the speed of the future”). In this passage, Bhutto presents her view of the issues confronting modern society, offering a historical and social context for the political and economic landscape of Pakistan. Student learning is assessed via a Quick Write at the end of the lesson: How does Bhutto use rhetoric to establish her point of view in the opening of her speech?


For homework, students conduct a brief search into Bhutto and Pakistan and choose three significant facts to share with the class that deepen their understanding of Bhutto’s speech. Also, students continue reading their Accountable Independent Reading (AIR) text through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their text based on that standard.

Standards

Assessed Standard(s)	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Addressed Standard(s)	
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research.

	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., <i>The Federalist</i> , presidential addresses]”).
--	---

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Bhutto use rhetoric to establish her point of view in the opening of her speech? <p> Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify Bhutto’s point of view (e.g., Bhutto believes that the government should invest in individuals and create wealth by developing educated citizens; Bhutto believes the government should not exercise its power through its military strength). Explain how Bhutto uses rhetoric to establish her point of view (e.g., Bhutto makes appeals to ethos and uses a rhetorical question to support her point of view that the government should exercise its power through the promotion of ideas and education rather than military strength. By quoting Kennedy and Churchill, Bhutto makes an appeal to ethos, identifying herself with respected world leaders to suggest that the democratic values that these leaders symbolize should shape her audience’s response to the problems confronting modern society. In addition to an appeal to ethos, Bhutto uses a rhetorical question to advance her point of view. After stating in paragraph 2 that nations now rely on “the strength of the intellect,” Bhutto asks in paragraph 7, “Can we cope if we continue to stress the values of the past in seeking greatness while ignoring the demands of a new century?” Bhutto has already established that the “values of the past” relied on “the might of armies” and that “the demands of a new century” will rely on “the strength of the intellect,” so it is clear that Bhutto does not expect an answer to this question (par. 2). Instead, Bhutto’s rhetorical question prompts her audience to consider her view that nations should demonstrate their power by developing educated citizens rather than powerful armies.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> tyranny (n.) – oppressive power exerted by government Information Revolution (n.) – explosion of availability of information due to the use of computers, the Internet, and other electronic devices transcends (v.) – rises above or goes beyond the limits of crest (n.) – the highest point or level penicillin (n.) – medicine that is used to kill harmful bacteria civic (adj.) – relating to citizenship
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> dawned (v.) – started or began seeds (n.) – the beginning of something which continues to develop or grow planted (v.) – established investment (n.) – act of spending on something that is valuable or expected to be useful or helpful citizen (n.) – person who legally belongs to a country and has the rights and protection of that country stress (v.) - give special attention to

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.6, W.11-12.9.b Text: “Ideas Live On” by Benazir Bhutto, paragraphs 1–10 (http://benazir.bhutto.org/) Learning Sequence: <ol style="list-style-type: none"> Introduction of Module and Lesson Agenda Masterful Reading Reading and Discussion 	<ol style="list-style-type: none"> 10% 15% 50%

4. Quick Write	4. 15%
5. Closing	5. 10%

Materials

- Copies of “Ideas Live On” for each student
 - Copies of the Short Response Rubric and Checklist for each student (optional)
- ① Consider numbering the paragraphs of “Ideas Live On” before the lesson.
- ① To locate “Ideas Live on” from the homepage (<http://benazir.bhutto.org/>), go to “Speeches” in the navigation panel on the left side of the page, and then click the “Ideas Live On” link.

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.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Module and Lesson Agenda

10%

Begin by reviewing the goals for Module 12.2 and 12.2.1. Explain that in this module, students analyze two nonfiction texts and a drama as they reinforce the close reading skills, the use of evidence to support analysis, and the writing and discussion skills they developed in previous modules. In this first unit of Module 12.2, students consider how authors construct arguments and use rhetoric to persuade their audiences. In this unit, students also examine how authors from different geographic and historical contexts treat similar central ideas as they read a speech by Benazir Bhutto and an essay by Henry David Thoreau.

- Students listen.

- ① Consider reminding students that *rhetoric* refers to the specific techniques that writers or speakers use to create meaning in a text, enhance a text or a speech, and, often, persuade readers or listeners. Students were introduced to *rhetoric* in 12.1.1 Lesson 5.

Review the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students listen to a masterful reading of Benazir Bhutto’s 2007 speech, “Ideas Live On.” Students then work in groups or pairs to read and discuss paragraphs 1–10 of the speech, noting Bhutto’s beliefs about effective government and how she begins to establish her point of view. Students complete a brief writing assignment to close the lesson.

- ▶ Students look at the agenda.

Activity 2: Masterful Reading

15%

Have students listen to a masterful reading of “Ideas Live On” by Benazir Bhutto. Ask students to focus on Bhutto’s ideas about effective government.

- ▶ Students follow along, reading silently.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

According to Bhutto, what makes a government effective?

- ① Consider leading a whole-class discussion to ensure comprehension of the masterful reading.

Activity 3: Reading and Discussion

50%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

Instruct student pairs to read paragraphs 1–3 of “Ideas Live On” (from “I recall that President John F. Kennedy once said” to “our society and the future of our people”) and answer the following questions before sharing out with the class.

Provide students with the definition of *tyranny*.

- ① Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.
- ▶ Students write the definition of *tyranny* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *dawned*, *seeds*, *planted*, and *investment*.

- ▶ Students write the definitions of *dawned*, *seeds*, *planted*, and *investment* on their copies of the text or in a vocabulary journal.

What point of view does Bhutto establish in paragraphs 1–3?

💬 Student responses may include:

- Bhutto establishes the point of view that democracy is an enduring ideal. She says, “The idea of democracy has survived tyranny over centuries since it was first practiced in ancient Greece” (par. 1).
- Bhutto establishes the point of view that a nation’s success depends on the power of the intellect and the success of individuals rather than the strength of a nation’s military power. She states that in the 21st century, “Power began to shift from the might of armies to the strength of the intellect” and that “military strength ... was no longer critical in defining the greatness of a nation” (par. 2). Bhutto also states, “In our times an individual’s education, intelligence and wisdom creates cumulatively the wealth of a nation” and “the investment in an individual ... will determine the quality of our society” (par. 3).

- ① Consider reminding students of their work with *point of view* in 12.1.1 Lesson 5. If necessary, provide students with the following definition: *point of view* means “an author’s opinion, attitude, or judgment.”

What is the impact of Bhutto’s use of quotes in the first two paragraphs on the meaning of her speech?

💬 Student responses should include:

- Bhutto quotes U.S. President John F. Kennedy’s statement, “Men die, nations may rise and fall, but an idea lives on” (par. 1). This quote establishes her point of view that democracy is a form of government that continues to be important.
- Bhutto quotes British Prime Minister Winston Churchill, who claims, “The empires of the future, will be the empires of the mind” (par. 2). Churchill’s quote emphasizes Bhutto’s point of view that in the future, nations will rely on intellectual strength rather than military strength.
- Using the words of Kennedy and Churchill allows Bhutto to demonstrate that she shares the values of respected leaders of Western democracy. The quotes remind the audience that the values these leaders express are important and should shape the audience’s response to current problems.

- ① Consider explaining to students that Bhutto's use of quotes in paragraphs 1 and 2 are examples of *appeals to ethos*. Inform students that an *appeal to ethos* is a rhetorical device that may appeal to a listener's or reader's conscience or sense of what is right or ethical.
- ① Consider leading a brief discussion of the roles of Winston Churchill and John F. Kennedy as leaders of Western democracies in the 20th century.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read paragraphs 4–10 (from “The Information Revolution has created, ‘the death of distance’” to “the past is giving way to the speed of the future”), underline the ideas that Bhutto uses to support her point of view, and answer the following questions before sharing out with the class.

Provide students with the definitions of *Information Revolution*, *transcends*, *crest*, *penicillin*, and *civic*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *Information Revolution*, *transcends*, *crest*, *penicillin*, and *civic* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *citizen* and *stress*.
 - ▶ Students write the definitions of *citizen* and *stress* on their copies of the text or in a vocabulary journal.

How do the ideas that you have underlined support Bhutto's point of view?

💬 Student responses may include:

- “Communication costs are down helping to create a global community.” (par. 4)
 - This statement suggests that Bhutto believes citizens will need to be able to use technology in order to participate in the new community, so the government should invest in the education of the individual in order to improve “the quality of our society and the future of our people” (par. 3).
- “[R]ide the crest of the new order by learning global values.” (par. 5)
 - This phrase suggests that Bhutto believes acquiring new ideas will be important to future success, so the government will have to invest in the education of the individual in order to improve “the quality of our society and the future of our people” (par. 3).
- “Scientists today are discovering the secrets of the human gene.” (par. 6)

- This statement suggests that Bhutto believes that advances in science and medicine are making important contributions to modern healthcare and that the government should invest in health programs to improve “the quality of our society and the future of our people” (par. 3).
- “As life span increases, so do the demands on our social services and civic structure.” (par. 7)
 - This statement demonstrates that Bhutto believes the government must invest in programs that support people as they age in order to improve “the quality of our society and the future of our people” (par. 3).

How does Bhutto’s question in paragraph 7 develop the point of view Bhutto establishes in paragraphs 1–3?

- 💬 In paragraphs 1–3, Bhutto establishes her point of view that the government must invest in individuals if a nation is to compete in the new world. The question prompts the audience to think about the need for the government to change its strategies by investing in individuals, including their health and education.

Explain to students that the question Bhutto poses is an example of a *rhetorical question*, which is a “question that a speaker or writer asks but does not necessarily expect the reader or listener to answer directly.” Rhetorical questions are meant to cause the reader or listener to think.

How does Bhutto further develop her point of view when she states, “The reflection and thought of the past is giving way to the speed of the future” (par. 10)?

- 💬 Bhutto’s statement reminds her listeners that they are living through a period of rapid change. Bhutto has already suggested that democracy and investment in the individual will be important elements of a successful society in the future; this statement further develops her point of view by demonstrating how quickly the future is approaching and adds urgency to her speech.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Bhutto use rhetoric to establish her point of view in the opening of her speech?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

10%

Display and distribute the homework assignment. For homework, instruct students to conduct a brief search into Benazir Bhutto and Pakistan and select three significant facts to share with the class that deepen their understanding of Bhutto's speech. Also for homework, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

▶ Students follow along.

Homework

Conduct a brief search into Benazir Bhutto and Pakistan and select three significant facts that deepen your understanding of Bhutto's speech to share with the class.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Short Response Rubric

Assessed Standard(s): _____

	2-Point Response	1-Point Response	0-Point Response
Inferences/Claims	Includes valid inferences or claims from the text. Fully and directly responds to the prompt.	Includes inferences or claims that are loosely based on the text. Responds partially to the prompt or does not address all elements of the prompt.	Does not address any of the requirements of the prompt or is totally inaccurate.
Analysis	Includes evidence of reflection and analysis of the text.	A mostly literal recounting of events or details from the text(s).	The response is blank.
Evidence	Includes relevant and sufficient textual evidence to develop response according to the requirements of the Quick Write.	Includes some relevant facts, definitions, concrete details, or other information from the text(s) to develop an analysis of the text according to the requirements of the Quick Write.	The response includes no evidence from the text.
Conventions	Uses complete sentences where errors do not impact readability.	Includes incomplete sentences or bullets.	The response is unintelligible or indecipherable.

Short Response Checklist

Assessed Standard(s): _____

Does my writing...	Did I...	✓
Include valid inferences and/or claims from the text(s)?	Closely read the prompt and address the whole prompt in my response?	<input type="checkbox"/>
	Clearly state a text-based claim I want the reader to consider?	<input type="checkbox"/>
	Confirm that my claim is directly supported by what I read in the text?	<input type="checkbox"/>
Develop an analysis of the text(s)?	Consider the author's choices, the impact of word choices, the text's central ideas, etc.?	<input type="checkbox"/>
Include evidence from the text(s)?	Directly quote or paraphrase evidence from the text?	<input type="checkbox"/>
	Arrange my evidence in an order that makes sense and supports my claim?	<input type="checkbox"/>
	Reflect on the text to ensure the evidence I used is the best evidence to support my claim?	<input type="checkbox"/>
Use complete sentences, correct punctuation, and spelling?	Reread my writing to ensure it means exactly what I want it to mean?	<input type="checkbox"/>
	Review my writing for correct grammar, spelling, and punctuation?	<input type="checkbox"/>

12.2.1

Lesson 2

Introduction

In this lesson, students continue their analysis of Benazir Bhutto’s speech, “Ideas Live On,” paying particular attention to how Bhutto develops a complex set of ideas in paragraphs 11–23 (from “What kind of future we the people of Pakistan build” to “and 25% (\$3.4 Billion) to civilian governments over 19 years”). In this excerpt, Bhutto describes the political, judiciary, and economic conditions of Pakistan. Before participating in a whole-class discussion, students work in small groups to analyze Bhutto’s claims and how she supports them. Student learning is assessed via a Quick Write at the end of the lesson: How do the ideas and events Bhutto discusses in paragraphs 11–23 develop a central idea from paragraphs 1–3? The closing of the lesson includes an option to introduce students to the practice of Accountable Independent Writing (AIW) in preparation for an alternative End-of-Unit Assessment prompt focusing on the concept of citizenship.

For homework, students continue reading their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice. Also for homework, students select a central idea from paragraphs 1–3 other than the one they wrote about in class and explain how Bhutto develops this idea in paragraphs 11–23.

Standards

Assessed Standard(s)	
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)	
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., <i>The Federalist</i>, presidential addresses]”).</p>

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 is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do the ideas and events Bhutto discusses in paragraphs 11–23 develop a central idea from paragraphs 1–3?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea from paragraphs 1–3 (e.g., the exercise of power; the relationship between the individual and the state). Explain how ideas or events Bhutto presents in paragraphs 11–23 develop this central idea (e.g., In paragraphs 11–23, Bhutto develops her ideas about the exercise of power by demonstrating the negative effects on Pakistan that have resulted from it not making the shift from exercising power through the military to exercising power through intellectual strength. She explains that the future of Pakistan depends on “the nature of our political system, the strength of our judiciary and the use of our economic resources” (par. 11) and goes on to describe how military rule has damaged each of these systems. Bhutto states that the military rulers have “little incentive to build peace ... restore security ... or allow the empowerment of the people” (par. 18). She says that “justice has systematically been undermined by the military rule” (par. 16) and that the military rule has resulted in an economic system “addicted to aid” (par. 21). Bhutto’s examples show that the exercise of power through “military strength” has damaged Pakistan and that the country should shift to the exercise of power through “the strength of the intellect” (par. 2).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> judiciary (n.) – the system of courts of justice in a country

- elusive (adj.) – hard to find
- empowerment (n.) – the giving of an ability; enablement or permission
- subjugating (v.) – defeating and gaining control of (someone or something) by the use of force
- Imams (n.) – Muslim religious leaders
- madrassas (n.) – Muslim schools, colleges, or universities that are often part of a mosque

Vocabulary to teach (may include direct word work and/or questions)

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- incentive (n.) – something that encourages a person to do something or to work harder

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.a • Text: “Ideas Live On” by Benazir Bhutto, paragraphs 11–23 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 10% 2. 10% 3. 60% 4. 10% 5. 10%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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.
①	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.11-12.2. In this lesson, students read and analyze paragraphs 11–23 (from “What kind of future we the people of Pakistan build” to “and 25% (\$3.4 Billion) to civilian governments over 19 years”), paying particular attention to Bhutto’s claims and how she supports them. Students work in groups and participate in a whole-class discussion. The lesson concludes with a Quick Write.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied a focus standard to their AIR texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson’s homework.
- ① Although AIR remains an expectation of students throughout the year, accountability check-ins occur less frequently in Module 12.2 as students assume greater responsibility for their own reading.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Conduct a brief search into Benazir Bhutto and Pakistan and select three significant facts that deepen your understanding of Bhutto’s speech to share with the class.) Instruct students to talk in pairs about the facts they found about Bhutto and Pakistan and their ideas about how these facts provide context for Bhutto’s speech.

- 💬 Student responses may include:

- Pakistan has the world's second largest Muslim population (after Indonesia) and Bhutto herself is Muslim, so Bhutto's appeals to Islamic values will be important to her audience's sense of what is right and wrong.
- Bhutto comes from a political family in Pakistan: Her father was executed as a result of a military coup and she herself served twice as prime minister of Pakistan, so she is a respected political figure.
- In 1999, Pervez Musharraf led a bloodless coup and became head of state from 1999 to 2008, so Bhutto was not in power at the time of this speech.
- Pakistan continued to suffer from political unrest and Benazir Bhutto was assassinated in a military coup in December 2007 during a campaign tour. Bhutto's concerns about the role of the military in Pakistan therefore seem justified.
- Pakistan has been considered a partner in the U.S. government's war on terror; Bhutto's references to the war on terror may also reflect her concerns about the country's relationship with the United States.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What important ideas does Bhutto discuss in these paragraphs?

Instruct student pairs to read paragraphs 11–23 of “Ideas Live On” (from “What kind of future we the people of Pakistan build” to “and 25% (\$3.4 Billion) to civilian governments over 19 years”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *judiciary*, *elusive*, *empowerment*, *subjugating*, *Imams*, and *madrassas*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *judiciary*, *elusive*, *empowerment*, *subjugating*, *Imams*, and *madrassas* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definition of *incentive*.

▶ Students write the definition of *incentive* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider identifying Pakistan and Afghanistan on a map or globe to familiarize students with the countries' locations.

Identify an idea that is common to both paragraphs 3 and 11.

- 💬 Both paragraphs 3 and 11 suggest that the role of the government is critical in providing citizens with the tools and resources they need to succeed in modern society. For example, in paragraph 3, Bhutto claims that the “the quality of our society and the future of our people” depends on “the investment in an individual, through education and health,” suggesting that Pakistan’s government should support health and education services for its citizens. In paragraph 11, Bhutto claims, “What kind of future we ... build depends on the nature of our political system, the strength of our judiciary and the use of our economic resources.” This claim suggests that Pakistan should improve its government structures to improve the lives of its citizens.

Which areas does Bhutto identify as key to Pakistan’s future in paragraph 11?

- 💬 Bhutto claims that the political, judiciary, and economic systems are key to Pakistan’s future. She says, “What kind of future we build depends on the nature of our political system, the strength of our judiciary and the use of our economic resources.”

How does Bhutto support her criticism of the military in paragraphs 12–23?

- 💬 Student responses should include:
 - In paragraphs 12–23, Bhutto demonstrates how the military has failed each of the systems she named in paragraph 11: political, judiciary, and economic.
 - In paragraphs 12–14, Bhutto suggests that Pakistan must use the upcoming elections to choose a form of government other than the military dictatorship in order to invest in individuals, arguing in paragraph 14 that many of Pakistan’s problems “are directly related to the prolonged period of military domination of our society.”
 - In paragraphs 15 and 16, Bhutto explains how the military has interfered with Pakistan’s judiciary system, claiming that “justice in our country is elusive” (par. 15) and that “justice has systematically been undermined by the military rule” (par. 16). Bhutto points to the way in which military rule has influenced the court system by removing Chief Justices, including the removal of the Chief Justice Yaqub in 1977 and another removal of a Chief Justice in 2007 (par. 16).
 - In paragraphs 17–23, Bhutto explains how the military government has mismanaged the economy by relying on external aid in return for “Western support for military rulers”

(par. 17). This, according to Bhutto, has created a society “addicted to aid” (par. 21), noting, however, that the money “has not improved the lives or our people” (par. 22). In paragraph 22, Bhutto uses statistics, reporting that the military government received “nearly \$5 Billion in aid” over the last six years and that “[a]n extra \$100 Million are given monthly in coalition funds” (par. 22). She also reports, in paragraph 23, that only 25% (\$3.4 Billion) of the aid that the U.S. gave to Pakistan between 1954 and 2002 went to civilian governments over 19 years; the rest went to military rulers.

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

How does Bhutto develop her criticism of the political system in paragraph 14?

- Bhutto claims Pakistan’s political system is manipulated by the military government. Bhutto says military rule is responsible for many of the problems in Pakistan. She notes that Pakistan has been under military rule for 30 years and says military rule is to blame for “the problems of terrorism, sectarianism, militancy, extremism, intolerance and increase in poverty.”

What criticism does Bhutto make of military rule in relation to the justice system?

- Bhutto says military rule has made justice “elusive” (par. 15) because the military government controls the judges. She says “justice has systematically been undermined” and points to how military rule has influenced the court system by removing Chief Justices, including the removal of the Chief Justice Yaqub in 1977 and another removal of a Chief Justice in 2007 (par. 16).

What criticisms does Bhutto make of the military dictatorship’s economic approach in paragraphs 18–23?

- Student responses should include:
 - Bhutto criticizes the military government’s economic approach because the government relies on “rent[ing] out” the army’s services for foreign causes, including communism and terrorism (par. 18).
 - Bhutto criticizes the military government’s economic approach because the government gets covert funds and military and economic assistance for supporting policies that promote conflict. She says, “Since a crisis or a threat brings with it political power for the Generals ... there is little incentive to build peace in place of conflict, restore security in place of crisis or allow the empowerment of the people in place of subjugating them through militias or abuse of state power” (par. 18).
 - Bhutto criticizes the military government’s economic approach because it has resulted in Pakistan’s becoming “addicted to aid,” in the words of a former Pakistan Air Force Chief

- (par. 21). Bhutto claims that the government depends on money from foreign governments in exchange for support from the military and that this has become the main source of income for the country.
- Bhutto criticizes the military government's economic approach by citing statistics to demonstrate that the military government, not the people, benefit from the large amount of money Pakistan receives in foreign aid. She says of the \$12.6 Billion Washington provided in economic and military aid over the last 25 years, "75% (\$9.19 Billion) went to military rulers" while only "25% (\$3.4 Billion) [went] to civilian governments" (par. 23).

In paragraph 18, how does Bhutto suggest that the military government maintains its position?

🗨 Student responses should include:

- The government maintains its position by accepting money in exchange for supporting foreign military efforts. Bhutto states that Pakistan rents the "army's services for fighting various causes like Communism or Terrorism."
- The government maintains its position by controlling the people with military strength and an unfair political system. Bhutto claims the government refuses to "allow the empowerment of the people in place of subjugating them through militias or abuse of state power."

Explain that the term *exercise of power* refers to the means by which an individual or institution controls others.

In paragraph 18, what kind of relationship does Bhutto suggest that the military government has with its citizens?

- 🗨 Bhutto suggests that the military has a negative relationship with its citizens, and represses individuals rather than developing them. She claims that the government prevents "empowerment of the people" and instead "subjugate[s] them through militias or abuse of state power." According to Bhutto, the military government makes policy decisions designed to benefit the leadership rather than the people, because exploiting "a crisis or a threat brings with it political power for the Generals" with the result that the military government does not "build peace ... restore security ... or allow the empowerment of the people."
- ① Consider explaining to students that the phrase "the relationship between the individual and the state" expresses the complex links between a government and its citizens, including the responsibilities a government has toward its citizens and the responsibilities a citizen has toward his or her government.
- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What can you infer about the meaning of the word *state* from Bhutto’s criticism of the government’s “abuse of state power” in paragraph 18? (L.11-12.4.a)

- 💬 The phrase “abuse of state power” refers to the government’s misuse of its power. This suggests that the word *state* means “a government or politically organized society having a particular character.”

How does Bhutto’s criticism of military rule develop a central idea?

- 💬 Student responses may include:
- Bhutto’s criticism of military rule develops the central idea of the relationship between the individual and the state. Bhutto’s observation that Pakistan’s military government brings “political power for the Generals” suggests that Pakistan’s policies disregard the good of the people in order to benefit the military leaders (par. 18). These policies contrast with the ideals Bhutto set forth in paragraphs 1–3, where Bhutto explains the need to invest “in an individual, through education and health” (par. 3) in order to provide a secure future. Bhutto’s criticism of military rule suggests that a state in which the individual is not important will benefit only the military leadership, not the ordinary citizens of a nation.
 - Bhutto’s criticism of military rule develops the central idea of the exercise of power by demonstrating the dangers of exercising power through military strength. In paragraph 2, Bhutto claims that “[w]hile military strength continued to be important, it was no longer critical in defining the greatness of a nation” at the beginning of the 21st century. Bhutto’s criticism of military rule develops this idea by showing that the military government is responsible for “the problems of terrorism, sectarianism, militancy, extremism, intolerance and increase in poverty” (par. 14) and that “[i]t has not improved the lives of our people” (par. 22). Bhutto’s criticism suggests that Pakistan should choose a government that exercises power by investing in individuals rather than in the military.

Based on Bhutto’s statement in paragraph 13, what can you infer about the purpose of her speech?

- 💬 In paragraph 13, Bhutto says that Pakistan is heading “towards parliamentary and possibly presidential elections,” so her purpose for this speech may be to gain support for a campaign in these elections.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How do the ideas and events Bhutto discusses in paragraphs 11–23 develop a central idea from paragraphs 1–3?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing**10%**

Display and distribute the homework assignment. For homework, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard. Remind students that they should continue reading their AIR texts throughout the year, even though accountability check-ins occur less frequently.

Also for homework, instruct students to identify a central idea from paragraphs 1–3 other than the one they wrote about in class and explain how Bhutto develops this idea in paragraphs 11–23.

① Explain that in 12.2.1, students continue to build on the writing skills they developed in Module 12.1. In this unit, written responses to AIW prompts prepare students for an alternative End-of-Unit assessment prompt focusing on the concept of citizenship.

Consider introducing the following alternative End-of-Unit Assessment prompt:

How does the work of Bhutto and Thoreau shape your understanding of what it means to be a citizen?

Explain that students will have opportunities throughout 12.2.1 to consider various aspects of this question in AIW assignments and that their responses to these writing assignments can be used as resources for the alternative End-of-Unit Assessment.

Instruct students to write a brief response to the following question:

How does Bhutto’s statement, “We are witnessing a new divide between the advantaged global citizen and the disadvantaged local citizen” (par. 5) shape your understanding of what it means to be a citizen?

- ▶ Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

In addition, select a central idea from paragraphs 1–3 other than the one you wrote about in class, and explain how Bhutto develops this idea in paragraphs 11–23.

12.2.1

Lesson 3

Introduction

In this lesson, students continue their analysis of Bhutto's speech, "Ideas Live On," paying particular attention to how Bhutto develops central ideas in paragraphs 24–28 (from "Pakistan faces enormous problems including those of poverty, terrorism, militancy and extremism" to "proud of our history and our heritage"), in which Bhutto calls on her audience to choose democracy in the upcoming elections. Students work in pairs to read paragraphs 24–28, analyzing how the conclusion develops central ideas that were introduced earlier in the speech. Student learning is assessed via a Quick Write at the end of the lesson: How do paragraphs 24–28 refine two central ideas introduced earlier in the text?

For homework, students reread Bhutto's speech and respond to the following question: How do Bhutto's choices about how to end her speech relate to the choices she made about how to begin her speech? Also for homework, students read the first three sentences of Henry David Thoreau's essay, "Civil Disobedience," and compare Bhutto's and Thoreau's attitudes toward government.

Standards

Assessed Standard(s)	
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)	
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., <i>The Federalist</i>, presidential addresses]").</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their</p>

	role in the text.
--	-------------------

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do paragraphs 24–28 refine two central ideas introduced earlier in the text?

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas in Bhutto’s speech (e.g., the exercise of power; the relationship between the individual and the state.).
- Identify how Bhutto uses paragraphs 24–28 to refine central ideas (e.g., Bhutto uses the final paragraphs of her speech to refine the central ideas of the exercise of power and the relationship between the individual and the state. In paragraph 24, Bhutto lists many of the problems facing Pakistan and states that they “cannot be solved through the model of a rentier military class.” Bhutto’s criticism of the military government refines the idea of the exercise of power that Bhutto introduces earlier in the speech. By pointing out the failure of the military government, Bhutto reinforces her statement in paragraph 2 that the exercise of power through military strength is “no longer critical in defining the greatness of a nation” and her proposal that a nation’s greatness is determined by “the strength of the intellect” instead. In paragraph 26, Bhutto again rejects the exercise of power through the military and calls instead for the exercise of power by the people in order to establish “regional peace as well as internal stability.” This rejection develops the idea that the exercise of military power profits from and encourages conflict. Bhutto’s criticism of military power builds on her explanation in paragraph 18 of how and why the military government uses “a crisis or a threat” to gain power. Bhutto also uses the final paragraphs of her speech to refine the central idea of the relationship between the individual and the state. In paragraph 27, Bhutto calls Pakistan a “fractured, bleeding society” and suggests that democracy will support “the people’s dreams, hopes and aspirations” (par. 27). Bhutto’s view of democracy supports the idea that the relationship between the individual and the state should be one in which the state represents the individual and invests in the needs of the individual. This view is clear in Bhutto’s earlier statement that the government should invest in its citizens’ education so that it can provide “more opportunity for individuals trained to take advantage” of global economies (par. 8).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> rentier (n.) – person whose income consists primarily of fixed unearned amounts, such as rent or bond interest enjoined (v.) – directed or ordered to do something consensus (n.) – general agreement or concord; harmony fractured (adj.) – broken revive (v.) – restore from a depressed, inactive, or unused state; bring back aspirations (n.) – goals or objectives desired
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W11-12.9.b, L.11-12.5.a Text: “Ideas Live On” by Benazir Bhutto, paragraphs 24–28 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 15% 10% 35% 35% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Copies of “Civil Disobedience” for each student. The paragraphs in this version of “Civil Disobedience” are already numbered.

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

15%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students read and analyze paragraphs 24–28 (from “Pakistan faces enormous problems including those of poverty, terrorism, militancy and extremism” to “proud of our history and our heritage”), noticing how Bhutto uses the conclusion of her speech to support central ideas in the text. Students engage in evidence-based discussions in pairs and as a class before completing a writing assignment that requires them to consider how paragraphs 24–28 refine two central ideas introduced earlier in the text.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Select a central idea from paragraphs 1–3 other than the one you wrote about in class, and explain how Bhutto develops this idea in paragraphs 11–23.) Instruct students to share their responses in pairs.

💬 Student responses may include:

- Bhutto develops the idea of the exercise of power by demonstrating the negative effects that have resulted from Pakistan not making the shift from exercising power through the military to exercising power through intellectual strength. She explains that the future of Pakistan depends on “the nature of our political system, the strength of our judiciary and the use of our economic resources” (par. 11) and goes on to describe how military rule has damaged each of these systems. Bhutto states the military rulers have “little incentive to build peace ... restore security ... or allow the empowerment of the people” (par. 18). She says that “justice has systematically been undermined by the military rule” (par. 16) and that the military rule has resulted in an economic system “addicted to aid” (par. 21). Bhutto's examples show that the exercise of power through “military strength” has damaged Pakistan and that the country should shift to the exercise of power through “the strength of the intellect” (par. 2).
- Bhutto develops the idea of the relationship between the individual and the state by expanding on the statement that “the investment in an individual, through education and health, will determine the quality of our society and the future of our people” (par. 3). In paragraph 11, Bhutto asserts that the “future” of Pakistan “depends on the nature of our political system, the strength of our judiciary and the use of our economic resources.” She goes on to explain how building systems that support individuals will benefit the state. Bhutto provides a critique of the military government, explaining that Pakistan's problems, including an “increase in poverty, are directly related to the prolonged period of military domination of our society” (par. 14). In paragraph 18, Bhutto points out that Pakistan's economic system prevents “the empowerment of the people” and instead requires “subjugating [the people] through militias or abuse of state power.” Noting the large amounts of money that foreign countries give Pakistan, Bhutto protests that the funds have “not improved the lives of our people” and says, “We have a right to ask why this money has not translated into poverty eradication” (par. 22). Bhutto's critique of the military government in paragraphs 11–23 demonstrates her belief that the state should invest in individuals rather than exploit and subjugate them.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

35%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What are the important ideas in this passage?

Instruct student pairs to read paragraphs 24–28 (from “Pakistan faces enormous problems including those of poverty, terrorism, militancy and extremism” to “proud of our history and our heritage”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *rentier*, *enjoined*, *consensus*, *fractured*, *revive*, and *aspirations*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *rentier*, *enjoined*, *consensus*, *fractured*, *revive*, and *aspirations* on their copies of the text or in a vocabulary journal.

How does Bhutto use figurative language to develop a central idea in paragraphs 24–27? (L.11-12.5.a)

- 🗨 Student responses should include:
 - In paragraph 25, Bhutto says that to achieve progress Pakistan should ensure “that the light of justice spreads throughout the dark corners of the country.” Her metaphor compares justice to a light and suggests that just as light dispels darkness, so justice will dispel inequity in Pakistan. Bhutto’s words recall her claim that justice under Pakistan’s military government is “elusive” (par. 15). The metaphor supports the central idea of the exercise of power by advancing Bhutto’s belief that Pakistan should abandon military rule in order to restore democracy.
 - In paragraph 27, Bhutto refers to the efforts of earlier leaders “to save our people and our land from the dark shadow of military rule which has blotted out the sun of the people’s dreams, hopes and aspirations.” This develops both the central idea of the exercise of power and the central idea of the relationship between the individual and the state. Bhutto describes the exercise of power through military strength as “the dark shadow of military rule” (par. 18). She develops the idea of the relationship between the individual and the state by describing the goals of the individual in terms of “the sun of the people’s dreams,

hopes and aspirations” (par. 18), emphasizing their value as something that the state should support rather than destroy.

How does Bhutto’s claim in the first sentence of paragraph 26 relate to a central idea in the speech?

🗨 Student responses may include:

- Bhutto’s claim, “It is restoration of democracy that can lead to regional peace as well as internal stability,” develops the central idea of the exercise of power. Her claim suggests that Pakistan should reject the exercise of power by the military and choose democracy, the exercise of power by the people, instead. Bhutto points out that military rule, “an army operation in Baluchistan,” is threatening peace in the nation and she advises “disbanding militias” in order to “save our people.” Bhutto’s observation about the army’s activity in Baluchistan further supports her earlier critiques of military rule.
- Bhutto’s claim supports the central idea of the relationship between the individual and the state by reminding her audience that the state has a responsibility to foster “internal stability,” which would include providing health and education for its individuals.

How does Bhutto use rhetoric to develop a central idea in paragraph 27?

🗨 Student responses may include:

- Bhutto makes an appeal to ethos by alluding to the work of historical figures when she asks her audience “to revive the spirit of Quaid e Azam and Quaid e Awam’s struggle to save our people and our land.” Bhutto’s reference to past leaders recalls their efforts to establish democracy and presents Bhutto as a politician who shares their values and continues their work. The references support the central idea of the exercise of power by suggesting that the people should support Bhutto’s efforts to create a government that exercises power through democracy rather than through military rule because this is what Quaid e Azan and Quaid e Awam, well-respected political heroes, would have done.
- Bhutto appeals to her audience’s emotions in order to develop the central idea of the exercise of power by showing how the exercise of power through military strength, in the form of the military government, is harming Pakistan. She uses vivid descriptive language, referring to Pakistan as a “fractured, bleeding society.” Later, when she describes Pakistan’s citizens as “all its sons and daughters,” she uses the metaphor of family to make her audience feel emotionally connected to Pakistan.

Explain that Bhutto’s vivid description and use of metaphor are examples of *appeals to pathos*. Explain to students that an *appeal to pathos* is a rhetorical device that can be defined as an effort to sway the opinion of readers or listeners by appealing to their emotions.

- ① Consider providing students with the following translations: *Quaid e Azam* is Urdu for “Great Leader” and refers to Muhammad Ali Jinnah, Pakistan’s first political leader, and *Quaid e Awam* is Urdu for “People’s Leader” and refers to Zulfikar Ali Bhutto, a former prime minister of Pakistan who resisted military rule and was Benazir Bhutto’s father.
- ① Consider reminding students of their work with *appeals to ethos* in 12.2.1 Lesson 1. An *appeal to ethos* is a rhetorical device in which an author or speaker appeals to a listener or reader’s conscience or sense of what is right or ethical.
- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

How do the words Bhutto uses to describe the society and citizens of Pakistan impact the tone of paragraph 27?

💬 Student responses should include:

- Bhutto refers to Pakistan as a “fractured, bleeding society” and to the citizens as “all its sons and daughters.”
- Bhutto’s description of Pakistan as “fractured” and “bleeding” establishes a tone of pity and compassion that will prompt the audience to take action.
- Bhutto’s description of the citizens of Pakistan as “sons and daughters” creates a tone of empathy by suggesting that Pakistan is like a large family and that the people and the government should have a relationship of love and respect. This image emphasizes Bhutto’s idea that the exercise of power through military rule in Pakistan is inappropriate for the country and that the need for change is urgent. The image also emphasizes the need for the citizens to respond to the needs of the state, just as children respond to the needs of their parents.

What is the effect on Bhutto’s audience of her reference to historical figures in paragraph 27?

- 💬 By referring to the historical figures of Quaid e Azam and Quaid e Awam, Bhutto prompts the audience to recall their efforts to establish democracy and suggests that the audience should support her position because it is similar to those of respected leaders whose values the people share.

What is Bhutto’s call to action in paragraph 28 and how does it develop central ideas from her speech?

💬 Student responses should include:

- Bhutto calls her audience to “revive the democratic system” instead of continuing with Pakistan’s military rule. In so doing, she develops the central idea of the exercise of power

- by calling on the audience to revive “the idea of democracy” (par. 1) and to reject the exercise of power through military rule. Bhutto says that in the 21st century, power is shifting “from the might of armies to the strength of the intellect” and that military strength is “no longer critical in defining the greatness of a nation” (par. 2). Instead of promoting the exercise of power by the military, voters should support a democratic system.
- Bhutto’s call to “revive the democratic system” develops the central idea of the relationship between the individual and the state by emphasizing the idea that the state should invest in the individual: “the investment in an individual ... will determine the quality of our society” (par. 3). According to Bhutto, the democratic system will result in a state that recognizes the “dignity, respect and service of our people” (par. 28) and allows individuals to flourish by participating in the “global community” (par. 4).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

35%

Instruct students to respond briefly in writing to the following prompt:

How do paragraphs 24–28 refine two central ideas introduced earlier in the text?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Bhutto’s speech and respond to the following question:

How do Bhutto's choices about how to end her speech relate to the choices she made about how to begin her speech?

Additionally, distribute copies of "Civil Disobedience" by Henry David Thoreau. Inform students that this essay is the next text in Module 12.2, also on the topic of government, and is by American author Henry David Thoreau.

Instruct students to read the first three sentences of "Civil Disobedience" (from "I heartily accept the motto, — 'That government is best which governs least'" to "and all governments are sometimes, inexpedient") and compare Bhutto's and Thoreau's attitudes toward government.

- ① Consider reminding students of the alternative End-of-Unit Assessment prompt. Provide the following scaffolding question as an optional Accountable Independent Writing (AIW) assignment:

How does Bhutto explain the role of a citizen?

- ▶ Students follow along.

Homework

Reread Bhutto's speech and respond to the following question:

How do Bhutto's choices about how to end her speech relate to the choices she made about how to begin her speech?

Read the first three sentences of "Civil Disobedience," part 1, paragraph 1 (from "I heartily accept the motto, — 'That government is best which governs least'" to "and all governments are sometimes, inexpedient") and compare Bhutto's and Thoreau's attitudes toward government.

12.2.1

Lesson 4

Introduction

In this lesson, students begin an in-depth analysis of Henry David Thoreau’s essay, “Civil Disobedience.” Students read and analyze part 1, paragraph 1 (from “I heartily accept the motto, — ‘That government is best’” to “the people would not have consented to this measure”), in which Thoreau introduces and begins to support claims about government and the military. Students consider Thoreau’s point of view and the claims he makes about the relationship of the government to the people. Student learning is assessed via a Quick Write at the end of the lesson: How does Thoreau establish his point of view in the opening paragraph of “Civil Disobedience”?

For homework, students complete the Central Ideas Tracking Tool to trace the development of Thoreau’s ideas in part 1, paragraph 1. Students also conduct a brief search on Thoreau’s position on either the Mexican-American War or abolitionism and write a paragraph summarizing the results of their search.

Standards

Assessed Standard(s)	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.
Addressed 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.
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., <i>The Federalist</i>, presidential addresses]”).</p>

L.11-12.4.a, b	<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> <ol style="list-style-type: none"> 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. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).
----------------	---

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Thoreau establish his point of view in the opening paragraph of “Civil Disobedience”?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe Thoreau’s point of view (e.g., Thoreau believes that government does not represent the will of the people, so government should play less of a role in people’s lives). Analyze how Thoreau establishes his point of view (e.g., Thoreau asserts his belief in the motto, “[t]hat government is best which governs least” (part 1, par. 1). He supports his belief by explaining that government is “abused and perverted” for purposes like the Mexican-American War, a war the government started because of “a few individuals” (part 1, par. 1), even though most people did not agree with the war.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> expedient (n.) – an easy and quick way to solve a problem standing (adj.) – lasting or permanent liable (adj.) – likely to be affected or harmed by something
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> inexpedient (adj.) – not suitable, judicious, or advisable abused (v.) – used wrongly or improperly

- perverted (v.) – turned from what is right

Additional vocabulary to support English Language Learners (to provide directly)

- prevail (v.) – to defeat an opponent especially in a long or difficult contest
- execute (v.) – to do something that you have planned to do or been told to do
- outset (n.) – the start or beginning of something
- consented (v.) – agreed to do or allow something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.6, CCRA.R.9, W.11-12.9.b, L.11-12.4.a, b • Text: “Civil Disobedience” by Henry David Thoreau, Part 1, paragraph 1 (http://thoreau.eserver.org/civil1.html) <p>① The link provided includes explanatory notes, which may support student analysis of “Civil Disobedience.”</p>	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Masterful Reading 4. Reading and Discussion 5. Quick Write 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 10% 4. 50% 5. 10% 6. 10%

Materials

- Copies of the 12.2 Common Core Learning Standards Tool for each student (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Copies of the Central Ideas Tracking 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 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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students read the first paragraph of Henry David Thoreau’s essay “Civil Disobedience” (from “I heartily accept the motto, — ‘That government is best’” to “the people would not have consented to this measure”), and begin to determine how the text establishes Thoreau’s point of view and introduces his claims about government and the military.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to first part of the previous lesson’s homework assignment. (Reread Bhutto’s speech and respond to the following question: How do Bhutto’s choices about how to end her speech relate to the choices she made about how to begin her speech?) Instruct students to discuss their responses in pairs.

💬 Student responses may include:

- Bhutto ends her speech with a call to “revive the democratic system” (par. 28), which relates to her claim that democracy “survived tyranny over centuries” (par. 1). Both references emphasize the central idea that democracy—the exercise of power by the people—is the best means of governing Pakistan.
- Bhutto’s statement “It is through the dignity, respect and service of our people that we as a Federation can once again regain the high ground” (par. 28) recalls her statement at the beginning of the speech that “the investment in an individual ... will determine the quality of our society” (par. 3). Both statements support the central idea that the relationship between the individual and the state should be one in which the state invests in the

individual. Both statements also support the central idea of the exercise of power by suggesting that in the future power will be exercised more through “the strength of the intellect” than “military strength” (par. 2).

-
- ① **Differentiation Consideration:** Consider introducing students to standard CCRA.R.9 to support their cross-textual analysis of Bhutto’s “Ideas Live On” and Thoreau’s “Civil Disobedience.” Distribute a copy of the 12.2 Common Core Learning Standards Tool to those students who would benefit from the support of a tool.

Post or project standard CCRA.R.9. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses may include:

- The standard requires students to read more than one text about the same theme or topic.
- The standard requires students to compare how different authors or texts address the same theme or topic.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Read the first three sentences of “Civil Disobedience,” part 1, paragraph 1 (from “I heartily accept the motto, — ‘That government is best which governs least’” to “and all governments are sometimes, inexpedient”), and compare Bhutto’s and Thoreau’s attitudes towards government.) Instruct students to discuss their responses in pairs.

💬 Student responses may include:

- Bhutto believes that the best government is a democracy that invests in individuals. In paragraph 3, she states, “Therefore the investment in an individual, through education and health, will determine the quality of our society and the future of our people.” In paragraph 28, she states that the keys to Pakistan’s success in the 21st century are “dignity, respect and service of [its] people.” In other words, Bhutto suggests that the government should be active in improving people’s lives. Thoreau, on the other hand, believes that the government should be less involved with people’s lives; he suggests that the best government is one “which governs not at all” (part 1, par. 1).
- Both Thoreau and Bhutto are critical of the existing form of government. Referring to the motto that government should govern less, Thoreau writes, “I should like to see it acted up to more rapidly and systematically” (part 1, par. 1). This implies that Thoreau wants to see change. Bhutto also wants the government of Pakistan to change. She writes, “For too long our Federation has remained under the shadow of military rule” (par. 14).

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of paragraph 1 from Henry David Thoreau’s “Civil Disobedience” (from “I heartily accept the motto, — ‘That government is best’” to “the people would not have consented to this measure”). Instruct students to focus on Thoreau’s view of government.

- ▶ Students follow along, reading silently.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What is Thoreau’s point of view of government?

- ① Consider leading a brief whole-class discussion to ensure comprehension of the masterful reading.

Activity 4: Reading and Discussion

50%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

Instruct student groups to read the first two sentences of part 1, paragraph 1 of “Civil Disobedience” (from “I heartily accept the motto, — ‘That government is best’” to “that will be the kind of government which they will have”) and answer the following questions in small groups before sharing out with the class.

- ① **Differentiation Consideration:** To support comprehension, consider asking student pairs to paraphrase the first two sentences of paragraph 1 before discussing the related questions.

- 💬 The government should play a limited role in people’s lives, and should begin to limit its role quickly and deliberately. This way, people will become more independent from the government and cease to need government to tell them what to do.

What belief does Thoreau present in the first sentence of the essay?

- 💬 Thoreau presents his belief that government should be limited. He believes in the motto, “[t]hat government is best which governs least,” (part 1, par. 1) meaning that the government should not have strong influence or power.

How does the statement about a government “which governs not at all” develop an idea introduced in the first sentence of the essay (part 1, par. 1)?

- 💬 The statement “[t]hat government is best which governs not at all” shows that Thoreau actually believes that even a government with limited power has too much control. Rather than a government that “governs least,” Thoreau prefers a government that “governs not at all.”

Lead a brief whole-class discussion of student responses.

Instruct student groups to read the third sentence of part 1, paragraph 1 of “Civil Disobedience” (“Government is at best but an expedient; but most governments are usually, and all governments are sometimes, inexpedient”) and answer the following question before sharing out with the class.

Provide students with the definition for *expedient*.

① Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.

► Students write the definition of *expedient* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** To support comprehension, consider asking student groups to paraphrase the third sentence of paragraph 1 before discussing the related questions.

💬 Government can provide a way to solve a problem or achieve a result. However, more often, government is not good for people. Most governments are not good for people most of the time, and every government is bad for the people sometimes.

How does the use of *expedient* and *inexpedient* develop Thoreau’s beliefs about government?

💬 Thoreau’s use of *expedient* and *inexpedient* suggests that he is skeptical and critical of government. He says government is “at best but an expedient” (part 1, par. 1), which means that government can solve a problem or achieve a goal in certain cases, but it cannot do anything more. Thoreau also says that “most governments are usually, and all governments are sometimes, inexpedient” (part 1, par. 1). This means that, for the most part, governments are not suitable or advisable.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

What is the meaning of the sentence “Government is at best but an expedient” (part 1, par. 1)? How does the word *but* clarify the meaning of the sentence?

💬 The word *but* in this context means “only,” so “Government is at best but an expedient” means that the only good a government can do is provide a convenient way to solve a problem or accomplish a goal.

How does your understanding of *expedient* help you make meaning of *inexpedient*? What is the meaning of *inexpedient*? (L.11-12.4.b)

- 💬 If an *expedient* is a quick and easy way to solve a problem or accomplish a goal, then *inexpedient* likely describes an action or idea that does not effectively solve a problem or accomplish a goal.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read the fourth and fifth sentences of part 1, paragraph 1 of “Civil Disobedience” (from “The objections which have been brought against a standing army” to “The standing army is only an arm of the standing government”) and answer the following question before sharing out with the class.

Provide students with the definition of *standing*.

- ① Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.
 - ▶ Students write the definition of *standing* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definition of *prevail*.
 - ▶ Students write the definition of *prevail* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** To support comprehension, consider asking student groups to paraphrase the fourth and fifth sentences of part 1, paragraph 1 before discussing the related questions.
 - 💬 People have made many significant criticisms of the army. These same complaints can be applied to the permanent, continuous government because the army is a part of the government.

What can you infer about Thoreau’s point of view regarding the military?

- 💬 Thoreau believes the military deserves to be criticized. He says that the “many and weighty” objections to a “standing army ... deserve to prevail” (part 1, par. 1). This means that the many serious criticisms of the military are, in Thoreau’s opinion, justified.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read the sixth and seventh sentences of part 1, paragraph 1 of “Civil Disobedience” (from “The government itself, which is only the mode” to “the people would not have consented to this measure”) and answer the following questions before sharing out with the class.

Provide students with the definition of *liable*.

- ① Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.
 - ▶ Students write the definition of *liable* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *execute*, *outset*, and *consented*.
 - ▶ Students write the definitions of *execute*, *outset*, and *consented* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** To support comprehension, consider asking student pairs to paraphrase the sixth and seventh sentences of part 1, paragraph 1 before discussing the related questions.
 - 💬 The government is the institution people have chosen to act on their behalf. But, the government is just as likely as the military to be misused in a way that does not represent what the people want. The Mexican-American War is an example of the government being misused and manipulated. The war shows how a few people took advantage of the government to achieve their own personal goals, even though most of the citizens would not have agreed to start the war.

How does the final sentence of paragraph 1 clarify the meaning of “abused and perverted” in the preceding sentence? (L.11-12.4.a)

- 💬 Student responses should include:
 - The final sentence of the paragraph introduces the Mexican-American War as an example of the government being “abused and perverted.” A “few individuals” are able to use the government as a “tool” for the war, which suggests that *abused* means “used wrongly” (part 1, par.1).
 - The final sentence also explains that the people would not have agreed to the war “in the outset” (part 1, par. 1), or in the beginning. Because Thoreau says the government is “perverted before the people can act through it” (part 1, par. 1), which confirms that *perverted* means “changed or turned from what is right.”
- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How does the reference to the Mexican-American War provide context about the time period during which Thoreau wrote “Civil Disobedience”? Refer to part 1, paragraph 1 and the text’s footnotes.

- Thoreau references the “present Mexican war” (part 1, par. 1), so the text was written during the time of the Mexican-American War. The footnotes explain that the war took place from 1846–1848. They also explain, “abolitionists considered [the war] an effort to extend slavery into former Mexican territory” (part 1, note 2). This shows that Thoreau wrote the essay in the 1840s when the United States was debating the end of slavery.

How does Thoreau develop the relationship between “the people” and the “government” in part 1, paragraph 1?

- Thoreau uses the term “the people” multiple times in part 1, paragraph 1. In each instance, he places “the people” in contrast with the government. For example, “the people” choose the government to execute their will, but instead a few individuals are able to misuse the government for their own reasons. Thoreau also suggests that people have many valid reasons to complain about the government when he says, “The objections which have been brought against a standing army, and they are many and weighty ... may also at last be brought against a standing government” (part 1, par. 1).

Lead a brief whole-class discussion of student responses.

- Consider asking students which passages they found difficult or problematic. Lead a brief, whole-class discussion of student responses.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Thoreau establish his point of view in the opening paragraph of “Civil Disobedience”?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- Students listen and read the Quick Write prompt.

- Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

10%

Distribute a copy of the Central Ideas Tracking Tool to each student. Read the directions on the tool aloud and explain that the “Notes and Connections” column should be used to record supporting quotes and explain how the quotes contribute to the development of a central idea.

- ① Because students have not yet begun to identify central ideas in “Civil Disobedience,” they should use the Central Ideas Tracking Tool to note important ideas. In 12.2.1 Lesson 6, students will identify those ideas that have emerged as central.
- ① **Differentiation Consideration:** If necessary, consider modeling for students how to complete an entry on the Central Ideas Tracking Tool.

Display and distribute the homework assignment. For homework, instruct students to complete the Central Ideas Tracking Tool to trace the development of Thoreau’s ideas in part 1, paragraph 1 of “Civil Disobedience” (from “I heartily accept the motto, — ‘That government is best’” to “the people would not have consented to this measure”).

Also for homework, instruct students to conduct a brief search into Thoreau’s position on either the Mexican-American War or abolitionism. Assign half of the students to research Thoreau’s position on the Mexican-American War and the other half of the class to research Thoreau’s position on abolitionism. Instruct students to write a paragraph summarizing the results of their search.

- ▶ Students follow along.

Homework

Complete the Central Ideas Tracking Tool to trace the development of Thoreau’s ideas in part 1, paragraph 1 of “Civil Disobedience” (from “I heartily accept the motto, — ‘That government is best’” to “the people would not have consented to this measure”).

Also for homework, conduct a brief search into Thoreau’s position on either the Mexican-American War or abolitionism. Write one paragraph summarizing the results of your search.

12.2 Common Core Learning Standards Tool

College and Career Readiness Anchor Standards—Reading		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.			
CCRA.R.8	Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.			
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.			

CCS Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.			
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).			

CCS Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)			
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.			

CCS Standards: Reading—Literature		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).			

CCS Standards: Writing		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <i>Apply grades 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</i>			

CCS Standards: Language		I know what this is asking and I can do this.	This standard has familiar language, but I haven't mastered it.	I am not familiar with this standard.
L.11-12.5.b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>Analyze nuances in the meaning of words with similar denotations.</p>			

Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and Paragraph #	Central Ideas	Notes and Connections

12.2.1

Lesson 5

Introduction

In this lesson, students read and analyze part 1, paragraph 2 of Henry David Thoreau’s essay “Civil Disobedience” (from “This American government — what is it but a tradition” to “with those mischievous persons who put obstructions on the railroads”), in which Thoreau analyzes the relationship between the American government and its citizens. Students explore Thoreau’s use of rhetoric to support his claims about the government and the people. Student learning is assessed via a Quick Write at the end of the lesson: How does Thoreau use rhetoric to make his point about the relationship between the American government and its citizens?

For homework, students reread part 1, paragraph 2 of “Civil Disobedience” and add to their Central Ideas Tracking Tools. Students also preview paragraphs 3–4 of “Civil Disobedience” (from “But, to speak practically and as a citizen” to “O’er the grave where our hero we buried”), boxing unfamiliar words, looking up their definitions, and writing brief definitions above or near the words in the text.

Standards

Assessed Standard(s)	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty 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., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.4.b, c	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

	<p>strategies.</p> <p>b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>).</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>
--	--

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Thoreau use rhetoric to make his point about the relationship between the American government and its citizens?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify examples of Thoreau's effective use of rhetoric (e.g., rhetorical question, figurative language, parallel structure, etc.). Analyze one or more examples of how Thoreau uses rhetoric make his point about government or citizens (e.g., Thoreau begins the paragraph with the rhetorical question, "This American government — what is it but a tradition ... each instant losing some of its integrity?" (part 1, par. 2) This question prompts readers to consider that as the American government is passed from one generation to another, it becomes less and less ethical. Thoreau uses the metaphor of the government as a "wooden gun" to illustrate that government is useless. He supports this point when he explains that American citizens, not the American government, are responsible for America's accomplishments. Thoreau emphasizes this idea by beginning three sentences with "It does not," which is an example of parallel structure. In each sentence, Thoreau stresses that idea that the people, and not the government, are responsible for three significant accomplishments: "keep[ing] the country free," "settl[ing] the west," and "educat[ing]" (part 1, par.2).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> endeavoring (v.) – attempting; trying unimpaired (adj.) – not weakened, diminished, or damaged posterity (n.) – succeeding or future generations vitality (n.) – capacity for survival or for the continuation of a meaningful or purposeful existence din (n.) – a continued loud or tumultuous sound enterprise (n.) – a project or activity that involves many people and that is often difficult alacrity (n.) – cheerful readiness, promptness, or willingness fain (adv.) – gladly; willingly obstructions (n.) – things that block or close up
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> expedient (adj.) – suitable for achieving a particular end
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> integrity (n.) – the quality of being honest and fair impose (v.) – establish or create (something unwanted) in a forceful or harmful way allow (v.) – admit furthered (v.) – helped the progress of (something) inherent (adj.) – belonging to the basic nature of someone or something mischievous (adj.) – causing annoyance or minor harm or damage

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.6, W.11-12.9.b, L.11-12.4.b, c Text: “Civil Disobedience” by Henry David Thoreau, Part 1, paragraph 2 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 	<ol style="list-style-type: none"> 5% 15%

3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 55%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students read part 1, paragraph 2 of “Civil Disobedience” (from “This American government — what is it but a tradition” to “with those mischievous persons who put obstructions on the railroads”) and analyze how Thoreau uses rhetoric to support his claims about the American government and citizens.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Complete the Central Ideas Tracking Tool to trace the development of Thoreau’s ideas in

part 1, paragraph 1 of “Civil Disobedience.”) Instruct students to form small groups and share their additions to the Central Ideas Tracking Tool.

See the Model Central Ideas Tracking Tool for sample student responses.

① Consider posting or projecting a copy of the model tool to support comprehension.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Conduct a brief search into Thoreau’s position on either the Mexican-American War or abolitionism. Write one paragraph summarizing the results of your search.)

Student responses may include:

- Thoreau was strongly opposed to the Mexican-American War because the war could allow slavery in new United States territories. Opposition to the war was one of Thoreau’s motivations for writing “Civil Disobedience.” Eventually, Thoreau refused to pay his taxes because he did not want his money to support the war. As a result, Thoreau was sent to jail.
- Thoreau was strongly opposed to slavery. He was an active abolitionist until the end of his life. To support the cause, Thoreau published works such as his 1854 essay “Slavery in Massachusetts.” This essay describes how states like Massachusetts supported slavery even though it had officially abolished slavery within its own borders. Thoreau also publicly supported radical abolitionists like John Brown, who led the Harpers Ferry raid in 1859.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of part 1, paragraph 2 of Henry David Thoreau’s “Civil Disobedience.” Instruct students to focus on the relationship Thoreau establishes between government and the people.

► Students follow along, reading silently.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

How does Thoreau express his beliefs about the American government?

① Consider leading a whole-class discussion to ensure comprehension of the masterful reading.

Activity 4: Reading and Discussion

55%

Instruct student to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- ① **Differentiation Consideration:** To further support students' understanding of the focus excerpt in this and subsequent lessons, consider instructing small groups to read and paraphrase each sentence, according to the model established in 12.2.1 Lesson 4.

Instruct student groups to read the first two sentences of paragraph 2 of “Civil Disobedience” (from “This American government — what is it but a tradition” to “for a single man can bend it to his will”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *endeavoring*, *unimpaired*, *posterity*, and *vitality*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
- ▶ Students write the definitions of *endeavoring*, *unimpaired*, *posterity*, and *vitality* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definition of *integrity*.
- ▶ Students write the definition of *integrity* on their copies of the text or in a vocabulary journal.

How does Thoreau’s question at the beginning of paragraph 2 develop an idea about the American government?

- 💬 Thoreau uses a rhetorical question at the beginning of paragraph 2 to convince readers that the American government is more concerned with power and stability, or the ability to “transmit itself unimpaired to posterity,” than with fairness or honesty, “each instant losing some of its integrity.”

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

Who is the “posterity” mentioned in the first sentence of the second paragraph?

- 💬 The “posterity” is a new generation of American citizens.

What is the meaning of the phrase “endeavoring to transmit itself unimpaired to posterity” (part 1, par. 2)?

- 💬 The phrase “[e]ndeavoring to transmit itself unimpaired to posterity” (part 1, par. 2) describes the government’s focus on maintaining its power and stability as time passes.

What happens to the “tradition” of American government over time (part 1, par. 2)?

- The American government is “each instant losing some of its integrity” (part 1, par. 2), so that over time, the government loses more and more of its concern for what is just and fair for the people and thus, becomes less and less ethical.

How does the comparison to “a single living man” (part 1, par. 2) develop an idea about government?

- Through the comparison between the government and a “single living man,” Thoreau develops the individual as being full of “vitality and force,” in contrast to the government, which is merely a “tradition” that is “each instant losing some of its integrity” (part 1, par. 2). This contrast demonstrates that strong beliefs give an individual “vitality and force,” while the government's weakening ethics make it less effective.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read sentences 3–6 of paragraph 2 of “Civil Disobedience” (“It is a sort of wooden gun to the people themselves” to “It is excellent, we must all allow”) and answer the following questions before sharing out with the class.

Provide students with the definition of *din*.

- ① Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.
 - ▶ Students write the definition of *din* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *impose* and *allow*.
 - ▶ Students write the definitions of *impose* and *allow* on their copies of the text or in a vocabulary journal.

How does the wooden gun metaphor in paragraph 2 develop an idea about government and the people?

- The metaphor of government as a “wooden gun” develops the idea that government looks powerful but is actually useless.

How does Thoreau’s reference to “complicated machinery” develop an idea about government (part 1, par. 2)?

- Thoreau's claim that people need the complicated machinery "to satisfy that idea of government which they have" (part 1, par. 2) develops the idea that people believe they need the government, but it is actually unnecessary.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read sentences 7–11 of paragraph 2 of "Civil Disobedience" (from "Yet this government never of itself furthered any enterprise" to "if the government had not sometimes got in its way") and answer the following questions in small groups before sharing out with the class.

Provide students with the definitions of *enterprise* and *alacrity*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *enterprise* and *alacrity* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *furthered* and *inherent*.
 - ▶ Students write the definitions of *furthered* and *inherent* on their copies of the text or in a vocabulary journal.

What does Thoreau mean when he says that "government never of itself furthered any enterprise, but by the alacrity with which it got out of its way" (part 1, par. 2)? To which enterprises is he referring?

- Thoreau describes how government cannot and should not be involved in enterprise when he writes, "this government never of itself furthered any enterprise, but by the alacrity with which it got out of its way." Specific enterprises to which Thoreau refers are education, protecting the country, and settling new territory.

What is the impact of Thoreau's use of parallel structure on the meaning of paragraph 2?

- Thoreau begins three sentences in a row with the phrase, "It does not" (part 1, par. 2), which emphasizes the idea that the people, and not the government, are responsible for three significant accomplishments: "keep[ing] the country free," "settl[ing] the west," and "educat[ing]" people (part 1, par. 2).

- ① Consider reminding students that *parallel structure* describes when authors or speakers use the same pattern of words to show that two or more ideas are equally important. Students were introduced to *parallel structure* in 12.1.1 Lesson 10.
- ① **Differentiation Consideration:** If students struggle to analyze the sentences beginning with “*It* does not,” consider posing the following scaffolding question:

What is the italicized “it” in paragraph 2, and how does placing *it* in italics affect the meaning of the text?

- 💬 The italicized *it* refers to the American government. Placing the word in italics at the beginning of three sentences in a row creates emphasis on the word *it* and on the three sentences it begins. Repeatedly describing the government using the impersonal pronoun *it* develops the idea that government is a machine that is not vital to the people.

How does Thoreau support his claim that government “never of itself furthered any enterprise” (part 1, par. 2)?

- 💬 Thoreau supports his claim by explaining that America’s accomplishments are not a result of government. Rather, he believes that the American people are responsible for “keep[ing] the country free,” “sett[ing] the West,” and “educat[ing]” the people (part 1, par. 2).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read the remainder of paragraph 2 of “Civil Disobedience” (from “For government is an expedient by which men would fain succeed” to “punished with those mischievous persons who put obstructions on the railroads”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *fain* and *obstructions*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *fain* and *obstructions* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definition of *mischievous*.
 - ▶ Students write the definition of *mischievous* on their copies of the text or in a vocabulary journal.

How does the meaning of *expedient* change within part 1, paragraph 2? (L.11-12.4.b)

- In paragraph 2, Thoreau first uses *expedient* as a noun when he says, “government is an expedient.” In this case, *expedient* describes “an easy or quick way to solve a problem.” Then, Thoreau uses *expedient* as an adjective when he says, “when it is most expedient, the governed are most let alone by it” (part 1, par. 2). In this case, *expedient* means “suitable for achieving a particular end.”

① In 12.2.1 Lesson 4, students worked with *expedient* as a noun and *inexpedient* as an adjective.

What is the meaning of “letting one another alone” and “let alone” in part 1, paragraph 2?

- “Letting one another alone” describes how people should treat each other; it describes how people should not interfere with or harm each other). Later in the sentence, “let alone” describes how the government should leave people alone.

How do the examples of trade and commerce develop Thoreau’s view of legislators?

- The examples of trade and commerce show that Thoreau views government as an obstruction to the function and progress of society. It is only because trade and commerce are “made of India rubber” (part 1, par. 2) that they are flexible enough to overcome “the obstacles which legislators are continually putting in their way” (part 1, par. 2).

How does Thoreau’s comparison of legislators to “mischievous persons who put obstructions on the railroads” develop his view of the relationship between the government and the people (part 1, par. 2)?

- Thoreau’s comparison of legislators to “mischievous persons who put obstructions on the railroads” establishes his belief that the government does not simply fail to help society and trade, but actually hinders them (part 1, par. 2). By comparing legislators to people who do damage to trade by blocking the transport of goods, Thoreau makes it clear that he believes that the effect of legislators’ actions is damaging to the people, even if legislators do not intend it to be so.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

Paraphrase the following statement: “For government is an expedient by which men would fail to succeed in letting one another alone” (part 1, par. 2).

- Government exists so that people will avoid harming each other.

Paraphrase the following statement: “[W]hen it is most expedient, the governed are most let alone by it” (part 1, par. 2).

💬 Government is most useful when it leaves people alone.

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Thoreau use rhetoric to make his point about the relationship between the American government and its citizens?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread part 1, paragraph 2 of “Civil Disobedience” (from “This American government — what is it but a tradition” to “with those mischievous persons who put obstructions on the railroads”) and complete their Central Ideas Tracking Tools.

Also for homework, instruct students to read part 1, paragraphs 3–4 of “Civil Disobedience” (from “But, to speak practically and as a citizen” to “O’er the grave where our hero we buried”). Direct students to box any unfamiliar words and look up their definitions. Instruct students to choose the definition that

makes the most sense in the context, and write a brief definition above or near the word in the text (L.11-12.4.c).

- ▶ Students follow along.

Homework

Reread part 1, paragraph 2 of “Civil Disobedience” (from “This American government — what is it but a tradition” to “with those mischievous persons who put obstructions on the railroads”) and complete your Central Ideas Tracking Tool.

Read part 1, paragraphs 3–4 of “Civil Disobedience” (from “But, to speak practically and as a citizen” to “O’er the grave where our hero we buried”) to preview the reading for 12.2.1 Lesson 6. Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and Paragraph #	Central Ideas	Notes and Connections
Part 1, par.1	Government should be limited.	Thoreau believes the motto "That government is best which governs least" (part 1, par. 1). This suggests that Thoreau wants a government that interferes less.
Part 1, par.1	People should criticize government.	"The objections which have been brought against a standing army, and they are many and weighty, and deserve to prevail, may also at last be brought against a standing government." (part 1, par. 1) With this claim, Thoreau explicitly states that the standing government deserves to be criticized.
Part 1, par.1	Government can be manipulated for the benefit of a few individuals.	The government is "liable to be abused and perverted before the people can act through it" (part 1, par. 1). The Mexican-American War is an example of when a "few individuals" used the government as a "tool" to do something the people would not agree with (part 1, par. 1).

12.2.1

Lesson 6

Introduction

In this lesson, students read part 1, paragraphs 3–4 of Henry David Thoreau’s essay “Civil Disobedience” (from “But, to speak practically and as a citizen” to “O’er the grave where our hero we buried.”). In these paragraphs, Thoreau introduces and develops his ideas about the need for a better government. Students identify central ideas that emerge in the first 4 paragraphs of the essay and analyze how these ideas interact and build on one another. Students also discuss how Bhutto and Thoreau develop a similar central idea in both “Ideas Live On” and “Civil Disobedience.” Student learning is assessed via a Quick Write at the end of the lesson: How does Thoreau develop a central idea in part 1, paragraphs 3–4?

For homework, students reread part 1, paragraphs 1–4 and write a brief response to the following prompt: Which sentence of part 1, paragraphs 3–4 is most critical to your understanding of this excerpt of “Civil Disobedience” and why? Students also continue their Accountable Independent Reading (AIR).

Standards

Assessed Standard(s)	
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)	
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., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.4.c	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.

	c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
--	--

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Thoreau develop a central idea in part 1, paragraphs 3–4? <p>① Differentiation Consideration: Consider posing the following alternative prompt as an optional extension for some students:</p> <ul style="list-style-type: none"> How do two central ideas interact and build on one another in part 1, paragraphs 3–4?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea from part 1, paragraphs 3–4 (e.g., ethics, exercise of power, or the relationship between the individual and the state). Analyze how Thoreau develops a central idea in part 1, paragraphs 3–4 (e.g., Thoreau develops the central idea of ethics by explaining why individual conscience is necessary for creating a better government. Thoreau argues that a better government is one in which “majorities do not virtually decide right and wrong, but conscience” (part 1, par. 4). Thoreau distinguishes the contrast between right and wrong as determined by the majority, and right and wrong as determined by each individual’s conscience. Thoreau further develops the central idea of ethics as he describes the devastating effect the military can have on citizens. He says that the American government can make men in the military “a mere shadow and reminiscence of humanity” (part 1, par. 4). In other words, he suggests that people in the military no longer make decisions according to their personal ethics.). <p>① Differentiation Consideration: A High Performance Response to the optional extension prompt should:</p> <ul style="list-style-type: none"> Determine two central ideas developed in part 1, paragraphs 3–4 (e.g., ethics, exercise of power, or the relationship between the individual and the state). Analyze how two central ideas interact or build on one another in paragraphs 3–4 (e.g., The central idea of the relationship between the individual and the state builds on the central idea of the exercise of power in paragraphs 3–4 where Thoreau contrasts how

government currently functions with how he believes government should function. In the existing government, Thoreau claims, the majority is in control “not because they are most likely to be in the right, nor because this seems fairest to the minority, but because they are physically the strongest” (part 1, par. 4). This develops the central idea of the exercise of power by identifying physical strength as the source of authority in a system like the American government. Thoreau builds on this idea when he points out the problems with majority rule. Unlike the existing government, the “better government” (part 1, par. 3) that Thoreau proposes is one in which “majorities do not virtually decide right and wrong, but conscience” (part 1, par. 4). Thoreau’s vision of government develops the idea of the relationship between the individual and the state, by proposing a new relationship between the two, in which government respects not only the will of the majority but the “conscience” of the individual (part 1, par. 4) people outside of the majority.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- resign (v.) – give up or relinquish
- cultivate (v.) – promote the growth or development of
- palpitation (n.) – an unusually or abnormally rapid or violent beating of the heart.
- reminiscence (n.) – a mental impression retained and revived
- corse (n.) – corpse
- rampart (n.) – a protective barrier

Vocabulary to teach (may include direct word work and/or questions)

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- practical (adj.) – relating to what is real rather than to what is possible or imagined
- majority (n.) – the group or party that is the greater part of a large group
- minority (n.) – the group that is the smaller part of a larger group
- virtually (adv.) – very nearly; almost entirely
- legislator (n.) – a person who makes laws
- subjects (n.) – people who live in a country that is ruled by a king or queen

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.c Text: “Civil Disobedience” by Henry David Thoreau, Part 1, paragraphs 3–4 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 10% 60% 10% 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RI.11-12.2. In this lesson, students read paragraphs 3–4 of “Civil Disobedience” (from “But, to speak practically and as a citizen” to “O’er the grave where our hero we buried”) and analyze the development of central ideas.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to form groups to share and discuss the vocabulary words they identified and defined in the previous lesson’s homework. Instruct students to explain how these words contribute to the meaning of the text (L.11-12.4.c).

- 💬 Students may identify the following words: *resign, cultivate, palpitation, reminiscence, corse, and rampart*.

① **Differentiation Consideration:** Students may also identify the following words: *practical, majority, minority, virtually, legislator, and subjects*.

① Definitions are provided in the Vocabulary box in this lesson.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses the previous lesson’s homework assignment. (Complete the Central Ideas Tracking Tool based on part 1, paragraph 2 of “Civil Disobedience.”) Instruct students to form pairs and share their responses.

- 💬 See the Model Central Ideas Tracking Tool for sample student responses.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of part 1, paragraphs 3–4 of “Civil Disobedience” (from “But, to speak practically and as a citizen” to “O’er the grave where our hero we buried”). Ask students to listen for Thoreau’s ideas about law and power.

- ▶ Students follow along, reading silently.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What does Thoreau say about government in America?

- ① Consider leading a whole-class discussion to ensure comprehension of the masterful reading.

Activity 4: Reading and Discussion

60%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

Instruct student groups to read part 1, paragraph 3 of “Civil Disobedience” (from “But, to speak practically and as a citizen” to “and that will be one step toward obtaining it”) and answer the following questions before sharing out with the class.

How does Thoreau’s statement, “I ask for, not at once no government, but *at once* a better government” (part 1, par. 3) relate to his earlier idea that “government is best which governs least” (part 1, par. 1)?

- Based on Thoreau’s statement that “government is best which governs least” (part 1, par. 1), the “better” government (part 1, par. 3) Thoreau aspires to is a government that interferes less in people’s lives.

What distinction does Thoreau draw in paragraph 3 and how does it support his point of view?

- Thoreau makes a distinction between himself and the “no-government men” (part 1, par. 3). Rather than no government, Thoreau asks for “a better government” (part 1, par. 3), which establishes that Thoreau is not in favor of anarchy or the absence of government. Rather, he wants an improved government.

What does Thoreau recommend as a step toward establishing a better government?

- Thoreau wants each man to make known “what kind of government would command his respect” (part 1, par. 3). He wants each man to ponder and talk about what kind of government he wants to see.

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread and paraphrase the first two sentences from paragraph 4 of “Civil Disobedience” (from “After all, the practical reason why, when the power” to “cannot be based on justice, even as far as men understand it”).

- ☛ The majority obtains and keeps power because they are physically stronger than other groups, not because they are necessarily right or fair. A government determined by the majority does not treat all people justly.

- ① Consider reminding students that an “exercise of power,” which they discussed in 12.2.1 Lesson 2 in relation to Bhutto’s “Ideas Live On,” is “the means by which an individual or institution controls others.” The phrase “exercise of power” can be used to describe a similar idea in Thoreau’s “Civil Disobedience.”

Lead a brief whole-class discussion of student responses.

Instruct student groups to finish reading part 1, paragraph 4 of “Civil Disobedience” (from “Can there not be a government in which majorities do not virtually decide” to “O’er the grave where our hero we buried”) and answer the following questions before sharing out with the class.

How does Thoreau develop the relationship between conscience and government?

- ☛ Thoreau asks a series of rhetorical questions to imply that a government based on conscience would create a system that is fairest to members of the minority group. For example, he asks, “[c]an there not be a government in which majorities do not virtually decide right and wrong, but conscience?” (part 1, par. 4). This question supports the idea that in the current system of government, right and wrong are defined by the majority. On the other hand, conscience is personal and individual. Thoreau believes that individual conscience, rather than the government or majority opinion, should determine right and wrong.
- ① Consider leading a brief, whole-class discussion of the role of conscience in Thoreau’s “Civil Disobedience,” and providing students with the term *ethics* as a tool for discussing ideas about conscience and decisions about right and wrong throughout Module 12.2. Define *ethics* in this context as “moral principles of an individual.”

What distinction does Thoreau establish between “law” and “the right”?

- ☛ Thoreau explains that it is more desirable to develop “a respect ... for the right” than it is “to cultivate a respect for the law” (part 1, par. 4). He believes men should not necessarily follow the law in every situation, but rather should follow their own consciences and do what they believe is right.

How does Thoreau’s description of the “undue respect for law” (part 1, par. 4) develop a central idea?

- ☛ Thoreau describes how an “undue respect for the law” (part 1, par. 4) leads people to go to war “against their wills” (par. 4) and “against their common sense and consciences” (part 1, par. 4).

In this way, Thoreau develops the central idea of the relationship between the individual and the state by describing a relationship in which individual conscience is overridden by loyalty to the government, leading people to act unethically against their will. Thoreau's description of such a relationship develops his earlier call for "a government in which majorities do not virtually decide right and wrong, but conscience," a government that respects the individual and his/her conscience.

① **Differentiation Consideration:** If students struggle, consider asking the following scaffolding question:

What is the "undue respect for law" Thoreau describes in part 1, paragraph 4?

💬 Thoreau uses the phrase "undue respect for law" in part 1, paragraph 4 to describe how "well-disposed [people] are daily made the agents of injustice," meaning that that good people do what is legally required, instead of doing what is right.

How does Thoreau use the example of the military in part 1, paragraph 4 to develop his ideas about conscience?

💬 In part 1, paragraph 4, Thoreau establishes that he views the military as a force that makes people act against their conscience and destroys their individuality. He says that the American government can make men in the military "a mere shadow and reminiscence of humanity" (part 1, par. 4), meaning that the military can destroy the qualities that make people human because it makes men act unethically, against their consciences.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their Central Ideas Tracking Tools and add the ideas they analyzed during this lesson.

💬 See Model Central Ideas Tracking Tool for example student responses.

Instruct student groups to discuss their Central Ideas Tracking Tools and analyze how similar central ideas are developed in Bhutto's "Ideas Live On" and in part 1, paragraphs 1–4 of "Civil Disobedience."

💬 Student responses may include:

- Ethics
- Exercise of power
- The relationship between the individual and the state

① **Students may use varied language to describe the text's central ideas.**

① Consider asking students which passages they found difficult or problematic.

Lead a brief whole-class discussion of student responses.

Consider Bhutto’s “Ideas Live On” and Thoreau’s ideas in part 1, paragraphs 3–4. Compare how each author develops a similar central idea.

💬 Student responses may include:

- Thoreau develops the central idea of the relationship between the individual and the state when he asks for “*at once* a better government” (part 1, par. 3). Thoreau believes that a better government is one in which “majorities do not virtually decide right and wrong, but conscience” (part 1, par. 4). Thoreau believes that American citizens are responsible for America’s accomplishments, so he believes that a better government will occur when men begin to challenge and question the law. For Thoreau, the individual and his/her conscience are more important in deciding right and wrong than the will of the majority.
- Bhutto also calls for a change in the relationship between the individual and the state. She believes that Pakistan must remove itself from “under the shadow of military rule” (par. 14) and “revive [its] democratic system” (par. 28) to create a better government for the people. Like Thoreau, Bhutto calls for greater respect for the individual, remarking that “an individual’s education, intelligence and wisdom creates cumulatively the wealth of a nation” (par. 3), but, unlike Thoreau, she calls for the state to intervene more in the life of an individual, claiming that “investment in an individual, through education and health, will determine the quality of our society and the future of our people” (par. 3).

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Thoreau develop a central idea in part 1, paragraphs 3–4?

① **Differentiation Consideration:** Consider posing the following alternative prompt as an optional extension for some students:

How do two central ideas interact and build on one another in part 1, paragraphs 3–4?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread paragraphs 3–4 and write a brief response to the following prompt:

Which sentence of part 1, paragraphs 3–4 is most critical to your understanding of this excerpt of “Civil Disobedience” and why?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

Additionally, students should continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

Homework

Reread paragraphs 3–4 and write a brief response to the following prompt:

Which sentence of part 1, paragraphs 3–4 is most critical to your understanding of this excerpt of “Civil Disobedience” and why?

Look at your annotations to find evidence. Use this lesson's vocabulary whenever possible in your written responses.

Also, continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Model Central Ideas Tracking Tool

- ① This model tool includes examples from the 12.2.1 Lesson 5 homework and the 12.2.1 Lesson 6 Reading and Discussion activity.

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and Paragraph #	Central Ideas	Notes and Connections
Part 1, par. 2	Exercise of power	The American government is changing and becoming corrupt, "each instant losing some of its integrity."
Part 1, par. 2	The relationship between the individual and the state	Individuals can control the government. "[A] single man can bend [government] to his will."
Part 1, par. 2	The relationship between the individual and the state	People allow themselves to be controlled by government. "Governments show thus how successfully men can be imposed on, even impose on themselves, for their own advantage."
Part 1, par. 2	The relationship between the individual and the state	"[G]overnment never of itself furthered any enterprise." The American people are responsible for all of the nation's accomplishments and they "would have done somewhat more, if the government had not sometimes got in its way."
Part 1, par. 4	Exercise of power	Thoreau says that, "majority rule in all cases cannot be based on justice," because the majority is not the "most likely to be in the right," but, because they are "physically the strongest," they can exercise their power to ignore the minority voice.

Part 1, par. 4	Ethics of honor	Thoreau asks, “Can there not be a government in which majorities do not virtually decide right and wrong, but conscience?” He further explains that corporations have conscience if they are made up of “conscientious men.”
Part 1, par. 4	The relationship between the individual and the state	Thoreau describes people who go to war “against their wills” and “against their common sense and consciences.” This develops the central idea of individual versus government by showing how the government imposes on its citizens and does not execute the will of the people.

12.2.1

Lesson 7

Introduction

In this lesson, students continue to read and analyze Henry David Thoreau’s “Civil Disobedience.” Students read part 1, paragraphs 5–6 (from “The mass of men serve the state thus, not as men mainly” to “he who gives himself partially to them is pronounced a benefactor and philanthropist”), in which Thoreau discusses the ways in which people serve the state. Students consider how Thoreau uses figurative language to develop a central idea in the text. Student learning is assessed via a Quick Write at the end of the lesson: How does Thoreau develop a central idea in part 1, paragraphs 5–6?

For homework, students read part 1, paragraph 7 and write a paragraph in response to the following prompt: How does this paragraph develop Thoreau’s point of view of the relationship between the individual and the state? Additionally, students read part 1, paragraph 8 and box unfamiliar words, look up their definitions, and respond briefly to the following questions: What does Thoreau’s metaphor of the “machine” describe (part 1, par. 8)? and What is the “right of revolution” (part 1, par. 8), and when should people exercise that right, according to Thoreau?

Standards

Assessed Standard(s)	
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)	
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. 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., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4.c	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. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Thoreau develop a central idea in part 1, paragraphs 5–6? <p>① Differentiation Consideration: Consider posing the following alternative prompt as an optional extension for some students.</p> <ul style="list-style-type: none"> How does Thoreau develop two central ideas in part 1, paragraphs 5–6?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in the text (e.g., ethics; the relationship between the individual and the state). Analyze how Thoreau develops a central idea in part 1, paragraphs 5–6 (e.g., Thoreau develops the central idea of the relationship between the individual and the state through figurative language. Thoreau uses the simile of “machines” when he describes the service of those who serve the state “with their bodies” (part 1, par. 5). He describes them as machines because they engage in “no free exercise whatever of the judgment or of the moral sense,” meaning they do not think for themselves about what is right or what is wrong (part 1, par. 5). Their attitude toward the state is unquestioning, which makes them more like unthinking machines than humans—they could be replaced with “wooden men” or people made from “straw or a lump of dirt” (part 1, par. 5). Thoreau suggests that blindly serving the state dehumanizes people by turning them into thoughtless “machines” (part 1, par. 5).). <p>① A High Performance Response to the optional extension prompt should:</p> <ul style="list-style-type: none"> Identify two central ideas in the text (e.g., ethics; the relationship between the individual and

the state).

- Analyze how Thoreau develops two central ideas in part 1, paragraphs 5–6 (e.g., Thoreau develops the central idea of the relationship between the individual and the state through figurative language. Thoreau uses the simile of “machines” when he describes the service of those who serve the state “with their bodies” (part 1, par. 5). He describes them as machines because they engage in “no free exercise whatever of the judgment or of the moral sense” (part 1, par. 5). This simile describes an unquestioning attitude toward the state in which people do not think for themselves about what is right or what is wrong. In this way, Thoreau also develops the central idea of ethics by criticizing those who do not make decisions based on their own consciences, suggesting that such people could be replaced by “wooden men” or people made from “straw or a lump of dirt” (part 1, par. 5).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • benefactor (n.) – a kindly helper • philanthropist (n.) – a wealthy person who gives money and time to help make life better for other people
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • exercise (n.) – the use of an ability or power • distinctions (n.) – notable differences between things or people • pronounced (v.) – stated in an official or definite way

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.2, W11-12.9.b, L.11-12.4.c, L.11-12.5.a • Text: “Civil Disobedience” by Henry David Thoreau, Part 1, paragraphs 5–6 	
Learning Sequence:	

1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 15%
4. Reading and Discussion	4. 50%
5. Quick Write	5. 15%
6. Closing	6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students read part 1, paragraphs 5–6 of Thoreau’s “Civil Disobedience” (from “The mass of men serve the state thus, not as men mainly” to “he who gives himself partially to them is pronounced a benefactor and philanthropist”), in which Thoreau discusses different groups of people and the ways in which they serve the state. Students consider how Thoreau uses figurative language to develop a central idea in this passage.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to take out their responses to the previous lesson's homework assignment. (Reread paragraphs 3–4 and write a brief response to the following prompt: Which sentence of part 1, paragraphs 3–4 is most critical to your understanding of this excerpt of “Civil Disobedience” and why?) Instruct student pairs to discuss their responses.

☞ Student responses may include:

- The sentence, “I ask for, not at once no government, but *at once* a better government” is the most critical for understanding this excerpt of “Civil Disobedience” (part 1, par. 3). This sentence explains that, even though Thoreau finds significant problems with government, he does not want to eliminate government. This sentence also introduces the idea that Thoreau wants a better government immediately.
- The rhetorical question, “Can there not be a government in which majorities do not virtually decide right and wrong, but conscience?” (part 1, par. 4) is the most critical for understanding this excerpt of “Civil Disobedience.” This question introduces the idea that the current system of government is flawed and there is a better alternative. In this sentence, Thoreau shares his point of view that government, if it is based on conscience, can do what is right for all people, not just members of the majority.
- The sentence, “The only obligation which I have a right to assume is to do at any time what I think right” (part 1, par. 4) is the most critical sentence to understanding this excerpt of “Civil Disobedience.” This sentence clearly and explicitly outlines Thoreau's ethics. The idea that Thoreau only feels obligated to do what is right, combined with his earlier statements about the problems with government, suggests that Thoreau is willing to disobey the laws established by government whenever he believes the laws are not right.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of part 1, paragraphs 5–6 of “Civil Disobedience” (from “The mass of men serve the state thus, not as men mainly” to “he who gives himself partially to them is pronounced a benefactor and philanthropist”). Ask students to focus on Thoreau’s ideas about how to serve the state.

- ▶ Students follow along, reading silently.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

According to Thoreau, what does it mean to “serve the state” (part 1, par. 5)?

- ① Consider leading a whole-class discussion to ensure comprehension of the masterful reading.

Activity 4: Reading and Discussion

50%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

Instruct student groups to read part 1, paragraph 5 of “Civil Disobedience” (from “The mass of men serve the state thus, not as men mainly” to “who gives himself partially to them is pronounced a benefactor and philanthropist”) and answer the following questions before sharing out with the class.

- ① **Differentiation Consideration:** Consider providing students with the definitions of *exercise*, *distinctions*, and *pronounced*.

- ▶ Students write the definitions of *exercise*, *distinctions*, and *pronounced* on their copies of the text or in a vocabulary journal.

What distinction does Thoreau make between the ways in which men serve the state?

- 💬 Student responses should include:

- First, Thoreau writes that people who serve the state with their bodies are like “machines” (part 1, par. 5). These kinds of servants are “the mass of men” (part 1, par. 5), or most people who serve the state.
- Next, Thoreau suggests that men who serve the state with their minds “rarely make any moral distinctions” (part 1, par. 5), or decisions about right and wrong action. The people who serve the state with their minds are a smaller portion of men who inspire or create the laws the majority of men defend.

- Last, Thoreau describes how “heroes, patriots, martyrs, reformers ... and *men*” serve the state with their consciences (part 1, par. 5). “[H]eroes, patriots, martyrs, reformers ... and *men*” (part 1, par. 5) make up the smallest group of people, and they are “commonly treated as enemies” (part 1, par. 5) by the state, because rather than following the state unquestioningly, they make their own “moral distinctions” (part 1, par. 5) and follow their own sense of ethics.

How does Thoreau’s description of those who serve the state with their bodies develop the ideas that Thoreau introduces in part 1, paragraph 4?

🗨 Student responses should include:

- In part 1, paragraph 4, Thoreau refers to men in the standing army as “small movable forts,” and questions whether they are living human beings or “mere shadow[s] and reminiscence[s] of humanity.”
- Thoreau develops this idea further in paragraph 5, by comparing these people to nonhuman objects like “lump[s] of dirt,” wood, and straw, to illustrate further how they serve the state without thinking or reflecting. He also uses the figurative language of the “machine” (part 1, par. 5) to characterize these servants’ lack of “humanity” and will (part 1, par. 4).

How does Thoreau’s use of figurative language develop a central idea in the text? (L.11-12.5.a)

🗨 Student responses may include:

- Thoreau uses figurative language to develop the idea of the relationship between the individual and the state, suggesting that if one engages in “no free exercise whatever of the judgment or of the moral sense,” then one becomes like a cooperative, unquestioning, unthinking “machine” (part 1, par. 5).
- Thoreau uses figurative language to develop the central idea of ethics. He explains that people who serve the state with their bodies or minds but not their consciences, serve the state “as machines” who “rarely make any moral distinctions” (part 1, par. 5). Thoreau states that to serve the state ethically is to “resist it,” meaning to point out its flaws or criticize it (part 1, par. 5).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread the following sentence from part 1, paragraph 5: “A very few, as heroes, patriots, martyrs, reformers in the great sense, and *men*, serve the state with their consciences also, and so necessarily resist it for the most part, and they are commonly treated as enemies by it,” and answer the following questions before sharing out with the class.

What does Thoreau mean when he says that those who serve the state with their consciences resist it?

- ☞ To serve the state with one's conscience means to be willing to criticize or resist the state when it does wrong. This willingness to criticize or resist the state means that one may become an enemy to the state one means to serve, because according to Thoreau, serving the state with one's conscience leads one to "necessarily resist [the state] for the most part" (part 1, par. 5).

How does this sentence develop a central idea?

- ☞ This sentence develops the central idea of the relationship between the individual and the state because it describes the relationship one has with the state if one serves the state with one's conscience. The state treats those who serve with their conscience as "enemies" because they "necessarily resist" the state.

Lead a brief whole-class discussion of student responses.

Instruct students to answer the following question before sharing out with the class.

How does Thoreau's reference to "clay" further develop his ideas in part 1, paragraph 5?

- ☞ Thoreau's reference to "clay" in part 1, paragraph 5 develops his ideas about ethics and service to the state. Thoreau describes the behavior of a "wise man" by building on the imagery of a "lump of dirt." Unlike thoughtless servants of the state who "command no more respect than men of straw or a lump of dirt," the "wise man" will not "submit to be 'clay,'" or something easily molded by the state.

Lead a brief whole-class discussion of student responses.

Instruct students to form pairs. Instruct student pairs to read part 1, paragraph 6 (from "He who gives himself entirely to his fellow-men" to "he who gives himself partially to them is pronounced a benefactor and philanthropist") and answer the following questions before sharing out with the class.

Provide students with the definitions of *benefactor* and *philanthropist*.

① Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

- Students write the definitions of *benefactor* and *philanthropist* on their copies of the text or in a vocabulary journal.

Paraphrase Thoreau’s description of how men who give themselves “entirely” and those who give themselves “partially” are treated by their “fellow-men” (part 1, par. 6).

- Those who give themselves entirely to their “fellow-men” are treated as if they are selfish, but those who only give some of themselves to their “fellow-men” are treated as if they are generous.

How does part 1, paragraph 6 further develop a central idea that Thoreau discusses in part 1, paragraph 5?

- In part 1, paragraph 6, Thoreau further develops the central idea of the relationship between the individual and the state. Thoreau believes that men who give themselves “partially” to their “fellow-men” (part 1, par. 6), are considered good people because they are still partially committed to the state. If a person gives himself or herself “entirely” to his or her “fellow-men,” the person cannot give anything to the state, and so resists the state. Thus, such a person is not considered a “good citizen[]” (part 1, par. 6), just as those who serve the state with their consciences “are commonly treated as enemies by [the state]” because they “necessarily resist [the state] for the most part” (part 1, par. 5).

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic and lead a brief whole-class discussion of their responses.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Thoreau develop a central idea in part 1, paragraphs 5–6?

- ① **Differentiation Consideration:** Consider posing the following alternative prompt as an optional extension for some students:

How does Thoreau develop two central ideas in part 1, paragraphs 5–6?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the [Short Response Rubric](#) to assess students' writing. Students may use the [Short Response Rubric and Checklist](#) to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read part 1, paragraph 7 (from “How does it become a man to behave” to “*my* government which is the *slave’s* government also.”) and write a paragraph in response to the following prompt:

How does this paragraph develop Thoreau’s point of view on the relationship between the individual and the state?

Ask students to use this lesson’s vocabulary where possible in their written responses.

Additionally, instruct students to read part 1, paragraph 8 (from “All men recognize the right to revolution” to “but ours is the invading army”) in preparation for the following lesson. Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text ([L.11-12.4.c](#)). To support comprehension, instruct students to respond briefly to the following questions:

What does Thoreau’s metaphor of the “machine” describe (part 1, par. 8)? ([L.11-12.5.a](#))

What is the “right of revolution” (part 1, par. 8), and when should people exercise that right, according to Thoreau?

- ▶ Students follow along.

Homework

Read paragraph 7 (from “How does it become a man to behave” to “*my* government which is the *slave’s* government also”) and write a paragraph in response to the following prompt:

How does this paragraph develop Thoreau’s point of view of the relationship between the individual and the state?

Use this lesson’s vocabulary where possible in your written response.

Also, read part 1, paragraph 8 (from “All men recognize the right to revolution” to “but ours is the invading army”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

Respond briefly to the following questions:

What does Thoreau’s metaphor of the “machine” describe (part 1, par. 8)?

What is the “right of revolution” (part 1, par. 8), and when should people exercise that right, according to Thoreau?

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the texts. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and Paragraph #	Central Ideas	Notes and Connections
Part 1, par. 5	Ethics	Thoreau explains that men who serve the state with their bodies or minds, but not their consciences, serve the state "as machines" who "rarely make any moral distinctions." Those who do not serve the state with their conscience do not make their own ethical decisions, but rather, allow the state to dictate such decisions for them.
Part 1, par. 5	The relationship between the individual and the state	Thoreau develops the central idea of the relationship between the individual and the state with his statement that those who serve the state with their conscience "necessarily resist it," which implies that the individual's conscience naturally rebels against the state, and shows that Thoreau believes the state is evil and does not make "moral distinctions."
Part 1, par. 6	Ethics; the relationship between the individual and the state	Thoreau explains that when an individual follows his conscience by giving himself "entirely" to his "fellow-men," he makes himself an enemy to the state and is considered selfish because he follows his conscience. However, the man who only "partially" gives himself over to his "fellow-men" is celebrated because he is a faithful servant to the state.

12.2.1

Lesson 8

Introduction

In this lesson, students continue their reading and analysis of Henry David Thoreau’s “Civil Disobedience.” Students read part 1, paragraph 8 (from “All men recognize the right to revolution” to “but ours is the invading army”), in which Thoreau describes the individual’s responsibility to challenge the state. Students analyze how Thoreau uses figurative language to develop a central idea in this passage. Student learning is assessed via a Quick Write at the end of the lesson: How does Thoreau’s use of metaphor in part 1, paragraph 8 develop a central idea?

For homework, students read part 1, paragraph 9 of “Civil Disobedience” and write a paragraph in response to the following prompt: How does this paragraph develop Thoreau’s point of view about conscience? Additionally, students read part 1, paragraphs 10–11 (from “In their practice, nations agree with Paley” to “who asserts his own freedom by his vote”) and box unfamiliar words, look up their definitions, and respond briefly to a series of questions.

Standards

Assessed Standard(s)	
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
Addressed Standard(s)	
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.
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. 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., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4.a, c	<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> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:

- How does Thoreau’s use of metaphor in part 1, paragraph 8 develop a central idea?

High Performance Response(s)

A High Performance Response should:

- Identify the metaphor Thoreau uses in part 1, paragraph 8 (e.g., Thoreau uses a metaphor to compare the government to a machine).
- Analyze how this metaphor develops a central idea (e.g., Thoreau uses the metaphor of a machine in part 1, paragraph 8 to develop the central idea of ethics. Thoreau compares government to a “machine” in which “friction” or tension is inevitable. Thoreau suggests that this friction is not ordinarily sufficient cause for a revolution because “[a]ll machines have their friction” and “it is a great evil to make a stir about it” (part 1, par. 8). However, in some cases “the friction comes to have its machine,” meaning that the friction becomes so great that the machine no longer works as intended, and “oppression and robbery are organized” as those in power take advantage of the machine (part 1, par. 8). In this situation, Thoreau suggests that the government must be reformed: “let us not have such a machine any longer” (part 1, par. 8). Thoreau suggests that “it is not to soon for honest men to rebel and revolutionize” (part 1, par. 8), pointing out that in the United States, “a sixth of the population of a nation which has undertaken to be the refuge of liberty are slaves” and that “a whole country is unjustly overrun and conquered by a foreign army, and subjected to military law in the Mexican war.” In the following sentence, Thoreau goes on to suggest that rebellion in such a situation is a “duty” (part 1, par. 8). In this way, Thoreau develops a central idea of ethics by suggesting that people have not only a right but an obligation to act

against an unjust government, and that ethical behavior is more important than loyalty to the government.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • ado (n.) – foolish or unnecessary talk • undertaken (v.) – promised, agreed
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • friction (n.) – the force that causes a moving object to slow down when it is touching another object; disagreement or tension between people or groups of people
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • commodities (n.) – things that are bought and sold • ports (n.) – towns or cities where ships stop to load and unload cargo • counterbalance (v.) – have an effect that is opposite but equal to (something)

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: L.11-12.5.a, RI.11-12.2, W.11-12.9.b, L.11-12.4.a, c • Text: “Civil Disobedience” by Henry David Thoreau, Part 1, paragraph 8 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: L.11-12.5.a. In this lesson, students read part 1, paragraph 8 (from “All men recognize the right of revolution” to “but ours is the invading army”). Students analyze how Thoreau uses figurative language to develop a central idea in this passage.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Read part 1, paragraph 7 of “Civil Disobedience” and write a paragraph in response to the following prompt: How does this paragraph develop Thoreau’s point of view on the relationship between the individual and the state?) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

- 💬 Part 1, paragraph 7 develops Thoreau’s point of view on conscience, by showing how he believes one cannot “without disgrace,” or in good conscience, ally oneself with the American government. This is because the American government still allows slavery—a great injustice

Thoreau feels the need to rebel against because of his conscience. This shows that Thoreau values the individual's conscience over loyalty to the government—if the state engages in unjust behavior like slavery, then the individual “cannot for an instant recognize” the state in good conscience (part 1, par. 7).

Lead a brief whole-class discussion of student responses.

Instruct students to share and discuss two of the vocabulary words they identified for homework (L.11-12.4.c).

💬 Students may identify the following words: *ado*, *friction*, and *undertaken*.

① **Differentiation Consideration:** Students may also identify the following words: *commodities*, *ports*, and *counterbalance*.

① Definitions are provided in the Vocabulary box in this lesson.

Lead a brief whole-class discussion of student responses.

Instruct student pairs to discuss their responses to the second part of the previous lesson's homework assignment. (Respond briefly to the following questions.)

What does Thoreau's metaphor of the “machine” describe (part 1, par. 8)? (L.11-12.5.a)

💬 The metaphor of the “machine” describes the government.

What is the “right of revolution” and when should people exercise that right (part 1, par. 8)?

💬 Thoreau defines the “right of revolution” as the right to “refuse allegiance to, and to resist” (part 1, par. 8) the government when it ceases to operate as it was intended. Thoreau believes that people should “rebel and revolutionize” when the government's “tyranny or its inefficiency” become extreme, or when it begins to allow unethical practices like “oppression and robbery” (part 1, par. 8).

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Post or project the following questions for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

When does Thoreau believe people should revolt?

Instruct student groups to read part 1, paragraph 8 of “Civil Disobedience” (from “All men recognize the right of revolution” to “but ours is the invading army”) and answer the following questions before sharing out with the class.

How does the first sentence of part 1, paragraph 8 develop a central idea in the text?

- 💬 This sentence clarifies the relationship between the individual and the state: If the state’s “tyranny or its inefficiency” are too great, then the individual has the right to resist the state, which Thoreau calls “the right of revolution” (part 1, par. 8).

How does Thoreau’s reference to the “Revolution of ’75” develop his ideas about revolution (part 1, par. 8)?

- 💬 Thoreau states that men recognized and exercised their right to overthrow their government in the Revolution of ’75, “but almost all say that such is not the case now” (part 1, par. 8). In other words, men now do not see the present government as tyrannical or inefficient despite the Mexican-American War and slavery, which Thoreau sees as greater crimes than the taxation by the former government. Thoreau’s reference to the “Revolution of ’75” (part 1, par. 8) shows that revolutions have occurred over issues he considers far less serious than the issues facing America in his time.

Lead a brief whole-class discussion of student responses.

Instruct student groups to answer the following questions before sharing out with the class.

What does Thoreau mean by “friction” (part 1, par. 8)? (L.11-12.4.a)

- 💬 Thoreau uses the term *friction* to describe the tensions and opposing forces within government that slow down the “machine,” or limit its ability to work properly (part 1, par. 8).
- ① If students struggle to explain Thoreau’s use of *friction*, consider providing the following definitions: *friction* can mean “the force that causes a moving object to slow down when it is touching another object” or “disagreement or tension between people or groups of people.”

What does Thoreau mean by “when the friction comes to have its machine” (part 1, par. 8)?

- Thoreau is referring to a situation in which the “friction” of the machine becomes so great that the machine no longer functions properly, such that the machine or the government can be exploited or misused.

How do “oppression and robbery” become “organized” (part 1, par. 8)?

- Too much “friction” makes the “machine” vulnerable to misuse or corruption by those in power, resulting in “organized,” or deliberate or calculated, “oppression and robbery” (part 1, par. 8).

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What examples of “oppression and robbery” does Thoreau cite in part 1, paragraph 8?

- Thoreau cites two examples of “oppression and robbery” that result when the negative effects of the “friction” within the “machine” of government become widespread and organized (part 1, par. 8). He cites the injustices of slavery, saying, “a sixth of the population of a nation which has undertaken to be the refuge of liberty are slaves” (part 1, par. 8). He also cites the Mexican War, in which “a whole country is unjustly overrun and conquered by a foreign army, and subjected to military law” (part 1, par. 8).

What does Thoreau believe should be done when “oppression and robbery are organized” (part 1, par. 8)? How does Thoreau’s solution develop the central idea of the relationship between the individual and the state?

- Student responses should include:
 - Thoreau believes that when “oppression and robbery are organized,” or when the “machine” of government allows injustices in society, the people should “not have such a machine any longer” and should “rebel” to reform the government (part 1, par. 8).
 - Thoreau’s solution to reform the government develops the idea of the relationship between the individual and the state, by suggesting that people are not bound to obey the government. If a government allows injustice, the individual can and should resist it.

How do Thoreau’s examples of “oppression and robbery” develop the central idea of ethics (part 1, par. 8)?

- The examples of slavery and the Mexican-American War develop the central idea of ethics by demonstrating that there are times when one must necessarily “resist” the state (part 1, par. 8). Thoreau specifically refers to the American government in his use of these examples: “What makes this duty the more urgent is the fact that the country so overrun is not our own, but ours

is the invading army” (part 1, par. 8). He implies that “honest men” should act on their consciences and “rebel and revolutionize” (part 1, par. 8).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread part 1, paragraphs 5 and 8 of “Civil Disobedience” (from “The mass of men serve the state thus” to “To any sovereign state throughout the world “ and from “All men recognize the right of revolution “ to “but ours is the invading army”) and answer the following question before sharing out with the class.

How does Thoreau use the metaphor of the machine differently in part 1, paragraph 5 compared to part 1, paragraph 8?

🗨 Student responses should include:

- At first, Thoreau uses the machine metaphor to describe the way in which a “mass of men serve the state” as non-thinking, non-questioning machines who use their bodies to protect the state (part 1, par. 5).
- In part 1, paragraph 8, the metaphor changes. Instead of describing people as the state’s servants, Thoreau uses the metaphor to describe how “friction” inevitably slows and affects the workings of the machine of government. When those in power manipulate the weakened machine to “organize[]” injustices, people have not only the right but also the “duty” to “rebel and revolutionize” (part 1, par. 8). In this way, Thoreau offers a model for how people should act in relation to the state: instead of acting as machines themselves, they should be willing to think and rebel against the state, which is itself nothing more than an unthinking machine.

① Remind students to keep track of central ideas in the text using the Central Ideas Tracking Tool.

① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Thoreau's use of metaphor in part 1, paragraph 8 develop a central idea?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read part 1, paragraph 9 of "Civil Disobedience" (from "Paley, a common authority with many on moral questions" to "though it cost them their existence as a people") and write a paragraph in response to the following prompt:

How does this paragraph develop Thoreau's point of view about conscience?

Ask students to use this lesson's vocabulary wherever possible in their written responses.

Additionally, instruct students to read part 1, paragraphs 10–11 (from "In their practice, nations agree with Paley" to "who asserts his own freedom by his vote") in preparation for the following lesson. Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text (L.11-12.4.c). To support comprehension, instruct students to respond briefly to the following questions:

What reasons does Thoreau give for why the "merchants and farmers" are "opponents to a reform" (part 1, par. 10)?

What does Thoreau mean when he says those "near at home ... do the bidding of those far away" (part 1, par. 10)?

What does Thoreau mean by his description of "patron[s] of virtue" (part 1, par. 10)?

- ▶ Students follow along.

Homework

Read part 1, paragraph 9 of “Civil Disobedience” (from “Paley, a common authority with many on moral questions” to “though it cost them their existence as a people”) and write a paragraph in response to the following prompt:

How does this paragraph develop Thoreau’s point of view about conscience?

Use this lesson’s vocabulary wherever possible in your written responses.

Also, read part 1, paragraphs 10–11 (from “In their practice, nations agree with Paley” to “who asserts his own freedom by his vote”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text. Respond briefly to the following questions:

What reasons does Thoreau give for why the “merchants and farmers” are “opponents to a reform” (part 1, par. 10)?

What does Thoreau mean when he says those “near at home ... do the bidding of those far away” (part 1, par. 10)?

What does Thoreau mean by his description of “patron[s] of virtue” (part 1, par. 10)?

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and Paragraph #	Central Ideas	Notes and Connections
Part 1, par. 8	The relationship between the individual and the state	Thoreau clarifies the relationship between the individual and the state by stating that if the state's "tyranny or its inefficiency" are too great, then the individual has the right to resist the state.
Part 1, par. 8	Ethics	Thoreau states that all individuals "recognize," or are aware of, their right to resist the government when it becomes too tyrannical or inefficient.
Part 1, par. 8	Ethics	Thoreau's examples of the Mexican-American War and that "a sixth of the population ... are slaves" show that Thoreau believes that the American government must be overthrown because these issues are against his conscience and the consciences of "honest men."

12.2.1

Lesson 9

Introduction

In this lesson, students continue their reading and analysis of Henry David Thoreau’s “Civil Disobedience.” Students read part 1, paragraphs 10–11 (from “In their practice, nations agree with Paley” to “who asserts his own freedom by his vote”), in which Thoreau claims the majority will not abolish slavery until it is convenient. Students analyze how Thoreau’s claims develop a central idea established earlier in the text. Student learning is assessed via a Quick Write at the end of the lesson: How does one of Thoreau’s claims in part 1, paragraphs 10–11 develop a central idea established earlier in the text?

For homework, students read part 1, paragraph 12 (from “I hear of a convention to be held at Baltimore” to “the Mutual Insurance company, which has promised to bury him decently”) and write a 2–3 sentence summary of part 1, paragraph 12.

Standards

Assessed Standard(s)	
CCRA.R.8	Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
Addressed Standard(s)	
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.
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. 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., <i>The Federalist</i> , presidential addresses]”).
L.11.12.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases

	<p><i>based on grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:

- How does one of Thoreau’s claims in part 1, paragraphs 10–11 develop a central idea established earlier in the text?

High Performance Response(s)

A High Performance Response should:

- Identify a claim in paragraphs 10–11 (e.g., “I quarrel not with far-off foes, but with those who, near at home, co-operate with, and do the bidding of those far away, and without whom the latter would be harmless” or “There are thousands who are *in opinion* opposed to slavery and to the war, who yet in effect do nothing to put an end to them.”).
- Identify a central idea previously established in the text (e.g., the relationship between the individual and the state; ethics).
- Analyze how the claim develops the central idea (e.g., Thoreau’s claim that “[t]here are thousands who are *in opinion* opposed to slavery and to the war, who yet in effect do nothing to put an end to them” (part 1, par. 10) develops the central idea of ethics. In part 1, paragraph 8, Thoreau provides criteria for when people should resist the state, which is when “oppression and robbery are organized” by those who abuse the state’s power. In part 1, paragraph 10, Thoreau states that it is not virtuous or right to simply be “*in opinion* opposed to slavery” or the Mexican-American War, two examples of organized oppression and robbery. One must follow one’s conscience and fight injustice, “cost what it may,” otherwise one does not “possess[]” virtue, one only professes it (part 1, par. 10).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> leaven (v.) – modify or lighten countenance (n.) – approval or favor prices-current (n.) – a price list; the price for which goods usually sell in the market
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> virtue (n.) – morally good behavior or character esteeming (v.) – thinking very highly or favorably of backgammon (n.) – a board game for two players in which the players throw dice and try to move all of their pieces around and off the board

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: CCRA.R.8, RI.11-12.2, W.11-12.9.b, L.11-12.4.c, L.11-12.5.a Text: “Civil Disobedience” by Henry David Thoreau, Part 1, paragraphs 10–11 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 15% 55% 15% 5%

Materials

- Student copies of the 12.2 Common Core Learning Standards Tool (refer to 12.2.1 Lesson 4) (optional)

- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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: CCRA.R.8. In this lesson, students read part 1, paragraphs 10–11 of Thoreau’s “Civil Disobedience” (from “In their practice, nations agree with Paley” to “who asserts his own freedom by his vote”). Students analyze how Thoreau’s claims develop an idea established earlier in the text.

- ▶ Students look at the agenda.

❗ **Differentiation Consideration:** If students are using the 12.2 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the homework accountability.

Post or project standard CCRA.R.8. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses may include:

- The standard means that students should describe and evaluate the argument a text makes and the specific claims it employs to do so.
- The standard requires students to assess whether or not the text’s evidence is sufficient in amount and relevant to the argument it makes.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Read part 1, paragraph 9 of "Civil Disobedience" and write a paragraph in response to the following prompt: How does this paragraph develop Thoreau's point of view about conscience?) Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

- In part 1, paragraph 9, Thoreau develops his point of view on conscience by rejecting Paley's claim that all issues of injustice can be reduced to "expediency" or convenience. If "the interest of the whole of society" does not desire to change, the government should not be changed (part 1, par. 9). Without complete agreement among everyone in society, attempts to change the government are not worth "the expense of redressing [the injustice]" (part 1, par. 9). Thoreau believes that there are instances in which people must rectify injustice, "cost what it may," which opposes Paley's concern for the "expense" of changing an injustice in government (part 1, par. 9). Thoreau compares slavery and the Mexican-American War to "unjustly wrest[ing] a plank from a drowning man" (part 1, par. 9). Thoreau believes the plank should be given back to the man to restore justice, even if this is "inconvenient" (part 1, par. 9) and may cost a person his or her life. Thoreau sees slavery and the Mexican-American War as affronts to conscience that must be abolished no matter the cost.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Read part 1, paragraphs 10–11 and respond briefly to the following questions.) Instruct students to form pairs and share their responses.

What reasons does Thoreau give for why the "merchants and farmers" are "opponents to a reform" (part 1, par. 10)?

- The merchants and farmers are "opponents to a reform" because they are more interested in "commerce and agriculture" than justice (part 1, par. 10). They care more about money than about "humanity" and so do not actively oppose slavery and the Mexican-American War because although they disagree with these policies, they are not prepared to fight them, "*cost what it may*" (part 1, par. 10). In other words, they do not take risks for what they know to be right.

What does Thoreau mean when he says those "near at home ... do the bidding of those far away" (part 1, par. 10)?

- Those “near at home” are the farmers and merchants of Massachusetts who do the bidding of people like the “politicians at the South” (part 1, par. 10), and continue to obey an unjust state even if they do not agree with the government’s policies on slavery and the Mexican-American War.

What does Thoreau mean by his description of “patrons of virtue” (part 1, par. 10)?

- Thoreau describes “patrons of virtue” as those who “hesitate, and ... regret, and sometimes ... petition,” but who never really do anything meaningful or effective to support what they believe (part 1, par. 10). They do not “possess[]” virtue by acting on what they believe is right (part 1, par. 10). Therefore, the phrase “patrons of virtue” refers to those who support virtue with words not action.

Lead a brief whole-class discussion of student responses.

Instruct students to form groups to share and discuss two of the vocabulary words they identified for homework (L.11-12.4.c).

- Students may identify the following words: *leaven*, *countenance*, and *prices-current*.

- Differentiation Consideration:** Students may also identify the following words: *virtue*, *esteeming*, and *backgammon*.
- Definitions are provided in the Vocabulary box in this lesson.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

55%

Instruct students to remain in their small groups. Post or project the following questions for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What claims does Thoreau make in part 1, paragraphs 10–11?

Instruct student groups to read part 1, paragraph 10 of Thoreau's "Civil Disobedience (from "In practice, nations agree with Paley" and "real possessor of a thing than with the temporary guardian of it") and answer the following questions before sharing out with the class.

How does Thoreau's description of those who "are *in opinion* opposed to slavery" support his claim about the "opponents to a reform" (part 1, par. 10)?

- ☞ Thoreau describes those who "are *in opinion* opposed to slavery" as those who say they are opposed to slavery but do nothing about it. They debate and complain about slavery and the Mexican-American War, but also value "free-trade" over the freedom of others. This kind of person falls asleep reading the "prices-current" (part 1, par. 10), or stock prices, of an economy based on slavery. The actions of those who are "*in opinion* opposed to slavery" show that these people are unwilling to take action to abolish slavery" (part 1, par. 10). In this way, those who are "*in opinion* opposed to slavery" are also implicit "opponents of reform" (part 1, par. 10).

What does Thoreau claim is the difference between a patron of virtue and a virtuous man?

- ☞ Thoreau claims a "patron[] of virtue" is one who has beliefs, but does nothing meaningful to make them a reality (part 1, par. 10). A virtuous person, however, is a person who acts on his or her beliefs and tries to actualize them. A virtuous person is not a "temporary guardian" of virtue (part 1, par. 10)—the person possesses and demonstrates it by his or her action and conviction.

How does part 1, paragraph 10 develop central ideas in the text?

- ☞ Student responses may include:
 - Part 1, paragraph 10 further develops the central idea of ethics by clarifying that it is not enough just to disagree with injustice or to only recognize it is wrong. To be a virtuous person means to act on one's conscience rather than "postpone the question of freedom to the question of free-trade" (part 1, par. 10) or put money and the economy and money before freedom. Virtuous people do not "hesitate" or "regret" (part 1, par. 10); they act on their consciences and "necessarily resist" (part 1, par. 8) the state to fight injustice, "*cost what it may*" (part 1, par. 10).
 - In part 1, paragraph 10, Thoreau develops the central idea of the relationship between the individual and the state. Thoreau states that it is not virtuous or right to simply be "*in opinion* opposed to slavery" (part 1, par. 10) or the Mexican-American War, which are two examples of "oppression and robbery" by the government (part 1, par. 8). The individual must "revolutionize" the state, because these injustices exist (part 1, par. 8).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read part 1, paragraph 11 in Thoreau’s “Civil Disobedience” (from “All voting is a sort of gaming, like checkers or backgammon” to “who asserts his own freedom by his vote”) and answer the following questions before sharing out with the class.

How does Thoreau use metaphor to develop his point of view on voting? (L.11-12.5.a)

- Thoreau uses the metaphor of games like “checkers or backgammon” to describe voting (part 1, par. 11). Voting “play[s] with right and wrong, with moral questions” rather than engaging with them, much like “betting” does not guarantee nor force a specific outcome (part 1, par. 11). Voting does not actually work to address right and wrong; it only “plays” or toys with the idea of addressing right and wrong. Therefore, securing justice is not the primary concern of voters.

How do Thoreau’s ideas about voting develop a central idea in the text?

- Thoreau suggests that voting is not strongly tied to the individual’s conscience because “[t]he character of the voters is not staked” when they are voting (part 1, par. 11). A voter risks no consequence in being right or wrong because voting lets the majority decide. Thoreau sees voting as a way to avoid the responsibility to follow one’s conscience, which develops the central idea of ethics.

What does Thoreau claim is the difference between a “wise man” and one who votes (part 1, par. 11)?

- Thoreau claims that a “wise man,” unlike a man who votes, does not leave what is morally right “to the mercy of chance” by voting, nor does he care about whether or not the majority is on his side (part 1, par. 11).

- ① Remind students that they should keep track of central ideas in the text using the Central Ideas Tracking Tool.

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does one of Thoreau’s claims in part 1, paragraphs 10–11 develop a central idea established earlier in the text?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read part 1, paragraph 12 (from “I hear of a convention to be held at Baltimore” to “the Mutual Insurance company, which has promised to bury him decently”). To support comprehension, instruct students to write a 2–3 sentence summary of the paragraph.

① Consider reminding students of the alternate End-of-Unit Assessment prompt. Provide the following scaffolding question as an optional Accountable Independent Writing (AIW) assignment:

How does the phrase “[t]here is but little virtue in the action of masses of men” (part 1, par. 11) develop your understanding of Thoreau’s ideas about citizenship?

- ▶ Students follow along.

Homework

Read part 1, paragraph 12 (from “I hear of a convention to be held at Baltimore” to “the Mutual Insurance company, which has promised to bury him decently”). Write a 2–3 sentence summary of the paragraph.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the central ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and paragraph #	Central Ideas	Notes and Connections
Part 1, par. 10	The relationship between the individual and the state	Thoreau states that it is not virtuous or right to simply be " <i>in opinion</i> opposed to slavery," or the Mexican-American War, because they are such great injustices that one must "revolutionize" the state, "cost what it may." This develops the central idea of the relationship between the individual and the state by affirming that people should follow their consciences even when it means resisting the state.
Part 1, par. 10	Ethics	Thoreau clarifies that to be a virtuous person, one must act on one's conscience rather than "postpone the question of freedom to the question of free-trade," or place the success of the economy over freedom. Virtuous people do not "hesitate" or "regret"; they act on their consciences.
Part 1, par. 11	Ethics	Thoreau's thoughts on voting show that voting is not strongly tied to the individual's conscience because "the character of the voters is not staked" when they are voting. This means that a person risks no consequence in being right or wrong because voting lets the majority decide. This develops the ideas of ethics because Thoreau sees voting as a way to dodge a person's responsibility to follow his or her conscience.

12.2.1

Lesson 10

Introduction

In this lesson, students read part 1, paragraph 13 of “Civil Disobedience” (from “It is not a man’s duty, as a matter of course” to “unnecessary to that life which we have made”), in which Thoreau argues that while it is not a moral obligation to actively combat injustice, it is a moral obligation to withdraw passive support from an “unjust government” (part 1, par. 13). Students analyze how Thoreau develops central ideas in this paragraph. Student learning is assessed via a Quick Write at the end of the lesson: Determine a central idea in part 1, paragraph 13 and analyze its development over the course of this paragraph.

For homework, students add to their Central Ideas Tracking Tools. Additionally, students read part 2, paragraphs 1–9 of “Civil Disobedience,” box unfamiliar words and look up their definitions, and respond briefly in writing to a series of questions.

Standards

Assessed Standard(s)	
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)	
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. 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., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4.a, b, c	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.

	<ul style="list-style-type: none"> 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. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., <i>conceive</i>, <i>conception</i>, <i>conceivable</i>). c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- Determine a central idea in part 1, paragraph 13 and analyze its development over the course of this paragraph.
- ① **Differentiation Consideration:** Consider posing the following alternative prompt as an optional extension for some students:
 - How do two central ideas interact and develop in part 1, paragraph 13?

High Performance Response(s)

A High Performance Response should:

- Determine a central idea in paragraph 13 (e.g., ethics; the relationship between the individual and the state).
- Analyze how this idea develops over the course of this excerpt (e.g., Thoreau develops the central idea of ethics over the course of this paragraph by explaining that an individual does not have to actively fight against the evils or “wrong[s]” for which the government is responsible in order to be ethical or moral (part 1, par. 13). Rather, morality requires only that an individual refuse to “practically ... support” these “sin[s]” (part 1, par. 13). Thoreau illustrates his point by criticizing those who believe that slavery and the Mexican-American War are unjust but continue to support these endeavors “directly” through their “allegiance” to the authority of the state, and “indirectly”

through paying taxes that fund these efforts. Through these examples, Thoreau develops the idea that ethical behavior does not require that one actively do good, but does require that one refuse to cooperate with injustice.).

① **Differentiation Consideration:** A High Performance Response to the optional extension prompt should:

- Determine two central ideas in paragraph 13 (e.g., ethics and the relationship between the individual and the state).
- Analyze how these ideas interact and develop over the course of this excerpt (e.g., Over the course of the paragraph, Thoreau develops the central ideas of ethics and the relationship between the individual and the state by explaining that an individual does not have to actively fight against the evils or “wrong[s]” for which the state is responsible in order to be ethical or moral (part 1, par. 13). Rather, morality requires only that an individual refuse to “practically ... support” the “sin[s]” of the government (part 1, par. 13). Thoreau illustrates his point by criticizing those who believe that slavery and the Mexican-American War are unjust, but continue to support these endeavors “directly” through their “allegiance” to the authority of the state, and “indirectly” through paying taxes that fund these efforts. Thoreau establishes that these individuals are implicated in the very crimes they condemn through their failure to withdraw support from the state. Through these examples, Thoreau develops the idea that ethical behavior may not require that a person actively promote justice, but it does require that a person refuse to cooperate with injustice. Failing to withdraw support from evil is the same as an active commission of evil.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- eradication (n.) – removal or destruction
- contemplations (n.) – acts of thinking deeply about something
- gross (adj.) – glaringly noticeable
- insurrection (n.) – a usually violent attempt to take control of a government
- sets at naught (idiom) – regards or treats as of no importance; disdains
- penitent (adj.) – feeling or showing sorrow and regret because one has done something wrong
- scourge (v.) – to punish, chastise, or criticize severely
- homage (n.) – respect or honor

Vocabulary to teach (may include direct word work and/or questions)

- meanness (n.) – the state or quality of lacking dignity or honor
- immoral (adj.) – conflicting with generally or traditionally held principles concerning what is right and wrong in human behavior
- unmoral (adj.) – not influenced or guided by considerations about what is right or wrong in human behavior

Additional vocabulary to support English Language Learners (to provide directly)

- engage (v.) – to get and keep (someone’s attention, interest, etc.)
- pursuits (n.) – attempts to find, achieve, or get something
- inconsistency (n.) – the quality or fact of having parts that disagree with each other
- allegiance (n.) – loyalty to a person, country, group, etc.
- furnished (v.) – supplied or given (something) to someone or something
- unjust (adj.) – not fair or deserved; not just
- indifference (n.) – lack of interest in or concern about something

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.a, b, c, L.11-12.5.a • Text: “Civil Disobedience” by Henry David Thoreau, Part 1, paragraph 13 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 65% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)

- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.2. In this lesson, students read part 1, paragraph 13 of Thoreau’s “Civil Disobedience” and analyze how Thoreau develops central ideas and the duties of individual citizens in this paragraph.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read part 1, paragraph 12 and write a 2–3 sentence summary of the paragraph.) Instruct students to form pairs or groups and share their responses.

- 💬 Thoreau states that the convention in Baltimore is unjust because it selects presidential candidates from a small, exclusive group of Americans. He also states the “respectable man” in America has fallen from his social responsibilities (part 1, par. 12). Americans now care mostly about socializing.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

65%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

According to Thoreau, what moral responsibility does an individual have for “wrong[s]” (part 1, par. 13)?

Instruct students to read the first three sentences of part 1, paragraph 13 (from “It is not a man’s duty, as a matter of course” to “that he may pursue his contemplations too”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *eradication* and *contemplations*.

- ① Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *eradication* and *contemplations* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *engage* and *pursuits*.
 - ▶ Students write the definitions of *engage* and *pursuits* on their copies of the text or in a vocabulary journal.

What does Thoreau believe “is not a man’s duty” (part 1, par. 13)?

- ☛ Thoreau believes “it is not a man’s duty ... to devote himself to the eradication of any, even the most enormous wrong,” meaning that men are not morally responsible for actively fighting injustice in the world (part 1, par. 13).

What does Thoreau believe is a man’s “duty” (part 1, par. 13)? How does Thoreau use figurative language to develop this idea?

- ☛ Student response should include:
 - It is a man’s duty to withdraw his “support” from “wrong[s]” or injustice (part 1, par. 13).

- Thoreau uses the metaphor “to wash his hands of it” to develop the idea that it is a man’s duty not to let himself be dirtied or contaminated by wrong actions (part 1, par. 13). In other words, it is a man’s responsibility not to be associated with, or indirectly support, injustice.
- Thoreau uses the metaphor of a man “sitting upon another man’s shoulders” to develop the idea that people have an ethical obligation to independently pursue their personal goals (part 1, par. 13).

How does Thoreau’s distinction between what is and is not a man’s duty develop a central idea in the text?

💬 Student responses may include:

- Thoreau’s distinction between actively fighting injustice and the refusal to participate in injustice develops the central idea of ethics of honor by suggesting that an individual has ethical responsibilities not to participate in or “support” injustice. People must also uphold their own individual integrity by following their conscience and devoting time and energy to their own “pursuits and contemplations” (part 1, par. 13).
- Thoreau’s distinction between what is and is not a man’s duty develops the central idea of the relationship between the individual and the state by suggesting that an individual’s right to pursue his or her own interests and values or “concerns” is as important as improving government and society through righting wrongs or fighting for a cause that will benefit others (part 1, par. 13).

Lead a brief whole-class discussion of student responses.

As a whole class, read the next three sentences in part 1, paragraph 13 (from “See what gross inconsistency is tolerated” to “that it left off sinning for a moment”). Then pose the following questions to the whole class.

Provide students with the definitions of *gross*, *insurrection*, *sets at naught*, *penitent*, and *scourge*.

① Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

- ▶ Students write the definitions of *gross*, *insurrection*, *naught*, *penitent*, and *scourge* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definitions of *inconsistency*, *allegiance*, *furnished*, and *unjust*.

- ▶ Students write the definitions of *inconsistency*, *allegiance*, *furnished*, and *unjust* on their copies of the text or in a vocabulary journal.

What does Thoreau’s use of the phrase “gross inconsistency” suggest about his townsmen’s response to slavery and war (part 1, par. 13)?

- Thoreau’s description of his townsmen’s response as “gross inconsistency” shows that their actions and words do not agree with each other. Although his townsmen express their belief that slavery and the Mexican-American War are unjust, and refuse to “help put down an insurrection of the slaves, or ... march to Mexico,” they still contribute to these “wrong[s]” through their support of the “unjust government” that is responsible for the wrongs (part 1, par. 13). By continuing to obey the authority of the government and provide monetary support through taxes, they make it possible for someone else, or another “soldier,” to be sent to do the bidding of the “unjust government” (part 1, par. 13).

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What do Thoreau’s townsmen say about slavery and the Mexican-American War? What do their statements suggest about how they feel about these issues?

- Student responses should include:

- The townsmen say that they would not obey any order to “put down an insurrection of the slaves, or to march to Mexico” (part 1, par. 13).
- The townsmen’s refusal to fight in the Mexican-American War and to stop slaves from revolting suggests that they do not support slavery or the Mexican-American War, and they believe that these acts are unjust or wrong.

How do Thoreau’s townsmen “directly” provide a “substitute” for themselves? How do they “indirectly” provide a “substitute” (part 1, par. 13)?

- Student responses should include:

- The townsmen are directly responsible for providing a substitute for themselves through their “allegiance,” or continued obedience, to the authority of the government that supports war and slavery (part 1, par. 13).
- The townsmen are indirectly responsible for providing a substitute for themselves through the money (in the form of taxes) that they give to the “unjust government,” which uses the money to fund wars (part 1, par. 13).

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How do the phrase “and yet” and the familiar word *substitute* clarify the meaning of “furnished a substitute” (part 1, par. 13)? (L.11-12.4.a)

💬 Student responses should include:

- The phrase “and yet” indicates that “furnished a substitute” means that the townsmen have done something to support the Mexican-American War and the institution of slavery.
- The familiar word *substitute*, meaning “a person or thing that takes the place of someone else,” indicates that although the townsmen have refused to participate in slavery and the war, they have “furnished,” or supplied, people to take their place.

How does Thoreau’s criticism of his townsmen clarify what “practically” giving “support” means to Thoreau (part 1, par. 13)?

- 💬 “Practically” giving “support” does not mean actively advocating for the government’s policies or serving it as a soldier. Rather, “practically” giving “support” means living in and accepting the framework of the government, however passively (such as by paying taxes that support government policies), and enjoying its benefits (part 1, par. 13).

How does Thoreau’s discussion of “practically” giving “support” develop a central idea in the text (part 1, par. 13)?

- 💬 Thoreau’s discussion of “practically” giving “support” develops the central idea of the relationship between the individual and the state by suggesting that the individual is implicitly involved in the bad things that the state does simply by living in and accepting the framework of the government, however passively, and enjoying its benefits.

- ① **Differentiation Consideration:** Consider providing the following optional extension question to deepen students’ understanding:

To what “degree” is the state “penitent” (part 1, par. 13)? How does this statement develop Thoreau’s opinion of the morality of the state?

💬 Student responses should include:

- The state is sorry enough to let someone “scourge” or punish it when it sins, but it is not sorry enough to stop “sinning” or doing things that are wrong (part 1, par. 13).
- This statement suggests that Thoreau believes that the state is unjust or sinful.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read the remainder of part 1, paragraph 13 (from “Thus, under the name of Order and Civil Government” to “unnecessary to that life which we have made”) and answer the following questions before sharing out with the class.

Provide students with the definition of *homage*.

① Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.

▶ Students write the definition of *homage* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definition of *indifference*.

▶ Students write the definition of *indifference* on their copies of the text or in a vocabulary journal.

What effect does supporting an unjust government have on the individual?

💡 When an individual supports an unjust government, the individual in turn contributes, or pays respect and honor, to their own personal “meanness,” or dishonor and cruelty (part 1, par. 13). Supporting a sinful government, no matter how indirectly, makes a person sinful.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How does a familiar word in the word *meanness* help you to make meaning of the phrase “our own meanness” (part 1, par. 13)? (L.11-12.4.b)

💡 The familiar word *mean* in *meanness* suggests that “our own meanness” refers to people’s cruelty or lack of honor (part 1, par. 13).

According to Thoreau, how does this sin make people feel at first? How do feelings change over time?

💡 Student responses should include:

- Initially, sin makes people “blush,” or feel ashamed or embarrassed (part 1, par. 13).
- Eventually, people feel “indifference” for their sins, or they stop caring about it and are no longer ashamed (part 1, par. 13).

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

To what “sin” does Thoreau refer in the phrase “[a]fter the first blush of sin” (part 1, par. 13)?

- Thoreau refers to the “sin” of passively supporting injustice, or “sustain[ing] the unjust government” (part 1, par. 13).

How does Thoreau’s explanation of sin clarify the distinction he establishes between *immoral* and *unmoral*?

- Thoreau suggests that *immoral* sin becomes *unmoral* sin as people become indifferent to the sin (part 1, par. 13). He suggests that *immoral* refers to an act or idea that does not align with an accepted understanding of morality, and so causes feelings of shame. For an act or idea to be *unmoral*, therefore, means that it no longer causes feelings of shame because there is no longer concern for what is right or wrong (part 1, par. 13). Something that is *unmoral* operates completely outside of morality and does not exist in relation to any moral code.

What happens to “life” when people “sustain” an “unjust government” (part 1, par. 13)?

- When people refuse to actively disengage from the bad acts that the government commits, the *immoral* act or “sin” of supporting an unjust government becomes *unmoral* because it has become necessary, or “not quite unnecessary,” to their way of “life” (part 1, par. 13).

Lead a brief whole-class discussion of student responses.

- Consider asking students which passages they found difficult or problematic. Lead a brief, whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Determine a central idea in part 1, paragraph 13 and analyze its development over the course of this paragraph.

- Differentiation Consideration:** Consider posing the following alternative prompt as an optional extension for some students:

How do two central ideas interact and develop in part 1, paragraph 13?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- Students listen and read the Quick Write prompt.

- Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the [Short Response Rubric](#) to assess students' writing. Students may use the [Short Response Rubric and Checklist](#) to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to add ideas to their Central Ideas Tracking Tools.

Additionally, instruct students to read part 2, paragraphs 1–9 of “Civil Disobedience” (from “The broadest and most prevalent error requires” to “I see this blood flowing now”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text ([L.11-12.4.c](#)).

Instruct students to respond briefly in writing to the following questions:

What does Thoreau argue citizens should do instead of “petitioning the state to dissolve the Union” (part 2, par. 1)? How does his description of the “tax-gatherer” in part 2, paragraph 8 support this point?

How does Thoreau develop the central idea of the relationship between the individual and the state in paragraph 3?

How does Thoreau refine a metaphor from part 1, paragraph 8 in part 2, paragraph 5? ([L.11-12.5.a](#))

What examples does Thoreau provide of how to be a “counter friction” (part 2, par. 5) in paragraphs 2–9?

How does Thoreau’s opinion of “the ways which the state has provided for remedying ... evil” further develop the relationship between the individual and the state (part 2, par. 6)?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Add ideas to your Central Ideas Tracking Tool.

Additionally, read part 2, paragraphs 1–9 of “Civil Disobedience” (from “The broadest and most prevalent error requires” to “I see this blood flowing now”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Then respond briefly in writing to the following questions:

What does Thoreau argue citizens should do instead of “petitioning the state to dissolve the Union” (part 2, par. 1)? How does his description of the “tax-gatherer” in part 2, paragraph 8 support this point?

How does Thoreau develop the central idea of the relationship between the individual and the state in part 2, paragraph 3?

How does Thoreau refine a metaphor from part 1, paragraph 8 in part 2, paragraph 5?

What examples does Thoreau provide of how to be a “counter friction” (part 2, par. 5) in paragraphs 2–9?

How does Thoreau’s opinion of “the ways in which the State has provided for remedying ... evil” further develop the relationship between the individual and the state (part 2, par. 6)?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.1

Lesson 11

Introduction

In this lesson, students read part 2, paragraphs 1–9 of “Civil Disobedience” (from “The broadest and most prevalent error requires” to “I see this blood flowing now”), in which Thoreau explains how “[a]ction from principle” will bring about a peaceful revolution (part 2, par. 2). Students analyze how Thoreau develops a central idea over the course of this passage, and then specifically consider the development of this idea in paragraphs 2 and 9. Student learning is assessed via a Quick Write at the end of the lesson: How does Thoreau develop and refine a central idea of the text in part 2, paragraphs 2 and 9?

For homework, students read part 2, paragraphs 10–12 of “Civil Disobedience,” box unfamiliar words, and look up their definitions. Additionally, students respond briefly in writing to a series of questions.

Standards

Assessed Standard(s)	
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)	
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., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.4.c	<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>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries,</p>

	thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Thoreau develop and refine a central idea of the text in part 2, paragraphs 2 and 9?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in paragraph 2 (e.g., the relationship between the individual and the state). Analyze how Thoreau refines this central idea in paragraph 9 (e.g., In paragraph 2, Thoreau addresses the central idea of the relationship between the individual and the state through his assertion that individual actions based on morality, or “principle,” have the power to radically “change[]” the state (part 2, par. 2). In paragraph 9, Thoreau refines this idea through his description of going to prison as a means by which the individual can enact this change. Rather than a space of confinement, Thoreau frames prison as a “more free and honorable ground” than life within an unjust government (part 2, par. 9). Thoreau’s opinion is that imprisonment is a way to create a “peaceable revolution” (part 2, par. 9). This refines the idea of the relationship between the individual and the state by suggesting that when the moral actions of the individual are in opposition to unjust laws, the individual can enact greater change by choosing to remain outside of the state rather than work within it.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> aggrieved (adj.) – having suffered from unfair treatment

<ul style="list-style-type: none"> desponding (adj.) – feeling depressed by loss of hope, confidence, or courage influence (n.) – the power to change or affect someone or something
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> petitioning (v.) – asking (a person, group, or organization) for something in a formal way entertain (v.) – to have (a thought, idea, etc.) in one’s mind effectual (adj.) – producing a desired result or effect diabolical (adj.) – extremely evil fugitive (adj.) – running away to avoid being captured immortality (n.) – the quality or state of someone or something that will never die or be forgotten

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.c, L.11-12.5.a Text: “Civil Disobedience” by Henry David Thoreau, Part 2, paragraphs 1–9 (http://thoreau.eserver.org/civil2.html) <p>① The link provided includes explanatory notes, which may support student analysis of “Civil Disobedience.”</p> Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 30% 45% 15% 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RI.11-12.2. In this lesson, students read part 2, paragraphs 1–9 of “Civil Disobedience” (from “The broadest and most prevalent error requires” to “I see this blood flowing now”) and analyze how Thoreau develops a central idea over the course of this passage.

- Students look at the agenda.

- ❗ The close reading analysis in this lesson focuses primarily on part 2, paragraphs 2 and 9, although students should be familiar with paragraphs 1–9 from their homework reading.

Activity 2: Homework Accountability

30%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Add ideas to your Central Ideas Tracking Tool.) Instruct students to Turn-and-Talk in pairs about the additions they made to their Central Ideas Tracking Tools.

- 💬 See Model Central Ideas Tracking Tool at the end of this lesson.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Additionally, read part 2, paragraphs 1–9 of “Civil Disobedience.” Box any unfamiliar words

and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. Then respond briefly in writing to the following questions.) Instruct student pairs to share their responses to the homework assignment.

What does Thoreau argue citizens should do instead of “petitioning the state to dissolve the Union” (part 2, par. 1)? How does his description of the “tax-gatherer” in part 2, paragraph 8 support this point?

💬 Student responses should include:

- Thoreau argues that rather than “petitioning the state to dissolve the Union” citizens should “dissolve ... the union between themselves and the State” by refusing to pay their taxes (part 2, par. 1).
- In part 2, paragraph 8, Thoreau describes the “tax-gatherer” as a direct representative of “this American government,” and describes interactions with the tax-gatherer as the “only mode” in which a person usually “meets” the government face to face (part 2, par. 8). Therefore, refusing to pay the tax-gatherer is a way in which the individual can refuse to “[r]ecognize” or “deny” (part 2, par. 8) the authority of the state, and so “dissolve the union” (part 2, par. 1) between themselves and the government.

How does Thoreau develop the central idea of the relationship between the individual and the state in part 2, paragraph 3?

- 💬 In part 2, paragraph 3, Thoreau advocates “transgress[ing]” or breaking “[u]njust laws,” rather than attempting to “amend” them by “persuad[ing] the majority to alter them” (part 2, par. 3). This develops the central idea of the relationship between the individual and the state because it suggests that if an individual wants to reform the state, he or she should not work within the democratic process. Rather, he or she should directly deny the authority of the state by breaking the law.

How does Thoreau refine a metaphor from part 1, paragraph 8 in part 2, paragraph 5? (L.11-12.5.a)

- 💬 In part 2, paragraph 5, Thoreau refines the metaphor of the government as a “machine” originally introduced in part 1, paragraph 8. He states that if the machine of government is producing “injustice,” it is the duty of the individual to “stop” the machine by being a “counter-friction” (part 2, par. 5). This refinement develops the idea that in order to reform the government, an individual needs to “break the law,” or resist the government, to change unjust laws (part 2, par. 5).

What examples does Thoreau provide of how to be a “counter-friction” (part 2, par. 5) in paragraphs 2–9?

Student responses may include:

- Thoreau advocates for people to “transgress” or break “[u]njust laws” in part 2, paragraph 3. He also suggests in part 2, paragraph 5 that if a law allows for injustice, then one should “break the law.”
- Thoreau criticizes the government for not allowing its citizens to “point out its faults” (part 2, par. 3), indicating that this type of criticism provides a “counter-friction,” or resistance, to the government (part 2, par. 5).
- Thoreau advocates for “a deliberate and practical denial” of the “authority” of the government, or a refusal to obey the laws of the government (part 2, par. 4).
- Thoreau urges Abolitionists to “effectually withdraw their support, both in person and property, from the government of Massachusetts” (part 2, par. 7).
- Thoreau advocates that people should “deny” to “[r]ecognize” the authority of the state government by refusing to pay taxes to the “tax-gatherer” (part 2, par. 8). Then, in part 2, par. 9, Thoreau states, “If a thousand men were not to pay their tax-bills this year ... This is, in fact, the definition of a peaceable revolution” (part 2, par. 9).
- Thoreau advises the “State’s ambassador” to “sit down the prisoner of Massachusetts” or go to jail (part 2, par. 8).

How does Thoreau’s opinion of “the ways which the State has provided for remedying ... evil” further develop the relationship between the individual and the state (part 2, par. 6)?

Thoreau believes that “the ways which the State has provided for remedying ... evil,” like “petitioning the Governor or the Legislature” or attempting to persuade the majority in order to change unjust laws, are slow and ineffective (part 2, par. 6). Thoreau believes that reform does not work when it is done from within the state’s structures or by using its political processes. This belief develops the idea that individuals cannot work within the state if they wish to reform it.

Lead a brief whole-class discussion of student responses.

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

Students may identify the following words: *aggrieved*, *desponding*, and *influence*.

① **Differentiation Consideration:** Students may also identify the following words: *petitioning*, *entertain*, *effectual*, *diabolical*, *fugitive*, and *immortality*.

① Definitions are provided in the Vocabulary box in this lesson.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

45%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What is Thoreau’s “definition of a peaceable revolution” (part 2, par. 9)?

Instruct student groups to read part 2, paragraph 2 (from “How can a man be satisfied to entertain an opinion merely” to “separating the diabolical in him from the divine”) and answer the following questions before sharing out with the class.

What does Thoreau believe is necessary for “change[]” (part 2, par. 2)?

- 💬 Thoreau believes that “[a]ction from principle—the perception and the performance of right—changes things” (part 2, par. 2). Therefore, he believes that in order to enact change, the individual must understand what is right and then act on this understanding to do what is right.
- ① **Differentiation Consideration:** Consider providing the following optional extension question to deepen students’ understanding:

How does the example of being cheated by a neighbor strengthen Thoreau’s claim?

- 💬 Thoreau uses the example of being “cheated out of a single dollar” by a neighbor to strengthen his claim that direct action should be taken in response to injustice (part 2, par. 2). Thoreau’s reasoning is that a person would not settle for simply knowing they had been cheated in the context of a robbery, which supports his point that it is not enough to have an “opinion” that something is wrong (part 2, par. 2). The individual must also act upon what they believe is right in order to change things.

What is “revolutionary” about “[a]ction from principle” (part 2, par. 2)?

- 💬 Student responses may include:
 - According to Thoreau, “[a]ction from principle” is revolutionary because it creates change. When an individual understands what is right and acts on this understanding, these actions

have the power to transform circumstances from what they are into something entirely new that does not “consist wholly with anything which was” (part 2, par. 2).

- According to Thoreau, “[a]ction from principle” is revolutionary because it creates “change[.]” at all levels of society (part 2, par. 2). When an individual understands what is right and acts on this understanding, this action changes the individual for the better because it separates or “divides” the good, or “divine,” from the bad, or “diabolical” (part 2, par. 2). This change in the individual sets into motion a similar change, or division, in all levels of society, from communities and families to institutions like the church, and eventually even the government itself.

How does Thoreau’s concept of revolution develop the central idea of the relationship between the individual and the state?

💬 Student responses may include:

- Thoreau’s concept of revolution develops the idea that the actions of the individual have the power to radically change the state.
- Thoreau’s concept of revolution develops the idea that the individual’s morality and “principle[s]” have the power to change the state (part 2, par. 2).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read part 2, paragraph 9 (from “Under a government which imprisons any unjustly” to “I see this blood flowing now”) and answer the following questions before sharing out with the class.

Why does Thoreau claim that the “true place for a just man is also a prison” (part 2, par. 9)?

- 💬 Thoreau claims that the “true place for a just man is also a prison” because the government unjustly “imprisons” people like “the fugitive slave ... the Mexican prisoner ... and the Indian” (part 2, par. 9). Because those who are in prison unjustly are “locked out of the State,” the prison becomes a space free from the tyranny of an unjust government, and therefore the only “true place” for a “just man” (part 2, par. 9).

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How does Thoreau’s description of “the fugitive slave ... the Mexican prisoner ... and the Indian” support his statement that the prison is “that separate, but more free and honorable ground” (part 2, par. 9)?

- Thoreau believes that the “fugitive slave,” the “Mexican prisoner on parole,” and the American Indian have been imprisoned unjustly for defying the American government (part 2, par. 9). Therefore, the only “true place” for a “just man” to be free and live with honor is in prison, away from the government that unjustly imprisons them or forces them to act against their principles.

What role does prison play in Thoreau’s “peaceable revolution” (part 2, par. 9)?

- Thoreau’s idea of a “peaceable revolution” requires that people act on their “principle[s]” (part 2, par. 2) and break the law. Once they resist the government’s unjust laws and “put themselves out” of the state, people must then accept the punishment for breaking these laws, and allow the state to “put” them “out” by imprisoning them (part 2, par. 9). When individuals intentionally disobey the government and willingly go to prison, the government is forced to consider whether or not it is prepared to imprison “all just men” in order to preserve “war and slavery” (part 2, par. 9). Thoreau predicts that if a government is given the choice between keeping a large number of just men in prison, or changing unjust laws, the state will choose to change the law, and “peaceable revolution” will be accomplished (part 2, par. 9).

Lead a brief whole-class discussion of student responses.

Instruct student groups to reread part 2, paragraph 9 (from “Cast your whole vote, not a strip of paper merely” to “I see this blood flowing now”) and answer the following question before sharing out with the class.

How does Thoreau use figurative language to reinforce his idea of “[a]ction from principle” (part 2, par. 2) in this passage? (L.11-12.5.a)

- Student responses may include:
- Thoreau reinforces his idea of “[a]ction from principle” by describing the minority as “irresistible when it clogs by its whole weight” (part 2, par. 9) or powerful enough to stop the “machine of government” (part 2, par. 5). This emphasizes the strength and power of the individual, or the few, to disrupt the state and create change (part 2, par. 2).
 - Thoreau uses the metaphor of a “conscience” bleeding out to “an everlasting death” to describe how the harm that comes to the individual from going against his or her conscience is greater than any physical harm that the protestor might face during a revolution (part 2, par. 9). This metaphor reinforces Thoreau’s idea of action from principle by emphasizing the devastating effects of choosing to act in ways that go against one’s conscience.

① **Differentiation Consideration:** If students struggle, consider providing the following scaffolding questions:

How does Thoreau describe the “sort of blood shed when the conscience is wounded” (part 2, par. 9)? How does this description clarify what Thoreau means by “I see this blood flowing now” (part 2, par. 9)?

💬 Student responses should include:

- Thoreau describes the “sort of blood shed when the conscience is wounded” as a sense of self or humanity, or a man’s “real manhood” and “immortality” (part 2, par. 9).
- Thoreau’s statement “I see this blood flowing now” expresses his belief that many people are currently acting against their consciences, and in so doing, losing the essence of who they are (part 2, par. 9).

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Thoreau develop and refine a central idea of the text in part 2, paragraphs 2 and 9?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read part 2, paragraphs 10–12 of “Civil Disobedience” (from “I have contemplated the imprisonment of the offender” to “I did not know where to find a complete list”). Direct students to box any unfamiliar words

and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text (L.11-12.4.c).

Additionally, instruct students to respond briefly in writing to the following questions:

What relationship does Thoreau establish between wealth and morality in part 2, paragraph 10?

What advice does Thoreau offer those who are afraid to “deny the authority of the State” (part 2, par. 11)?

How does Thoreau develop the central idea of the relationship between the individual and the state in part 2, paragraphs 10–12?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Read part 2, paragraphs 10–12 of “Civil Disobedience” (from “I have contemplated the imprisonment of the offender” to “I did not know where to find a complete list”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, respond briefly in writing to the following questions:

What relationship does Thoreau establish between wealth and morality in part 2, paragraph 10?

What advice does Thoreau offer those who are afraid to “deny the authority of the State” (part 2, par. 11)?

How does Thoreau develop the central idea of the relationship between the individual and the state in part 2, paragraphs 10–12?

Use this lesson’s vocabulary wherever possible in your written responses.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and Paragraph #	Central Ideas	Notes and Connections
Part 1, par. 10	Ethics	Thoreau develops the idea of ethics by clarifying that it is not enough to recognize injustice. To be ethical, the individual must act on one's conscience to fight injustice "cost what it may."
Part 1, par. 11	The relationship between the individual and the state	Thoreau's opinion of voting develops the idea of the relationship between the individual and the state because it suggests that individual action against the state is more meaningful and effective than voting.
Part 1, par. 12	The relationship between the individual and the state	"Independent, intelligent, and respectable" individuals should not allow the state to select candidates for them through conventions. The state must recognize the "wisdom and honesty" of individuals who do not attend conventions and offer "independent votes."
Part 1, par. 13	Ethics	Thoreau further develops the central idea of ethics by explaining that an individual does not have to actively fight against the evils or "wrong[s]" that the government is responsible for. Rather, in order to behave ethically, an individual must only refuse to "practically ... support" these "sin[s]."
Part 1, par. 13	The relationship between the individual and the state	Thoreau's distinction between what is and is not a man's duty develops the central idea of the relationship between the individual and the state because it suggests that an individual's right to pursue his or her own interests and values, or "concerns," is as important as improving government and society through righting wrongs or fighting for a cause that will benefit others.

12.2.1

Lesson 12

Introduction

In this lesson, students read part 2, paragraphs 13 and 14 of “Civil Disobedience” (from “I have paid no poll-tax for six years” to “live according to its nature, it dies; and so a man”), in which Thoreau recounts his night in prison and explains how this experience influenced his perspective on his relationship to the state. Students discuss and analyze how Thoreau develops his point of view that the individual cannot be controlled by the state. Student learning is assessed via a Quick Write at the end of the lesson: How does Thoreau develop his point of view in part 2, paragraphs 13 and 14?

For homework, students review central ideas in part 2, identify at least one central idea, and add at least two central ideas to their Central Ideas Tracking Tools. Additionally, students preview part 3, paragraphs 1–8, box unfamiliar words and look up their definitions, and respond briefly in writing to a series of questions.

Standards

Assessed Standard(s)	
RI.11-12.6	Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty 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., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.4.c	<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>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine</p>

	or clarify its precise meaning, its part of speech, its etymology, or its standard usage
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Thoreau develop his point of view in part 2, paragraphs 13 and 14?

High Performance Response(s)

A High Performance Response should:

- Identify Thoreau's point of view in part 2, paragraphs 13 and 14 (e.g., the individual cannot be controlled by the state).
- Analyze how Thoreau develops his point of view (e.g., In paragraphs 13 and 14, Thoreau expresses his point of view that the individual cannot be controlled by the state because the state relies solely upon "superior physical strength" to control individuals, and so fails to control the "intellectual or moral" aspects of a man's "senses" (part 2, par. 14). Thoreau develops and supports his point of view by recounting his night in jail, during which he realizes that the state's attempt to control him by imprisoning him is ineffective "foolishness" (part 2, par. 13). Although jail may restrict and "punish" Thoreau's body, it cannot control his thoughts or "meditations," which are far more "dangerous" and remain "free" (part 2, par. 13). In paragraph 14, Thoreau develops his point of view further by using the metaphor of an acorn and a chestnut to compare the individual and the state: neither has any power over the other, but rather they must coexist if they are both to live. Since, according to Thoreau, there is no "higher law" that gives one power over the other, each must be allowed to "obey their own laws," or "live according to [their] nature" or they will "die" (part 2, par. 14).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- poll-tax (n.) – a tax that each adult has to pay in order to vote in an election

- avail (v.) – to be useful or helpful to (someone or something)
- underbred (adj.) – having inferior breeding or manners; vulgar
- blunder (n.) – a gross, stupid, or careless mistake
- let (n.) – something that impedes; obstruction
- higher law (n.) – a principle of divine or moral law that is considered to be superior to constitutions and enacted legislation
- strait (n.) – a position of difficulty, distress, or need
- inert (adj.) – having no inherent power of action, motion, or resistance

Vocabulary to teach (may include direct word work and/or questions)

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- confined (adj.) – kept within limits; prevented from going beyond a particular limit, area, etc.
- mortar (n.) – a wet substance that is spread between bricks or stones that holds them together when it hardens
- meditations (n.) – the act or process of spending time in quiet thought
- hindrance (n.) – the act of making it difficult for someone to act or for something to be done
- half-witted (adj.) – foolish or stupid
- timid (adj.) – feeling or showing a lack of courage or confidence
- sense (n.) – a faculty or function of the mind
- senses (n.) – any one of the five natural powers (touch, taste, smell, sight, and hearing) through which one receives information about the world around one
- wit (n.) – an ability to say or write things that are clever and usually funny
- fashion (n.) – a specified way of acting or behaving
- snivel (v.) – to complain or cry in an annoying way

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.6, W.11-12.9.b, L.11-12.4.c, L.11-12.5.a Text: “Civil Disobedience” by Henry David Thoreau, Part 2, paragraphs 13–14 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 20% 60% 10% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.6. In this lesson, students read part 2, paragraphs 13 and 14 of “Civil Disobedience” (from “I have paid no poll-tax for six years” to “live according to its nature, it dies; and so a man”) and analyze how Thoreau develops his point of view over the course of this passage.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read part 2, paragraphs 10–12 of “Civil Disobedience.” Respond briefly in writing to the following questions.) Instruct students to Turn-and-Talk in pairs about their responses.

What relationship does Thoreau establish between wealth and morality in part 2, paragraph 10?

- ☞ Thoreau argues, “the more money, the less virtue” (part 2, par. 10), or that wealth compromises the morality of the individual. Thoreau explains that when people make a lot of money, the important questions they ask themselves that establish their “moral ground” are replaced with the single “hard but superfluous” question of “how to spend” their money (part 2, par. 10). In other words, wealthy individuals are guided by thoughts of their wealth, rather than their consciences.

What advice does Thoreau offer those who are afraid to “deny the authority” of the state (part 2, par. 11)? What is the rationale behind this advice?

- ☞ Student responses should include:
 - Thoreau advises those who are afraid to deny the authority of the state to “live within yourself, and depend upon yourself” (part 2, par. 11). To Thoreau, this means that one should not “accumulate property” or gather many possessions; one should “hire or squat” on land rather than buy it; and one should “raise but a small crop” to grow only enough food to eat (part 2, par. 11).
 - Thoreau believes that if people rely upon themselves rather than the government, then the government has no “right to [their] property and life,” and therefore has no means by which to punish them (part 2, par. 11).

How does Thoreau develop the central idea of the relationship between the individual and the state in part 2, paragraphs 10–12?

- Thoreau's advice to give up worldly possessions and live simply and self-reliantly develops the idea of the relationship between the individual and the state by suggesting that the individual must be completely independent from the state, and not rely upon the state for anything.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How much control does Thoreau believe the state has over an individual?

Instruct student groups to read part 2, paragraph 13 (from “I have paid no poll-tax for six years” to “I lost all my remaining respect for it, and pitied it”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *poll-tax*, *avail*, *underbred*, *blunder*, and *let*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *poll-tax*, *avail*, *underbred*, *blunder*, and *let* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *confined*, *mortar*, *meditations*, *hindrance*, *half-witted*, and *timid*.
 - ▶ Students write the definitions of *confined*, *mortar*, *meditations*, *hindrance*, *half-witted*, and *timid* on their copies of the text or in a vocabulary journal.

What does Thoreau's statement that he was “treated ... as if [he] were mere flesh and blood and bones” suggest about how he views his role in society (part 2, par. 13)?

- Thoreau's phrase “as if” implies that this belief is misplaced, and therefore suggests that Thoreau understands himself as more than “flesh and blood and bones” (part 2, par. 13), or more than his physical body. Thoreau's use of the word *mere* suggests that these physical components are relatively unimportant, and suggests that Thoreau believes that prison is not “the best use [the

state] could put [him] to" (part 2, par. 13), because there is something more important, or essential, about him than his body (part 2, par. 13).

How does Thoreau's experience in jail support his point of view that jail is a "foolish[] ... institution" (part 2, par. 13)?

- ☛ Rather than feeling "confined" in jail, Thoreau feels as if he is more "free" than his "townsmen" who are not imprisoned (part 2, par. 13), because the jail operates on the mistaken idea that Thoreau is only his physical body, or "mere flesh and blood and bones, to be locked up" (part 2, par. 13). Although the jail can confine Thoreau's body, it has not "locked the door" on his "meditations" or thoughts, which are the most "dangerous" or powerful part of him (part 2, par. 13). Thoreau's feeling of freedom supports his point of view that jail is a foolish institution, because the state's attempt to punish or confine Thoreau by putting him in jail has failed, and actually results in the opposite effect.

How does Thoreau's night in jail affect his relationship with the state?

- ☛ After spending a night in jail, Thoreau loses all "respect" for the state because he sees that the punishment it has devised for him is ineffective "foolishness," because it does not take into account the power of his thoughts (part 2, par. 13). Thoreau sees this misjudgment as evidence that the state is "half-witted," or stupid, and "timid," or cowardly. He therefore "lost all [his] remaining respect for it, and pitied it" (part 2, par. 13). Thoreau feels that he is superior to, or more powerful than, the state because of his intelligence.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read part 2, paragraph 14 (from "Thus the State never intentionally confronts a man's sense" to "live according to its nature, it dies; and so a man") and answer the following questions before sharing out with the class.

Provide students with the definitions of *higher law*, *strait*, and *inert*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *higher law*, *strait*, and *inert* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *sense*, *senses*, *wit*, *fashion*, and *snivel*.

- ▶ Students write the definitions of *sense*, *senses*, *wit*, *fashion*, and *snivel* on their copies of the text or in a vocabulary journal.

According to Thoreau, with what are he and the state “armed” (part 2, par. 14)? How does Thoreau’s account of his night in jail support this point of view?

💬 Student responses should include:

- The state is “armed with ... superior physical strength” rather than intellectual or moral superiority (part 2, par. 14), while he is armed with “superior wit or honesty” (part 2, par. 14).
- Thoreau’s account of his night in jail supports his statement that the state is “armed with ... superior physical strength,” because jail is an example of how the state tries to control citizens like Thoreau by “punish[ing] [his] body” (part 2, par. 13). Thoreau’s account of his night in jail supports his point that he is armed with “superior wit or honesty” (part 2, par. 14); his “meditations,” or thoughts, are powerful enough to escape the confines of the jail, so he feels “free” even though he is imprisoned (part 2, par. 13).

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How does Thoreau describe “wit or honesty” and “physical strength” (part 2, par. 14)? What does this description suggest about the purpose of these qualities?

💬 Student responses should include:

- Thoreau describes “wit or honesty” and “physical strength” (part 2, par. 14) as weapons, or elements with which one can be “armed” (part 2, par. 14).
- This description suggests that Thoreau believes that “wit” and “strength” are sources from which individuals and the state can derive power, and use to their advantage in a conflict (part 2, par. 14).

Who has the power to “force” Thoreau (part 2, par. 14)? From where do they derive their power?

💬 Student responses should include:

- Thoreau believes that the only people who have the power to force him are those who “obey a higher law” than himself (part 2, par. 14).
- Since those who can “force” Thoreau are those who “obey a higher law,” their power comes from intellectual or moral superiority over Thoreau, rather than physical superiority, as with the “masses of men” (part 2, par. 14).

- ① If students struggle with this analysis, consider defining *higher law* as “a principle of divine or moral law that is considered to be superior to constitutions and enacted legislation.”
- ① **Differentiation Consideration:** Consider encouraging students to discuss how Thoreau uses the term *forced* in this passage, in order to draw out the ways in which physical force, as applied by the state, is secondary to the power of those acting in accordance to a higher law.

How does Thoreau’s statement, “They only can force me who obey a higher law than I” (part 2, par. 14) develop his point of view about his relationship to the state?

- 💬 Thoreau’s assertion that the only people who have the power to control him are those who are morally superior, or “obey a higher law” than he does, develops his point of view that the state, which relies only on “superior physical strength” (part 2, par. 14), has no power over Thoreau and “could not reach [him]” (part 2, par. 13).

How does Thoreau use figurative language to develop his point of view of his relationship with the state? (L.11-12.5.a)

- 💬 Thoreau uses the metaphor of the acorn and the chestnut that “fall side by side” to develop his point of view that neither the individual nor the state has any “higher law” over the other. Rather, they must coexist. Thoreau explains, “the one does not remain inert to make way for the other, but both obey their own laws, and spring and grow and flourish as best they can” (part 2, par. 14). If the acorn and chestnut do not live independently and equally, then one of them will die: “If a plant cannot live according to its nature, it dies; and so a man” (part 2, par. 14). In other words, “higher law” does not give the state control over the individual. Individuals must be allowed to “obey their own laws,” or “live according to [their] nature” or they will “die” (part 2, par. 14).
- ① **Differentiation Consideration:** If students struggle, consider providing the following scaffolding question:

How does the phrase “and so a man” clarify the meaning of the metaphor of the acorn and the chestnut in the text (part 2, par. 14)?

- 💬 The phrase “and so a man” clarifies that the metaphor of the acorn and the chestnut describes the relationship between the individual and the state.

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Thoreau develop his point of view in part 2, paragraphs 13 and 14?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to add at least two ideas to their Central Ideas Tracking Tool and identify at least one central idea.

Additionally, instruct students to preview part 3, paragraphs 1–8 of “Civil Disobedience” (from “The night in prison was novel and interesting enough” to “This is the whole history of ‘My Prisons’”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text (L.11-12.4.c). Additionally, instruct students to respond briefly in writing to the following questions:

How does Thoreau describe his experience in the jail?

What effect does Thoreau create through his descriptions of the jail?

What does Thoreau do when he is freed from jail? How do his descriptions of his actions develop a central idea?

Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Add at least two ideas to your Central Ideas Tracking Tool and identify at least one central idea.

Additionally, preview part 3, paragraphs 1–8 of “Civil Disobedience” (from “The night in prison was novel and interesting enough” to “This is the whole history of ‘My Prisons’”), and box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, respond briefly in writing to the following questions:

How does Thoreau describe his experience in the jail?

What effect does Thoreau create through his description of the jail?

What does Thoreau do when he is freed from jail? How do his descriptions of his actions develop a central idea?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.1

Lesson 13

Introduction

In this lesson, students read and analyze part 3, paragraphs 1–8 of Thoreau’s “Civil Disobedience,” in which Thoreau describes his brief stay in Concord jail. Focusing in particular on paragraphs 4 and 6, students participate in an evidence-based discussion and explore how Thoreau’s narrative develops central ideas in the text such as the relationship of the individual to the state. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas interact and build on one another in Thoreau’s description of his night in jail (part 3, par. 1–8)?

For homework, students add ideas to their Central Ideas Tracking Tools. Additionally, students read and annotate part 3, paragraphs 9–16 of “Civil Disobedience” (from “I have never declined paying the highway tax” to “They have never received any encouragement from me, and they never will”) and develop 2–3 discussion questions focused on how specific individuals, ideas, or events interact and develop over the course of the text. Students also prepare possible answers to their questions for discussion.

Standards

Assessed Standard(s)	
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)	
W.11-12.9.b	Draw evidence from literary or informational texts to support analysis, reflection, and research. 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., <i>The Federalist</i> , presidential addresses]”).
L.11-12.4.c	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

	<p>strategies.</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment


Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do two central ideas interact and build on one another in Thoreau’s description of his night in jail (part 3, par. 1–8)?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify two central ideas (e.g., the relationship between the individual and the state; ethics). Demonstrate how Thoreau’s description of his night in jail in part 3, paragraphs 1–8 develops these central ideas (e.g., In Thoreau’s description of his night in jail, the central idea of the relationship between the individual and the state and the central idea of ethics interact and build upon each other. Thoreau describes seeing Concord, its institutions, and its “inhabitants” (part 3, par. 4) “yet more distinctly” (part 3, par. 6) than he had from outside of prison. Although this new perspective gives him “a closer view of [his] native town,” Thoreau states that seeing the town from inside prison was “like travelling into a far country” (part 3, par. 4). This suggests that he feels like an outsider who is somewhat disconnected or separate from the town and his “neighbors and friends,” whom he comes to see as “a distinct race from [him] by their prejudices and superstitions” (part 3, par. 6). The experience of prison alters Thoreau’s relationship with the people around him and thus alters his relationship with the state in which he lives. In this way, the shift in Thoreau’s relationship to the state interacts with the central idea of ethics; as his view of the outside world changes from inside the prison, Thoreau begins to see a divide between himself as someone who acts based on his own ethics, and those around him who are “not so noble” (part 3, par. 6) and act only in accordance with the law rather than with their consciences. Thoreau

distances himself from them, and thus from the state, because of their differing ethics.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> novel (adj.) – new and different from what has been known before dispersed (v.) – went or moved in different directions domesticated (adj.) – accustomed to household life or affairs behold (v.) – look at; see burghers (n.) – inhabitants of a town, especially members of the middle class involuntary (adj.) – independent of one’s will; not by one’s own choice adjacent (adj.) – close or near; sharing a border, wall, or point huckleberry (n.) – blueberry tackled (adj.) – harnessed
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> Middle Ages (n.) – the period of European history from about A.D. 500 to about 1500 green (adj.) – not having training, knowledge, or experience

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
<p>Standards & Text:</p> <ul style="list-style-type: none"> Standards: RI.11-12.2, W.11-12.9.b, L.11-12.4.c, L.11-12.5.a Text: “Civil Disobedience” by Henry David Thoreau, Part 3, paragraphs 1–8 (http://thoreau.eserver.org/civil3.html) <p> The link provided includes explanatory notes, which may support student analysis of “Civil Disobedience.”</p> <p>Learning Sequence:</p> <ol style="list-style-type: none"> Introduction of Lesson Agenda 	1. 5%

2. Homework Accountability	2. 30%
3. Reading and Discussion	3. 45%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Copies of the Text-Focused Questions Handout for each student (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 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 the assessed standard for this lesson: RI.11-12.2. In this lesson, students explore how the events that Thoreau narrates in part 3, paragraphs 1–8 of “Civil Disobedience” develop central ideas. Students engage in an evidence-based discussion and complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

30%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Add at least two ideas to your Central Ideas Tracking Tools and identify at least one central idea.) Instruct students to form pairs and discuss the ideas they added to their tools.

See the Model Central Ideas Tracking Tool for sample student responses.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Preview part 3, paragraphs 1–8. Respond briefly in writing to the following questions.) Instruct students to share their responses to the homework assignment in pairs.

How does Thoreau describe his experience in the jail?

Student responses may include:

- Thoreau describes the jail as a fairly pleasant place. When he arrives, “[t]he prisoners in their shirt sleeves [are] enjoying a chat and the evening air in the door way” (part 3, par. 1). He describes his room as “the whitest, most simply furnished, and probably the neatest apartment in the town”; his cellmate is “contented” and feels “well-treated” (part 3, par. 1).
- Thoreau describes the jail as an interesting place with its own history. His night in prison is “novel and interesting enough” (part 3, par. 1). In paragraph 2, he describes how he entertains himself by looking out the window and learning the history of the prison: “I found that even here there was a history and a gossip which never circulated beyond the walls of the jail” (part 3, par. 2).

What effect does Thoreau create on the reader through his description of the jail?

Thoreau creates an effect of surprise through his description of the jail as “novel and interesting” (part 3, par. 1), because the setting of a jail is usually an unpleasant and confining space.

What does Thoreau do when he is freed from jail? How do his actions develop a central idea?

Student responses may include:

- When he is freed from jail, Thoreau continues the errand that he was running when he was arrested, and collects his shoe from the shoemaker (part 3, par. 7). After this, Thoreau joins

- a party picking huckleberries, and “in half an hour—for the horse was soon tackled—was in the midst of a huckleberry field” (part 3, par. 7).
- Thoreau’s actions develop the central idea of the relationship between the individual and the state by demonstrating how little real power the state has over the individual. Thoreau simply finishes the errand that he had started and is soon picking huckleberries, unconcerned with the state, which he describes as “nowhere to be seen” (part 3, par. 7).

Lead a brief whole-class discussion of student responses.

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

💬 Students may identify the following words: *novel, dispersed, domesticated, behold, burghers, involuntary, adjacent, huckleberry, and tackled.*

① **Differentiation Consideration:** Students may also identify the following words: *Middle Ages* and *green*.

① Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Reading and Discussion

45%

Instruct students to remain in their pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What ideas does Thoreau develop in paragraphs 4 and 6?

Instruct student pairs to read part 3, paragraph 4 (from “It was like travelling into a far country” to “I began to comprehend what its inhabitants were about”) and answer the following questions before sharing out with the class.

How does Thoreau use figurative language to describe the experience of spending a night in jail?
(L.11-12.5.a)

💬 Student responses should include:

- In the opening sentence of the paragraph, Thoreau uses a simile to describe his time in prison as “like travelling into a far country” (part 3, par. 4).
- Later, Thoreau uses a metaphor to describe how his night in jail turned Concord into a German village from the Middle Ages: “[O]ur Concord was turned into a Rhine stream, and visions of knights and castles passed before me. They were the voices of old burghers that I heard in the streets” (part 3, par. 4).

How does Thoreau’s night in jail affect his perspective on his native town? How does this perspective relate to a central idea in the text?

💬 Student responses should include:

- Thoreau’s night in jail completely changes his perspective on Concord. Thoreau feels that before his experience of imprisonment in his town, he had “never seen its institutions” (part 3, par. 4). But following his time in jail, he has “a closer view of [his] native town” (part 3, par. 4). He states that seeing the town from inside prison was “like travelling into a far country” (part 3, par. 4), which suggests that he feels like an outsider, even though his new “closer view” allowed him to see “fairly inside of it” (part 3, par. 4). Prison gives Thoreau “a wholly new and rare experience” that enables him to see the state, its institutions, and its “inhabitants” more clearly and in a new light (part 3, par. 4).
- The change in Thoreau’s perspective in part 3, paragraph 4 relates to the central idea of the relationship between the individual and the state, because Thoreau suggests that from within prison, he feels somewhat disconnected or separate from the town and its “inhabitants” (part 3, par. 4).

Lead a brief whole-class discussion of student responses.

Instruct student pairs to read part 3, paragraph 6 (from “When I came out of prison” to “they have such an institution as the jail in their village”) and answer the following questions before sharing out with the class.

How does Thoreau describe the changes he observes in his town?

- 💬 Thoreau notes that “a change had to [his] eyes come over the scene ... greater than any that mere time could effect” (part 3, par. 6), meaning that the changes that Thoreau notices are merely changes in his perspective, rather than actual changes in the town itself. The change in his perspective is more meaningful to Thoreau than changes brought about by time.

① **Differentiation Consideration:** Consider posing the following scaffolding question:

What kind of changes does Thoreau say he “did not perceive” (part 3, par. 6)?

- Thoreau does not observe the kind of changes that would take place over a long period of time. He remarks that he “did not perceive that great changes had taken place on the common, such as he observed who went in a youth and emerged a tottering and gray-headed man” (part 3, par. 6). Thoreau does not see changes in the way that someone would who went into jail a young man and was released in old age.

How does Thoreau further develop a central idea from part 3, paragraph 4 in part 3, paragraph 6?

- In part 3, paragraph 6, Thoreau further develops the central idea of the relationship between the individual and the state by describing how he “saw yet more distinctly the State in which [he] lived,” and expanding upon his statement in part 3, paragraph 4 that he “began to comprehend what its inhabitants were about.” Thoreau explains that those who he formerly saw as “good neighbors and friends” were actually “not so noble,” but rather “hoped ... to save their souls” with only “outward observance and a few prayers” instead of by their own consciences (part 3, par. 6). This new perspective on the “institutions” and his “neighbors and friends” in Concord has changed his relationship to the state (part 3, par. 6). Thoreau begins to distance himself not only from the state but also from those around him who follow the state and its “institutions” blindly, seeing them as “a distinct race from me by their prejudices and superstitions” (part 3, par. 6).

- ① **Differentiation Consideration:** Consider posing the following optional extension questions:

How does the change in Thoreau’s perspective on the state relate to his description of the state as “a lone woman with her silver spoons” in part 2, paragraph 13?

- Thoreau remarks in part 2, paragraph 13 that after coming out of prison, he “saw yet more distinctly the State in which [he] lived” (part 3, par. 6), and became aware that “the State was half-witted, that it was timid as a lone woman with her silver spoons” (part 2, par. 13). The state loses its power over Thoreau once he sees it clearly, and no longer carries the same weight of authority; during his time in jail, Thoreau “lost all [his] remaining respect for [the state] and pitied it” (part 2, par. 13).

How does Thoreau describe those around him after his experience in prison?

- Student responses may include:
- Thoreau describes the people around him as being superficial and unreliable as friends, saying, “their friendship was for summer weather only” (part 3, par. 6).
 - Thoreau describes the people among whom he lives as lacking strong moral principles, as they “did not greatly propose to do right” and “were not so noble but they treated the thief as he had treated them, and hoped, by a certain outward observance and a few prayers, and by walking in a particular straight though useless path from time to

time, to save their souls” (part 3, par. 6). In other words, these people did not act according to conscience, but rather sought to appear to be virtuous by conforming to certain conventions.

- Thoreau describes his neighbors as being very different from him, as “a distinct race from me by their prejudices and superstitions” (part 3, par. 6). They do not have anything in common with Thoreau, because they lack strong moral convictions and do not act ethically, whereas Thoreau acts in accordance with his conscience even though it means going to jail.
- Thoreau believes that many of those around him are ignorant of the state and its institutions, such that “many of them are not aware that they have such an institution as the jail in their village” (part 3, par. 6).

How does Thoreau’s description of those around him develop the central idea of ethics?

- 💬 Thoreau is able to see his friends and neighbors more clearly in the light of his experience in prison: “I saw to what extent the people among whom I lived could be trusted as good neighbors and friends” (part 3, par. 6). Thoreau’s description of those around him as unreliable and lacking in moral conviction develops the central idea of ethics. He refers to them as having “prejudices and superstitions” and remarks that they “did not greatly propose to do right” and “ran no risks” in “their sacrifices to humanity,” suggesting that they do not act ethically, but rather for the sake of expediency, and that they are willing to obey even unjust laws rather than act on their consciences (part 3, par. 6). Thoreau therefore distances himself from those around him, suggesting that they are of a “distinct race” from him (part 3, par. 6).

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How do two central ideas interact and build on one another in Thoreau’s description of his night in jail (part 3, par. 1–8)?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to add at least two ideas to their Central Ideas Tracking Tools.

Additionally, instruct students to read and annotate part 3, paragraphs 9–16 of “Civil Disobedience” and develop 2–3 discussion questions focused on how specific individuals, ideas, or events interact and develop over the course of the text. Instruct students to prepare possible answers to their questions for discussion.

- ① **Differentiation Consideration:** If students need additional support in developing their discussion questions, distribute and review the Text-Focused Questions Handout.

- ▶ Students follow along.

Homework

Add at least two ideas to your Central Ideas Tracking Tool.

Read and annotate part 3, paragraphs 9–16 of “Civil Disobedience” and develop 2–3 discussion questions focused on how specific individuals, ideas, or events interact and develop over the course of the text. Prepare possible answers to your questions for discussion.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and Paragraph #	Central Ideas	Notes and Connections
Part 2, par. 13	Exercise of power	Thoreau's description of his time in jail demonstrates the ineffectiveness of the exercise of power through physical force alone. Although he is physically confined, the jail cannot "lock[] the door" on his "meditations" or thoughts, which are the most "dangerous" or powerful part of him.
Part 2, par. 13	The relationship between the individual and the state	Thoreau describes how his experience of the ineffectiveness of the state during his stay in prison changes his relationship to the state: "I saw that the State was half-witted, that it was timid as a lone woman with her silver spoons, and that it did not know its friends from its foes, and I lost all my remaining respect for it, and pitied it."
Part 2, par. 14	The relationship between the individual and the state	Thoreau uses the metaphor of the acorn and the chestnut to describe the relationship between the state and the individual: "[B]oth obey their own laws, and spring and grow and flourish as best they can, till one, perchance, overshadows and destroys the other." In the same way, Thoreau suggests, neither the individual nor the state should attempt to govern one another, but they should coexist, according to their own laws: "If a plant cannot live according to its nature, it dies; and so a man."

Text-Focused Questions Handout

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Building effective focus questions:

- The goal of text-focused questions is to develop a thorough understanding of the text through careful examination. A well-developed text-focused question should do the following:
 - Identify a crucial component of the text that is valuable for comprehension.
 - Facilitate an answer that is more in depth than yes or no.
 - Require textual evidence to answer.

Example:

Why is Thoreau released from prison?

- Thoreau is released from prison because somebody pays the tax on his behalf: “[S]ome one interfered, and paid that tax” (part 3, par. 6).

12.2.1

Lesson 14

Introduction

In this lesson, students read and analyze part 3, paragraphs 17–19 of Thoreau’s “Civil Disobedience” (from “They who know of no purer sources of truth” to “which also I have imagined, but not yet anywhere seen”), in which Thoreau suggests that democracy and its values are not necessarily universal truths, but rather steps in human progress. Students discuss and explore how Thoreau develops his ideas about democracy and government. Student learning is assessed via a Quick Write at the end of the lesson: How does Thoreau develop the idea of a “free and enlightened State” in part 3, paragraphs 17–19?

For homework, students add at least two ideas to their Central Ideas Tracking Tools. In addition, students reread part 3, paragraphs 17–19 and answer the following question: Which sentence of part 3, paragraphs 17–19 is most critical to your understanding of “Civil Disobedience” and why? Students may also complete the optional Accountable Independent Writing (AIW) assignment: Compare the approaches Bhutto and Thoreau take on the topic of democracy. How do their approaches add to your understanding of their ideas about citizenship? Use evidence from part 3, paragraph 19 of “Civil Disobedience” and Bhutto’s speech to support your response.

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., <i>The Federalist</i>, presidential addresses]”).</p>
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in

	<p>word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>
--	---

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Thoreau develop the idea of a “free and enlightened State” in part 3, paragraphs 17–19?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe Thoreau’s idea of a “free and enlightened State” (e.g., Thoreau’s idea of a “free and enlightened State” (part 3, par. 19) is one in which the state respects the individual; Thoreau’s idea of a “free and enlightened State” is one governed by individual ethics rather than by the authority of the state). Discuss how Thoreau develops this idea (e.g., Thoreau develops the idea of a “free and enlightened State” (part 3, par. 19) as one in which the state respects the individual. Thoreau sees the progress from absolute monarchy to democracy as “a progress toward a true respect for the individual” (part 3, par. 19), but suggests that this progress is still incomplete. He claims that “There will never be a really free and enlightened State until the State comes to recognize the individual as a higher and independent power” (part 3, par. 19), meaning that a truly just state is one in which the rights of the individual are respected.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> reverence (n.) – a feeling or attitude of deep respect humility (n.) – modest opinion or estimate of one’s own importance gird up their loins (idiom) – prepare themselves for something requiring readiness, strength, or endurance fountain-head (n.) – head or source of a stream; a chief source of anything legislation (n.) – the act of making or enacting laws

- orators (n.) – people distinguished for skill and power as public speakers
- rectitude (n.) – the quality of being honest and morally correct
- sanction (n.) – official permission or approval
- enlightened (adj.) – having or showing a good understanding of how people should be treated; not ignorant or narrow in thinking
- repose (n.) – a state of resting or not being active
- aloof (adj.) – indifferent, disinterested

Vocabulary to teach (may include direct word work and/or questions)

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- authority (n.) – the power to give orders or make decisions; the power or right to direct or control someone or something

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, L.11-12.5.a • Text: “Civil Disobedience” by Henry David Thoreau, Part 3, paragraphs 17–19 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 20% 3. 55% 4. 15% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Student copies of the Central Ideas Tracking Tool (refer to 12.2.1 Lesson 4)—students may need additional blank copies

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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RI.11-12.3. In this lesson, students explore how Thoreau develops his ideas about democracy and government in part 3, paragraphs 17–19 of “Civil Disobedience.” Students engage in an evidence-based discussion and complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Add at least two ideas to your Central Ideas Tracking Tool.) Instruct students to Turn-and-Talk in pairs to discuss their responses.

- 💬 See the Model Central Ideas Tracking Tool at the end of this lesson.

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Read and annotate part 3, paragraphs 9–16 of “Civil Disobedience” and develop 2–3 discussion questions focused on how specific individuals, ideas, or events interact and develop over the course of the text. Prepare possible answers to your questions for discussion.)

Instruct students to talk in pairs about questions they developed for homework, specifically analyzing a complex set of ideas or sequence of events and how specific individuals, ideas, or events interact and develop over the course of these paragraphs.

- 💬 Student questions may include:

How does Thoreau develop his claims about taxation?

Student responses may include:

- Thoreau explains that he does not pay tax because he does not want to support the state. He says, “I simply wish to refuse allegiance to the State, to withdraw and stand aloof from it effectually” (part 3, par. 9). Thoreau wishes to detach himself from the state, and even oppose it, saying that “[he] quietly declare[s] war with the State” (part 3, par. 9).
- In part 3, paragraph 12, Thoreau considers the reasons for which he might pay tax and then goes on to refute them. First, he suggests that people who pay taxes without question “mean well; they are only ignorant; they would do better if they knew how.” In other words, such people believe that they are acting virtuously, and would act differently if they knew better. However, Thoreau then points out that the good intentions of those who pay taxes are not a good reason for following their example: “This is no reason why I should do as they do, or permit others to suffer much greater pain of a different kind” (part 3, par. 12). Later, he suggests that the state is so powerful that it is as useless to resist “this overwhelming brute force” as it is to resist “cold and hunger; the winds and the waves” (part 3, par. 12). However, he refutes this by stating that the state is not as powerful as the “brute force” of the winds and the waves, because it is “partly a human force” and that it can be resisted: “appeal is possible” (part 3, par. 12). In other words, unlike the elements or cold and hunger, Thoreau can act against the state. By considering opposing viewpoints in this way, before dismissing them, Thoreau is able to develop and justify his own ideas.

Explain to students that this technique of acknowledging a point made by one’s opponent is known as *concession*.

What criticism does Thoreau make of Webster in part 3, paragraph 16?

Student responses may include:

- Thoreau criticizes Webster because he “never goes behind government, and so cannot speak with authority about it” (part 3, par. 16). In other words, Webster only considers existing structures of government as a solution and does not think of serious reform to them. This means that although Webster seems wise to “those legislators who contemplate no essential reform in the existing government” (part 3, par. 16), he cannot satisfy “thinkers, and those who legislate for all time” (part 3, par. 16), who imagine more fundamental changes in government.
- Thoreau suggests that Webster is “not a leader, but a follower” (part 3, par. 16), because he follows the “men of ’87,” the writers of the Constitution (part 3, par. 16), even when the Constitution supports great wrongs. For example, he quotes Webster’s

views on slavery, in which Webster states that because slavery was “part of the original compact—let it stand” (part 3, par. 16).

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses

Activity 3: Reading and Discussion

55%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.b).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What kind of state does Thoreau imagine in this excerpt?

Instruct student pairs to read part 3, paragraph 17 (from “They who know of no purer sources of truth” to “and continue their pilgrimage toward its fountain-head”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *reverence*, *humility*, *gird up their loins*, and *fountain-head*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *reverence*, *humility*, *gird up their loins*, and *fountain-head* on their copies of the text or in a vocabulary journal.

Explain Thoreau’s use of metaphor in part 3, paragraph 17 (L.11-12.5.a).

- 💬 Thoreau uses the metaphor of a stream to refer to truth in part 3, paragraph 17. He speaks of “purer sources of truth” and refers to those who have “traced up [truth’s] stream no higher [than] ... the Bible and the Constitution” (part 3, par. 17), meaning those who regard the Bible and the Constitution as the highest sources of truth. Later, he describes those who seek higher sources of truth than the Bible and the Constitution as continuing “their pilgrimage towards [truth’s] fountain-head” (part 3, par. 17).

What does Thoreau’s metaphor suggest about the authority of the Bible and the Constitution in paragraph 17? (L.11-12.5.a)

- Thoreau's metaphor suggests that there may be higher sources of truth than the Bible and the Constitution. Thoreau draws a distinction between those who "know of no purer sources of truth" (part 3, par. 17) than the Bible and the Constitution, and those who "behold where it comes trickling into this lake or that pool" (part 3, par. 17), or realize that the Bible and the Constitution are not the ultimate sources of truth. These people, in Thoreau's metaphor, search for truth beyond the Bible and the Constitution as they carry on their "pilgrimage toward [truth's] fountain-head," or origin (part 3, par. 17).

How does Thoreau's metaphor develop a central idea of the text? (L.11-12.5.a)

- Thoreau's metaphor develops the central idea of ethics because he suggests that the Bible and the Constitution are not the ultimate sources of authority, but that there might be "purer sources of truth" (part 3, par.17). He suggests that rather than relying on traditional authorities, people should use their own consciences, and make their own "pilgrimage toward [truth's] fountain-head" (part 3, par. 17).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read part 3, paragraph 18 (from "No man with a genius for legislation has appeared in America" to "the light which it sheds on the science of legislation") and answer the following questions before sharing out with the class.

Provide students with the definitions of *legislation*, *orators*, and *rectitude*.

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

- Students write the definitions of *legislation*, *orators*, and *rectitude* on their copies of the text or in a vocabulary journal.

What distinction does Thoreau make between the "man with a genius for legislation" and "orators, politicians, and eloquent men" in part 3, paragraph 18?

- Student responses may include:
 - Thoreau distinguishes between the "man with a genius for legislation" who can solve the problems of the day and those who merely speak well, saying that "the speaker has not yet opened his mouth to speak who is capable of settling the much-vexed questions of the day" (part 3, par. 18). Eloquence, then, according to Thoreau, does not make a man a good politician, since eloquent speakers have not been able to solve the problems of the day.
 - Compared to the "orators, politicians, and eloquent men," who can be found "by the thousand," those "with a genius for legislation" are "rare in the history of the world" and

non-existent in America, according to Thoreau (part 3, par. 18). In other words, good speakers are common, but people capable of solving problems of legislation and government are rare.

What criticism does Thoreau make of legislators in part 3, paragraph 18?

💬 Student responses may include:

- Thoreau criticizes legislators because for all their “wordy wit” (part 3, par. 18), they are unable to resolve practical problems as they “have no genius or talent for comparatively humble questions of taxation and finance, commerce and manufacturers and agriculture” (part 3, par. 18).
- Thoreau criticizes legislators because they fundamentally misunderstand what is of value to people: “Our legislators have not yet learned the comparative value of free-trade and of freedom, of union, and of rectitude, to a nation” (part 3, par. 18). In other words, they prioritize freedom of trade over freedom, and union over morality, choosing what is expedient and profitable over what is right.

How does Thoreau’s criticism of legislators develop his ideas about the exercise of power in part 3, paragraph 18?

- 💬 By criticizing legislators, Thoreau develops the central idea of the exercise of power, in particular the exercise of power through language. Thoreau suggests that the “wordy wit” of “orators, politicians and eloquent men” is not enough to deal with society’s real problems, showing that the exercise of power through language is not sufficient if it is not accompanied by “wisdom and practical talent” (part 3, par. 18).

Lead a brief whole-class discussion of student responses.

Instruct student groups to read part 3, paragraph 19 (from “The authority of government, even such as I am willing to submit to” to “which also I have imagined but not yet anywhere seen”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *sanction*, *enlightened*, *repose*, and *aloof*.

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

- ▶ Students write the definitions of *sanction*, *enlightened*, *repose*, and *aloof* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definition of *authority*.

- Students write the definition of *authority* on their copies of the text or in a vocabulary journal.

What would make the authority of a government “just,” according to Thoreau in part 3, paragraph 19?

- 🗨 In order for the authority of a government to be just, Thoreau suggests, it must have the approval and agreement of those whom it seeks to govern: “it must have the sanction and consent of the governed” (part 3, par. 19). No government can take anything from an individual citizen that he or she does not agree to give up because, as Thoreau states, “[the government] can have no pure right over my person and property but what I concede to it” (part 3, par. 19).

What is Thoreau’s view of democracy in part 3, paragraph 19?

- 🗨 Student responses may include:
- Thoreau believes that the progress from absolute monarchy to democracy represents progress “toward a true respect for the individual” (part 3, par. 19), meaning that he believes that democracy represents a positive shift towards a government that recognizes the rights of the individual.
 - Although he believes that democracy represents progress, Thoreau does not believe that democracy is necessarily the end point of progress: he asks, “Is a democracy, such as we know it, the last improvement possible in government?” (part 3, par. 19).

What does Thoreau suggest is the basis of a “free and enlightened” state in part 3, paragraph 19?

- 🗨 Student responses may include:
- Thoreau believes that respect for the individual is the basis of a “free and enlightened State,” saying that no such state is possible until “the State comes to recognize the individual as a higher and independent power, from which all its own power and authority are derived” (part 3, par. 19). A “free and enlightened State” is one in which the individual is treated with respect by the state, which recognizes that the consent of the individual is the basis of its power, and which “treats [the individual] accordingly” (part 3, par. 19).
 - A “free and enlightened State” would not be threatened by individuals who choose not to participate in it. Such a state “would not think it inconsistent with its own repose if a few were to live aloof from it, not meddling with it, nor embraced by it” (part 3, par. 19).

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Thoreau develop the idea of a “free and enlightened State” in part 3, paragraphs 17–19?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to add at least two ideas to their Central Ideas Tracking Tool.

Additionally, instruct students to reread part 3, paragraphs 17–19 and answer the following question:

Which sentence of part 3, paragraphs 17–19 is most critical to your understanding of “Civil Disobedience” and why?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

① Consider reminding students of the alternative End-of-Unit Assessment prompt. Provide the following scaffolding question as an optional AIW assignment.

Compare the approaches Bhutto and Thoreau take on the topic of democracy. How do their approaches add to your understanding of their ideas about citizenship? Use evidence from part 3, paragraph 19 of “Civil Disobedience” and Bhutto’s speech to support your response.

- ▶ Students follow along.

Homework

Add at least two ideas to your Central Ideas Tracking Tool.

Reread part 3, paragraphs 17–19 and answer the following question:

Which sentence of part 3, paragraphs 17–19 is most critical to your understanding of “Civil Disobedience” and why?

Look at your annotations to find evidence. Use this lesson’s vocabulary wherever possible in your written responses.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the ideas that you encounter throughout the text. Trace the development of those ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and Paragraph #	Central Ideas	Notes and Connections
Part 3, par. 4	The relationship between the individual and the state	While in prison, Thoreau is able to see the state more clearly and in a completely different light: he has "a wholly new and rare experience" of the state and its institutions. This changes his relationship to the state by allowing him to perceive its institutions as if they were new and unfamiliar to him. As a result, he sees the state and its weaknesses more clearly, so that the state begins to have less power over him.
Part 3, par. 6	The relationship between the individual and the state	Upon leaving prison, Thoreau immediately perceives that "a change had to [his] eyes come over the scene—the town, and State, and country—greater than any that mere time could effect." This statement shows how Thoreau's relationship to the state has changed through his time in jail, because he "saw yet more distinctly the State in which [he] lived." Following his night in jail, Thoreau does not see the state in the same way, but recognizes the weakness of its authority; thus, the relationship between the individual and the state has changed, because Thoreau no longer views himself as bound by the state. Thoreau begins to distance himself from the state and from those who serve it unquestioningly, saying that such people are "a distinct race from me by their prejudices and superstitions."

Part 3, par. 6	Ethics	Thoreau's time in prison makes him see those around more clearly: "I saw to what extent the people among whom I lived could be trusted as good neighbors and friends." He is critical of his neighbors and friends because they do not live ethically, remarking that they "did not greatly propose to do right," and "ran no risks" in "their sacrifices to humanity," suggesting that they do not act ethically, but rather for the sake of expediency, obeying the law rather than their consciences, even when they know the law to be wrong.
-------------------	--------	---

12.2.1

Lesson 15

Introduction

In this lesson, students prepare for the 12.2.1 End-of-Unit Assessment by collecting evidence from throughout “Civil Disobedience” about Thoreau’s opinion of “a better government” (part 1, par. 3). After independently collecting and organizing evidence on the Better Government Evidence Gathering Tool, students participate in a Round Robin Discussion of the following prompt: Choose one central idea and analyze how it relates to Thoreau’s opinion of “a better government.” Student learning is assessed via the Round Robin Discussion. Students also self-assess their own contributions to the discussion, and complete the 12.2.1 Lesson 15 Exit Slip in which they analyze how the analyses and evidence presented during discussion changed or confirmed their own thinking.


For homework, students complete the Better Government Evidence Gathering Tool by selecting a second central idea in “Civil Disobedience” and collecting evidence of how this idea relates to Thoreau’s opinion of “a better government.” Also for homework, students review and expand their notes and annotations in preparation for the 12.2.1 End-of-Unit Assessment.

Standards

Assessed Standard(s)	
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.
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.
SL.11-12.1.a, c	<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>c. Propel conversations by posing and responding to questions that probe reasoning</p>

	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.
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., <i>The Federalist</i>, presidential addresses]”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via an Exit Slip following a Round Robin discussion at the end of the lesson. Students explain how the discussion confirmed or changed their response to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Choose one central idea and analyze how it relates to Thoreau’s idea of “a better government.”
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in Thoreau’s “Civil Disobedience” (e.g., ethics; the relationship between the individual and the state). Analyze how this central idea relates to Thoreau’s opinion of “a better government.” <p> See Model Better Government Evidence Gathering Tool at the end of this lesson.</p>

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"> None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RI.11-12.2, RI.11-12.3, SL.11-12.1.a, c, W.11-12.9.b • Text: “Civil Disobedience” by Henry David Thoreau 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Evidence Gathering Activity 4. Round Robin Discussion 5. 12.2.1 Lesson 15 Exit Slip and Assessment 6. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 45% 4. 30% 5. 5% 6. 5%

Materials

- Student copies of their Central Ideas Tracking Tools from 12.2.1
- Copies of the Better Government Evidence Gathering Tool for each student
- Copies of the 12.2.1 Speaking and Listening Rubric and Checklist for standard SL.11-12.1.a, c for each student
- Copies of the 12.2.1 Lesson 15 Exit Slip 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 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

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RI.11-12.2, RI.11-12.3, and SL.11-12.1.a, c. In this lesson, students gather evidence about how a central idea relates to Thoreau's idea of "a better government" (part 1, par. 3) in preparation for the End-of-Unit Assessment. Students engage in an assessed Round Robin discussion and complete an Exit Slip to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Add at least two ideas to your Central Ideas Tracking Tool.) Instruct students to Turn-and-Talk in pairs about their responses to the homework assignment.

- 💬 See Model Central Ideas Tracking Tool at the end of this lesson.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Reread part 3, paragraphs 17–19 of "Civil Disobedience" and answer the following question: Which sentence of paragraphs 17–19 is most critical to your understanding of "Civil Disobedience" and why?) Instruct students to Turn-and-Talk in pairs about their responses.

- 💬 Student responses may include:

- The sentence “The progress from an absolute to a limited monarchy, from a limited monarchy to a democracy, is a progress toward a true respect for the individual” (part 3, par. 19) is critical to understanding “Civil Disobedience.” This sentence demonstrates that Thoreau understands history as a linear progression towards a more enlightened state, and sees a direct correlation between this political progress and increased respect for the individual.
- The sentence “There will never be a really free and enlightened State until the State comes to recognize the individual as a higher and independent power, from which all its own power and authority are derived, and treats him accordingly” (part 3, par. 19) is critical to understanding “Civil Disobedience” because it explains why Thoreau believes that political progress must go hand in hand with respect for the individual. The state has power only because individuals grant the state power, so a truly free state must recognize this dependence and treat the individual with respect.

Lead a brief whole-class discussion of student responses.

Activity 3: Evidence Gathering Activity

45%

Introduce the 12.2.1 End-of-Unit Assessment prompt:

What does Thoreau mean by “a better government”?

① Display the prompt for students to see, or provide the prompt in hard copy.

- ▶ Students independently read the End-of-Unit Assessment prompt.

Distribute the Better Government Evidence Gathering Tool. Instruct students to complete the tool by selecting one central idea and gathering evidence from the text as a whole that demonstrates how this central idea relates to Thoreau’s opinion of “a better government.”

Explain to students that they should use their Central Ideas Tracking Tools from throughout the module to guide this evidence collection activity.

① Students complete the tool for homework by gathering evidence about how a second central idea relates to Thoreau’s idea of “a better government.”

- ▶ Students use the Better Government Evidence Gathering Tool to collect and organize evidence.
- 🗨 See Model Better Government Evidence Gathering Tool at the end of this lesson.

Activity 4: Round Robin Discussion

30%

Explain to students that they will present the evidence and analysis from their Better Government Evidence Collection Tools in a Round Robin Discussion on the following prompt:

Choose one central idea and analyze how it relates to Thoreau’s idea of “a better government.”

Distribute the 12.2.1 Speaking and Listening Rubric and Checklist for SL.11-12.1.a, c. Explain to students that this lesson requires students to come to discussions prepared, build on others’ ideas and express their own clearly, and synthesize comments, claims, and evidence. Explain that at the end of the Round Robin Discussion, students self-assess their mastery of these skills.

- ① Consider reminding students that the group activity is an opportunity to apply standards SL.11-12.1.a, c by participating effectively in a collaborative discussion. Students may focus on drawing effectively on their preparation for the discussion and propelling discussions by posing and answering questions. Students were introduced to SL.11-12.1.a, c in 12.1.1 Lesson 13.

Review the 12.2.1 Speaking and Listening Rubric and Checklist with students, pausing to allow students to pose any questions they may have.

- ① Consider asking students to read the 12.2.1 Speaking and Listening Rubric and Checklist independently or in groups.

- ▶ Students review the 12.2.1 Speaking and Listening Rubric and Checklist.

Instruct students to review their Better Government Evidence Gathering Tool and refer to the evidence they have collected on their tools to inform the following discussion (W.11-12.9.b).

Instruct students to arrange themselves in two concentric circles.

- ① Each circle should contain the same number of students, creating pairs between the two circles. Student pairs should face each other.

Explain to students that the Round Robin Discussion begins with each student in the inner circle discussing their answer to the prompt for one minute. Students in the outer circle first listen and then respond with their own answer to the prompt for one minute.

After one minute, instruct students in the outer circle to rotate one place to the right and repeat the established protocols with a new classmate.

- ① This Round Robin Discussion includes two rotations so that each student presents their ideas to three peers.

- ☛ See the High Performance Response at the beginning of this lesson.

Instruct students to briefly self-assess their application of standard SL.11-12.1.a, c during the Round Robin Discussion using the 12.2.1 Speaking and Listening Rubric and Checklist.

- ▶ Students self-assess their application of SL.11-12.1.a, c using the 12.2.1 Speaking and Listening Rubric and Checklist.

Collect student self-assessments for accountability.

Lead a brief whole-class discussion of student responses.

Activity 5: 12.2.1 Lesson 15 Exit Slip and Assessment

5%

Distribute the 12.2.1 Lesson 15 Exit Slip. Instruct students to complete the Exit Slip independently.

- 🗨 See the Model 12.2.1 Lesson 15 Exit Slip at the end of this lesson.

Collect student Exit Slips.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to complete their Better Government Evidence Gathering Tool by selecting a second central idea in “Civil Disobedience” and collecting evidence of how this idea relates to Thoreau’s opinion of “a better government.”

Additionally, instruct students to review and expand their notes and annotations in preparation for the 12.2.1 End-of-Unit Assessment.

- ▶ Students follow along.

Homework

Complete your Better Government Evidence Gathering Tool by selecting a second central idea in “Civil Disobedience” and collecting evidence of how this idea relates to Thoreau’s opinion of “a better government.”

Review and expand your notes and annotations in preparation for the 12.2.1 End-of-Unit Assessment.

Model Central Ideas Tracking Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the ideas that you encounter throughout the text. Trace the development of these ideas by noting how the author introduces, develops, or refines these ideas in the text. Cite textual evidence to support your work.

Text:	"Civil Disobedience" by Henry David Thoreau
--------------	---

Part and Paragraph #	Central Ideas	Notes and Connections
Part 3, par. 17	Ethics	Thoreau distinguishes between those "who know of no purer sources of truth" than the Bible and the Constitution and those who seek a higher source of truth, and undertake a "pilgrimage toward [truth's] fountain-head," suggesting that Thoreau believes that the traditional authorities of the Bible and the Constitution are not necessarily the only sources of authority and that it is up to individuals to seek their own truth.
Part 3, par. 18	The exercise of power	Thoreau criticizes legislators because they rely too much on the exercise of power through language and rhetoric, and do not have enough practical understanding of the important problems facing the people: "[Legislators] have no genius or talent for comparatively humble questions of taxation and finance, commerce and manufacturers and agriculture." He suggests that the exercise of power through language is insufficient, because, if government were left to the "wordy wit" of legislators" who are eloquent but ineffective at resolving practical issues, "America would not long retain her rank among the nations."
Part 3, par. 19	The relationship between the individual and the state	Thoreau suggests that the basis of a "just" state is the respect of the state for the individual: democracy is part of, but not the endpoint of "a progress toward a true respect for the individual." Thoreau imagines a "still more perfect and glorious state" which would "treat the individual with respect as a neighbor; which even would

		not think it inconsistent with its own repose if a few were to live aloof from it, not meddling with it, nor embraced by it, who fulfilled all the duties of neighbors and fellow-men.” In other words, Thoreau proposes as an ideal a state that allows the individual to flourish, and does not feel threatened when people choose not to interact with the state, provided that they do not harm those around them.
--	--	--

Better Government Evidence Gathering Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Explain how a central idea in “Civil Disobedience” relates to Thoreau’s idea of “a better government.” Review your Central Ideas Tracking Tools, notes, and annotations from throughout the unit, and provide textual evidence to support your response.

Prompt: Choose one central idea and analyze how it relates to Thoreau’s idea of “a better government.”

Central Idea	How does this central idea relate to Thoreau’s idea of “a better government?” Provide textual evidence to support your response.

Model Better Government Evidence Gathering Tool

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Explain how a central idea in “Civil Disobedience” relates to Thoreau’s idea of a “better government.” Review your Central Ideas Tracking Tools, notes, and annotations from throughout the unit, and provide textual evidence to support your response.

Prompt: Choose one central idea and analyze how it relates to Thoreau’s idea of “a better government.”

Central Idea	How does this central idea relate to Thoreau’s idea of “a better government?” Provide textual evidence to support your response.
The relationship between the individual and the state	Thoreau’s “better government” (part 1, par. 3) is one in which the state has a “true respect” for the individual (part 3, par. 19). In part 3, paragraph 19, Thoreau states that the authority of the government is “just” only if it has “the sanction and consent of the governed. It can have no pure right over my person and property but what I concede to it.” This means that Thoreau believes that “a better government” (part 1, par. 3) will recognize the individual as independent from and more powerful than itself, because all the power and authority of the state come from the individual. Because the state is dependent upon the individual, it must “treat[] him accordingly” and “recognize the individual as a higher and independent power” (part 3, par. 19). Therefore, the basis of the “better government” that Thoreau advocates for is a relationship between the individual and the state in which the state respects the individual.

Ethics	<p>In the “better government” for which Thoreau advocates (part 1, par. 3), authority does not come from the will of the majority, as it does in a democracy. Instead, it comes from the individual’s belief in what is right or wrong, or the conscience of the individual. Thoreau argues that men “should be men first, and subjects afterward” (part 1, par. 4). In other words, they should act on their consciences rather than according to the law determined by the will of the majority. Thoreau develops this idea in part 2, paragraph 2 when he states that, “[a]ction from principle—the perception and the performance of right—changes things and relations; it is essentially revolutionary.” Thoreau’s explanation of action from principle suggests that when men disagree with the actions of the state, they have a duty to act on their conscience by withdrawing their support from it. Thoreau tells the story of his own night in jail after refusing to pay his taxes in part 3, paragraphs 1–8 as an example of “action from principle” that will ultimately lead to a “peaceable revolution” (part 2, par. 9).</p>
--------	--

12.2.1 Lesson 15 Exit Slip

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Explain how the discussion confirmed or changed your ideas about the prompt.

Text: "Civil Disobedience" by Henry David Thoreau

Prompt: Choose one central idea and analyze how it relates to Thoreau's idea of "a better government."

Provide evidence of how the discussion changed or confirmed your ideas on the Better Government Evidence Collection Tool.

--

Model 12.2.1 Lesson 15 Exit Slip

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Explain how the discussion confirmed or changed your ideas about the prompt.

Text: “Civil Disobedience” by Henry David Thoreau

Prompt: Choose one central idea and analyze how it relates to Thoreau’s idea of “a better government.”

Provide evidence of how the discussion changed or confirmed your ideas on the Better Government Evidence Collection Tool.

The Round Robin Discussion supported my analysis that Thoreau’s idea of “a better government” (part 1, par. 3) is one in which the individual is independent of and superior to the state, because it provided me with more supporting evidence of what recognizing and respecting the independence of the individual looks like. In part 1, paragraph 1, Thoreau states that “[t]hat government is best which governs not at all,” and that “when men are prepared for [no government], that will be the kind of government which they will have.” This suggests that Thoreau’s idea of “a better government” is for there to be no government, or a situation in which the individual has total independence from the state because the state no longer exists. In part 1, paragraph 2, Thoreau develops this idea by arguing that “government never of itself furthered any enterprise, but by the alacrity with which it got out of its way” (part 1, par. 2), suggesting that government hinders rather than helps with the progress achieved by individuals. Thoreau’s “better government” is one that grants the individual independence and power by not interfering with those whom it governs.

12.2.1 Speaking and Listening Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Command of Evidence and Reasoning</p> <p>The extent to which the speaker demonstrates preparation for the discussion by explicitly drawing on evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.</p> <p>CCSS.ELA-Literacy.SL.11-12.1</p> <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>CCSS.ELA-Literacy.SL.11-12.1.a</p> <p>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>The extent to which the speaker propels conversations by posing and responding to questions that probe reasoning and evidence; ensures a hearing for a full range of positions on a topic or issue;</p>	<p>Demonstrate thorough preparation for the discussion by explicitly drawing on precise and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Skillfully propel conversations by consistently posing and responding to questions that probe reasoning and evidence; actively ensure a hearing for a full range of positions on a topic or issue; consistently clarify, verify, or challenge ideas and conclusions; and actively promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate preparation for the discussion by explicitly drawing on relevant and sufficient evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>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. (SL.11-12.1.c)</p>	<p>Demonstrate partial preparation for the discussion by inconsistently drawing on relevant or sufficient evidence from texts and other research on the topic or issue, occasionally stimulating a thoughtful, well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Somewhat effectively propel conversations by inconsistently posing and responding to questions that probe reasoning and evidence; occasionally ensure a hearing for a full range of positions on a topic or issue; inconsistently clarify, verify, or challenge ideas and conclusions; and occasionally promote divergent and creative perspectives. (SL.11-12.1.c)</p>	<p>Demonstrate a lack of preparation for the discussion by rarely drawing on relevant or sufficient evidence from texts or other research on the topic or issue, rarely stimulating a thoughtful or well-reasoned exchange of ideas. (SL.11-12.1.a)</p> <p>Ineffectively propel conversations by rarely posing or responding to questions that probe reasoning and evidence; rarely ensure a hearing for a full range of positions on a topic or issue; rarely clarify, verify, or challenge ideas and conclusions; and prevent divergent and creative perspectives. (SL.11-12.1.c)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
clarifies, verifies, or challenges ideas and conclusions; and promotes divergent and creative perspectives. CCSS.ELA-Literacy.SL.11-12.1.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.				

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

12.2.1 Speaking and Listening Checklist

Assessed Standards: _____

	Does my response...	✓
Command of Evidence and Reasoning	Explicitly draw on evidence from texts and other research on the topic or issue? (SL.11-12.1.a)	<input type="checkbox"/>
	Pose and respond to questions that probe reasoning and evidence? (SL.11-12.1.c)	<input type="checkbox"/>
	Ensure a hearing for a full range of positions on a topic or issue? (SL.11-12.1.c)	<input type="checkbox"/>
	Clarify, verify, or challenge ideas and conclusions? (SL.11-12.1.c)	<input type="checkbox"/>
	Promote divergent and creative perspectives? (SL.11-12.1.c)	<input type="checkbox"/>

12.2.1

Lesson 16

Introduction

In this final lesson of the unit, the 12.2.1 End-of-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: What does Thoreau mean by “a better government”? Students review their annotated texts, lesson Quick Writes, and discussion notes to organize their ideas. Students then develop their responses using relevant and sufficient evidence to support their claims. Student responses are assessed using the 12.2.1 End-of-Unit Text Analysis Rubric.


For homework, students continue to read their Accountable Independent Reading (AIR) texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard. Additionally, students read William Shakespeare’s *Julius Caesar*, Act 1.1, lines 1–80, boxing any unfamiliar words and looking up their definitions. Students then respond briefly to the following question: Consider the full title of the play (*The Tragedy of Julius Caesar*). Based on your previous work with tragedy, what expectations does Shakespeare create by titling the play in this way?

Standards

Assessed Standard(s)	
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.
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.
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and

	<p>examples appropriate to the audience’s knowledge of the topic.</p> <p>c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.a, b	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Observe hyphenation conventions.</p> <p>b. Spell correctly.</p>
Addressed Standard(s)	
L.11-12.4.c	<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>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a multi-paragraph response to the 12.2.1 End-of-Unit Assessment. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> What does Thoreau mean by “a better government”? <p> Students who have completed the Accountable Independent Writing assignments in 12.2.1 may</p>

choose to respond to the following alternative prompt:

How does the work of Bhutto and Thoreau shape your understanding of what it means to be a citizen?

① Student responses will be assessed using the 12.2.1 End-of-Unit Text Analysis Rubric.

High Performance Response(s)

A High Performance Response should:

- Explain what Thoreau means by “a better government” (see example below).
- Analyze how Thoreau develops his ideas about “a better government” over the course of the text (see example below).

A High Performance Response may include the following evidence in support of a multi-paragraph analysis:

- Thoreau’s view of the “better government” that he calls for in part 1, paragraph 3 of “Civil Disobedience” is founded on his opinion that “[t]hat government is best which governs not at all,” and that “when men are prepared for [no government], that will be the kind of government which they will have” (part 1, par. 1). In other words, Thoreau suggests that the progress of government will eventually lead to a society in which there is no government. In paragraph 2, he develops this idea by arguing that “government never of itself furthered any enterprise, but by the alacrity with which it got out of its way” (part 1, par. 2), suggesting that society progresses in spite of, not because of, government. Thoreau’s “better government” is one that interferes not at all, or as little as possible, with the affairs of those whom it governs.
- The “better government” that Thoreau seeks is one in which the basis of authority is not the will of the majority but rather individual conscience. Thoreau asks in part 1, paragraph 4: “Can there not be a government in which majorities do not virtually decide right and wrong, but conscience?” People, Thoreau argues, should “be men first, and subjects afterward” (part 1, par. 4). In other words, they should act on their consciences as individuals rather than according to the law as determined by the government of the majority. Thoreau develops his ideas about conscience by suggesting that when people disagree with the actions of the state, they have a duty to act on their conscience by withdrawing their support from it, in particular in the form of taxation: in part 2, paragraph 2 he states that, “[a]ction from principle—the perception and the performance of right—changes things and relations; it is essentially revolutionary.” It is not, Thoreau argues, sufficient to disagree with slavery; rather, one must refuse all allegiance to a state which allows slavery to exist: “It is not a man’s duty, as a matter of course, to devote himself to the eradication of any, even the most enormous wrong; ... but it is his duty, at least, to wash his hands of it, and if he gives it no thought longer, not to give it practically his support” (part 1, par. 13).
- The basis of the “better government” which Thoreau calls for is a respect for the individual and his

conscience. In the concluding paragraph of the essay, Thoreau suggests that a government's authority can only be just if it has "the sanction and consent of the governed. It can have no pure right over my person and property but what I concede to it" (part 3, par. 19). Such a "free and enlightened State" must "recognize the individual as a higher and independent power, from which all its own power and authority are derived, and treat[] him accordingly" (part 3, par. 19). Thoreau imagines a state that would "treat the individual with respect as a neighbor" and which would not be threatened by those who chose to remain apart from it, "which even would not think it inconsistent with its own repose if a few were to live aloof from it" (part 3, par. 19). The basis, then, of the "still more perfect and glorious State" that Thoreau imagines, is a respect for the individual (part 3, par. 19).

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"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RI.11-12.2, RI.11-12.3, W.11-12.2.a-f, L.11-12.1, L.11-12.2.a, b, L.11-12.4.c Text: "Civil Disobedience" by Henry David Thoreau 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 	<ol style="list-style-type: none"> 5% 10%

3. 12.2.1 End-of-Unit Assessment	3. 80%
4. Closing	4. 5%

Materials

- Copies of the 12.2.1 End-of-Unit Assessment for each student
- Copies of the 12.2.1 End-of-Unit Text Analysis Rubric and Checklist for each student
- Copies of *Julius Caesar* by William Shakespeare 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 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

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RI.11-12.2, RI.11-12.3, W.11-12.2.a-f, L.11-12.1, L.11-12.2.a, b. In this lesson, students complete the 12.2.1 End-of-Unit Assessment in which they write a multi-paragraph response analyzing what Thoreau means by “a better government” in “Civil Disobedience.”

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Complete your Better Government Evidence Gathering Tool by selecting a second central idea in “Civil Disobedience,” and collecting evidence on how this idea relates to Thoreau’s opinion of a “better government.”) Instruct students to Turn-and-Talk in pairs about their responses.

- 💬 See Model Better Government Evidence Gathering Tool in 12.2.1 Lesson 15.

Lead a brief whole-class discussion of student responses.

Ask students to take out their materials for the 12.2.1 End-of-Unit Assessment, including all notes, annotations, and Quick Writes.

- ① Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 12.2.1 End-of-Unit Assessment

80%

Explain to students that because it is a formal writing task, the 12.2.1 End-of-Unit Assessment should include an introductory statement that introduces the topic of their responses; well-organized textual evidence that supports the analysis; varied transitions; and a concluding statement that articulates the information presented in the essay. Remind students to use proper grammar, capitalization, punctuation, and spelling. Students should use their notes, annotated texts, and lesson Quick Writes to write their responses.

Instruct students to write a multi-paragraph response to the following prompt:

What does Thoreau mean by “a better government”?

- ① Students who have completed the Accountable Independent Writing assignments in 12.2.1 may choose to respond to the following optional alternative prompt:

How does the work of Bhutto and Thoreau shape your understanding of what it means to be a citizen?

Distribute and review the 12.2.1 End-of-Unit Text Analysis Rubric and Checklist. Remind students to use the 12.2.1 End-of-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit’s vocabulary wherever possible in 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 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue reading their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

Distribute copies of *Julius Caesar* by William Shakespeare. Also for homework, instruct students to read *Julius Caesar*, Act 1.1, lines 1–80. Direct students to box any unfamiliar words and look up their definitions using the text’s explanatory notes or other reference materials. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text (L.11–12.4.c). To support their reading, instruct students to respond briefly to the following question:

Consider the full title of the play (*The Tragedy of Julius Caesar*). Based on your previous work with tragedy, what expectations does Shakespeare create by titling the play in this way?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

① **Differentiation Consideration:** If students do not have previous experience of reading tragedy, consider instructing them to conduct a brief search into the elements of tragedy before answering the question.

- ▶ Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Additionally, read *Julius Caesar*, Act 1.1, lines 1–80. Box any unfamiliar words and look up their definitions using the text’s explanatory notes or other reference materials. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. Respond briefly to the following question:

Consider the full title of the play (*The Tragedy of Julius Caesar*). Based on your previous work with tragedy, what expectations does Shakespeare create by titling the play in this way?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.1 End-of-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of “Civil Disobedience” to write a well-developed response to the following prompt:

What does Thoreau mean by “a better government”? Use evidence from throughout the text to support your response.

Your writing will be assessed using the 12.2.1 End-of-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RI.11-12.2, RI.11-12.3, W.11-12.2.a-f, L.11-12.1, L.11-12.2.a, b

Commentary on the Task:

This task measures RI.11-12.2 because it demands that students:

- 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.

This task measures RI.11-12.3 because it demands that students:

- 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.

This task measures W.11-12.2.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

- Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2.a, b because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation and spelling when writing.
 - Observe hyphenation conventions.
 - Spell correctly.

12.2.1 End-of-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes in detail their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text. CCSS.ELA-Literacy.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.	Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.	Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.
Content and Analysis The extent to which the response analyzes a complex set of ideas or sequence of events and explains how specific individuals, ideas, or events interact and develop. CCSS.ELA-Literacy.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.	Skillfully analyze a complex set of ideas or sequence of events and thoroughly explain how specific individuals, ideas, or events interact and develop.	Accurately analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop.	With partial accuracy, analyze a complex set of ideas or sequence of events and partially explain how specific individuals, ideas, or events interact and develop.	Inaccurately analyze a complex set of ideas or sequence of events and minimally explain how specific individuals, ideas, or events interact and develop.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Command of Evidence and Reasoning</p> <p>The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b</p> <p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.</p>	<p>Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</p>	<p>Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</p>	<p>Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</p>	<p>Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)</p>
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; when</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole;</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting,</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p>	<p>useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>graphics, and multimedia. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement</p>				

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Control of Conventions</p> <p>The extent to which the response observes hyphenation conventions.</p> <p>CCSS.ELA-Literacy.L.11-12.2</p> <p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>CCSS.ELA-Literacy.L.11-12.2.a</p> <p>Observe hyphenation conventions.</p>	Observe hyphenation conventions with no errors. (L.11-12.2.a)	Often observe hyphenation conventions with occasional errors that do not hinder comprehension. (L.11-12.2.a)	Occasionally observe hyphenation conventions with several errors that hinder comprehension. (L.11-12.2.a)	Rarely observe hyphenation conventions with frequent errors that make comprehension difficult. (L.11-12.2.a)
<p>Control of Conventions</p> <p>The extent to which the response is spelled correctly.</p> <p>CCSS.ELA-Literacy.L.11-12.2</p> <p>Demonstrate command of the conventions of standard English capitalization, punctuation, and</p>	Spell correctly with no errors. (L.11-12.2.b)	Often spell correctly with occasional errors that do not hinder comprehension. (L.11-12.2.b)	Occasionally spell correctly with several errors that hinder comprehension. (L.11-12.2.b)	Rarely spell correctly with frequent errors that make comprehension difficult. (L.11-12.2.b)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
spelling when writing. CCSS.ELA-Literacy.L.11-12.2.b Spell correctly.				
Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

12.2.1 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Identify two or more central ideas from the text and analyze their development? (RI.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RI.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RI.11-12.2)	<input type="checkbox"/>
	Analyze a complex set of ideas or sequence of events? (RI.11-12.3)	<input type="checkbox"/>
	Explain how specific individuals, ideas, or events interact and develop? (RI.11-12.3)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>

Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>
	Demonstrate command of hyphenation conventions? (L.11-12.2.a)	<input type="checkbox"/>
	Demonstrate accurate spelling? (L.11-12.2.b)	<input type="checkbox"/>

CIVIL DISOBEDIENCE—PART 1 OF 3

BY HENRY DAVID THOREAU

I HEARTILY ACCEPT the motto, — “That government is best which governs least”;¹ and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe, — “That government is best which governs not at all”; and when men are prepared for it, that will be the kind of government which they will have. Government is at best but an expedient; but most governments are usually, and all governments are sometimes, inexpedient. The objections which have been brought against a standing army, and they are many and weighty, and deserve to prevail, may also at last be brought against a standing government. The standing army is only an arm of the standing government. The government itself, which is only the mode which the people have chosen to execute their will, is equally liable to be abused and perverted before the people can act through it. Witness the present Mexican war,² the work of comparatively a few individuals using the standing government as their tool; for, in the outset, the people would not have consented to this measure.

[2] This American government — what is it but a tradition, though a recent one, endeavoring to transmit itself unimpaired to posterity, but each instant losing some of its integrity? It has not the vitality and force of a single living man; for a single man can bend it to his will. It is a sort of wooden gun to the people themselves. But it is not the less necessary for this; for the people must have some complicated machinery or other, and hear its din, to satisfy that idea of government which they have. Governments show thus how successfully men can be imposed on, even impose on themselves, for their own advantage. It is excellent, we must all allow. Yet this government never of itself furthered any enterprise, but by the alacrity with which it got out of its way. *It* does not keep the country free. *It* does not settle the West. *It* does not educate. The character inherent in the American people has done all that has been accomplished; and it would have done somewhat more, if the government had not sometimes got in its way. For government is an expedient by which men would fain succeed in letting one another alone; and, as has been said, when it is most expedient, the governed are most let alone by it. Trade and commerce, if they were not made of India rubber,³ would never manage to bounce over the obstacles which legislators are continually putting in their way; and, if one were to judge these men wholly by the effects of their actions, and not partly by their intentions, they would deserve to be classed and punished with those mischievous persons who put obstructions on the railroads.

[3] But, to speak practically and as a citizen, unlike those who call themselves no-government men,⁴ I ask for, not at once no government, but *at once* a better government. Let every man make known what kind of government would command his respect, and that will be one step toward obtaining it.

[4] After all, the practical reason why, when the power is once in the hands of the people, a majority are permitted, and for a long period continue, to rule, is not because they are most likely to be in the right, nor because this seems fairest to the minority, but because they are physically the strongest. But a government in which the majority rule in all cases cannot be based on justice, even as far as men understand it. Can there not be a government in which majorities do not virtually decide right and wrong, but conscience? — in which majorities decide only those questions to which the rule of expediency is

applicable? Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience, then? I think that we should be men first, and subjects afterward. It is not desirable to cultivate a respect for the law, so much as for the right. The only obligation which I have a right to assume is to do at any time what I think right. It is truly enough said that a corporation has no conscience; but a corporation of conscientious men is a corporation *with* a conscience. Law never made men a whit more just; and, by means of their respect for it, even the well-disposed are daily made the agents of injustice. A common and natural result of an undue respect for law is, that you may see a file of soldiers, colonel, captain, corporal, privates, powder-monkeys,⁵ and all, marching in admirable order over hill and dale to the wars, against their wills, ay, against their common sense and consciences, which makes it very steep marching indeed, and produces a palpitation of the heart. They have no doubt that it is a damnable business in which they are concerned; they are all peaceably inclined. Now, what are they? Men at all? or small movable forts and magazines, at the service of some unscrupulous man in power? Visit the Navy Yard, and behold a marine, such a man as an American government can make, or such as it can make a man with its black arts — a mere shadow and reminiscence of humanity, a man laid out alive and standing, and already, as one may say, buried under arms with funeral accompaniments, though it may be

“Not a drum was heard, not a funeral note,
As his corse to the rampart we hurried;
Not a soldier discharged his farewell shot
O'er the grave where our hero we buried.”⁶

[5] The mass of men serve the state thus, not as men mainly, but as machines, with their bodies. They are the standing army, and the militia, jailers, constables, *posse comitatus*,⁷ etc. In most cases there is no free exercise whatever of the judgment or of the moral sense; but they put themselves on a level with wood and earth and stones; and wooden men can perhaps be manufactured that will serve the purpose as well. Such command no more respect than men of straw or a lump of dirt. They have the same sort of worth only as horses and dogs. Yet such as these even are commonly esteemed good citizens. Others, as most legislators, politicians, lawyers, ministers, and office-holders, serve the state chiefly with their heads; and, as they rarely make any moral distinctions, they are as likely to serve the devil, without *intending* it, as God. A very few, as heroes, patriots, martyrs, reformers in the great sense, and *men*, serve the state with their consciences also, and so necessarily resist it for the most part; and they are commonly treated as enemies by it. A wise man will only be useful as a man, and will not submit to be “clay,” and “stop a hole to keep the wind away,”⁸ but leave that office to his dust at least:

“I am too high-born to be propertied,
To be a secondary at control,
Or useful serving-man and instrument
To any sovereign state throughout the world.”⁹

[6] He who gives himself entirely to his fellow-men appears to them useless and selfish; but he who gives himself partially to them is pronounced a benefactor and philanthropist.

[7] How does it become a man to behave toward this American government to-day? I answer, that he cannot without disgrace be associated with it. I cannot for an instant recognize that political organization as *my* government which is the *slave's* government also.

[8] All men recognize the right of revolution; that is, the right to refuse allegiance to, and to resist, the government, when its tyranny or its inefficiency are great and unendurable. But almost all say that such is not the case now. But such was the case, they think, in the Revolution of '75.¹⁰ If one were to tell me that this was a bad government because it taxed certain foreign commodities brought to its ports, it is most probable that I should not make an ado about it, for I can do without them. All machines have their friction; and possibly this does enough good to counterbalance the evil. At any rate, it is a great evil to make a stir about it. But when the friction comes to have its machine, and oppression and robbery are organized, I say, let us not have such a machine any longer. In other words, when a sixth of the population of a nation which has undertaken to be the refuge of liberty are slaves, and a whole country is unjustly overrun and conquered by a foreign army, and subjected to military law, I think that it is not too soon for honest men to rebel and revolutionize. What makes this duty the more urgent is the fact that the country so overrun is not our own, but ours is the invading army.¹¹

[9] Paley, a common authority with many on moral questions, in his chapter on the “Duty of Submission to Civil Government,” resolves all civil obligation into expediency; and he proceeds to say that “so long as the interest of the whole society requires it, that is, so long as the established government cannot be resisted or changed without public inconvenience, it is the will of God that the established government be obeyed, and no longer” — “This principle being admitted, the justice of every particular case of resistance is reduced to a computation of the quantity of the danger and grievance on the one side, and of the probability and expense of redressing it on the other.”¹² Of this, he says, every man shall judge for himself. But Paley appears never to have contemplated those cases to which the rule of expediency does not apply, in which a people, as well as an individual, must do justice, cost what it may. If I have unjustly wrested a plank from a drowning man, I must restore it to him though I drown myself. This, according to Paley, would be inconvenient. But he that would save his life, in such a case, shall lose it.¹³ This people must cease to hold slaves, and to make war on Mexico, though it cost them their existence as a people.

[10] In their practice, nations agree with Paley; but does any one think that Massachusetts does exactly what is right at the present crisis?

“A drab of state, a cloth-o'-silver slut,

To have her train borne up, and her soul trail in the dirt.”¹⁴

Practically speaking, the opponents to a reform in Massachusetts are not a hundred thousand politicians at the South, but a hundred thousand merchants and farmers here, who are more interested in commerce and agriculture than they are in humanity, and are not prepared to do justice to the slave and to Mexico, *cost what it may*. I quarrel not with far-off foes, but with those who, near at home, co-operate with, and do the bidding of those far away, and without whom the latter would be harmless. We are accustomed to say, that the mass of men are unprepared; but improvement is slow, because the few are not materially wiser or better than the many. It is not so important that many should be as good as you,

as that there be some absolute goodness somewhere; for that will leaven the whole lump.¹⁵ There are thousands who are *in opinion* opposed to slavery and to the war, who yet in effect do nothing to put an end to them; who, esteeming themselves children of Washington and Franklin, sit down with their hands in their pockets, and say that they know not what to do, and do nothing; who even postpone the question of freedom to the question of free-trade, and quietly read the prices-current along with the latest advices from Mexico, after dinner, and, it may be, fall asleep over them both. What is the price-current of an honest man and patriot to-day? They hesitate, and they regret, and sometimes they petition; but they do nothing in earnest and with effect. They will wait, well disposed, for others to remedy the evil, that they may no longer have it to regret. At most, they give only a cheap vote, and a feeble countenance and Godspeed, to the right, as it goes by them. There are nine hundred and ninety-nine patrons of virtue to one virtuous man; but it is easier to deal with the real possessor of a thing than with the temporary guardian of it.

[11] All voting is a sort of gaming, like checkers or backgammon, with a slight moral tinge to it, a playing with right and wrong, with moral questions; and betting naturally accompanies it. The character of the voters is not staked. I cast my vote, perchance, as I think right; but I am not vitally concerned that that right should prevail. I am willing to leave it to the majority. Its obligation, therefore, never exceeds that of expediency. Even voting *for the right* is *doing* nothing for it. It is only expressing to men feebly your desire that it should prevail. A wise man will not leave the right to the mercy of chance, nor wish it to prevail through the power of the majority. There is but little virtue in the action of masses of men. When the majority shall at length vote for the abolition of slavery, it will be because they are indifferent to slavery, or because there is but little slavery left to be abolished by their vote. *They* will then be the only slaves. Only *his* vote can hasten the abolition of slavery who asserts his own freedom by his vote.

[12] I hear of a convention to be held at Baltimore,¹⁶ or elsewhere, for the selection of a candidate for the Presidency, made up chiefly of editors, and men who are politicians by profession; but I think, what is it to any independent, intelligent, and respectable man what decision they may come to? Shall we not have the advantage of his wisdom and honesty, nevertheless? Can we not count upon some independent votes? Are there not many individuals in the country who do not attend conventions? But no: I find that the respectable man, so called, has immediately drifted from his position, and despairs of his country, when his country has more reason to despair of him. He forthwith adopts one of the candidates thus selected as the only *available* one, thus proving that he is himself *available* for any purposes of the demagogue. His vote is of no more worth than that of any unprincipled foreigner or hireling native, who may have been bought. Oh for a man who is a *man*, and, as my neighbor says, has a bone in his back which you cannot pass your hand through! Our statistics are at fault: the population has been returned too large. How many *men* are there to a square thousand miles in this country? Hardly one. Does not America offer any inducement for men to settle here? The American has dwindled into an Odd Fellow¹⁷ — one who may be known by the development of his organ of gregariousness, and a manifest lack of intellect and cheerful self-reliance; whose first and chief concern, on coming into the world, is to see that the almshouses are in good repair; and, before yet he has lawfully donned the virile garb, to collect a fund for the support of the widows and orphans that may be; who, in short ventures to live only by the aid of the Mutual Insurance company, which has promised to bury him decently.

[13] It is not a man's duty, as a matter of course, to devote himself to the eradication of any, even the most enormous wrong; he may still properly have other concerns to engage him; but it is his duty, at least, to wash his hands of it, and, if he gives it no thought longer, not to give it practically his support. If I devote myself to other pursuits and contemplations, I must first see, at least, that I do not pursue them sitting upon another man's shoulders. I must get off him first, that he may pursue his contemplations too. See what gross inconsistency is tolerated. I have heard some of my townsmen say, "I should like to have them order me out to help put down an insurrection of the slaves, or to march to Mexico; — see if I would go"; and yet these very men have each, directly by their allegiance, and so indirectly, at least, by their money, furnished a substitute. The soldier is applauded who refuses to serve in an unjust war by those who do not refuse to sustain the unjust government which makes the war; is applauded by those whose own act and authority he disregards and sets at naught; as if the state were penitent to that degree that it hired one to scourge it while it sinned, but not to that degree that it left off sinning for a moment. Thus, under the name of Order and Civil Government, we are all made at last to pay homage to and support our own meanness. After the first blush of sin comes its indifference; and from immoral it becomes, as it were, *unmoral*, and not quite unnecessary to that life which we have made.

Civil Disobedience—Part 2 of 3

[1] The broadest and most prevalent error requires the most disinterested virtue to sustain it. The slight reproach to which the virtue of patriotism is commonly liable, the noble are most likely to incur. Those who, while they disapprove of the character and measures of a government, yield to it their allegiance and support are undoubtedly its most conscientious supporters, and so frequently the most serious obstacles to reform. Some are petitioning the State to dissolve the Union,¹ to disregard the requisitions of the President. Why do they not dissolve it themselves — the union between themselves and the State — and refuse to pay their quota into its treasury? Do not they stand in the same relation to the State, that the State does to the Union? And have not the same reasons prevented the State from resisting the Union, which have prevented them from resisting the State?

[2] How can a man be satisfied to entertain an opinion merely, and enjoy *it*? Is there any enjoyment in it, if his opinion is that he is aggrieved? If you are cheated out of a single dollar by your neighbor, you do not rest satisfied with knowing that you are cheated, or with saying that you are cheated, or even with petitioning him to pay you your due; but you take effectual steps at once to obtain the full amount, and see that you are never cheated again. Action from principle — the perception and the performance of right — changes things and relations; it is essentially revolutionary, and does not consist wholly with anything which was. It not only divides states and churches, it divides families; ay, it divides the *individual*, separating the diabolical in him from the divine.

[3] Unjust laws exist; shall we be content to obey them, or shall we endeavor to amend them, and obey them until we have succeeded, or shall we transgress them at once? Men generally, under such a government as this, think that they ought to wait until they have persuaded the majority to alter them. They think that, if they should resist, the remedy would be worse than the evil. But it is the fault of the government itself that the remedy *is* worse than the evil. *It* makes it worse. Why is it not more apt to anticipate and provide for reform? Why does it not cherish its wise minority? Why does it cry and resist before it is hurt? Why does it not encourage its citizens to be on the alert to point out its faults, and *do* better than it would have them? Why does it always crucify Christ, and excommunicate Copernicus² and Luther,³ and pronounce Washington and Franklin rebels?

[4] One would think, that a deliberate and practical denial of its authority was the only offence never contemplated by government; else, why has it not assigned its definite, its suitable and proportionate, penalty? If a man who has no property refuses but once to earn nine shillings for the State, he is put in prison for a period unlimited by any law that I know, and determined only by the discretion of those who placed him there; but if he should steal ninety times nine shillings from the State, he is soon permitted to go at large again.

[5] If the injustice is part of the necessary friction of the machine of government, let it go, let it go; perchance it will wear smooth — certainly the machine will wear out. If the injustice has a spring, or a pulley, or a rope, or a crank, exclusively for itself, then perhaps you may consider whether the remedy will not be worse than the evil; but if it is of such a nature that it requires you to be the agent of injustice

to another, then, I say, break the law. Let your life be a counter friction to stop the machine. What I have to do is to see, at any rate, that I do not lend myself to the wrong which I condemn.

[6] As for adopting the ways which the State has provided for remedying the evil, I know not of such ways. They take too much time, and a man's life will be gone. I have other affairs to attend to. I came into this world, not chiefly to make this a good place to live in, but to live in it, be it good or bad. A man has not everything to do, but something; and because he cannot do *everything*, it is not necessary that he should do *something* wrong. It is not my business to be petitioning the Governor or the Legislature any more than it is theirs to petition me; and if they should not hear my petition, what should I do then? But in this case the State has provided no way; its very Constitution is the evil. This may seem to be harsh and stubborn and uncunctious; but it is to treat with the utmost kindness and consideration the only spirit that can appreciate or deserves it. So is an change for the better, like birth and death which convulse the body.

[7] I do not hesitate to say, that those who call themselves Abolitionists should at once effectually withdraw their support, both in person and property, from the government of Massachusetts, and not wait till they constitute a majority of one, before they suffer the right to prevail through them. I think that it is enough if they have God on their side, without waiting for that other one. Moreover, any man more right than his neighbors constitutes a majority of one already.

[8] I meet this American government, or its representative, the State government, directly, and face to face, once a year — no more — in the person of its tax-gatherer;⁴ this is the only mode in which a man situated as I am necessarily meets it; and it then says distinctly, Recognize me; and the simplest, the most effectual, and, in the present posture of affairs, the indispensablest mode of treating with it on this head, of expressing your little satisfaction with and love for it, is to deny it then. My civil neighbor, the tax-gatherer, is the very man I have to deal with — for it is, after all, with men and not with parchment that I quarrel — and he has voluntarily chosen to be an agent of the government. How shall he ever know well what he is and does as an officer of the government, or as a man, until he is obliged to consider whether he shall treat me, his neighbor, for whom he has respect, as a neighbor and well-disposed man, or as a maniac and disturber of the peace, and see if he can get over this obstruction to his neighborliness without a ruder and more impetuous thought or speech corresponding with his action? I know this well, that if one thousand, if one hundred, if ten men whom I could name — if ten *honest* men only — ay, if *one* HONEST man, in this State of Massachusetts, *ceasing to hold slaves*, were actually to withdraw from this copartnership, and be locked up in the county jail therefor, it would be the abolition of slavery in America. For it matters not how small the beginning may seem to be: what is once well done is done forever. But we love better to talk about it: that we say is our mission. Reform keeps many scores of newspapers in its service, but not one man. If my esteemed neighbor, the State's ambassador,⁵ who will devote his days to the settlement of the question of human rights in the Council Chamber, instead of being threatened with the prisons of Carolina, were to sit down the prisoner of Massachusetts, that State which is so anxious to foist the sin of slavery upon her sister — though at present she can discover only an act of inhospitality to be the ground of a quarrel with her — the Legislature would not wholly waive the subject the following winter.

[9] Under a government which imprisons any unjustly, the true place for a just man is also a prison. The proper place to-day, the only place which Massachusetts has provided for her freer and less desponding spirits, is in her prisons, to be put out and locked out of the State by her own act, as they have already put themselves out by their principles. It is there that the fugitive slave, and the Mexican prisoner on parole, and the Indian come to plead the wrongs of his race, should find them; on that separate, but more free and honorable ground, where the State places those who are not *with* her, but *against* her — the only house in a slave State in which a free man can abide with honor. If any think that their influence would be lost there, and their voices no longer afflict the ear of the State, that they would not be as an enemy within its walls, they do not know by how much truth is stronger than error, nor how much more eloquently and effectively he can combat injustice who has experienced a little in his own person. Cast your whole vote, not a strip of paper merely, but your whole influence. A minority is powerless while it conforms to the majority; it is not even a minority then; but it is irresistible when it clogs by its whole weight. If the alternative is to keep all just men in prison, or give up war and slavery, the State will not hesitate which to choose. If a thousand men were not to pay their tax-bills this year, that would not be a violent and bloody measure, as it would be to pay them, and enable the State to commit violence and shed innocent blood. This is, in fact, the definition of a peaceable revolution, if any such is possible. If the tax-gatherer, or any other public officer, asks me, as one has done, "But what shall I do?" my answer is, "If you really wish to do anything, resign your office." When the subject has refused allegiance, and the officer has resigned his office, then the revolution is accomplished. But even suppose blood should flow. Is there not a sort of blood shed when the conscience is wounded? Through this wound a man's real manhood and immortality flow out, and he bleeds to an everlasting death. I see this blood flowing now.

[10] I have contemplated the imprisonment of the offender, rather than the seizure of his goods — though both will serve the same purpose — because they who assert the purest right, and consequently are most dangerous to a corrupt State, commonly have not spent much time in accumulating property. To such the State renders comparatively small service, and a slight tax is wont to appear exorbitant, particularly if they are obliged to earn it by special labor with their hands. If there were one who lived wholly without the use of money, the State itself would hesitate to demand it of him. But the rich man — not to make any invidious comparison — is always sold to the institution which makes him rich. Absolutely speaking, the more money, the less virtue; for money comes between a man and his objects, and obtains them for him; and it was certainly no great virtue to obtain it. It puts to rest many questions which he would otherwise be taxed to answer; while the only new question which it puts is the hard but superfluous one, how to spend it. Thus his moral ground is taken from under his feet. The opportunities of living are diminished in proportion as what are called the "means" are increased. The best thing a man can do for his culture when he is rich is to endeavor to carry out those schemes which he entertained when he was poor. Christ answered the Herodians according to their condition. "Show me the tribute-money," said he; — and one took a penny out of his pocket; — if you use money which has the image of Cæsar on it, and which he has made current and valuable, that is, *if you are men of the State*, and gladly enjoy the advantages of Cæsar's government, then pay him back some of his own when he

demands it; “Render therefore to Cæsar that which is Cæsar’s, and to God those things which are God’s”⁶ — leaving them no wiser than before as to which was which; for they did not wish to know.

[11] When I converse with the freest of my neighbors, I perceive that, whatever they may say about the magnitude and seriousness of the question, and their regard for the public tranquillity, the long and the short of the matter is, that they cannot spare the protection of the existing government, and they dread the consequences to their property and families of disobedience to it. For my own part, I should not like to think that I ever rely on the protection of the State. But, if I deny the authority of the State when it presents its tax-bill, it will soon take and waste all my property, and so harass me and my children without end. This is hard. This makes it impossible for a man to live honestly, and at the same time comfortably in outward respects. It will not be worth the while to accumulate property; that would be sure to go again. You must hire or squat somewhere, and raise but a small crop, and eat that soon. You must live within yourself, and depend upon yourself always tucked up and ready for a start, and not have many affairs. A man may grow rich in Turkey even, if he will be in all respects a good subject of the Turkish government. Confucius said, “If a state is governed by the principles of reason, poverty and misery are subjects of shame;⁷ if a state is not governed by the principles of reason, riches and honors are the subjects of shame.” No: until I want the protection of Massachusetts to be extended to me in some distant Southern port, where my liberty is endangered, or until I am bent solely on building up an estate at home by peaceful enterprise, I can afford to refuse allegiance to Massachusetts, and her right to my property and life. It costs me less in every sense to incur the penalty of disobedience to the State than it would to obey. I should feel as if I were worth less in that case.

[12] Some years ago, the State met me in behalf of the Church, and commanded me to pay a certain sum toward the support of a clergyman whose preaching my father attended, but never I myself. “Pay,” it said, “or be locked up in the jail.” I declined to pay. But, unfortunately, another man saw fit to pay it. I did not see why the schoolmaster should be taxed to support the priest, and not the priest the schoolmaster: for I was not the State’s schoolmaster, but I supported myself by voluntary subscription. I did not see why the lyceum⁸ should not present its tax-bill, and have the State to back its demand, as well as the Church. However, at the request of the selectmen, I condescended to make some such statement as this in writing: — “Know all men by these presents, that I, Henry Thoreau, do not wish to be regarded as a member of any incorporated society which I have not joined.” This I gave to the town clerk; and he has it. The State, having thus learned that I did not wish to be regarded as a member of that church, has never made a like demand on me since; though it said that it must adhere to its original presumption that time. If I had known how to name them, I should then have signed off in detail from all the societies which I never signed on to; but I did not know where to find a complete list.

[13] I have paid no poll-tax for six years. I was put into a jail once on this account, for one night; and, as I stood considering the walls of solid stone, two or three feet thick, the door of wood and iron, a foot thick, and the iron grating which strained the light, I could not help being struck with the foolishness of that institution which treated me as if I were mere flesh and blood and bones, to be locked up. I wondered that it should have concluded at length that this was the best use it could put me to, and had never thought to avail itself of my services in some way. I saw that, if there was a wall of stone between

me and my townsmen, there was a still more difficult one to climb or break through, before they could get to be as free as I was. I did not for a moment feel confined, and the walls seemed a great waste of stone and mortar. I felt as if I alone of all my townsmen had paid my tax. They plainly did not know how to treat me, but behaved like persons who are underbred. In every threat and in every compliment there was a blunder; for they thought that my chief desire was to stand the other side of that stone wall. I could not but smile to see how industriously they locked the door on my meditations, which followed them out again without let or hindrance, and they were really all that was dangerous. As they could not reach me, they had resolved to punish my body; just as boys, if they cannot come at some person against whom they have a spite, will abuse his dog. I saw that the State was half-witted, that it was timid as a lone woman with her silver spoons, and that it did not know its friends from its foes, and I lost all my remaining respect for it, and pitied it.

[14] Thus the State never intentionally confronts a man's sense, intellectual or moral, but only his body, his senses. It is not armed with superior wit or honesty, but with superior physical strength. I was not born to be forced. I will breathe after my own fashion. Let us see who is the strongest. What force has a multitude? They only can force me who obey a higher law than I. They force me to become like themselves. I do not hear of *men* being *forced* to have this way or that by masses of men. What sort of life were that to live? When I meet a government which says to me, "Your money or your life," why should I be in haste to give it my money? It may be in a great strait, and not know what to do: I cannot help that. It must help itself; do as I do. It is not worth the while to snivel about it. I am not responsible for the successful working of the machinery of society. I am not the son of the engineer. I perceive that, when an acorn and a chestnut fall side by side, the one does not remain inert to make way for the other, but both obey their own laws, and spring and grow and flourish as best they can, till one, perchance, overshadows and destroys the other. If a plant cannot live according to its nature, it dies; and so a man.

Civil Disobedience–Part 3 of 3

[1] The night in prison was novel and interesting enough. The prisoners in their shirt-sleeves were enjoying a chat and the evening air in the doorway, when I entered. But the jailer said, “Come, boys, it is time to lock up”; and so they dispersed, and I heard the sound of their steps returning into the hollow apartments. My room-mate was introduced to me by the jailer as “a first-rate fellow and a clever man.” When the door was locked, he showed me where to hang my hat, and how he managed matters there. The rooms were whitewashed once a month; and this one, at least, was the whitest, most simply furnished, and probably the neatest apartment in the town. He naturally wanted to know where I came from, and what brought me there; and, when I had told him, I asked him in my turn how he came there, presuming him to be an honest man, of course; and, as the world goes, I believe he was. “Why,” said he, “they accuse me of burning a barn; but I never did it.” As near as I could discover, he had probably gone to bed in a barn when drunk, and smoked his pipe there; and so a barn was burnt. He had the reputation of being a clever man, had been there some three months waiting for his trial to come on, and would have to wait as much longer; but he was quite domesticated and contented, since he got his board for nothing, and thought that he was well treated.

[2] He occupied one window, and I the other; and I saw that if one stayed there long, his principal business would be to look out the window. I had soon read all the tracts that were left there, and examined where former prisoners had broken out, and where a grate had been sawed off, and heard the history of the various occupants of that room; for I found that even here there was a history and a gossip which never circulated beyond the walls of the jail. Probably this is the only house in the town where verses are composed, which are afterward printed in a circular form, but not published. I was shown quite a long list of verses which were composed by some young men who had been detected in an attempt to escape, who avenged themselves by singing them.

[3] I pumped my fellow-prisoner as dry as I could, for fear I should never see him again; but at length he showed me which was my bed, and left me to blow out the lamp.

[4] It was like travelling into a far country, such as I had never expected to behold, to lie there for one night. It seemed to me that I never had heard the town-clock strike before, nor the evening sounds of the village; for we slept with the windows open, which were inside the grating. It was to see my native village in the light of the Middle Ages, and our Concord was turned into a Rhine stream, and visions of knights and castles passed before me. They were the voices of old burghers that I heard in the streets. I was an involuntary spectator and auditor of whatever was done and said in the kitchen of the adjacent village-inn — a wholly new and rare experience to me. It was a closer view of my native town. I was fairly inside of it. I never had seen its institutions before. This is one of its peculiar institutions; for it is a shire town.¹ I began to comprehend what its inhabitants were about.

[5] In the morning, our breakfasts were put through the hole in the door, in small oblong-square tin pans, made to fit, and holding a pint of chocolate, with brown bread, and an iron spoon. When they called for the vessels again, I was green enough to return what bread I had left; but my comrade seized it, and said that I should lay that up for lunch or dinner. Soon after he was let out to work at haying in a

neighboring field, whither he went every day, and would not be back till noon; so he bade me good-day, saying that he doubted if he should see me again.

[6] When I came out of prison — for some one interfered, and paid that tax — I did not perceive that great changes had taken place on the common, such as he observed who went in a youth and emerged a tottering and gray-headed man; and yet a change had to my eyes come over the scene — the town, and State, and country — greater than any that mere time could effect. I saw yet more distinctly the State in which I lived. I saw to what extent the people among whom I lived could be trusted as good neighbors and friends; that their friendship was for summer weather only; that they did not greatly propose to do right; that they were a distinct race from me by their prejudices and superstitions, as the Chinamen and Malays are; that in their sacrifices to humanity, they ran no risks, not even to their property; that after all they were not so noble but they treated the thief as he had treated them, and hoped, by a certain outward observance and a few prayers, and by walking in a particular straight though useless path from time to time, to save their souls. This may be to judge my neighbors harshly; for I believe that many of them are not aware that they have such an institution as the jail in their village.

[7] It was formerly the custom in our village, when a poor debtor came out of jail, for his acquaintances to salute him, looking through their fingers, which were crossed to represent the grating of a jail window, “How do ye do?” My neighbors did not thus salute me, but first looked at me, and then at one another, as if I had returned from a long journey. I was put into jail as I was going to the shoemaker’s to get a shoe which was mended. When I was let out the next morning, I proceeded to finish my errand, and, having put on my mended shoe, joined a huckleberry party, who were impatient to put themselves under my conduct; and in half an hour — for the horse was soon tackled — was in the midst of a huckleberry field, on one of our highest hills, two miles off, and then the State was nowhere to be seen.

[8] This is the whole history of “My Prisons.”²

[9] I have never declined paying the highway tax, because I am as desirous of being a good neighbor as I am of being a bad subject; and as for supporting schools, I am doing my part to educate my fellow-countrymen now. It is for no particular item in the tax-bill that I refuse to pay it. I simply wish to refuse allegiance to the State, to withdraw and stand aloof from it effectually. I do not care to trace the course of my dollar, if I could, till it buys a man or a musket to shoot one with — the dollar is innocent — but I am concerned to trace the effects of my allegiance. In fact, I quietly declare war with the State, after my fashion, though I will still make what use and get what advantage of her I can, as is usual in such cases.

[10] If others pay the tax which is demanded of me, from a sympathy with the State, they do but what they have already done in their own case, or rather they abet injustice to a greater extent than the State requires. If they pay the tax from a mistaken interest in the individual taxed, to save his property, or prevent his going to jail, it is because they have not considered wisely how far they let their private feelings interfere with the public good.

[11] This, then, is my position at present. But one cannot be too much on his guard in such a case, lest his action be biased by obstinacy or an undue regard for the opinions of men. Let him see that he does only what belongs to himself and to the hour.

[12] I think sometimes, Why, this people mean well; they are only ignorant; they would do better if they knew how: why give your neighbors this pain to treat you as they are not inclined to? But I think, again, This is no reason why I should do as they do, or permit others to suffer much greater pain of a different kind. Again, I sometimes say to myself, When many millions of men, without heat, without ill-will, without personal feeling of any kind, demand of you a few shillings only, without the possibility, such is their constitution, of retracting or altering their present demand, and without the possibility, on your side, of appeal to any other millions, why expose yourself to this overwhelming brute force? You do not resist cold and hunger, the winds and the waves, thus obstinately; you quietly submit to a thousand similar necessities. You do not put your head into the fire. But just in proportion as I regard this as not wholly a brute force, but partly a human force, and consider that I have relations to those millions as to so many millions of men, and not of mere brute or inanimate things, I see that appeal is possible, first and instantaneously, from them to the Maker of them, and, secondly, from them to themselves. But, if I put my head deliberately into the fire, there is no appeal to fire or to the Maker of fire, and I have only myself to blame. If I could convince myself that I have any right to be satisfied with men as they are, and to treat them accordingly, and not according, in some respects, to my requisitions and expectations of what they and I ought to be, then, like a good Mussulman³ and fatalist, I should endeavor to be satisfied with things as they are, and say it is the will of God. And, above all, there is this difference between resisting this and a purely brute or natural force, that I can resist this with some effect; but I cannot expect, like Orpheus,⁴ to change the nature of the rocks and trees and beasts.

[13] I do not wish to quarrel with any man or nation. I do not wish to split hairs, to make fine distinctions, or set myself up as better than my neighbors. I seek rather, I may say, even an excuse for conforming to the laws of the land. I am but too ready to conform to them. Indeed, I have reason to suspect myself on this head; and each year, as the tax-gatherer comes round, I find myself disposed to review the acts and position of the general and State governments, and the spirit of the people, to discover a pretext for conformity.

“We must affect our country as our parents,
And if at any time we alienate
Our love or industry from doing it honor,
We must respect effects and teach the soul
Matter of conscience and religion,
And not desire of rule or benefit.”⁵

[14] I believe that the State will soon be able to take all my work of this sort out of my hands, and then I shall be no better a patriot than my fellow-countrymen. Seen from a lower point of view, the Constitution, with all its faults, is very good; the law and the courts are very respectable; even this State and this American government are, in many respects, very admirable and rare things, to be thankful for, such as a great many have described them; but seen from a point of view a little higher, they are what I

have described them; seen from a higher still, and the highest, who shall say what they are, or that they are worth looking at or thinking of at all?

[15] However, the government does not concern me much, and I shall bestow the fewest possible thoughts on it. It is not many moments that I live under a government, even in this world. If a man is thought-free, fancy-free, imagination-free, that which is *not* never for a long time appearing *to be* to him, unwise rulers or reformers cannot fatally interrupt him.

[16] I know that most men think differently from myself; but those whose lives are by profession devoted to the study of these or kindred subjects, content me as little as any. Statesmen and legislators, standing so completely within the institution, never distinctly and nakedly behold it. They speak of moving society, but have no resting-place without it. They may be men of a certain experience and discrimination, and have no doubt invented ingenious and even useful systems, for which we sincerely thank them; but all their wit and usefulness lie within certain not very wide limits. They are wont to forget that the world is not governed by policy and expediency. Webster never goes behind government, and so cannot speak with authority about it. His words are wisdom to those legislators who contemplate no essential reform in the existing government; but for thinkers, and those who legislate for all time, he never once glances at the subject. I know of those whose serene and wise speculations on this theme would soon reveal the limits of his mind's range and hospitality. Yet, compared with the cheap professions of most reformers, and the still cheaper wisdom and eloquence of politicians in general, his are almost the only sensible and valuable words, and we thank Heaven for him. Comparatively, he is always strong, original, and, above all, practical. Still, his quality is not wisdom, but prudence. The lawyer's truth is not truth, but consistency or a consistent expediency. Truth is always in harmony with herself, and is not concerned chiefly to reveal the justice that may consist with wrong-doing. He well deserves to be called, as he has been called, the Defender of the Constitution. There are really no blows to be given by him but defensive ones. He is not a leader, but a follower. His leaders are the men of '87.⁶ "I have never made an effort," he says, "and never propose to make an effort; I have never countenanced an effort, and never mean to countenance an effort, to disturb the arrangement as originally made, by which the various States came into the Union." Still thinking of the sanction which the Constitution gives to slavery, he says, "Because it was a part of the original compact — let it stand."⁷ Notwithstanding his special acuteness and ability, he is unable to take a fact out of its merely political relations, and behold it as it lies absolutely to be disposed of by the intellect — what, for instance, it behooves a man to do here in America to-day with regard to slavery, but ventures, or is driven, to make some such desperate answer as the following, while professing to speak absolutely, and as a private man — from which what new and singular code of social duties might be inferred? "The manner," says he, "in which the governments of those States where slavery exists are to regulate it is for their own consideration, under their responsibility to their constituents, to the general laws of propriety, humanity, and justice, and to God. Associations formed elsewhere, springing from a feeling of humanity, or any other cause, have nothing whatever to do with it. They have never received any encouragement from me, and they never will."

[17] They who know of no purer sources of truth, who have traced up its stream no higher, stand, and wisely stand, by the Bible and the Constitution, and drink at it there with reverence and humility; but they who behold where it comes trickling into this lake or that pool, gird up their loins once more, and continue their pilgrimage toward its fountain-head.

[18] No man with a genius for legislation has appeared in America. They are rare in the history of the world. There are orators, politicians, and eloquent men, by the thousand; but the speaker has not yet opened his mouth to speak who is capable of settling the much-vexed questions of the day. We love eloquence for its own sake, and not for any truth which it may utter, or any heroism it may inspire. Our legislators have not yet learned the comparative value of free-trade and of freedom, of union, and of rectitude, to a nation. They have no genius or talent for comparatively humble questions of taxation and finance, commerce and manufacturers and agriculture. If we were left solely to the wordy wit of legislators in Congress for our guidance, uncorrected by the seasonable experience and the effectual complaints of the people, America would not long retain her rank among the nations. For eighteen hundred years, though perchance I have no right to say it, the New Testament has been written; yet where is the legislator who has wisdom and practical talent enough to avail himself of the light which it sheds on the science of legislation?

[19] The authority of government, even such as I am willing to submit to — for I will cheerfully obey those who know and can do better than I, and in many things even those who neither know nor can do so well — is still an impure one: to be strictly just, it must have the sanction and consent of the governed. It can have no pure right over my person and property but what I concede to it. The progress from an absolute to a limited monarchy, from a limited monarchy to a democracy, is a progress toward a true respect for the individual. Even the Chinese philosopher⁸ was wise enough to regard the individual as the basis of the empire. Is a democracy, such as we know it, the last improvement possible in government? Is it not possible to take a step further towards recognizing and organizing the rights of man? There will never be a really free and enlightened State until the State comes to recognize the individual as a higher and independent power, from which all its own power and authority are derived, and treats him accordingly. I please myself with imagining a State at least which can afford to be just to all men, and to treat the individual with respect as a neighbor; which even would not think it inconsistent with its own repose if a few were to live aloof from it, not meddling with it, nor embraced by it, who fulfilled all the duties of neighbors and fellow-men. A State which bore this kind of fruit, and suffered it to drop off as fast as it ripened, would prepare the way for a still more perfect and glorious State, which also I have imagined, but not yet anywhere seen.

12.2.2

Unit Overview

**“Th'abuse of greatness is when it disjoins /
remorse from power.”**

Text	<i>Julius Caesar</i> by William Shakespeare
Number of Lessons in Unit	22

Introduction

In the second unit of Module 12.2, students continue to develop the skills, practices, and routines of close reading and evidence-based writing and discussion. Throughout Module 12.2, students have opportunities to apply and refine their speaking and listening skills in small-group dramatic reading performances. Students also practice and apply their informative writing skills to craft a multi-paragraph essay independently.

In this unit, students read *Julius Caesar* by William Shakespeare, a dramatic account of Julius Caesar's assassination and its aftermath. Students build upon key understandings from 12.2.1 as they analyze how Shakespeare introduces and develops central ideas over the course of the play. In their analysis of Thoreau's "Civil Disobedience," students delineated Thoreau's complex claims about the ways in which ethics, or conscience, informs an individual's relationship to the state. In their analysis of *Julius Caesar*, students continue to explore the how the central idea of ethics, in relation to Roman ideals of honor, interacts with the central idea of the relationship between the individual and the state. Additionally, students continue to engage with the central idea of exercise of power, an idea threaded throughout their analysis of Bhutto's speech and Thoreau's essay, as well as with the new central idea of social bonds.

Students also consider Shakespeare's choices about how to structure the drama and develop the characters, focusing in particular on his decision to kill the title character midway through the play. They also engage in an analysis of Shakespeare's powerful language, most notably in Brutus's and Antony's funeral speeches, exploring the different ways in which Shakespeare uses language to convey characters' points of view. Students' analyses of Shakespeare's craft, in conjunction with their work with central ideas, scaffolds to a broader exploration of the complex question of the relationship between

the play's full title *The Tragedy of Julius Caesar* and the events of the play, and prepares students to write an informative multi-paragraph essay on this topic.

In addition, students work in small groups and apply their understandings of the text to select and interpret a scene to present to their peers. Students work together to develop presentations of their chosen scenes, to demonstrate comprehension of the scene as well as an understanding of the cumulative impact of Shakespeare's specific word choices on meaning and tone.

There are two formal assessments in this unit. In the Mid-Unit Assessment, students reflect upon whether or not Caesar's death is a "sacrifice" or a "butchery" in a formal, written response. In Part 1 of the End-of-Unit Assessment, students present their dramatic readings. In Part 2 of the End-of-Unit Assessment, students write a formal, multi-paragraph response in which they either explain why *The Tragedy of Julius Caesar* is an appropriate title for the play, or propose and defend an alternate title.

Literacy Skills and Habits

- Read closely for textual details
- Annotate texts to support comprehension and analysis
- Engage in productive evidence-based discussions about text
- Independently develop questions for further textual analysis
- Make claims about texts using specific textual evidence
- Collect and organize evidence from texts to support analysis in writing
- Paraphrase and quote relevant evidence from texts
- Independently preview texts in preparation for supported analysis
- Independently read and annotate text in preparation for evidence-based discussion
- Use vocabulary strategies to define unknown words
- Write informative texts to examine and convey complex ideas
- Use rubrics and checklists for self-assessment and peer review of writing
- Use speaking and listening skills in preparation for a dramatic reading performance

Standards for This Unit

College and Career Readiness Anchor Standards for Reading	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.

CCS Standards: Reading — Literature	
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.
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).
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
CCS Standards: Reading — Informational Text	
None.	
CCS Standards: Writing	
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ol style="list-style-type: none"> Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and

	<p>concepts.</p> <p>d. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., "Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics").</p>
CCS Standards: Speaking & Listening	
SL.11-12.1.b,c	<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>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>
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
CCS Standards: Language	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.a,b	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Observe hyphenation conventions.</p> <p>b. Spell correctly.</p>

L.11-12.4.a,c	<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> <ul style="list-style-type: none"> 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. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a,b	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <ul style="list-style-type: none"> a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. b. Analyze nuances in the meaning of words with similar denotations.

Note: Bold text indicates targeted standards that will be assessed in the unit.

Unit Assessments

Ongoing Assessment	
Standards Assessed	RL.11-12.2, RL.11-12.3, RL.11-12.5, RL.11-12.6
Description of Assessment	Students participate in reading and discussion, write informally in response to text-based prompts, and participate in evidence-based discussions.

Mid-Unit Assessment	
Standards Assessed	RL.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2.a, b
Description of Assessment	Student learning is assessed via a multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text: Is Caesar’s death a “sacrifice” or a “butchery”?

End-of-Unit Assessment	
Standards Assessed	RL.11-12.3, RL.11-12.4, W.11-12.2.a-f, SL.11-12.6, L.11-12.1, L.11-12.2.a, b
Description of Assessment	<p>Student learning in Part 1 of the End-of-Unit Assessment is assessed via student participation in the following task: Perform a dramatic reading of one scene from <i>Julius Caesar</i>, demonstrating comprehension through the use of affect, diction, and movement.</p> <p>Student learning in Part 2 of the End-of-Unit Assessment is assessed via a formal, multi-paragraph response to the End-of-Unit Assessment. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text: Explain how the title <i>The Tragedy of Julius Caesar</i> is appropriate for the play, or propose a new title and explain why it is more appropriate.</p>

Unit-at-a-Glance Calendar

Lesson	Text	Learning Outcomes/Goals
1	<i>Julius Caesar</i> by William Shakespeare, Act 1.1, lines 1–80	In this first lesson of the unit, students begin their exploration of William Shakespeare’s <i>Julius Caesar</i> . Students read and analyze Act 1.1, lines 1–80 and consider how Shakespeare develops conflicts in this opening scene.
2	<i>Julius Caesar</i> by William Shakespeare, Act 1.2, lines 1–138	In this lesson, students read and analyze Act 1.2, lines 1–138. Students participate in a whole-class dramatic reading of the scene, analyzing how Shakespeare develops characters and introduces central ideas.
3	<i>Julius Caesar</i> by William Shakespeare, Act 1.2, lines 139–187	In this lesson, students read and analyze Act 1.2, lines 139–187 and explore Cassius’s use of rhetoric and emerging central ideas, such as the relationship between the individual and the state, social bonds, and ethics of honor.
4	<i>Julius Caesar</i> by William Shakespeare, Act 1.2, lines 225–334	In this lesson, students read Act 1.2, lines 225–334 and analyze Shakespeare’s choice to present events from Casca’s perspective and the impact of this choice on the plot of the play.
5	<i>Julius Caesar</i> by William Shakespeare, Act 1.3, lines 42–169	In this lesson students read Act 1.3, lines 42–169 and analyze how Shakespeare develops multiple central ideas in this passage.

Lesson	Text	Learning Outcomes/Goals
6	<i>Julius Caesar</i> by William Shakespeare, Act 2.1, lines 1–93	In this lesson, students read Act 2.1, lines 1–93 and explore Brutus’s internal conflict, including how it contributes to Brutus’s development as a character.
7	<i>Julius Caesar</i> by William Shakespeare, Act 2.1, lines 123–205	In this lesson, students read Act 2.1, lines 123–205 and analyze how the central ideas of ethics of honor and exercise of power develop and interact over the course of this passage.
8	<i>Julius Caesar</i> by William Shakespeare, Act 2.1 lines 253–333	In this lesson, students read Act 2.1, lines 253–333 and analyze how Portia’s interaction with Brutus develops the central idea of social bonds.
9	<i>Julius Caesar</i> by William Shakespeare, Act 2.2 lines 1–137	In this lesson, students read Act 2.2, lines 1–137 and analyze how Shakespeare develops Caesar’s character as vain and ambitious through his interactions with Decius in these lines.
10	<i>Julius Caesar</i> by William Shakespeare, Act 3.1, lines 1–91	In this lesson, students read and analyze Act 3.1, lines 1–91 and explore Shakespeare’s structural choices to stage the death of the title character abruptly halfway through the play. Students also consider the relationship between the events in the scene and the full title of the play, <i>The Tragedy of Julius Caesar</i> .
11	<i>Julius Caesar</i> by William Shakespeare, Act 1.1–Act 3.1	In this lesson, the Mid-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: Is Caesar’s death a “sacrifice” or a “butchery”?
12	<i>Julius Caesar</i> by William Shakespeare, Act 3.1, lines 163–230	In this lesson, students read Act 3.1, lines 163–230 and consider what Antony’s reactions to Caesar’s death suggest about his opinion of the conspirators and their actions.
13	<i>Julius Caesar</i> by William Shakespeare, Act 3.1, lines 231–301	In this lesson, students read Act 3.1, lines 231–301, focusing their analysis on Antony’s soliloquy. Students consider the different ways in which Antony and Brutus interpret Caesar’s death and the events leading up to it. Students consider the ways in which these conflicting interpretations of events drive the action of the play.

Lesson	Text	Learning Outcomes/Goals
14	<i>Julius Caesar</i> by William Shakespeare, Act 3.2, lines 1–67	In this lesson, students listen to a masterful reading of Act 3.2, lines 1–67 and focus on lines 14–49, analyzing Brutus’s use of rhetoric in his speech, in preparation for a similar analysis of Antony’s speech in 12.2.2 Lesson 15.
15	<i>Julius Caesar</i> by William Shakespeare, Act 3.2, lines 14–149	In this lesson, students listen to a masterful reading of <i>Julius Caesar</i> Act 3.2, lines 68–149. Students then read and analyze lines 82–117, the beginning portion of Antony’s speech. Students also reread Brutus’s speech, lines 14–49, before participating in a jigsaw discussion to consider how Brutus and Antony use the words <i>ambition</i> and <i>honor</i> in their speeches. Students then discuss Antony’s sincerity in this speech as a whole class.
16	<i>Julius Caesar</i> by William Shakespeare, Act 3.3, lines 1–40	In this lesson, students read and analyze Act 3.3, lines 1–40, consider who is responsible for Cinna’s death, and apply their analysis independently in a written response to the Quick Write prompt at the beginning of the Dramatic Reading and Discussion activity.
17	<i>Julius Caesar</i> by William Shakespeare, Act 4.3, lines 317.1–355.1	In this lesson, students read and analyze Act 4.3, lines 317.1–355.1. Students then reread and analyze different descriptions of Caesar’s spirit in Act 2.1 and Act 3.1, to make connections across the text as they consider how the appearance of Caesar’s ghost develops a conflict in the play.
18	<i>Julius Caesar</i> by William Shakespeare, Act 5.1, lines 1–71	In this lesson, students read Act 5.1, lines 1–71 and practice their dramatic reading skills as they participate in small-group dramatic readings of the focus excerpt, pausing several times to analyze how the complex interactions between characters in this passage develop a central idea in the text.
19	<i>Julius Caesar</i> by William Shakespeare, Act 5.3, lines 1–79	In this lesson, students read Act 5.3, lines 1–79 and participate in an evidence-based discussion as they draw upon their previous work with tragedy to analyze how Cassius’s death contributes to the tragedy of <i>Julius Caesar</i> .

Lesson	Text	Learning Outcomes/Goals
20	<i>Julius Caesar</i> by William Shakespeare, Act 5.5, lines 1–87	In this lesson, students read Act 5.5, lines 1–87. Student learning is assessed via a Quick Write at the end of the lesson: How do Shakespeare’s choices about how to end <i>Julius Caesar</i> provide a tragic resolution?
21	<i>Julius Caesar</i> by William Shakespeare, entire text	In this lesson, the first part of the End-of-Unit Assessment, students perform dramatic readings of scenes from William Shakespeare’s <i>Julius Caesar</i> . After meeting in their small groups for a final rehearsal, students perform their dramatic readings for the whole class. Students then debrief their performances with their groups and complete group assessments.
22	<i>Julius Caesar</i> by William Shakespeare, entire text	In this final lesson of the unit, the second part of the End-of-Unit Assessment, students write a multi-paragraph analysis in response to the following prompt: Explain how the title <i>The Tragedy of Julius Caesar</i> is appropriate for the play, or propose a new title and explain why it is more appropriate.

Preparation, Materials, and Resources

Preparation

- Read and annotate *Julius Caesar* by William Shakespeare.
- Review the Short Response Rubric and Checklist (optional).
- Review the 12.2.2 Mid-Unit and Part 2 End-of-Unit Text Analysis Rubrics and Checklists.
- Review all 12.2.2 standards and post in classroom.

Materials and Resources

- Chart paper
- Copies of the text *Julius Caesar* by William Shakespeare
- Herbert Wise’s 1979 BBC version of *Julius Caesar*
- Writing utensils including pencils, pens, markers, and highlighters
- Methods for collecting student work: student notebooks, folders, etc.
- Access to technology (if possible): interactive whiteboard, document camera, and LCD projector

- Self-stick notes for students (optional)
- Copies of handouts and tools for each student: see materials list in individual lesson plans
- Copies of the 12.2 Common Core Learning Standards Tool (optional)
- Copies of the Short Response Rubric and Checklist (optional)
- Copies of the 12.2.2 Mid-Unit and Part 2 End-of-Unit Text Analysis Rubrics and Checklists
- Copies of the 12.2.2 Part 1 End-of-Unit Checklist

12.2.2

Lesson 1

Introduction

In this first lesson of the unit, students begin their exploration of William Shakespeare's *Julius Caesar*. Students read and analyze Act 1.1, lines 1–80 (from “Hence! Home, you idle creatures, get you home!” to “above the view of men / And keep us all in servile fearfulness”). In this scene, two Tribunes confront some Commoners who are celebrating Caesar’s arrival in Rome; after scolding and dismissing the Commoners, the Tribunes discuss their concerns about Caesar’s rise to power. Students consider how Shakespeare develops conflicts in this opening scene. Student learning is assessed via a Quick Write at the end of the lesson: How do Shakespeare’s specific choices about how to begin the play introduce conflict in this scene?

For homework, students read Act 1.2, lines 1–138 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “start of the majestic world / And bear the palm alone.”), box any unfamiliar words, and look up their definitions. Students choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. In addition, students summarize the scene and develop 2–3 discussion questions focused on how Cassius’s attitudes toward Caesar are similar to or different from the Tribunes’ attitudes and prepare possible answers to their questions for discussion.

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

L.11-12.4.c	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. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do Shakespeare’s specific choices about how to begin the play introduce conflict in this scene?

 Throughout this unit, Quick Writes will be assessed using the Short Response Rubric.

High Performance Response(s)

A High Performance Response should:

- Identify specific choices Shakespeare makes about how to begin the play (e.g., Shakespeare begins the play with an interaction between two different groups of Romans; Shakespeare presents Caesar through the eyes of other characters rather than through Caesar’s own words and actions).
- Explain how Shakespeare’s choices introduce conflict (e.g., Shakespeare introduces conflict in Act 1.1 by opening the play not with the appearance of the title character, but by a scene in which characters with very different opinions discuss Julius Caesar. When the Commoners explain that they are making “holiday to see Caesar and to rejoice in his triumph” (lines 34–35), the Tribunes accuse the Commoners of betraying their former leader, Pompey, by celebrating Caesar’s arrival in Rome. Marullus addresses the Commoners as, “You blocks, you stones, you worse than senseless / things! / O you hard hearts, you cruel men of Rome” (lines 39–41) and accuses them of “ingratitude” (line 60). Shakespeare further develops conflict in the play by contrasting the Commoners’ welcoming views of Caesar with the Tribunes’ suspicions that Caesar will “keep us all in servile fearfulness” (line 80). Shakespeare’s choice to present the two groups’ very different views of Caesar introduces Caesar as the focus for a conflict, which may be important in the

tragedy of *Julius Caesar*.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> *mechanical (n.) – workers *cobbler (n.) – person who mends shoes; bungler; someone who performs or works clumsily or inadequately knave (n.) – unprincipled, untrustworthy, or dishonest person saucy (adj.) – rude usually in a lively and playful way tributaries (n.) – those paying a tax exacted from a subject by a conqueror
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> idle (adj.) – lazy soles (n.) – the parts of a shoe, boot, etc., that touch the ground bonds (n.) – things that bind or restrain chariot (n.) – a carriage with two wheels that was pulled by horses and was raced and used in battle in ancient times ingratitude (n.) – lack of appreciation or thanks for something

① Words defined in the explanatory notes are marked with an asterisk.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.5, W.11-12.9.a, L.11-12.4.c, L.11-12.5.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 1.1: lines 1–80 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda 	1. 10%

2. Homework Accountability	2. 15%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 50%
5. Quick Write	5. 10%
6. Closing	6. 5%

Materials

- Student copies of the 12.2 Common Core Learning Standards Tool (refer to 12.2.1 Lesson 4) (optional)
 - Free audio resource: <https://librivox.org/julius-caesar-by-william-shakespeare/>
 - Herbert Wise’s 1979 BBC version of *Julius Caesar* (00:28–05:04) (optional)
 - Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- ① Timestamps from Herbert Wise’s *Julius Caesar* are taken from a digital version of the film available at <http://www.amazon.com> (search terms: Herbert Wise, Julius Caesar, BBC), and may differ from other versions of the film.

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.
①	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: RL.11-12.5. Remind students that in 12.2.1 they read two nonfiction texts, Benazir’s Bhutto’s “Ideas Live On” and Henry David Thoreau’s “Civil Disobedience,” and considered ideas such as the relationship between the individual and the state and how power is exercised in different contexts. In 12.2.2, students analyze how William

Shakespeare develops these and other central ideas in *Julius Caesar*. In this lesson, students analyze how Shakespeare uses the scene to introduce conflicts that will develop throughout the play.

- ▶ Students look at the agenda.

① **Differentiation Consideration:** If students are using the 12.2 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard RL.11-12.5. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses should include:

- The standard requires students to analyze how authors structure texts (for example, how to begin or end a story).
- The standard requires students to analyze how these choices affect the overall meaning of the text.
- The standard requires students to analyze how these choices affect the beauty or power of the text.

Activity 2: Homework Accountability

15%

Instruct students to talk in pairs about how they applied a focus standard of their choice to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson's AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson's homework.

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

💬 Students may identify the following words: **mechanical, *cobbler, knave, saucy, and tributaries*.

① **Differentiation Consideration:** Students may also identify the following words: *idle, soles, bonds, chariot, and ingratitude*.

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to take out their responses to the previous lesson's homework assignment. (Read Julius Caesar, Act 1.1, lines 1–80 and respond briefly to the following question: Consider the full title of

the play (*The Tragedy of Julius Caesar*). Based on your previous work with tragedy, what expectations does Shakespeare create by titling the play in this way?) Instruct students to discuss their responses in pairs.

💬 Student responses may include:

- By titling the play *The Tragedy of Julius Caesar*, Shakespeare creates the expectation that Julius Caesar will be the main character of the play.
- In a tragedy, the audience expects to see a tragic hero suffer a great misfortune. Tragedy often ends with the death of the tragic hero.
- Tragedy evokes pity and fear in the audience.
- A tragic hero has a tragic flaw, an aspect of his or her character that leads to his or her downfall.
- Tragedy always includes a conflict, which is most often resolved by the death or downfall of the tragic hero.
- A tragic hero has a moment of recognition in which the unresolved conflict and/or the hero's tragic flaw becomes clear.

- ① Consider reminding students of their previous work with tragedy, including *The Most Excellent and Lamentable Tragedy of Romeo and Juliet* in Module 9.1, *The Tragedy of Macbeth* in Module 10.4, and their reading of *The Tragedy of Hamlet, Prince of Denmark* in Module 11.1.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 1.1, lines 1–80 (from “Hence! Home, you idle creatures, get you home!” to “above the view of men / And keep us all in servile fearfulness”). Ask students to listen for how Shakespeare introduces conflict in this scene.

▶ Students follow along, reading silently.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How do the characters in this scene respond to Caesar's arrival?

- ① For this and other masterful readings in 12.2.2, consider using <https://librivox.org/julius-caesar-by-william-shakespeare/> or another audio version of *Julius Caesar*.

Activity 4: Reading and Discussion

50%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct student groups to read Act 1.1, lines 1–35 (from “Hence! Home, you idle creatures, get you home!” to “to see Caesar and to rejoice in his triumph”) and answer the following questions before sharing out with the class.

How does Shakespeare establish the relationship between the Tribunes and the Commoners in Act 1.1, lines 1–9?

- Shakespeare demonstrates through the orders the Tribunes give to the Commoners and the demanding questions they ask that the Tribunes are or perceive themselves to be in a position of authority over the Commoners. Flavius orders the Commoners “Hence!” and tells them, “Speak” (lines 1, 5). He asks them a series of questions but does not give them an opportunity to respond. He asks, “Is this a holiday? ... know you not, / ... you ought not walk / ... without the sign / Of your profession? ... what trade art thou?” (lines 2–5). Similarly, Marullus demands, “Where is thy leather apron and thy rule? / What dost thou with thy best apparel on? / You, sir, what trade are you?” (lines 7–9) as he asks the Carpenter why he is out on the streets but not in working clothes.

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What tone does Shakespeare create through Flavius’s words to the Commoners?

- Shakespeare’s word choices create an angry, assertive tone toward the Commoners on the part of the Tribunes. For example, Flavius orders the Commoners away, saying “Hence!” to send them away abruptly and insults them by calling them “idle creatures” (line 1).

Why does Marullus ask, “Where is thy leather apron and thy rule” in line 7?

- Marullus points out that if the Commoner is a carpenter, as he reports in line 6, he should not be out on the streets, but rather working with the tools of his trade (“ought not walk / Upon a laboring day without the sign / Of your profession” (lines 2–5)).

What is the effect of the Cobbler’s use of the multiple meanings of the word *cobbler* in line 11?

- Student responses may include:

- The Cobbler means that he is a man who makes and mends shoes, but Marullus thinks that the Cobbler uses the word to mean “bungler,” or someone who makes many mistakes. The two meanings of the word add humor to the scene.
- The Cobbler uses the multiple meanings of the word *cobbler* to make the Tribunes look foolish. The crowd knows that the Cobbler uses the word to describe his trade, but the Tribunes continue to misunderstand the Cobbler’s response and think that the Cobbler means he is someone who does a poor job at his trade. The Tribunes’ confusion is obvious when Marullus repeats the question, demanding, “But what trade art thou?” (line 12) and Flavius asks, “What trade, thou knave? Thou naughty knave, what / trade?” (lines 16–17), until he realizes that the Commoner is a man who mends shoes. The Cobbler’s ironic response to the Tribunes contributes to the tension between the Commoners and the Tribunes.

Explain to students that the use of the word *cobbler* in these lines is an example of a *pun*. Define *pun* for students as “humorous use of a word or phrase so as to emphasize or suggest its different meanings or applications; use of words that are alike or nearly alike in sound but different in meaning; a play on words.”

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

Explain the pun the Cobbler makes when he calls himself “a mender of bad soles.”

- 💬 The Cobbler uses a pun when he says he hopes he practices a trade that he “may use with a safe conscience” and that he is “a mender of bad soles” (lines 13–14). Flavius thinks the Cobbler means he practices a trade having to do with correcting souls, but the Cobbler really means that he fixes the bottoms of shoes.

- ① **Differentiation Consideration:** Consider providing the following optional extension questions to deepen students’ understanding of Shakespeare’s use of verse and prose in this scene.

How does the language of Marullus and Flavius differ from the language of the Cobbler and the Carpenter?

- 💬 Marullus and Flavius usually speak in verse, or poetic form, but the Cobbler and Carpenter speak in prose, or longer unmeasured sentences. For example, Flavius uses verse to demand, “Being mechanical, you ought not walk / Upon a laboring day without the sign / Of your profession? – Speak, what trade art thou?” (line 5) while the Cobbler responds in prose, saying, “Truly, sir, in respect of a fine workman, I am / but, as you would say, a cobbler” (lines 10–11).

- ① If necessary, explain to students that Shakespeare often uses blank verse in his plays. *Blank verse* is a form of poetry that uses unrhymed, iambic pentameter. Explain to students that an *iamb* is “a

metric unit in poetry consisting of an unstressed syllable followed by a stressed syllable.” Inform students that *penta-* means “five,” so when there are five iambs, the line is called *iambic pentameter*. For example, Flavius speaks in blank verse when he says, “What trade, thou knave? Thou naughty knave, what trade?” (line 1). *Prose*, on the other hand, is the language of ordinary speech and has no set rules about syllables or rhymes. The Cobbler speaks in prose when he says, “A trade, sir, that I hope I may use with a safe / conscience, which is indeed, sir, a mender of bad / soles” (lines 13–15).

How does Shakespeare’s use of different speech patterns for the characters develop his depiction of Rome?

- Using verse or poetic form for the Tribunes and prose or ordinary speech for the Commoners emphasizes that Roman society is composed of groups with different ways of speaking that reflect differences in social standing, values, and attitudes.

What reason does the Cobbler give for being on the streets instead of in his shop?

- The Cobbler says he and the other Commoners are out to “make holiday to see Caesar and to rejoice in his triumph” (lines 34–35), suggesting the Commoners view Caesar’s success as a positive development in Rome.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 1.1, lines 36–80 (from “Wherefore rejoice? What conquest brings he home?” to “above the view of men / And keep us all in servile fearfulness”) and answer the following questions before sharing out with the class.

How does Marullus’s criticism of the Commoners develop his opinion of Caesar?

- Marullus accuses the Commoners of being foolish for celebrating Caesar’s arrival because he is coming without “conquest” and no “tributaries follow him to Rome / To grace in captive bonds his chariot wheels” (lines 36–38). These statements suggest Marullus believes that Caesar does not deserve the attention he is receiving as he enters Rome.

How does Marullus’s reference to Pompey develop his criticism of the Commoners?

- Through his description of the way the Commoners used to greet Pompey, Marullus accuses the Commoners of being disloyal. After reminding the Commoners of how eagerly they used to cheer for Pompey, he asks, “And do you now put on your best attire? / And do you now cull out a holiday? / And do you now strew flowers in his way / That comes in triumph over Pompey’s

blood?” (lines 53–56). By first describing their former enthusiasm for Pompey and then describing their current enthusiasm for Caesar, Marullus demonstrates that the Commoners are guilty of “ingratitude” (line 60) because they so quickly shifted their support from one leader to another.

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

What can you infer about Pompey from lines 42–56?

- 💬 Marullus says the Commoners used to greet Pompey as enthusiastically as they are greeting Caesar. He says “Many a time and oft” the Commoners “climbed up to walls and battlements” and waited “to see great Pompey pass the streets of Rome” (lines 42–43, 47). According to Marullus, the crowd would make “an universal shout” or cheer if they even saw Pompey’s chariot (line 49), making the Tiber “[tremble] underneath her banks” (line 50) in their enthusiasm. These references suggest that Pompey was once a popular leader in Rome, similar to Caesar.

Based on the other activities that the Tribunes describe, what sort of greeting is a “universal shout” (line 49)?

- 💬 The Tribunes describe the Commoners as waiting eagerly for Pompey’s arrival, holding babies to see the great man’s entrance, so a “universal shout” must be a greeting of welcome.

What can you infer about the relationship between Caesar and Pompey based on Marullus’s statement that Caesar “comes in triumph over Pompey’s blood” (line 56)?

- 💬 Marullus’s statement suggests that there was a conflict between Caesar and Pompey and that Caesar won the struggle.

What can you infer from the Tribunes’ relationship to Pompey from the Tribunes’ criticism of the Commoners?

- 💬 Student responses may include:
- The Tribunes remain loyal to Pompey and are angry that the Commoners are welcoming Caesar. Marullus addresses the Commoners by saying, “You blocks, you stones, you worse than senseless / things! / O you hard hearts, you cruel men of Rome, / Knew you not Pompey?” (lines 39–42). These words express Marullus’s anger and surprise that the Commoners, who so frequently greeted Pompey with cheers, seem to have forgotten him and are now eagerly welcoming a new leader, Caesar, who seems to have been in conflict with Pompey.

- The Tribunes regret Pompey's loss and remember fondly the days when he entered Rome in triumph. The Tribunes describe the Commoners' eagerness to "see great Pompey pass the streets of Rome" (line 47) and criticize them for now doing the same for Caesar. They ask, "And do you now put on your best attire? / And do you now cull out a holiday? / And do you now strew flowers in his way / That comes in triumph over Pompey's blood?" (lines 53–56). The repetition of "And do you now" in their questions to the Commoners emphasizes the Tribunes' anger in these lines.

What does Flavius's use of metaphor in lines 73–80 suggest about his attitude toward Caesar?
(L.11-12.5.a)

- Flavius uses a metaphor to compare Caesar to a bird and Caesar's "trophy" (line 73) or the symbols of his victories to a bird's feathers. Flavius tells Marullus, "Let no images / Be hung with Caesar's trophies" (lines 73–74). Just as removing feathers from a bird's wing will "make him fly an ordinary pitch" (line 78), or keep the bird from flying too high, so removing the "trophy" (line 73), or signs of Caesar's success, will keep Caesar from "soar[ing] above the view of men" or abusing his power (line 79). Flavius's metaphor expresses his concern that unless Caesar is stopped, Caesar will keep the people of Rome "in servile fearfulness" (line 80). By describing Caesar as "soaring above the view of men" and as keeping others "in servile fearfulness," Flavius suggests that Caesar seeks a position of superiority.

Lead a brief whole-class discussion of student responses.

Instruct student groups to answer the following questions before sharing out with the class:

To what extent does Act 1.1 fulfill or develop expectations set by the play's full title, *The Tragedy of Julius Caesar*?

- Student responses may include:
 - Act 1.1 suggests that the play will be a tragedy by introducing a conflict related to a heroic character, Julius Caesar. Act 1.1 develops those expectations by depicting some characters that support Caesar and others who are suspicious of him.
 - Act 1.1 does not fulfill the expectations set by the title because the opening scene at first seems more humorous than tragic.
 - Act 1.1 develops expectations set by the title because the title suggests the drama will feature Julius Caesar, but he does not appear in this scene. Viewers only hear about him from other characters and so they eagerly wait for his arrival on stage.

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

Which other plays by Shakespeare that you have read begin with the main character off-stage?

💬 Student responses may include:

- *Romeo and Juliet* begins with a prologue rather than with Romeo or Juliet onstage.
- *Macbeth* begins with three witches talking about a battle and about meeting Macbeth on a heath rather than with Macbeth onstage.
- *Hamlet* begins with soldiers on the ramparts of the castle discussing the ghost of Hamlet's father rather than with Hamlet onstage.

What effect does Shakespeare create by choosing to begin a play with a scene that does not include the title character?

💬 Student responses may include:

- By beginning a play with a scene that does not include the title character, Shakespeare creates tension as the audience waits for his or arrival.
- By beginning the play with a scene that does not include the title character, Shakespeare forces the viewer to rely on other characters' views of the main character and/or important events. In *Julius Caesar*, Shakespeare introduces the main character through the Tribunes' descriptions, which are highly critical of Caesar.

Lead a brief whole-class discussion of student responses.

- ① To support comprehension and fluency, consider showing Herbert Wise's 1979 BBC version of *Julius Caesar* (00:28–05:04).

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How do Shakespeare's specific choices about how to begin the play introduce conflict in this scene?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.
- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Act 1.2, lines 1–138 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “start of the majestic world / And bear the palm alone”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text (L.11-12.4.c). Instruct students to summarize the scene and develop 2–3 discussion questions focused on how Cassius’s attitudes toward Caesar are similar to or different from the Tribunes’ attitudes. Instruct students to prepare possible answers to their questions for discussion.

- ▶ Students follow along.

Homework

Read Act 1.2, lines 1–138 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “start of the majestic world / And bear the palm alone”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. In addition, summarize the scene and develop 2–3 discussion questions focused on how Cassius’s attitudes toward Caesar are similar to or different from the Tribunes’ attitudes. Prepare possible answers to your questions for discussion.

12.2.2

Lesson 2

Introduction

In this lesson, students read and analyze *Julius Caesar*, Act 1.2, lines 1–138 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “start of the majestic world / And bear the palm alone”). In this scene, a soothsayer warns Caesar, “Beware the ides of March” (line 21). After Caesar leaves, Brutus and Cassius discuss Caesar’s rise to power. Students participate in a whole-class dramatic reading of the scene, analyzing how Shakespeare develops characters and introduces central ideas. Student learning is assessed via a Quick Write at the end of the lesson: Select Brutus, Caesar, or Cassius. How does Shakespeare develop this character in Act 1.2, lines 1–138?

For homework, students annotate Act 1.1 and Act 1.2, lines 1–138 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “start of the majestic world / And bear the palm alone”) for how Shakespeare develops relationships and answer the following question: How do the relationships among characters in Act 1.1 and Act 1.2, lines 1–138 contribute to the emergence of a new central idea?

Additionally, students read lines 139–187 of *Julius Caesar* (from “Another general shout! / I do believe that these applauses” to “thus much show of fire from / Brutus”), box any unfamiliar words, and look up their definitions. Students choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. Also, students summarize the scene and annotate the text for central ideas.

Standards

Assessed Standard(s)	
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).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of</p>

	American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.c	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. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Select Caesar, Brutus, or Cassius. How does Shakespeare develop this character in Act 1.2, lines 1–138?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a significant character in the scene (e.g., Caesar; Brutus; Cassius). Explain how Shakespeare develops the character in these lines (e.g., Shakespeare uses Cassius’s dialogue with Brutus to demonstrate Cassius’s ability to persuade and manipulate others. Cassius begins to persuade Brutus by saying, “Well, honor is the subject of my story” (line 99). Cassius’s statement appeals to Brutus by emphasizing honor, which Cassius knows is important to Brutus. Cassius continues his efforts to persuade Brutus by telling Brutus, “I was born free as Caesar; so were you” (line 104). This statement appeals to Brutus’s honor by reminding him of his status as a free man. Cassius continues his efforts to persuade Brutus by carefully selecting and framing stories about earlier events in Caesar’s life that demonstrate Caesar is not fit to be king. Cassius tells Brutus about the time Caesar needed Cassius to save him from the Tiber and called to Cassius, “Help me, Cassius, or I sink!” (line 118). He follows this story with a report about the time Caesar needed Titinius to get him water during his illness in Spain, when he was weak “[a]s a sick girl” (line 135). Cassius’s stories and comments demonstrate that Cassius believes that he and Brutus are not only equal to Caesar but also better than Caesar. In this scene, Shakespeare depicts Cassius as a persuasive speaker who can manipulate his audience.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> soothsayer (n.) – someone who makes predictions about what is going to happen in the future countenance (n.) – appearance, especially the look or expression of the face vexed (adj.) – annoyed or worried cogitations (n.) – thoughts lamented (v.) – felt, showed, or expressed grief, sorrow, or regret yoke (n.) – an arched device formerly laid on the neck of a defeated person, or a frame fitted to a person's shoulders to carry a load in two equal portions; servitude, bondage fawn (v.) – try to get the approval of an important or powerful person by giving that person praise, special attention, etc. *laughter (n.) – butt of jokes, laughingstock *scandal (v.) – slander impart (v.) – make known; tell aught (n.) – anything
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> beware (v.) – be wary, cautious or careful of reflection (n.) – image that is seen in a mirror or on a shiny surface torrent (n.) – a large amount of water that moves very quickly in one direction buffet (v.) – hit with great force many times feeble (adj.) – very weak

① Words defined in the explanatory notes are marked with an asterisk.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.c Text: <i>Julius Caesar</i> by William Shakespeare, Act 1.2: lines 1–138 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Whole-Class Dramatic Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 65% 15% 5%

Materials

- Student copies of the 12.2 Common Core Learning Standards Tool (refer to 12.2.1 Lesson 4) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.3. In this lesson, students analyze how Shakespeare develops his characters in Act 1.2, lines 1–138 of his play *Julius Caesar*. Students engage in a whole-class dramatic reading of the scene and in small-group discussions.

- ▶ Students look at the agenda.

① **Differentiation Consideration:** If students are using the 12.2 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard RL.11-12.3. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses may include:

- The standard requires students to analyze how authors structure texts (for example, how to begin or end a story).
- The standard requires students to analyze how these choices affect the overall meaning of the text.
- The standard requires students to analyze how these choices affect the beauty or power of the text.

Activity 2: Homework Accountability

10%

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

- 💬 Students may identify the following words: *soothsayer*, *countenance*, *vexèd*, *cogitations*, *lamented*, *yoke*, *fawn*, **laughter*, **scandal*, *impart*, and *aught*.

① **Differentiation Consideration:** Students may also identify the following words: *beware*, *reflection*, *torrent*, *buffet*, and *feeble*.

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to take out their responses to the previous lesson's homework assignment. (Read Act 1.2, lines 1–138. Summarize the scene and develop 2–3 discussion questions focused on how Cassius's attitudes toward Caesar are similar to or different from the Tribunes' attitudes. Prepare possible answers to your questions for discussion.) Instruct students to share and discuss their summaries in groups. Select one group to share with the class their most complete summary and invite other groups to add pertinent details if needed.

- ☛ In Act 1.2, Caesar first appears on stage accompanied by his wife, Calphurnia, and other supporters. A soothsayer warns him, “Beware the ides of March” (lines 21, 28), but Caesar dismisses the man as “a dreamer” (line 29). After Caesar and his train exit the state, Cassius and Brutus discuss Caesar’s rise to power. Cassius first questions Brutus about their friendship and then about Brutus’s attitudes regarding Caesar. When Cassius is sure that Brutus does not want Caesar to become king, he appeals to Brutus’s sense of honor and shares his own attitudes toward Caesar by telling stories that demonstrate why Caesar is unfit to be king.

Lead a brief whole-class discussion of student summaries.

- ① Students are held accountable for the questions and responses that they generated for homework during Activity 3: Whole-Class Dramatic Reading and Discussion.

Activity 3: Whole-Class Dramatic Reading and Discussion

65%

Transition to a whole-class dramatic reading. Assign students to read the roles of Caesar, Casca, Calphurnia, Antony, the Soothsayer, Brutus, and Cassius in Act 1.2, lines 1–84 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “To all the rout, then hold me dangerous”).

- ① **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What do we learn about the characters in this scene?

Instruct students to read aloud Act 1.2, lines 1–84, and then answer the following questions in their small groups.

How does Shakespeare introduce Caesar’s character on the stage?

- ☛ Student responses may include:
- Caesar first appears on stage surrounded by many other characters and followed by still more, including the Tribunes. This develops the idea established in Act 1.1 that he is an important figure in Roman society.
 - By introducing Caesar surrounded by a crowd of people, Shakespeare develops Caesar’s character through his interactions with others, which give the audience access to his inner thoughts. Introducing Caesar in this way contributes to the mystery around Caesar, who speaks little and generally only to give orders such as his command to Calphurnia to “[s]tand ... directly in Antonius’s way” (line 5).

What does Caesar's interaction with the Soothsayer suggest about Caesar's character?

💬 Student responses may include:

- Caesar's noticing the Soothsayer while walking through a busy crowd suggests that he is attentive to the people. When the Soothsayer first calls out, Caesar immediately asks, "Ha! Who calls?" (line 16) and then asks to have the man brought forward to speak, suggesting that Caesar is interested in the people in the crowd and is willing to make time for them.
- Caesar's dismissal of the Soothsayer with the words, "He is a dreamer. Let us leave him. Pass" (line 29), suggests that Caesar is somewhat arrogant.

① **Differentiation Consideration:** Consider posing the following question:

How does Shakespeare's use of repetition in lines 21–29 establish the mood of the scene?

💬 Student responses should include:

- The phrase "Beware the Ides of March" is repeated three times in these lines. The Soothsayer speaks the warning twice (lines 21 and 28), and Brutus reports the Soothsayer's words once (line 23). By repeating the phrase three times, Shakespeare emphasizes the importance of the warning and introduces a foreboding mood to the scene.

① If necessary, explain to students that the *mood* of a text is the emotional state or feeling that it conveys or evokes.

How do Cassius's first words to Brutus in lines 37–41 establish their relationship?

💬 Cassius's observation, "I have not from your eyes that gentleness / And show of love as I was wont to have," suggests that the two men are friends and usually have a good relationship, but Cassius notices that Brutus's feelings toward him have changed recently (lines 38–39).

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

What does Brutus's response to Cassius in lines 42–53 suggest about Brutus's recent behavior?

💬 Brutus says, "Vexèd I am / Of late with passions of some difference, / Conceptions only proper to myself" (lines 45–47) to explain that he has been preoccupied with a private struggle, and thus, and not as friendly as usual. He says that because he is "with himself at war" he "forgets the shows of love to other men" (lines 52–53).

Paraphrase lines 61–68.

- It is a shame that you cannot see yourselves as others do, Brutus, because many well-respected Romans, who are concerned by Caesar's rise to power, have wished that you could see your own qualities more clearly.

How does Brutus respond to Cassius's compliments?

- Student responses may include:
- Brutus is suspicious of Cassius's compliments. He asks, "Into what dangers would you lead me, Cassius?" (line 69).
 - Brutus is flattered. He claims he does not have the qualities that Cassius suggests, but he invites Cassius to continue by asking, "Into what dangers would you lead me, Cassius, / That you would have me seek into myself / For that which is not in me?" (lines 69–71).

How does Cassius try to gain Brutus's trust in lines 72–84? What does Cassius's approach suggest about his perception of Brutus?

- Student responses may include:
- Cassius attempts to gain Brutus's trust by describing himself in terms that appeal to Brutus's values. Cassius describes himself as serious, pointing out that he is not a "common laughter" or a foolish person (line 78), implying that Brutus is a serious person who does not respect frivolous people. Cassius goes on to claim that he is sincere and does not "stale with ordinary oaths [his] love / To every new protester" (lines 79–80), and that he is not a hypocrite because he does not "fawn on men and hug them hard / And after scandal them" (lines 81–82). By emphasizing his own seriousness and honesty, Cassius focuses on values that he perceives as important to Brutus, suggesting that he sees Brutus as a serious and honorable person.
 - Recognizing that Brutus prides himself on his own seriousness and honesty, Cassius focuses on these values in himself in an effort to manipulate Brutus and persuade him to trust him.

What kind of relationship is Cassius trying to establish with Brutus?

- Cassius is trying to establish a friendly relationship with Brutus but one in which Cassius is in control. He refers to Brutus's "hidden worthiness" (line 63) and addresses him as "noble Brutus" (line 68), suggesting that he admires and respects Brutus. At the same time, Cassius's description of himself is carefully phrased to appeal to Brutus's own perception of himself, suggesting that Cassius knows Brutus very well and may be trying to gain influence him through flattery. Cassius wants to earn Brutus's trust and respect but also wants to be able to manipulate him.

Lead a brief whole-class discussion of student responses.

Assign students to read the roles of Brutus and Cassius. Instruct students to read Act 1.2, lines 85–138 (from “What means this shouting? I do fear the people” to “start of the majestic world / And bear the palm alone”) and then answer the following questions in groups.

How does Shakespeare establish Brutus’s relationship with Caesar in lines 85–89?

- Brutus first says he “fear[s] the people / Choose Caesar for their King,” (lines 85–86) and then adds to this statement, “yet I love him well” (line 89). The two statements establish a complex relationship between the men: Brutus loves Caesar as a friend, but he opposes his political rise to power.

What does Brutus’s use of the word *honor* in lines 92–96 suggest about his view of ethics?

- Brutus’s comment that he “love[s] / The name of honor more than [he] fear[s] death” (lines 95–96) shows that Brutus is committed to preserving his honor by doing the right thing for “the general good” (line 92), even if the cost is death. Brutus would rather die with a reputation for being honorable than live and be considered dishonorable.

What do Brutus and Cassius’s references to *honor* in lines 93–103 suggest about the role of honor in Roman society?

- Brutus and Cassius’s comments suggest that honor is a shared and important value in Roman society. Brutus claims that he “love[s] / The name of honor more than [he] fear[s] death” (lines 95–96), and Cassius suggests that he shares that value when he remarks that “honor is the subject of [his] story” (line 99).
- ① In preparation for their work with central ideas in 12.2.2 Lesson 3, consider giving students the phrase “ethics of honor” to describe how the characters in *Julius Caesar* use the socially valued concept of honor to guide their decisions about right and wrong.
- ① Ethics is a central idea common to both “Civil Disobedience” and *Julius Caesar*. Consider reminding students of their work with ethics in 12.2.1 Lesson 6, in which *ethics* is defined as “moral principles of an individual.”

How do Cassius’s stories and comments (lines 107–135) express his view of Caesar?

- Student responses should include:
 - Cassius’s stories show that he views Caesar as weak. He tells Brutus of the time Caesar challenged Cassius to swim across the Tiber. Cassius accepted the challenge and started out but had to stop to save Caesar from drowning when Caesar called out, “Help me, Cassius or I

- sink!” (line 118). Cassius also tells Brutus about the time Caesar “had a fever when he was in Spain” (line 126). Cassius says that “he [Caesar] did shake” (line 128) and “his coward lips did from their color fly” (line 129), showing that Caesar responded to illness just as anyone else would, not as one would expect a god to respond. In fact, according to Cassius, Caesar was as needy “[a]s a sick girl” (line 135) calling out to another companion for water.
- Cassius’s comments demonstrate that Cassius does not believe Caesar is worthy to rule Rome. After reporting how he saved Caesar from the Tiber, Cassius says, “And this man / Is now become a god, and Cassius is / A wretched creature and must bend his body / If Caesar carelessly but nod on him” (lines 122–125), demonstrating his resentment of Caesar’s power. After telling Brutus about Caesar’s illness in Spain, Cassius says, “You gods, it doth amaze me / A man of such a feeble temper should / So get the start of the majestic world / And bear the palm alone” (lines 135–138). This statement expresses Cassius’s resentment that Caesar, a man prone to illness and weakness, should now be recognized as the sole source of triumph in Rome.

Lead a brief whole-class discussion of student responses.

Instruct groups to share their responses to the previous lesson’s homework assignment. (Read Act 1.2, lines 1–138. Develop 2–3 discussion questions focused on how Cassius’s attitudes toward Caesar are similar to or different from the Tribunes’ attitudes. Prepare possible answers to your questions for discussion.)

Instruct groups to share with the class the question and answer that best supports their understanding of the text. Lead a brief, whole-class discussion of student questions and responses.

- Student questions may include:

How are the Tribunes’ and Cassius’s attitudes toward Caesar similar?

- Student responses may include:
 - Flavius says the Tribunes should remove signs of Caesar’s triumph because otherwise he “would soar above the view of men” (Act 1.1, line 79). These words suggest that they believe Caesar is ambitious to accept a position that he does not deserve. Similarly, Cassius says, “And this man / Is now become a god,” expressing his amazement that Caesar “should / So get the start of the majestic world / And bear the palm alone” (Act 1.2, lines 122–123, 137–138). These lines show that Cassius, too, suspects that Caesar is acquiring power he does not deserve.
 - Flavius expresses his concern that Caesar will use his new position to control his fellow-citizens, saying Caesar will “keep us all in servile fearfulness” (Act 1.1, line 80). Similarly,

Cassius insists he would rather be dead than have to behave as though he is in awe of a fellow citizen when he says, “I had as lief not be as live to be / In awe of such a thing as I myself” (Act 1.2, lines 102–103). Both men suspect that Caesar will use his power to limit their freedom.

How are the Tribunes’ and Cassius’s attitudes toward Caesar different?

🗨 Student responses should include:

- Marullus criticizes the Commoners for welcoming Caesar, who “comes in triumph over Pompey’s blood” (Act 1.1, line 56). Marullus’s criticism suggests that part of the reason that the Tribunes do not support Caesar is that they supported Pompey, his rival.
- Cassius says, “And this man / Is now become a god, and Cassius is / A wretched creature and must bend his body / If Caesar carelessly but nod on him” (Act 1.2, lines 122–125). His words show that he resents Caesar’s rise to power because Cassius does not believe that Caesar is any better than Cassius and resents the power that Caesar now has over him.

Lead a brief whole-class discussion of student responses.

Pose the following discussion question to the class. Instruct half of the groups to consider the character of Brutus and the other half of the groups to consider the character of Cassius:

How do Brutus’s and Cassius’s responses to the possibility of Caesar’s gaining the crown develop their characters?

🗨 Student responses may include:

- Brutus says he does not want Caesar to be king because he is concerned for the “general good” (line 92) even though Brutus “love[s] him well” (line 89). He says, “I do fear the people / Choose Caesar for their king” (lines 85–86).
- Cassius does not want Caesar to be king because he believes that Caesar is no more deserving of this honor than Cassius or Brutus. He says, “I was born free as Caesar; so were you; / We both have fed as well, and we can both / Endure the winter’s cold as well as he” (lines 104–106). Although Brutus, Cassius, and Caesar had similar beginnings and abilities, according to Cassius, the people now treat Caesar as “a god” (line 123) and Cassius “must bend his body / If Caesar carelessly but nod on him” (lines 124–125). Caesar’s rise seems to make Cassius resentful.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

Select Caesar, Brutus, or Cassius. How does Shakespeare develop this character in Act 1.2, lines 1–138?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to annotate Act 1.1 and Act 1.2, lines 1–138 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “start of the majestic world / And bear the palm alone”) for how Shakespeare develops relationships (W.11-12.9.a) and answer the following question:

How do the relationships among characters in Act 1.1 and Act 1.2, lines 1–138 contribute to the emergence of a new central idea?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

Additionally, instruct students to read Act 1.2, lines 139–187 (from “Another general shout! / I do believe that these applauses” to “thus much show of fire from / Brutus”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text (L.11-12.4.c). To support comprehension, instruct students to summarize the lines and annotate for central ideas (W.11-12.9.a).

- ▶ Students follow along.

Homework

Annotate Act 1.1 and Act 1.2, lines 1–138 (from “Calphurnia. / Peace, ho! Caesar speaks. / Calphurnia” to “start of the majestic world / And bear the palm alone”) for how Shakespeare develops relationships and answer the following question:

How do the relationships among characters in Act 1.1 and Act 1.2, lines 1–138 contribute to the emergence of a new central idea?

Use this lesson’s vocabulary wherever possible in your written responses.

Additionally, read Act 1.2, lines 139–187 (from “Another general shout! / I do believe that these applauses” to “thus much show of fire from / Brutus”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text. In addition, summarize the scene and annotate the text for central ideas.

12.2.2

Lesson 3

Introduction

In this lesson, students read and analyze Act 1.2, lines 139–187 of *Julius Caesar* (from “Another general shout! / I do believe that these applauses are” to “thus much show of fire from / Brutus”), in which Cassius continues to speak to Brutus about the rise of Caesar. Students explore Cassius’s use of rhetoric and emerging central ideas, including the relationship between the individual and the state, social bonds, and ethics of honor. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare use rhetoric to develop a central idea in the play?

For homework, students read Act 1.2, lines 188–224 (from “The games are done, and Caesar is returning” to “And tell me truly what thou think’st of him”) before responding to a series of questions. Students also read Act 1.2, lines 225–334 (from “You pulled me by the cloak. Would you speak with me?” to “For we will shake him, or worse days endure”) in preparation for the next lesson.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.c	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. <ul style="list-style-type: none"> c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine

	or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Shakespeare use rhetoric to develop a central idea in the play?

High Performance Response(s)

A High Performance Response should:

- Identify a central idea emerging in the play (e.g., ethics of honor; the relationship between the individual and the state; social bonds; etc.).
- Explain how Shakespeare's use of rhetoric develops the emerging central idea (e.g., Cassius's use of rhetorical devices such as figurative language and historical references develops the central idea of the relationship between the individual and the state. In a simile comparing Caesar to a Colossus, Cassius makes the point that Caesar's rise to power causes other men to appear "petty" or insignificant (line 143). They are left to find "dishonorable graves" (line 145) because they are no longer seen as Caesar's equal. Cassius's use of a negative image here suggests that he believes the relationship between the individual and the state should not be one of a single leader dominating Rome. He uses historical references to advance this idea when he reminds Brutus that Rome was once a city "famed with more than with one man" (line 162) and concludes by reminding Brutus of his ancestor of the same name. His ancestor Brutus took the honor of being a free and equal Roman so seriously that he "would have brooked / Th' eternal devil to keep his state in Rome / as easily as a king" (lines 168–170). Cassius tells this story to encourage Brutus to preserve the relationship between the individual and the state that is the hallmark of Rome, a relationship of freedom and equality that does not involve a king.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> *Colossus (n.) – a gigantic bronze statue whose legs, according to legend, spanned the harbor at Rhodes encompassed (v.) – included comprehensively *brook (v.) – permitted entreat (v.) – make an earnest request repute (v.) – consider
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> applaud (v.) – expressions of appreciation or approval bestride (v.) – stand or tower over; dominate recount (v.) – tell someone about (something that happened); describe or give an account of (an event)

① Words defined in the explanatory notes are marked with an asterisk.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.9.a, L.11-12.4.c, L.11-12.5.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 1.2: lines 139–187 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 60% 15% 5%

Materials

- Student copies of 12.2 Common Core Learning Standards Tool (refer to 12.2.1 Lesson 4) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.2. In this lesson, students work in small groups to analyze how Shakespeare's use of rhetoric develops a central idea in Act 1.2, lines 139–187 of *Julius Caesar*.

- ▶ Students look at the agenda.

❗ **Differentiation Consideration:** If students are using the 12.2 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard RL.11-12.2. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses should include:

- The standard requires students to determine and analyze more than one central idea in a text.
- The standard requires students to identify several places in a text where authors develop central ideas.
- The standard means that one central idea can affect other central ideas in a text.
- The standard requires students to summarize a text objectively.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Annotate Act 1.1 and Act 1.2, lines 1–138 for how Shakespeare develops relationships and answer the following question.) Instruct students to form pairs and share their annotations.

🗨 Student annotations may include:

- “Hence! Home, you idle creatures, get you home!” (Act 1.1, line 1) – Flavius takes an angry and commanding tone towards the Commoners, suggesting that he perceives himself to have authority over them.
- “[W]e make holiday to see Caesar and to rejoice in his triumph” (Act 1.1, lines 34–35) – the Commoners are eager to celebrate Caesar, suggesting that Caesar is popular among the people.
- “Let no images / Be hung with Caesar’s trophies” (Act 1.1, lines 73–74) – Flavius and Marullus seem to be hostile to Caesar, suggestion tension between different groups in the city.
- “When Caesar says ‘Do this,’ it is performed” (Act 1.2, line 13) – Antony’s words suggest that Caesar has a dominant relationship with those around him.
- “I have not from your eyes that gentleness / And show of love as I was wont to have” (Act 1.2, lines 38–39) – Cassius implies that he and Brutus were once friends but that the relationship has become strained.
- “But let not therefore my good friends be grieved / (Among which number, Cassius, be you one)” (Act 1.2, lines 49–50) – Brutus acknowledges Cassius as a friend.
- “I, your glass / Will modestly discover to yourself / That of yourself that you yet know not of” (Act 1.2, lines 74–76) – Cassius flatters Brutus by suggesting that Brutus is not aware of his own worthiness. Cassius seems to be attempting to establish a closer relationship with Brutus.
- “What means this shouting? I do fear the people / Choose Caesar for their king” (Act 1.2, lines 85–86) – Brutus shows his opposition to Caesar becoming King.
- “[Y]et I love [Caesar] well” (Act 1.2, line 89) – Despite his opposition to Caesar as king, Brutus admits that he loves Caesar as a man.
- “I know that virtue to be in you Brutus, / As well as I do know your outward favor. Well, honor is the subject of my story” (Act 1.2, lines 97–99) – Cassius knows how to appeal to Brutus’s values and his self-perception.
- “You gods, it doth amaze me / A man of such feeble temper should / So get the start of the majestic world / And bear the palm alone” (Act 1.2, lines 135–138) – Cassius shows his bitterness toward Caesar.

How do the relationships among characters in Act 1.1 and Act 1.2, lines 1–138 contribute to the emergence of a new central idea?

💬 Student responses may include:

- Shakespeare’s depiction of the different political and social relationships in Rome contributes to the emergence of a new central idea centered around the interactions between the characters and the complex web of loyalties that binds or separates them.
 - In Act 1.1, Flavius and Marullus refer to the recent civil war in Rome between Pompey and Caesar who “comes in triumph over Pompey’s blood” (Act 1.1, line 56). Whereas the Commoners “make holiday to see Caesar and to rejoice in his triumph” (Act 1.1, lines 34–35), Flavius orders Marullus to “[l]et no images / Be hung with Caesar’s trophies” (Act 1.1, lines 73–74). These contrasting attitudes reveal the conflict around Caesar’s rise to power, which is developed further in Act 1.2.
 - In Act 1.2, the audience sees the contrast between Antony’s and Cassius’s attitudes toward Caesar. Antony says, “When Caesar says ‘Do this,’ it is performed” (Act 1.2, line 13), but Cassius shows resentment and remarks, “it doth amaze me / A man of such feeble temper should / So get the start of the majestic world / And bear the palm alone” (Act 1.2, lines 135–138).
 - Brutus embodies the tensions and struggles that are forming around Caesar, as he is torn between his distaste for the idea of a king, saying “I do fear the people / Choose Caesar for their king” (Act 1.2, lines 85–86), and his personal affection for Caesar, admitting that he “love[s] him well” (Act 1.2, line 89).
- ① Consider giving students the phrase “social bonds” to describe the various relationships that develop over the course of the text. The idea of social bonds is central to the action of the play, which centers on the tensions between competing bonds of political ties, friendship, and family. Over the course of the unit, students examine the ways in which characters form and break such ties, and prioritize certain social bonds over others.

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

💬 Students may identify the following words: **Colossus*, *encompassed*, **brook*, *entreat*, and *repute*.

- ① **Differentiation Consideration:** Students may also identify the following words: *applauds*, *bestride*, and *recount*.
- ① Definitions are provided in the Vocabulary box in this lesson.

Instruct student to take out their responses to the second part of the previous lesson's homework assignment. (Read Act 1.2, lines 139–187 of *Julius Caesar*. Summarize the scene and annotate the text for central ideas.) Instruct students to share their summaries and annotations in their pairs.

- This portion of Act 1.2 begins with the crowd applauding as Caesar receives additional honors. Cassius continues to complain about Caesar's arrogance and ambition, comparing him to a Colossus who dwarfs the men around him. Cassius reflects that he and Brutus are not fated to be Caesar's inferiors and suggests that there is no reason that Caesar should be receiving so many honors instead of Brutus. He concludes by reminding Brutus of his ancestor, also named Brutus, who was so opposed to having a king that he would have fought the devil to prevent a king from ruling Rome. Brutus replies that he, too, has considered the current situation and will share his thoughts at some point in the future. For now, Cassius should be satisfied to know that Brutus would rather be living in a village than in Rome under the current circumstances (with Caesar gaining more power). Cassius says he is happy that his words have at least caused Brutus to express this much.
- Student annotations for ethics of honor may include:
 - From "he doth stride the narrow world" to "To find ourselves dishonorable graves" (lines 142–145) – Cassius suggests that by allowing Caesar's rise to power, Cassius and Brutus are conducting themselves dishonorably.
 - "Men at some time are masters of their fates. / The fault, dear Brutus, is not in our stars, / But in ourselves that we are underlings" (lines 146–148) – Cassius suggests that honor lies in acting for oneself: one should not simply accept events as fate, but act in order to change and improve the situation.
 - From "what should be in that / 'Caesar'" to "will start a spirit as soon as 'Caesar'" (lines 149–156) – Cassius suggests that Brutus's honor should be offended because he is as worthy as Caesar, but only Caesar seems to be recognized.
 - From "Upon what meat doth this our Caesar feed" to "Age, thou art shamed!" (lines 158–159) – Citizens of Rome should be ashamed that they allowed Caesar to gain so much power.
- Student annotations for social bonds may include:
 - "That you do love me, I am nothing jealous" (line 171) – Brutus acknowledges Cassius's friendship.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

60%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

- ① **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What central ideas emerge in this scene?

Instruct student groups to select two students from their group to read aloud lines 139–187 (from “Another general shout! / I do believe that these applauses” to “thus much show of fire from / Brutus”), and then as a group answer the following questions before sharing out with the class.

How does the simile in lines 142–145 advance Cassius’s purpose? (L.11-12.5.a)

- 💬 The simile, comparing Caesar to a Colossus who “doth bestride the narrow world” (line 142), advances Cassius’s purpose by demonstrating that allowing Caesar to gain too much power will reduce the dignity of ordinary Romans and lead them to lose their honor. They will become “petty men” who “[w]alk under [Caesar’s] huge legs” (lines 143–144). Reducing the honor of ordinary Romans forces them to die in shame after finding “dishonorable graves” (line 145).
- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

Explain the simile Cassius uses in lines 142–145. (L.11-12.5.a)

- 💬 Cassius compares Caesar to the statue of Colossus, saying “he doth bestride the narrow world / Like a Colossus” (lines 142–143). By comparing Caesar to Colossus and ordinary Romans to the “petty men” who “peep about / To find ourselves dishonorable graves,” Cassius shows that Caesar dominates Rome and reduces other citizens to meaningless figures (lines 143–145).

Paraphrase lines 146–148. What does Cassius imply to Brutus in these lines?

- 💬 Student responses should include:
 - People are in control of their own destinies; their situations do not depend on fate, but on their own actions.
 - Cassius’s words imply that Brutus should take action to check Caesar’s rise to power and to prevent Brutus’s own status from being diminished by Caesar.

How does Cassius use rhetoric to express his ideas in lines 142–170?

💬 Student responses should include:

- Cassius uses figurative language, such as the simile that compares Caesar to Colossus, to illustrate the dangers of Caesar’s rise to power. He uses the metaphor of a beast eating when he asks, “Upon what meat doth this our Caesar feed / That he is grown so great?” (lines 158–159).
- Cassius uses parallel structure to emphasize that Brutus’s name “is as fair a name” as Caesar’s (line 153). To demonstrate how Brutus’s and Caesar’s names are equal, Cassius commands Brutus to “[w]rite them” (line 153), “[s]ound them” (line 154), “[w]eigh them” (line 155).
- Cassius makes historical references. He refers to the values of ancient Rome, a place that “was famed with more than with one man” (line 162) to suggest that modern Rome, whose “wide walks [encompass] but one man,” is a less honorable city than ancient Rome (line 164). Cassius describes Brutus’s ancestor of the same name, who “would have brooked / Th’ eternal devil to keep his state in Rome / As easily as a king,” to suggest that modern Romans should take similar action by removing Caesar’s power in order to preserve the city’s honor (lines 168–170). The reference to the earlier Brutus makes it clear that in the past, honorable men of Rome would no more have allowed a king to rule Rome than they would have allowed a devil to control the city. Cassius’s retelling of the story suggests that Brutus, as the descendant of that great Roman, should take a similar stand to preserve his own honor and that of Rome.

① **Differentiation Consideration:** If necessary, remind students of their work with *parallel structure* in 12.2.1 Lesson 5.

Lead a brief whole-class discussion of student responses.

Instruct student groups to select two students from their group to read aloud Act 1.2, lines 171–187 (from “That you do love me, I am nothing jealous” to “thus much show of fire from / Brutus”) and then as a group answer the following questions before sharing out with the class.

What does Brutus’s response to Cassius suggest about Brutus’s character?

💬 Student responses may include:

- Brutus’s response shows that he is a cautious man who takes his time to think before acting. He says that he has already thought of Cassius’s points, but he will not “be any further moved” (line 176) or take any action at the moment. Instead, he says he will “consider”

- what Cassius has to say (line 177) and “will with patience hear, and find a time/ Both meet to hear and answer such high things” (lines 178–179).
- Brutus values his honor and his freedom above all. If being a Roman under Caesar means being without these qualities, which Brutus describes as “these hard conditions as this time / Is like to lay upon us” (lines 183–184), then Brutus would prefer to be a simple villager.
 - Brutus refers to the “hard conditions” that “this time / Is like to lay upon [Romans]” (lines 183–184), suggesting that he believes that difficult times are ahead under Caesar.

Evaluate Cassius’s sincerity in lines 185–187 when he says, “I am glad that my weak words / Have struck but thus much show of fire from / Brutus.”

- 💬 Cassius is genuinely pleased that his words have had some effect on Brutus, but his reference to his “weak words” (line 185) is ironic because he has worked very hard to influence Brutus. Cassius’s strategic use of rhetoric throughout these lines demonstrates that Cassius is a skilled speaker who clearly understands the power of words; he does not really believe that he has “weak words” and he is not really surprised that Brutus has agreed to think about their conversation.

- ① **Differentiation Consideration:** if necessary, provide the following definition: *irony* means “the use of words to convey a meaning that is the opposite of their literal meaning.”

How does Cassius’s discussion with Brutus begin to develop a central idea about the relationship between the individual and the state?

- 💬 Student responses may include:
 - Cassius’s discussion with Brutus includes a simile that develops the idea of the relationship between the individual and the state by demonstrating the dangers of allowing one man to gain too much power. Cassius compares Caesar to Colossus and compares ordinary Romans to “petty men” (line 143) who “Walk under his huge legs and peep about / To find ourselves dishonorable graves” (lines 144–145). The simile suggests that the relationship between the individual and the state should not be one in which the state consists of a single individual with excessive power who controls everyone else.
 - Cassius emphasizes the idea that the relationship between the individual and the state should be one in which all citizens are equals by comparing ancient and contemporary Rome. Cassius contrasts his ideal relationship between the individual and the state, expressed in ancient Rome, with the dangers of a state ruled by a single man, a possibility in contemporary Rome. According to Cassius, ancient Rome “was famed with more than with one man” (line 162). Cassius seems to prefer this to the situation of modern Rome, which “hast lost the breed of noble bloods!” (line 160) and boasts of “but one only man” (line 166).

This description of Rome suggests a time in the past when there was equality among men of honor rather than one great man ruling lesser men.

- Cassius develops the idea of the relationship between the individual and the state when he reminds Brutus of his ancestor, also named Brutus, who “would have brooked / Th’ eternal devil to keep his state in Rome / As easily as a king” (lines 168–170). Here, Cassius makes it clear that in the past, honorable men of Rome would have been as likely to allow the devil to rule Rome as they would have been to allow a king to rule and that modern Romans should resist having Caesar rule as king.
- Brutus’s response to Cassius develops the central idea of the individual and the state. When Brutus says that he “had rather be a villager / Than to repute himself a son of Rome / Under these hard conditions as this time / Is like to lay upon us” (lines 181–184), he suggests that he would prefer to lose his reputation as a Roman than to live under the rule of a king. For Brutus, Rome is a city in which the individual is a citizen equal to all other citizens; he does not want to be part of a society in which a king is superior to the individuals he rules.

① Consider reminding students of their work with the central idea of the relationship between the individual and the state in 12.2.1. The relationship between the individual and the state is a central idea common to “Ideas Live On,” “Civil Disobedience,” and *Julius Caesar*. *Julius Caesar* considers questions about what type of government is best for a society, and about the individual’s responsibilities toward society and government.

How does Cassius’s discussion with Brutus begin to develop a central idea about ethics of honor?

💬 Student responses may include:

- Cassius’s comparison of the names develops the central idea of ethics of honor by demonstrating that the names are equal, and therefore Caesar and Brutus are equally deserving of honor. Cassius asks, “Why should that name be sounded more than / yours?” (lines 151–152).
- Cassius develops the idea of ethics of honor when he states, “Age, thou art shamed! / Rome, thou hast lost the breed of noble bloods!” (lines 159–160). In these lines, Cassius suggests that modern Romans should be “shamed” because Rome is no longer home to many great men and so has lost its honor.
- Brutus’s response to Cassius develops the central idea of ethics of honor when he says he would rather give up the privilege of being called a “son of Rome” (line 182) than allow his sense of honor to be offended by allowing a single man to rule him. According to Brutus, the honor of being a Roman is being a citizen who is equal to all in the city. There will be no honor in being known as a “son of Rome” if Rome is ruled by a king.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare use rhetoric to develop a central idea in the play?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute homework assignment. For homework, instruct students to read Act 1.2, lines 188–224 (from “The games are done, and Caesar is returning” to “And tell me truly what thou think'st of him”) and respond to the following questions:

How does Caesar describe Cassius in lines 204–217?

What do lines 204–217 suggest about the characters of both Caesar and Cassius?

Additionally, instruct students to read Act 1.2, lines 225–334 (from “You pulled me by the cloak” to “For we will shake him, or worse days endure”) in preparation for the next lesson. Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text (L.11-12.4.c).

- ▶ Students follow along.

Homework

Read Act 1.2, lines 188–224 (from “The games are done, and Caesar is returning” to “And tell me truly what thou think'st of him”) and respond to the following questions:

How does Caesar describe Cassius in lines 204–217?

What do lines 204–217 suggest about the characters of both Caesar and Cassius?

In addition, read Act 1.2, lines 225–334 (from “You pulled me by the cloak to “For we will shake him, or worse days endure”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text.

12.2.2

Lesson 4

Introduction

In this lesson students read Act 1.2, lines 225–334 of *Julius Caesar* (from “You pulled me by the cloak. Would you speak” to “For we will shake him, or worse days endure”). In these lines, Casca retells the events of Antony offering the crown to Caesar. Students analyze Shakespeare’s choice to present events from Casca’s perspective and analyze the impact of this choice on the plot of the play. Student learning is assessed via a Quick Write at the end of the lesson: Analyze how Shakespeare’s choice to relate events through Casca in Act 1.2, lines 225–334 impacts the plot of the drama.

For homework, students read Act 1.3, lines 1–41 (“Good even, Casca. Brought you Caesar home?” to “Is not to walk in. / Farewell, Cicero”) and respond to a series of questions.

Standards

Assessed Standard(s)	
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).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
L.11-12.4.c	<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>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze how Shakespeare’s choice to relate events through Casca in Act 1.2, lines 225–334 impacts the plot of the drama.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how Shakespeare’s choice to relate events through Casca impacts the plot of the drama (e.g., Shakespeare’s choice to explain Caesar’s rejection of the crown through Casca’s account of events develops tension and conflict within the play around Caesar’s growing power. According to Casca, Caesar wants to be crowned king, an idea to which some patricians—including Brutus, Cassius, and Casca—are opposed. In his account, Casca introduces his belief that Caesar wants to be king, even though Caesar refuses the crown from Antony. Casca states his opinion that Caesar “would have fain had [the crown]” (line 250) and that Caesar was “very loath to lay his fingers off [the crown]” (line 252); these opinions introduce to the audience, and to Brutus and Cassius, doubt about Caesar’s motivations. Relating the events through Casca also allows the audience to witness the responses of Brutus and Cassius, who reveal the mistrust that some patricians feel toward Caesar. This interaction sets up a conflict of power between the patricians and the unknowing Caesar, which creates tension for the audience who is aware of the patricians’ resentment of Caesar. Casca’s retelling of events further advances the plot as he suggests he would have killed Caesar if he had been one of the common people to whom Caesar “offered ... his throat to cut” (lines 276–277). Casca’s claim creates more tension for the audience and continues to develop a conflict between the patricians and Caesar by implying that in spite of Caesar’s popularity, the possibility of Caesar’s death is real.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> *mark (v.) – take notice; give attention; consider coronets (n.) – small crowns *fain (adv.) - gladly loath (adj.) – unwilling; reluctant; disinclined; averse

- rabblement (n.) – a tumult; disturbance
- swooned (v.) – fainted; lost consciousness
- *infirmity (n.) – a physical weakness or ailment
- mettle (n.) – temperament or disposition
- wrought (adj.) – worked into shape

Vocabulary to teach (may include direct word work and/or questions)

- chanced (v.) – came about, happened

Additional vocabulary to support English Language Learners (to provide directly)

- thrice (adv.) – three times
- *chopped (adj.) – chapped; red, dry, and cracked usually because of cold air or wind
- *doublet (n.) – a man's close-fitting (Elizabethan) jacket
- rogues (n.) – men who are dishonest or immoral
- foolery (n.) – silly behavior
- sauce (n.) – a thick liquid that is eaten with or on food to add flavor to it
- seduced (adj.) – persuaded to do something

① Words defined in the explanatory notes are marked with an asterisk.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.c • Text: <i>Julius Caesar</i> by William Shakespeare, Act 1.2: lines 225–334 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 65% 4. 10% 5. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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: RL.11-12.3. In this lesson, students read and analyze Act 1.2, lines 225–334 of *Julius Caesar* and analyze the impact of Shakespeare’s choice to retell events through Casca on the plot of the play. Student learning is assessed via a Quick Write at the end of the lesson.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Read Act 1.2, lines 188–224 and respond to the following questions.) Instruct students to talk in groups about their responses.

How does Caesar describe Cassius in Act 1.2, lines 204–217?

- 💬 Student responses may include:
 - Caesar describes Cassius as ambitious when he says he has a “lean and hungry look” (line 204).
 - Caesar describes Cassius as a serious person who “thinks too much,” “reads much,” “loves no plays,” and “Seldom ... smiles” (lines 205, 211, 213, and 215).

- Caesar describes Cassius as observant and not easily deceived. Caesar comments that Cassius “is a great observer, and he looks / quite through the deeds of men” (lines 212–213).

What do lines 204–217 suggest about the characters of Caesar and Cassius?

🗨 Student responses may include:

- Caesar’s description of Cassius shows that Caesar is wary of Cassius. He says that Cassius is someone to be feared because he has a “lean and hungry look” (line 204) and that “[s]uch men are dangerous” (line 205).
- Caesar’s comments about Cassius confirm what the audience already knows about Cassius, and therefore, show that Caesar is perceptive. For example, Caesar notes that Cassius is envious and that “[s]uch men as he be never at heart’s ease / Whiles they behold a greater than themselves” (lines 218–219). Cassius’s envy became evident to the audience earlier in the scene when Cassius told stories and made comments about Caesar. When describing Caesar’s weaknesses, Cassius complained, “You gods, it doth amaze me / A man of such a feeble temper should / So get the start of the majestic world / And bear the palm alone” (lines 135–138).
- Caesar’s comments about Cassius emphasize that Cassius is shrewd and perceptive, combining the ability to observe men carefully with the ability to understand what is important to people. Cassius makes his appeals to Brutus by emphasizing Brutus’s honor, saying, “I know that virtue to be in you, Brutus, / As well as I do know your outward favor. / Well, honor is the subject of my story” (lines 97–99).

Lead a brief whole-class discussion of student responses.

Instruct student to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

🗨 Students may identify the following words: **mark, coronets, *fain, loath, rabblement, swooned,* and **infirmity*.

① **Differentiation Consideration:** Students may also identify the following words: *thrice, *chopped, *doublet, and rogues*.

① Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Reading and Discussion

65%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

How does Shakespeare develop the character of Caesar while Caesar is not on stage?

Instruct student groups to read aloud lines Act 1.2, lines 225–243 of *Julius Caesar* (from “You pulled me by the cloak. Would you speak” to “Who offered him the crown? / Why, Antony”) with different students taking the part of Brutus, Cassius, or Casca. Then instruct student groups to answer the following questions before sharing out with the class.

Summarize the events Casca relates to Brutus and Cassius in lines 225–243.

- 💬 Casca tells Brutus and Cassius that Antony offered Caesar the crown three different times, but each time Caesar refused. The common people were watching and shouted each time Caesar rejected the crown.
- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

What words could replace *chanced* as Brutus uses it on lines 227 and 230?

- 💬 On line 227 Brutus says, “[t]ell us what hath chanced today.” On line 230, Brutus says, “I should not then ask Casca what had chanced.” In both cases, “happened” or “took place” could replace *chanced*.

What is the meaning of the phrase “put it by” that Casca uses on lines 232 and 239?

- 💬 When “there was a crown offered him” (line 231), Caesar “put it by with the back of his hand” (lines 232). This describes how Caesar refused the crown, pushing it away.

Lead a brief whole-class discussion of student responses.

Instruct student groups to keep their assigned parts, and read aloud Act 1.2, lines 244–272 (from “Tell us the manner of it, gentle Casca” to “the players in the theater, I am no true man”) and answer the following question before sharing out with the class.

What is Casca’s attitude toward Caesar’s rejection of the crown?

Student responses may include:

- “Casca says he “did not mark” (line 246) the events, which suggests that he did not pay attention to Antony offering Caesar the crown or thought it unimportant. Casca describes the offering of the crown as “mere foolery” (line 246) and supports his statement by describing how Antony presents Caesar with “one of these coronets” (line 248) instead of presenting him a real crown.
- Casca says that Caesar “would have fain had [the crown]” (line 250), and that “he was very loath to lay his fingers off [the crown]” (line 252). These phrases suggest that Casca believes Caesar wants to be king even though he refuses the crown.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How do the people react when Caesar falls down?

When Caesar falls down, some people cheer him and some people curse him. Casca describes that people did “clap him and hiss him” (line 270), as they would an actor in the theater.

How do Brutus and Cassius react to the account of Caesar’s collapse? What do these reactions suggest about their attitudes toward Caesar?

Whereas Brutus’s response that “[Caesar] hath the falling sickness” (line 265) seems neutral and does not suggest any hostility toward Caesar, Cassius’s response implies resentment of Caesar and his position: “Caesar hath it not; but you and I / And honest Casca, we have the falling sickness” (lines 266–267). Cassius’s reaction suggests that the three patricians are suffering under Caesar because of their lower social position, further reinforcing Cassius’s hostility towards Caesar and desire to act against him.

Lead a brief whole class discussion of student responses.

Instruct student groups keep their assigned parts and read aloud Act 1.2, lines 273–286 (from “What said he when he came unto himself?” to “their mothers, they would have done no less”) and answer the following questions before sharing out with the class.

How does Caesar’s offer to the people develop his character?

Caesar offers to let the people cut his throat “when he perceived the common herd was glad” (lines 274–275). Because Caesar made the offer when the people were happy with him, this suggests that Caesar is a skillful politician who knows how to appeal to the citizens.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What does Caesar offer the people before he “swooned” (line 259)?

- Caesar opens his jacket and offers “them his throat to cut” (line 276–277) when he realizes that they were happy that he refused the crown.

How do lines 274–286 develop Casca’s opinion of Caesar’s relationship with the people?

- Student responses may include:
 - Casca describes the people’s reaction to Caesar in a way that illustrates Caesar’s ability to control them. Caesar has the ability to “perceive[] the common herd” (line 274–275), which means that Caesar is aware of what the people are thinking or feeling. After Caesar understands what the people are thinking or feeling, he gains their approval by offering to let them cut his throat rather than making him king.
 - Some people “hiss” (line 270) at Caesar but after he tells them his “infirmity” caused him to fall (line 282), they forgive him immediately. Casca claims, “if Caesar had stabbed their mothers, they would have done no less” (lines 285–286). This claim suggests that as a Roman leader, Caesar is beloved and the common people trust him. However, Casca believes the people may be foolish for placing so much trust in Caesar.

How do Casca’s words in lines 274–286 develop his attitude toward Caesar?

- Casca confirms that he wants to see Caesar killed. He says he would have “taken [Caesar] at a word” (line 278), suggesting that he would have accepted Caesar’s offer to cut his throat if he had been one of the common people who received the offer.

How does Casca’s second account of Caesar’s refusal of the crown (lines 245–286) develop the meaning of the events in lines 231–241?

- In Casca’s first account, he briefly explains that someone offered Caesar a crown three times, but he refused it each time. Casca explains that the people observing Caesar shouted each time he refused the crown. After Brutus asks, “tell us the manner of it” (line 244), Casca provides a second account that provides more details, including that Antony was the person who offered the crown and that Caesar “fell down in the marketplace and foamed at the mouth and was speechless” (lines 263–264) after refusing the crown. The second account also includes Casca’s commentary on the event. For example, Casca uses the phrase “to my thinking” (lines 249–250 and lines 251–252) to introduce his opinion that Caesar wants the crown. In the second account, Casca also describes his opinion that “there’s no heed to be taken of the [common people]” (lines 284–285) because they trust and forgive Caesar so easily.

Lead a brief whole class discussion of student responses.

Instruct student groups to keep their assigned parts and read aloud Act 1.2, lines 287–334 (from “And, after that, he came thus sad away?” to “For we will shake him, or worse days endure”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *mettle* and *wrought*.

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

- ▶ Students write the definitions for *mettle* and *wrought* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definitions of *foolery*, *sauce*, and *seduced*.

- ▶ Students write the definitions of *foolery*, *sauce*, and *seduced* on their copies of the text or in a vocabulary journal.

How does Cassius’s description of Brutus in the soliloquy at the end of Act 1.2 develop his view of Brutus?

- ☞ In the soliloquy, Cassius says that Brutus is noble, but that his “honorable mettle may be wrought” (line 321). Cassius believes Brutus may be persuaded to join the conspiracy against Caesar. Cassius also believes Brutus is important to the plan because Caesar loves him.

What plan does Cassius outline in the soliloquy at the end of Act 1.2?

- ☞ Cassius describes his plan to leave several false letters “[a]s if they came from several citizens” (line 329) in Brutus’s window. The goal of the plan is to convince Brutus that Romans respect his name and are concerned about Caesar’s ambition.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

Analyze how Shakespeare’s choice to relate events through Casca in Act 1.2, lines 225–334 impacts the plot of the drama.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

For homework, instruct students to read Act 1.3, lines 1–41 (“Good even, Casca. Brought you Caesar home?” to “Is not to walk in. / Farewell, Cicero”) and respond briefly to the following questions.

What events in Lines 1–41 cause Casca to be “breathless”?

Using context and the explanatory notes, explain what the “prodigies” are on line 28.

What does Casca believe is the meaning of the omens in lines 1–41?

Ask students to use this lesson's vocabulary wherever possible in their written responses.

Homework

Read Act 1.3, lines 1–41 (“Good even, Casca. Brought you Caesar home?” to “Is not to walk in. / Farewell, Cicero”), and respond briefly to the following questions.

What events in lines 1–41 cause Casca to be “breathless”?

Using context and the explanatory notes, explain what the “prodigies” are on line 28.

What does Casca believe is the meaning of the omens in lines 1–41?

Use this lesson's vocabulary wherever possible in your written responses.

12.2.2

Lesson 5

Introduction

In this lesson, students read and analyze Act 1.3, lines 42–169 of *Julius Caesar* by William Shakespeare (from “Who’s there? / A Roman / Casca, by your voice” to “We will awake him and be sure of him”). This passage includes a dialogue between Cassius and Casca in which they discuss what will happen if Caesar becomes king, and Casca confirms his desire to join the conspiracy. Students analyze how Shakespeare develops multiple central ideas in this passage. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas develop and interact in Act 1.3, lines 42–169?

For homework, students read Act 2.1, lines 1–93 of *Julius Caesar* (from “What, Lucius, ho! – / I cannot by the progress of the stars” to “to hide thee from prevention”) and respond to questions in preparation for the following lesson’s discussion.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
L.11-12.4.c	<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>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its</p>

	standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do two central ideas develop and interact in Act 1.3, lines 42–169?

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas that develop and interact in Act 1.3, lines 43–169 (e.g., exercise of power; the relationship of the individual to the state; social bonds).
- Analyze how two central ideas develop and interact (e.g., The dialogue between Cassius and Casca develops the central idea of exercise of power through Cassius’s criticism of the people of Rome whose support provided the foundation for Caesar’s power. Cassius remarks that Caesar “would not be a wolf / But that he sees the Romans are but sheep; / He were no lion, were not Romans hinds” (lines 108–110). In doing so, Cassius suggests that it is not Caesar’s strength but the weakness of the people that puts Caesar in a position of power. Cassius uses the metaphor of the Roman people as “weak straws” (line 109), “trash” (line 112), “rubbish,” and “offal” (line 113) who serve as “base matter” (line 114) to fuel the “mighty fire” (line 111) of Caesar’s ambition. By comparing Caesar to predators and with fire, Cassius implies the potential danger of giving one man so much power in Rome. Cassius’s metaphors illustrate how the Romans’ willingness to accept Caesar’s power defines the relationship between individual Roman citizens and the Roman state, suggesting that Cassius’s resentment of Caesar’s exercise of power through the people is based not only on Cassius’s resentment of Caesar, but also on his opposition to a shift in the relationship between the individual and the state.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> • offal (n.) – the parts of a butchered animal that are considered inedible by human beings • redress (v.) – correct (something that is unfair or wrong)
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> • *unbracèd (adj.) – with doublet unfastened • *ordinance (n.) – established order • *thews (n.) – sinews • *bondman (n.) – slave • *fleering (adj.) – smiling obsequiously • *factious (adj.) – active in the faction (against Caesar) • *element (n.) – sky
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> • bondage (n.) – the state of being a slave • straws (n.) – the dry stems of wheat and other grain plant • trash (n.) – things that are no longer wanted or useful and that have been thrown away • rubbish (n.) – things that are no longer wanted or useful and that have been thrown out • telltale (n.) – a child who tells a parent, teacher, etc., about something bad or wrong that another child has done

① Words defined in the explanatory notes are marked with an asterisk.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, W.11-12.9.a, L.11-12.4.c • Text: <i>Julius Caesar</i> by William Shakespeare, Act 1.3: lines 42–169 	
Learning Sequence:	

1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Whole-Class Dramatic Reading and Discussion	3. 65%
4. Quick Write	4. 15%
5. Closing	5. 5%

Materials

- Herbert Wise's 1979 BBC version of *Julius Caesar* (27:10–33:21) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.2. In this lesson, students participate in a whole-class dramatic reading of Act 1.3, lines 42–169 of *Julius Caesar* and analyze how central ideas develop and interact. Student learning is assessed via a Quick Write at the end of the lesson.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and annotate Act 1.3, lines 1–41 and respond briefly to the following questions.) Instruct students to discuss their responses in groups.

What events in lines 1–41 cause Casca to be “breathless”?

- Casca is breathless because he has seen several unusual phenomena. For example, he says he has seen “the sway of earth / [s]hakes like a thing unfirm” (lines 3–4) and “Th’ambitious ocean swell and rage and foam” (line 7). Casca has also witnessed a slave whose hand was on fire, but who “remained unscorched” (line 18).

Using context and the explanatory notes, explain what the “prodigies” are on line 28.

- The prodigies are extraordinary events or omens such as the unusual weather or strange events Casca has observed.

What does Casca believe is the meaning of the omens on lines 1–41?

- Casca says the omens are “portentous things / unto the climate that they point upon” (lines 31–32). He believes the omens foreshadow what will happen in Rome.

Lead a brief whole-class discussion of student responses.

Activity 3: Whole-Class Dramatic Reading and Discussion**65%**

Transition to a whole-class dramatic reading. Assign students the roles of Cassius, Casca, and Cinna for the dramatic reading. Post or project each set of questions for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI (W.11-12.9.a).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

Why are Cassius and Casca concerned about the future of Rome?

Instruct students to read aloud Act 1.3, lines 42–82 of *Julius Caesar* (from “Who’s there? / A Roman / Casca, by your voice” to “’Tis Caesar that you mean, is it not, Cassius?”). Instruct students to Turn-and-Talk about the following questions.

Direct students to the explanatory notes for the definitions of *unbracèd* and *ordinance* (L.11-12.4.c).

How does Cassius interpret the weather?

- Cassius explains the weather is sent from heaven as “instruments of fear and warning / Unto some monstrous state” (lines 73–74), which suggests the weather is a warning that there is

something wrong in Rome. Cassius later suggests that the weather is a warning of Caesar becoming king. He describes Caesar as “a man / Most like this dreadful night” (lines 75–76), suggesting that Caesar is the source of the disruption.

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What imagery does Shakespeare use to develop the setting?

- 💬 Shakespeare uses words and phrases such as “blue lightning seemed to open / The breast of heaven” (lines 53–54), “dreadful heralds” (line 59), “impatience of the heavens” (line 64), “fires” (line 66), “gliding ghosts” (line 66), and “monstrous quality” (line 71) to develop the setting as a stormy, ominous night.

How does the phrase “A very pleasing night to honest men” (line 46) contribute to the development of Cassius’s character?

- 💬 Student responses may include:
- These words draw attention to Cassius’s dishonest plans from the previous scene. In Act 1.2, Cassius says he will “throw” (line 328) letters forged to appear as if they are written “in several hands” (line 328) from “several citizens” (line 329). These previous actions complicate Cassius’s words, because although he claims in Act 1.3 that the conspirators are “honest men” (line 46), he is willing to use underhanded methods to advance his purpose.
 - At the same time, when Cassius says the stormy night is “very pleasing” to “honest men” (line 46), these words suggest that he believes that the conspirators are “honest men” whose intentions are honorable and that the omens are proof of the justice of his plans. This belief complicates Cassius’s character by showing him as both manipulative and sincere.

Lead a brief whole-class discussion of student responses.

Instruct students to read Act 1.3, lines 83–106 (from “Let it be who it is. For Romans now” to “his own hand bears / The power to cancel his captivity”). Instruct students to Turn-and-Talk about the following questions.

Direct students to the explanatory notes for the definition of *thews* (L.11-12.4.c).

- ① Consider providing students with the definition of *bondage*.

- ▶ Students write the definition of *bondage* on their copies of the text or in a vocabulary journal.

What does Cassius suggest about Rome in lines 83–87?

- Cassius contrasts Romans of the past, “our fathers’ minds” (line 85), with contemporary Romans who are “governed with [their] mothers’ spirits” (line 86). Through this comparison, he implies that Romans have become weak in comparison to their ancestors, describing how Romans’ “yoke and sufferance show [them] womanish” (line 87).

① **Differentiation Consideration:** To support students’ comprehension, consider posing the following question:

How do Casca’s words on lines 88–91 advance the plot?

- Casca explains that the Senate plans to crown Caesar as king on the following day, saying they “[m]ean to establish Caesar as a king, / [a]nd he shall wear his crown by sea and land / [i]n every place save here in Italy” (lines 89–91).

What do lines 92–106 suggest about Cassius’s attitude towards kingship?

- Student response may include:
 - Cassius uses words like “bondage” (line 93) and “airless dungeon” (line 97). Together, these words show that for Cassius, submitting to a king is equivalent to captivity or slavery.
 - In response to Casca’s suggestion that Caesar is to be crowned king the following day, Cassius refers to “tyrants” (line 95) and “tyranny” (line 102), implying that he believes that should Caesar become king, his rule will be illegitimate and oppressive.

How do Cassius’s and Casca’s reactions to the possibility of Caesar becoming king develop a central idea in the text?

- Student responses may include:
 - Cassius’s and Casca’s reactions to the possibility of Caesar becoming king develop the central idea of the relationship between the individual and the state by demonstrating their opposition to having a king. Cassius speaks in general terms of “tyrants” (line 95) and “tyranny” (line 102), suggesting that neither Casca nor Cassius fear Caesar as a man, but rather they fear the concept of having a king because it is a form of “bondage” (line 93) or “captivity” (line 106). They are as much opposed to the idea of a king as they are to Caesar as a man.
 - Cassius’s discussion of suicide develops the central idea of the exercise of power by pointing out the limits of a tyrant’s power over the individual. Cassius suggests that suicide is a way to exercise power and “defeat” tyrants (line 95). He points out the no captivity can contain the spirit, saying, “Nor stony tower, nor walls of beaten brass / Nor airless dungeon, nor strong links of iron / Can be retentive to the strength of spirit” (lines 96–98). His words

highlight the contrast between physical restraint and the spiritual freedom offered by suicide.

Lead a brief whole-class discussion of student responses.

Instruct students to form small groups. Instruct students to reflect on the text and talk about any questions from this lesson's discussion or passages from the text read so far that remain unclear or require additional reflection.

- ▶ Small groups engage in collaborative discussions about questions or parts of the text that require reflection.
-

Return to the whole-class dramatic reading and discussion. Instruct students to read Act 1.3, lines 107–135 (from “And why should Caesar be a tyrant, then?” to “the work we have in hand, / Most bloody, fiery, and most terrible”). Instruct students to Turn-and-Talk about the following questions.

Provide students with the definitions of *offal* and *redress*.

① Students may be familiar with these words. Consider asking students to volunteer definitions before providing them to the group.

- ▶ Students write the definitions of *offal* and *redress* on their copies of the text or in a vocabulary journal.

Direct students to the explanatory notes for the definitions of *bondman*, *fleering*, *factionous* and *element* (L.11-12.4.c).

① Consider providing students with the definitions of *straws*, *trash*, *rubbish*, and *telltale*.

- ▶ Students write the definitions of *straws*, *trash*, *rubbish*, and *telltale* on their copies of the text or in a vocabulary journal.

How does the use of metaphors in lines 108–115 develop Cassius's view of the people of Rome (L.11-12.5.a)?

☛ Student responses may include:

- Cassius uses metaphor to criticize Romans for their weakness, which, in his view, has created a dangerous situation. He compares them to “sheep” (line 109) and “hinds” (line 110) whose weakness has allowed Caesar to become a “wolf” (line 108) or a “lion” (line 110). Through this metaphor, Cassius suggests that Caesar is only dangerous because the

weakness of the people of Rome allows him to be so, and that “he would not be a wolf / But that he sees the Romans are but sheep” (lines 108–109).

- Cassius further develops the idea that Romans would allow Caesar to control them by describing the Roman people as “weak straws” (line 109), “trash” (line 112), “rubbish,” and “offal” (line 113) who serve as “base matter” (line 114) to fuel the “mighty fire” (line 111) of Caesar’s ambition. Cassius’s uses of metaphor here demonstrates his contempt for his fellow Romans and his resentment that their weakness has allowed “[s]o vile a thing as Caesar” (line 115) to take a position of power.

How does the use of metaphor in lines 108–115 further develop a central idea in the text? (L.11-12.5.a)

🗨 Student responses may include:

- Cassius’s metaphors develop the central idea of exercise of power by highlighting his view that Caesar exercises power only through the weakness of the people. He states that “[Caesar] were no lion, were not Romans hinds” (line 110), suggesting that he believes that the basis of Caesar’s potential tyranny is the weakness of the people of Rome.
- Cassius’s metaphors develop the central idea of the relationship between the individual and the state by associating Caesar’s rise to power through popular support with danger. Through the weakness of his fellow Romans, Caesar has become a “wolf” (line 108), a “lion” (line 110) who could prey on Rome and whose ambition is a “mighty fire” (line 111). In this way, Cassius suggests that the concentration of power in the hands of one man is dangerous.

① **Differentiation Consideration:** Consider posing the following extension question to support student comprehension:

How do Cassius’s words on lines 108–115 develop the ideas he introduced about Caesar in Act 1.2?

- 🗨 Cassius develops the idea that Caesar is not better than other men. He says that Romans may serve as “base matter to illuminate / so vile a thing as Caesar” (Act 1.3, lines 114–115). This builds upon the ideas Cassius introduced in Act 1.2. For example, Cassius shares the example of Caesar drowning and saying, “Help me, Cassius, or I sink” (Act 1.2, line 118). This story suggests that even though Caesar is powerful, he is not superior to other Romans.

How do lines 115–135 develop a central idea in the text?

🗨 Student response may include:

- Casca's and Cassius's discussion of the conspiracy develops the idea of social bonds through the emphasis that Cassius and Casca place on loyalty. In response to Cassius's suggestion that he may be "a willing bondman" (line 117), Casca says that he is "no fleering telltale" (line 121). Casca's use of the contemptuous word "fleering" here indicates the importance of loyalty and the bond between friends. His gesture in offering Cassius his hand to shake (line 121) and Cassius's response that "[t]here's a bargain made" (line 125), confirm the understanding that has been established between the two men.
- The dialogue develops the central idea of ethics of honor because through the dialogue, Cassius and Casca frame the plan to assassinate Caesar as a matter of honor. Cassius first challenges Casca's honor by suggesting that he may be a "willing bondman" (line 117), implying that if Casca supports Caesar or betrays him, then he is Caesar's slave. Casca responds by asserting his honor through the claim that he is "such a man / That is no fleering telltale" (lines 120–121). The loyalty established between the two men is therefore one based on honor: it would be a betrayal of ethics of honor for Casca to inform against Cassius and the conspirators.
- When discussing the conspiracy itself, Cassius calls it "an enterprise / of honorable-dangerous consequence" (lines 128–129) undertaken by "certain of the noblest-minded Romans" (line 127). In this way, Cassius establishes the assassination as an honorable exploit, one driven by ethics of honor, and in which Casca has promised he will go "as far / As who goes farthest" (lines 123–124), suggesting that this is a matter of pride for him.

Lead a brief whole class discussion of student responses.

Instruct students to read Act 1.3, lines 136–169 (from "Stand close awhile, for here comes one in haste" to "We will awake him and be sure of him"). Instruct students to Turn-and-Talk about the following questions.

What do Casca's words on lines 162–165 suggest about Brutus's reputation and relationship to the conspirators?

- 💬 Brutus is valuable to the conspiracy because he "sits high in all the people's hearts" (line 162). Casca explains that if Brutus supports the conspiracy, the people will not see it as an "offense" (line 163), but will see it as "virtue and ... worthiness" (line 165). The conspirators need Brutus because his reputation in Rome will give credibility and authority to the plan.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What does Cinna want Cassius to do to support the conspiracy?

- 💬 Cinna wants Cassius to convince Brutus to join the conspiracy. He says, “O, Cassius, if you could / But win the noble Brutus to our party—” (lines 145–146).

How does Cassius plan to persuade Brutus? How does this plan develop his description of the conspirators as “the noblest-minded Romans” (line 127)?

- 💬 Student responses may include:
- Cassius plans to persuade Brutus by sending Cinna to deliver false letters and leave them where Brutus will find them. Cassius tells Cinna to leave a letter on the “Praetor’s chair” (line 148), to throw a letter “in at his window” (line 150), and to place a letter on “old Brutus’ statue” (line 151). Cassius believes that Brutus is “three parts” (line 159) of the way convinced, but reading the letters will help to fully convince him to join the conspirators.
 - Cassius’s plan complicates his description of the conspirators as “the noblest-minded Romans” (line 127). Previously, Cassius has appealed to Brutus on the grounds of honor, saying, “honor is the subject of my story” (Act 1.2, line 99). Here, however, he plans to use underhanded methods to persuade Brutus to join the conspiracy, suggesting that although this may be an “honorable-dangerous” (line 129) undertaking, Cassius is prepared to use dishonorable means to carry out his plans.

Lead a brief whole-class discussion of student responses.

- ① To support comprehension and fluency, consider showing Herbert Wise’s 1979 BBC version of *Julius Caesar* (27:10–33:21).

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How do two central ideas develop and interact in Act 1.3, lines 42–169?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and annotate Act 2.1, lines 1–93 of *Julius Caesar* (from “What, Lucius, ho! – / I cannot by the progress of the stars” to “to hide thee from prevention”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text (L.11–12.4.c). To support comprehension, instruct students to respond briefly to the following questions:

What does Brutus mean by “It must be by his death” (line 10)?

How does Shakespeare use metaphor to show Brutus’s concern about Caesar in lines 22–36? (L.11–12.5.a)

What do Brutus’s reflections in lines 64–93 suggest about his state of mind?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Read and annotate Act 2.1, lines 1–93 of *Julius Caesar* (from “What, Lucius, ho! – / I cannot by the progress of the stars” to “to hide thee from prevention”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text. Respond briefly to the following questions:

What does Brutus mean by “It must be by his death” (line 10)?

How does Shakespeare use metaphor to show Brutus’s concern about Caesar in lines 22–36?

What do Brutus’s reflections in lines 64–93 suggest about his state of mind?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.2

Lesson 6

Introduction

In this lesson, students read and analyze Act 2.1, lines 1–93 of *Julius Caesar* by William Shakespeare (from “What, Lucius, ho! — / I cannot by the progress of the stars” to “Not Erebus itself were dim enough / To hide thee from prevention”). Students first analyze a soliloquy in which Brutus nervously ponders reasons for joining the conspiracy against Caesar. Throughout the lesson, students explore Brutus’s internal conflict, including how it contributes to Brutus’s development as a character. Student learning is assessed via a Quick Write at the end of the lesson: How does Brutus’s statement “It must be by his death” (line 10) reflect his reasons for killing Caesar?

For homework, students read Act 2.1, lines 94–205 of *Julius Caesar* (from “I think we are too bold upon your rest” to “For he will live and laugh at this hereafter”), box or circle unfamiliar words, and look up their definitions. Additionally, students respond briefly to the following question: How does Cassius exercise power through language?

Standards

Assessed Standard(s)	
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).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.c	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.

	c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Brutus's statement "It must be by his death" (line 10) reflect his reasons for killing Caesar?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze the statement "It must be by his death" (line 10) (e.g., The statement "It must be by his death" indicates that Brutus sees no alternative to killing Caesar.). Explain how the statement "It must be by his death" (line 10) reflects Brutus's reasons for killing Caesar (e.g., When Brutus says, "It must be by his death" (line 10), he demonstrates his conviction that the only way to prevent Caesar from becoming a tyrant is to kill him. Over the course of the soliloquy, it becomes clear that Brutus wishes to act pre-emptively, and that he is more concerned with what Caesar might become than with what Caesar is. Brutus compares Caesar to a dangerous snake when he says, "it is the bright day that brings forth the adder" (line 15), and wonders how power "might change his nature" (line 13). Later, Brutus compares the killing of Caesar to that of a poisonous snake "in the shell" (line 36), suggesting again that he believes that he is acting to prevent tyranny. In this way, Brutus's statement "It must be by his death" (line 10) introduces an idea that he develops over the course of Act 2.1: although he regrets it, there is no alternative to killing Caesar if tyranny is to be avoided.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> *spurn (n.) – strike out (literally, kick) adder (n.) – the common venomous viper of Europe *round (n.) – rung (of a ladder) *base degrees (n.) – lower rungs or steps lest (conj.) – for fear that augmented (adj.) – enlarged in size, number, strength, or extent *exhalations (n.) – meteors
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> disjoins (v.) – separates remorse (n.) – a feeling of being sorry for doing something bad or wrong in the past

① Words defined in the explanatory notes are marked with an asterisk.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.c, L.11-12.5.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 2.1: lines 1–93 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Whole-Class Dramatic Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 70% 4. 10% 5. 5%

Materials

- Herbert Wise's 1979 BBC version of *Julius Caesar* (33:22–38:38) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.3. In this lesson students read Act 2.1, lines 1–93 from Shakespeare's play *Julius Caesar* and analyze how Brutus's internal conflict contributes to his development as a character. Student learning is assessed via a Quick Write at the end of the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

- 💬 Students may identify the following words: *spurn*, *adder*, *round*, *base degrees*, *lest*, *augmented*, and *exhalations*.

- ❗ **Differentiation Consideration:** Students may also identify the following words: *disjoins* and *remorse*.
- ❗ Definitions are provided in the Vocabulary box in this lesson.
- ❗ Students are held accountable for their responses to the homework questions during Activity 3: Whole-Class Dramatic Reading and Discussion. Questions answered for homework are marked with an asterisk (*).

Activity 3: Whole-Class Dramatic Reading and Discussion

70%

Transition to a whole-class dramatic reading. Assign students the roles of Brutus and Lucius. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What motivates Brutus in this excerpt?

Instruct the assigned readers to stand and read Act 2.1, lines 1–22 of *Julius Caesar* (from “What, Lucius, ho! — / I cannot by the progress of the stars” to “I have not known when his affections swayed / More than his reason”) while the rest of the class follows along. Then, instruct students to Turn-and-Talk about the following questions.

What can you infer about Brutus’s state of mind based on lines 1–9?

- 💬 Brutus is awake at an unusual hour. While he is alone on stage, Brutus says, “I would it were my fault to sleep so soundly” (line 4). Brutus may be unable to sleep because he is preoccupied thinking about something or he feels troubled.
- ① If necessary, explain to students that when a character speaks to himself or herself at length, it is called a *soliloquy*.

* What does Brutus mean by “It must be by his death” (line 10)?

- 💬 “It must be by his death” (line 10) means that killing Caesar is the only way to prevent him from becoming king.

How does Brutus explain his motivation for “spurn[ing] at [Caesar]” (line 11) in lines 10–14 of his soliloquy?

- 💬 Student responses may include:
 - Brutus says he has “no personal cause” (line 11) to oppose Caesar. Instead, Brutus says he may oppose Caesar “for the general” (line 12), or the well-being of Rome. This suggests that Brutus does not have any personal resentment toward Caesar but rather is concerned for the welfare of Rome.

- Brutus wonders how being crowned “might change [Caesar’s] nature” (line 13), indicating that he is considering action not based on anything that Caesar has done, but rather on what Caesar might do.

How does Shakespeare use metaphor to develop Brutus’s idea that “It must be by his death” (line 10)? (L.11-12.5.a)

- 💬 Brutus uses an extended metaphor of an adder, a dangerous snake, to describe the potential danger of Caesar becoming king, saying, “it is the bright day that brings forth the adder” (line 15). Given power or a “bright day,” Caesar may become an “adder” or a dangerous snake (line 15). Brutus says that making Caesar king is like “put[ting] a sting in him” (line 17) that he may “do danger with” (line 18). That is, if the people make Caesar king, he will have power to hurt them later. This metaphor suggests that Brutus believes that the potential danger of Caesar becoming king is so great that “wary walking” (line 16), or extreme caution, is necessary to avoid such a situation.

- ① If necessary, explain to students that in an *extended metaphor*, an author continues to use or develop a single metaphor over the course of a longer passage of text.

How does Brutus describe Caesar in lines 20–22 of his soliloquy? How does this description relate to Brutus’s reasons for killing Caesar?

- 💬 Brutus says, “I have not known when [Caesar’s] affections swayed / More than his reason” (lines 21–22), suggesting that Brutus believes Caesar is reasonable and does not deserve to be killed based on anything Caesar has already done. Brutus is less concerned with anything that Caesar has done than with how he might change.

Lead a brief whole-class discussion of student responses.

Instruct the students playing Brutus and Lucius to read Act 2.1, lines 22–36 (from “But ’tis a common proof / That lowliness is young ambition’s ladder” to “grow / mischievous, / And kill him in the shell”) while the rest of the class follows along. Instruct students to Turn-and-Talk about the following questions.

*** How does Shakespeare use metaphor to show Brutus’s concern about Caesar in lines 22–36 of the soliloquy? (L.11-12.5.a)**

- 💬 Student responses may include:
 - Brutus describes what happens when people are humble but ambitious. He uses the metaphor of a ladder. When the climber gets to the top of the ladder, the climber “[l]ooks in

the clouds” (line 27) and scorns the lower steps on the ladder. This example represents people who are humble until they achieve success or obtain power. Once people are successful or powerful, they seek more power and lose their humility. After explaining what happens to someone who climbs the ladder, Brutus says, “[s]o Caesar may” (line 28), which demonstrates his belief that Caesar might be humble at first, but become hungry for more power after he is king.

- Brutus uses the metaphor of a serpent’s egg to describe how Caesar might become dangerous, and explain why it might be necessary to kill Caesar. Brutus compares Caesar to a serpent’s egg that “would, as his kind, grow / mischievous” once it hatched (lines 34–35). He means that just as the egg would produce a dangerous snake, making Caesar a king would cause Caesar to become dangerous. This is why Brutus considers “killing him in the shell” (line 36), or killing Caesar before he can become king.

Paraphrase the sentences, “So Caesar may. / Then, lest he may, prevent” (Act 2.1, lines 28–29).

- 💬 Caesar may become a tyrant when he becomes powerful. In case that happens, let us act to stop him.

Lead a brief whole-class discussion of student responses.

Instruct the students playing Brutus and Lucius to read Act 2.1, lines 37–63 (from “The taper burneth in your closet, sir” to “’Tis good. Go to the gate; somebody knocks”) while the rest of the class follows along. Instruct students to Turn-and-Talk about the following questions.

How does the letter Lucius gives to Brutus advance the plot?

- 💬 The letter advances the plot because it convinces Brutus to take action against Caesar. After reading the letter, Brutus makes Rome “promise”) to “speak and strike” (line 59) against Caesar.

① **Differentiation Consideration:** For context about the letter Lucius hands to Brutus, consider directing students to the following excerpts:

- Act 1.2, lines 327–334, in which Cassius describes his plan to write false letters to Brutus
- Act 1.3, lines 147–169, in which Cassius and Cinna discuss the plan to leave the letters for Brutus

What does Brutus’s response to the letter suggest about Cassius?

- 💬 Even though the letter is a fake forged by Cassius, Brutus believes the letter is authentic and that Rome needs his help. He says, “If the redress will follow, thou receivest / Thy full petition at the hand of Brutus” (lines 60–61). This passionate reaction shows how Cassius has been able to use language in the letter to manipulate Brutus.

What does Brutus's response to the letter suggest about Brutus's opinion of himself?

- Brutus's response shows that he views himself as a noble man with a responsibility to protect Rome. He says, "Shall Rome stand under one man's awe?" (line 54). He also cites his family heritage when he says, "My ancestors did from the streets of Rome / The Tarquin drive when he was called a king" (lines 56–57). When he believes Rome is in peril, Brutus believes he, like his ancestors, has the duty and the ability to protect Rome.

Lead a brief whole-class discussion of student responses.

Instruct the students playing Brutus and Lucius to read Act 2.1, lines 64–93 (from "Since Cassius first did whet me against Caesar, / I have not slept" to "Nor Erebus itself were dim enough / To hide thee from prevention") while the rest of the class follows along. Instruct students to Turn-and-Talk about the following question.

*** What do Brutus's reflections in lines 64–93 suggest about his state of mind?**

- Student responses may include:
 - Brutus's reflections show that he is tormented by internal conflict over his decision to join the conspiracy against Caesar. He begins by remarking, "Since Cassius first did whet [him] against Caesar / [He has] not slept" (lines 64–65), indicating that he has been agonizing over his decision and unable to sleep.
 - Brutus uses similes that develop his inner turmoil. First, he describes the time between Cassius's first approach to him and the act of killing Caesar as "[I]like a phantasma or a hideous dream" (line 68). He develops this further with by comparing his state of mind to "a little kingdom, [which] suffers then / The nature of an insurrection" (lines 71–72). By evoking the image of a kingdom torn apart by civil war, Brutus implies that he is at war with himself.
 - Brutus imagines his "genius," or attendant spirit, as being "in council" with his body and mind, or "mortal instruments" (lines 69–70). This suggests that he is physically and mentally torn apart by his indecision.
 - Brutus's reflections also show his profound anguish towards the act of killing Caesar in lines 84–93, as he personifies the conspiracy and addresses it directly. He imagines the conspiracy as having a "dang'rous brow" (line 85) and "monstrous visage" (line 88), which it "sham'st" (line 85) to show, even by night, since not even a "cavern" (line 87) can hide its ugliness. By evoking the conspiracy as a dark and ugly creature, Brutus expresses his deep concern and sense that the conspiracy is dishonorable and shameful.

Lead a brief whole-class discussion of student responses.

- ① To support comprehension and fluency, consider showing Herbert Wise’s 1979 BBC version of *Julius Caesar* (33:22–38:38).

Activity 4: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Brutus’s statement “It must be by his death” (line 10) reflect his reasons for killing Caesar?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Act 2.1, lines 94–205 of *Julius Caesar* (from “I think we are too bold upon your rest” to “For he will live and laugh at this hereafter”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text (L.11-12.4.c).

To support comprehension, instruct students to respond briefly to the following question:

How does Cassius exercise power through language?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Read Act 2.1, lines 94–205 of *Julius Caesar* (from “I think we are too bold upon your rest” to “For he will live and laugh at this hereafter”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Respond briefly to the following question:

How does Cassius exercise power through language?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.2

Lesson 7

Introduction

In this lesson, students continue their reading and analysis of *Julius Caesar* by William Shakespeare. Students read Act 2.1, lines 123–205 (from “Give me your hands all over, one by one” to “For he will live and laugh at this hereafter”), in which Brutus convinces the conspirators that they do not need an oath to bind them to their plot, and that to kill Mark Antony is both wrong and unnecessary. Students analyze how the central ideas of ethics of honor and exercise of power develop and interact over the course of this passage. Student learning is assessed via a Quick Write at the end of the lesson: How do two central ideas develop and interact over the course of the passage?

For homework, students read Act 2.1, lines 206–252 of *Julius Caesar* (from “Peace, count the clock. / The clock hath stricken / three” to “Therefore thou sleep’st so sound”) and respond to a series of questions. Additionally, students preview Act 2.1, lines 253–333 (from “Brutus, my lord. / Portia! What mean you? Wherefore rise you now?” to “All the charactery of my sad brows, / Leave me with haste”) and respond to a series of questions.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.c	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.

	c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standards usage.
L.11-12.5.a, b	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text. b. Analyze nuances in the meaning of words with similar denotations.

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How do two central ideas develop and interact over the course of the passage?

High Performance Response(s)

A High Performance Response should:

- Identify two central ideas in the text (e.g., exercise of power and ethics of honor).
- Analyze how the ideas interact and develop over the course of the passage (e.g., In this passage, the central ideas of exercise of power and ethics of honor interact as Brutus convinces the conspirators that they need no oath to kill Caesar, and that unlike killing Caesar, slaying Mark Antony would be unnecessary and wrong. Brutus explains through rhetorical questions that their plot needs no oath to “prick” (line 135) or incite them to bring about justice by killing Caesar, because Brutus believes their cause is truly just. Brutus believes that he and the other conspirators are acting on their consciences in plotting to kill Caesar, in accordance with their sense of honor. Brutus then convinces them that to kill Mark Antony after killing Caesar would be to “cut the head off and then hack the limbs” (line 176), an unnecessary and unethical exercise of power and violence. Brutus says their exercise of power in killing Caesar should make them look like “sacrificers” and not “butchers” (line 179), meaning that their act should look “necessary and not envious” (line 191) to the people, who will view them as “purgers” of tyranny rather than crude “murderers” (line 193). Brutus’s persuasions develop the central idea of exercise of power, which interacts with the central idea of ethics of honor. His arguments for their planned exercise of power appeal to the consciences of the conspirators and their sense of honor.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> carrions (n.) – the flesh of dead animals bastardy (n.) – illegitimacy contriver (n.) – someone who plots hew (v.) – to strike forcibly with an ax, sword, or other cutting instrument
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> oath (n.) – a formal and serious promise to tell the truth or to do something butchers (n.) – people who kill a lot of people or animals in a brutal or cruel way hereafter (adv.) – after this

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.9.a, L.11-12.4.c, L.11-12.5.a, b Text: <i>Julius Caesar</i> by William Shakespeare, Act 2.1: lines 123–205 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 10% 10% 10% 50% 15% 5%

Materials

- Student copies of the 12.2 Common Core Learning Standards Tool (refer to 12.2.1 Lesson 4) (optional)

- Free audio resource: <https://librivox.org/julius-caesar-by-william-shakespeare/>
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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: RL.11-12.2. In this lesson, students read Act 2.1, lines 123–205 (from “Give me your hands all over, one by one” to “For he will live and laugh at this hereafter”). Students analyze how two central ideas develop and interact over the course of this passage.

- Students look at the agenda.

❗ **Differentiation Consideration:** If students are using the 12.2 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project substandard L.11-12.5.b. Instruct students to talk in pairs about what they think the substandard means. Lead a brief discussion about the substandard.

- 💬 The standard requires students to analyze the slight differences in words that have the same meaning.

❗ If necessary, provide students with the following definitions: *nuances* means “very slight differences” and *denotations* means “the explicit or set meanings of words,” or in other words, “the dictionary definition of a word.”

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read Act 2.1, lines 94–205 and respond briefly to the following question: How does Cassius exercise power through language?) Instruct students to discuss their responses in pairs.

- Cassius tells Brutus, “every one doth wish / You had but that opinion of yourself / Which every noble Roman bears of you” (lines 99–101). With these words, Cassius appeals to Brutus’s sense of honor. Cassius knows that Brutus is proud of his reputation for honor and knows he can use it to manipulate Brutus. After hearing Cassius’s words, Brutus agrees to join the conspiracy to kill Caesar, and says, “Caesar must bleed for it” (line 184). By using flattery to persuade Brutus to make an important decision, Cassius shows how language can be a powerful tool for exerting influence or control over other people.

Lead a brief whole-class discussion of student responses.

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

- Students may identify the following words: *carriions*, *bastardy*, *contriver*, and *hew*.
- ① **Differentiation Consideration:** Students may also identify the following words: *oath*, *butchers*, and *hereafter*.
- ① Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 2.1, lines 123–205 of *Julius Caesar* (from “Give me your hands all over, one by one” to “For he will live and laugh at this hereafter”). Ask students to listen for how Shakespeare develops central ideas in this excerpt.

- ▶ Students follow along, reading silently.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

Why does Brutus reject the need for an oath?

- ① For this and other masterful readings in 12.2.2, consider using <https://librivox.org/julius-caesar-by-william-shakespeare/> or another audio version of *Julius Caesar*.

Activity 4: Reading and Discussion

50%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI (W.11-12.9.a).

Instruct student groups to read Act 2.1, lines 125–151 (from “No, not an oath. If not the face of men” to “Of any promise that hath passed from him”) and answer the following questions before sharing out with the class.

Why does Brutus believe an oath is unnecessary?

💬 Student responses may include:

- Brutus does not want any of them to swear an oath because he believes that if their motives are “weak” enough to warrant an oath (line 127), then every man involved in the plot should walk away and give up the plan: “break off betimes, / And every man hence to his idle bed” (lines 127–128). It is better to let Caesar’s “tyranny range on” (line 129) than to devalue their convictions with an oath.
- Brutus believes the conspirators’ cause is so strong that it can “kindle cowards” (line 132) and “steel with valor / The melting spirits of women,” (lines 132–133). People swear oaths for “bad causes” (line 142) when they are unsure of their cause’s righteousness. Brutus believes that the conspirators’ cause is just and therefore needs no oath other than the spoken words of Romans.

How does Brutus’s reluctance to swear an oath relate to the central idea of ethics of honor?

💬 Student responses may include:

- Brutus’s reluctance shows that he believes Romans are both honest and brave. If these men are Romans who have “spoke the word” of what they do (line 136), then they will follow through with it. They will not “palter” (line 137) or change their minds out of fear. Furthermore, Brutus states that he does not believe they need an oath “when every drop of blood / That every Roman bears” would feel illegitimate if he were to break even the small part of a promise (lines 147–148).
- By using rhetorical questions, Brutus suggests that there is a “bond” among “secret Romans” (lines 135–136), which he equates with the bond of “honesty to honesty engaged” (line 138). Brutus implies that honor and honesty are fundamental to the ties between Romans. In this way, Brutus equates ethics of honor with Roman values.

Lead a brief whole-class discussion of student responses.

Instruct students to reread Act 2.1, lines 125–151 (from “No, not an oath. If not the face of men” to “Of any promise that hath passed from him”) and annotate the words and phrases that refine Brutus’s argument against taking an oath independently. Lead a brief whole-class discussion of the following question:

How does Brutus’s monologue develop a central idea in the text?

- Using a series of rhetorical questions, Brutus appeals to his fellow conspirators on the grounds of a shared set of ethics that he associates with Roman values. With his first rhetorical question, Brutus implies that as men of honor, they need no “spur” but justice (line 134). His second and third questions develop the idea that as men of honor and Romans, the conspirators will keep their word, calling on the “bond /... [of] secret Romans” (lines 135–136) and on the “oath” of “honesty to honesty engaged” (lines 137–138). Through these rhetorical questions, Brutus appeals to the idea that honorable Romans are duty-bound to see justice done, and that this ethic of honor compels them to act against Caesar. In the final part of his monologue, Brutus suggests that any of the conspirators who fails to keep his word can no longer be considered a Roman and is “guilty of a several bastardy” (line 149), since “every drop of blood / That every Roman bears” is bound to maintain his honor (lines 147–148). This again suggests that the ethic of honor is ingrained in all Romans.
-

Instruct students to return to their groups and read Act 2.1, lines 152–205 (from “But what of Cicero? Shall we sound him?” to “For he will live and laugh at this hereafter”) and answer the following questions before sharing out with the class.

What is Brutus’s opinion of Mark Antony? How does Shakespeare use figurative language to develop this opinion? (L.11-12.5.a)

- Student responses should include:
 - Brutus does not believe that Mark Antony is a threat, and so argues to Cassius that “[the conspirators’] course will seem too bloody” (line 175) if they kill Mark Antony. According to Brutus, it is unnecessary to kill Antony, who has no power without Caesar and is “but a limb of Caesar” (line 178). Later Brutus suggests that Antony is too frivolous to be deeply distressed by Caesar’s death because Antony is “given / To sports, to wildness, and much company” (lines 202–203).
 - Shakespeare uses metaphor in Brutus’s description of Antony’s relationship with Caesar: “Antony is but a limb of Caesar” (line 178), so to kill Antony in addition would be “[t]o cut the head off and then hack the limbs” (line 176). Caesar is the head while Antony is a limb that belongs to the same body. Therefore, Brutus believes it would be unnecessarily

malicious to attack Antony, when Caesar's death ought to cripple him, much like an arm is crippled beyond use if the head is removed.

How does Brutus justify the murder of Caesar in lines 175–196?

Student responses may include:

- When Brutus tells Cassius that the conspirators should be “sacrificers, but not butchers” (line 179), Brutus justifies Caesar's murder as a necessary act, performed for the greater good. Brutus repeats this idea later on, by referring to the conspirators as “purgers, not murderers” (line 193), suggesting that the aim of the conspiracy is to rid Rome of the threat that Caesar poses.
- Brutus claims that the aim of the conspiracy is to kill “the spirit of Caesar” more than Caesar himself (line 180). Brutus states that he wishes they could kill Caesar's spirit and not “dismember Caesar” (line 183), clarifying that he holds no ill will toward Caesar himself and does not really want to kill Caesar, only the potential for tyranny that Caesar represents. In this way, Brutus seeks to justify the murder as almost bloodless, as a murder of the spirit rather than a murder of the body.

According to Brutus, what is the difference between “sacrificers” and “butchers” (line 179)?

(L.11-12.5.b)

Student responses may include:

- Brutus believes “sacrificers” like the conspirators kill to achieve a greater good, as sacrifice means to get rid of one thing for the sake of another. But “butchers” kill “wrathfully” and unnecessarily (line 185). When Brutus says, “Let's be sacrificers, but not butchers” (line 179), he means that the conspirators' cause ought to have an ethical purity. Brutus also says they ought to “carve him as a dish fit for the gods, / Not hew him as a carcass fit for hounds” (lines 186–187): Brutus wants Caesar to die for a higher purpose and does not wish his murder to be a pointless slaughter.
- Brutus implies that “sacrificers” (line 179) will be received better by the public than “butchers” (line 179). He wants the people to see them as “purgers, not murderers” (line 193), to see what they have done as good and just, rather than cruel and unwarranted.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

What does Brutus's discussion of the “spirit of Caesar” (line 180) suggest about his motives?

Brutus's remark that the conspirators “all stand up against the spirit of Caesar / And in the spirit of men there is no blood” (lines 180–181) implies that the assassination of Caesar is to be a

symbolic as much as a physical act. The conspirators wish to eliminate what Caesar stands for, not Caesar himself. Indeed, Brutus wishes there were a way to “come by Caesar’s spirit / And not dismember Caesar!” (lines 182–183). Brutus’s aim is to destroy the idea of Caesar, not the man. If it were possible, Brutus would prefer that there were “no blood” involved (line 181).

Lead a brief whole class discussion of student responses.

Instruct half of the student groups to consider the central idea of ethics of honor as they answer the following question, and instruct the other half to consider the central idea of exercise of power. Instruct groups to answer the question before sharing out with the class.

How do Brutus’s ideas about the plan to assassinate Caesar develop a central idea in the text?

🗣 Student responses may include:

- Brutus’s ideas about the plan to assassinate Caesar develop the central idea of ethics of honor. Brutus believes that to kill Antony would be against good conscience because it would be “envious” (line 191), or malicious. Brutus does not think they should be “butchers” (line 179) by slaying Antony, but should keep their cause just and pure by only killing Caesar. For Brutus, the decision to kill Antony is a moral issue. Killing Caesar is not political maneuvering for Brutus, who sees the assassination as the best course of action for Rome.
- Brutus’s ideas about the plan to assassinate Caesar develop the central idea of exercise of power. Brutus wants their exercise of power in killing Caesar to appear “necessary and not envious” (line 191), so that it will be well received. Brutus believes that if they kill Antony, the public will see them as “murderers” and not the “purgers” (line 193) that they see themselves as. Brutus believes the assassination’s true purpose as an exercise of power is to save Rome from the tyranny of a single ruler. Killing Antony, Brutus fears, will tarnish the assassination’s true purpose.

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How do two central ideas develop and interact over the course of the passage?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Act 2.1, lines 206–252 of *Julius Caesar* (from “Peace, count the clock. / The clock hath stricken / three” to “in the brains of men. / Therefore thou sleep’st so sound”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text (L.11-12.4.c). To support comprehension, instruct students to respond briefly to the following questions:

Summarize lines 206–252.

How do lines 206–252 develop the conspirators’ view of Caesar’s character?

Also for homework, instruct students to preview Act 2.1, lines 253–333 (from “Brutus, my lord. / Portia! What mean you? Wherefore rise you now?” to “All the charactery of my sad brows, / Leave me with haste”) in preparation for close reading of Act 2.1, lines 253–333 in 12.2.2 Lesson 8. Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text (L.11-12.4.c). To support comprehension, instruct students to respond briefly to the following questions:

Summarize lines 253–333.

What does the interaction between Portia and Brutus in lines 253–288 suggest about their relationship?

How does Portia show “the strong proof of [her] constancy” (line 322)?

How do Portia’s gestures of kneeling and wounding herself develop a central idea in the text?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Read Act 2.1, lines 206–252 of *Julius Caesar* (from “Peace, count the clock. / The clock hath stricken / three” to “in the brains of men. / Therefore thou sleep’st so sound”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text. Respond briefly to the following questions:

Summarize lines 206–252.

How do lines 206–252 develop the conspirators’ view of Caesar’s character?

Also for homework, read Act 2.1, lines 253–333 (from “Brutus, my lord. / Portia! What mean you? Wherefore rise you now?” to “All the charactery of my sad brows, / Leave me with haste”) in preparation for reading Act 2.1, lines 253–333 in the following lesson. Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context and write a brief definition above or near the word in the text. Respond briefly to the following questions:

Summarize lines 253–333.

What does the interaction between Portia and Brutus in lines 253–288 suggest about their relationship?

How does Portia show “the strong proof of [her] constancy” (line 322)?

How do Portia’s gestures of kneeling and wounding herself develop a central idea in the text?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.2

Lesson 8

Introduction

In this lesson, students continue their reading and analysis of *Julius Caesar* by William Shakespeare. Students read Act 2.1, lines 253–333 (from “Brutus, my lord. / Portia! What mean you? Wherefore rise you now?” to “All the charactery of my sad brows. / Leave me with haste”), in which Portia confronts Brutus about his distressing behavior. Students analyze how Portia’s interaction with Brutus develops the central idea of social bonds. Student learning is assessed via a Quick Write at the end of the lesson: How do the interactions between Brutus and Portia develop a central idea in the text?

For homework, students read Act 2.1, lines 335–362 of *Julius Caesar* (from “Here is a sick man that would speak with you” to “That Brutus leads me on. / Follow me then”) and respond to the following prompt: Explain how the references to “sickness” in lines 347–354 differ in meaning from Brutus’s statement in line 277 that he is “not well in health, and that is all.”

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.
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).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.c	Determine or clarify the meaning of unknown and multiple-meaning words and phrases

	<p>based on <i>grades 11–12 reading and content</i>, choosing flexibly from a range of strategies.</p> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation or a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>
--	--

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do the interactions between Portia and Brutus develop a central idea in the text?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify a central idea in the text (e.g., social bonds). Analyze how Brutus and Portia’s interactions develop this central idea (e.g., In this passage, the interaction between Portia and Brutus develops the central idea of social bonds. In order to convince Brutus to tell her why he has been “heavy” and why he met with the conspirators (line 296), Portia calls upon their bond as husband and wife. She says, “I charm you ... / By all your vows of love, and that great vow / Which did incorporate and make us one” (lines 292–294). If they truly are one, she says, as Brutus’s vows of love and marriage imply, then he will not keep secrets from her. She goes further and claims that if he keeps secrets from her, then she is “Brutus’ harlot, not his wife” (line 310). When this appeal fails, Portia refers to the fact that she is “Cato’s daughter” (line 318) and “[a] woman that Lord Brutus took to wife” (line 316). Portia then gives herself a “voluntary wound” (line 323) on her leg to prove she is “stronger than [her] sex” (line 319), and therefore strong enough to “bear” (line 324) Brutus’s secrets. In doing so, she appeals again to social bonds, this time the bonds among Roman men, as she seeks to prove that she is as deserving of Brutus’s confidence as any other Roman.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> *rheumy (adj.) – dank, full of moisture

- *unpurged (adj.) – not cleansed (by the sun's rays)
- harlot (n.) – a prostitute
- ruddy (adj.) – red or reddish
- *constancy (n.) – self-control, fortitude

Vocabulary to teach (may include direct word work and/or questions)

- None.

Additional vocabulary to support English Language Learners (to provide directly)

- prevailed (v.) – defeated an opponent especially in a long or difficult contest
- acquainted (v.) – caused (someone) to know and become familiar with something
- contagion (n.) – a disease that can be passed from one person or animal to another by touching
- vows (n.) – serious promises to do something or to behave in a certain way

① Words defined in the explanatory notes are marked with an asterisk.

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, L.11-12.4.c • Text: <i>Julius Caesar</i> by William Shakespeare, Act 2.1: lines 253–333 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Whole-Class Dramatic Reading and Discussion 4. Quick Write 5. Closing 	<ol style="list-style-type: none"> 1. 5% 2. 15% 3. 60% 4. 15% 5. 5%

Materials

- Herbert Wise's 1979 BBC version of *Julius Caesar* (47:13–52:29)
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students read Act 2.1, lines 253–333 of *Julius Caesar* (from “Brutus, my lord. / Portia! What mean you? Wherefore rise you now?” to “All the charactery of my sad brows. / Leave me with haste”). Students analyze how Portia’s interaction with Brutus develops a central idea.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read Act 2.1, lines 206–252 and respond briefly to the following questions). Instruct students to Turn-and-Talk in pairs about their responses to the homework questions.

Summarize lines 206–252.

- 💬 In these lines, the conspirators express concern that Caesar will not come to the Capitol if he receives bad omens from the augurers. Decius tells them he will flatter Caesar into coming. They agree to meet with each other in the morning to kill Caesar. Metellus sets off to involve Pompey in the plot, and the rest disband for the time being.

How do lines 206–252 develop the conspirators’ view of Caesar’s character?

- 💬 Student responses may include:
 - Cassius’s concern shows that they think Caesar has become easily swayed by “the persuasion of his augurers,” or the omens found by his augurers (line 217). Cassius’s concern makes Caesar seem superstitious and gullible.

- Decius's confidence in his ability to "o'ersway" with flattery and convince Caesar to appear in the Capitol shows that the conspirators think Caesar is vain and weak-willed (line 220).

Lead a brief whole-class discussion of student responses.

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

💬 Students may identify the following words: *rheumy*, *unpurged*, *harlot*, *ruddy*, and *constancy*.

① **Differentiation Consideration:** Students may also identify the following words: *prevailed*, *acquainted*, *contagion*, and *vows*.

① Definitions are provided in the Vocabulary box in this lesson.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Read Act 2.1, lines 253–333 and respond briefly to the following questions.) Instruct student pairs to share their summaries of Act 2.1, lines 253–333.

Summarize lines 253–333.

💬 Portia confronts Brutus about his troubling behavior. Brutus tries to make excuses that he is simply feeling unwell, but Portia does not believe him. She attempts to convince Brutus to tell her what is bothering him by reminding him of their marriage vows. When this does not work, she proves her strength by reminding him that the noble Roman Cato was her father and that he, the noble Brutus, is her husband. She believes she should be considered strong enough to bear his secrets given these relationships. Still, Brutus maintains his secrecy, so she cuts her leg open to prove her strength. Brutus promises to tell her his secrets at a later time but is called away.

① Students are held accountable for their responses to the homework questions during Activity 3: Whole-Class Dramatic Reading and Discussion. Questions answered for homework are marked with an asterisk (*).

Activity 3: Whole-Class Dramatic Reading and Discussion

60%

Transition to a whole-class dramatic reading. Assign two students the roles of Brutus and Portia. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI (W.11-12.9.a).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

Why does Brutus not share his secrets with Portia?

Instruct the students assigned to the roles of Brutus and Portia to stand and read Act 2.1, lines 253–310 (from “Brutus, my lord. / Portia! What mean you? Wherefore rise you now?” to “Portia is Brutus’ harlot, not his wife”), while the rest of the class follows along. Instruct students to Turn-and-Talk about the following questions before sharing out with the class.

***What does the interaction between Portia and Brutus in lines 253–288 suggest about their relationship?**

- 💬 The interaction between Portia and Brutus in lines 253–288 establishes that they share a caring relationship and are concerned for each other’s well-being. Brutus is upset that Portia is awake, because he does not want her to “commit / [her] weak condition” to the early morning cold, in case she becomes sick (lines 255–256). Portia wants Brutus to “acquaint[] [her] with [his] cause of grief,” or share what is making him upset, because Brutus has been acting strangely (line 276). She does not believe he is physically feeling ill; instead she is concerned about the “sick offense” on his mind (line 288). They are both concerned for the well-being of the other.

How do Portia’s references to the “great vow” (line 293) and the “bond of marriage” (line 302) develop a central idea in the text?

- 💬 Portia’s references to the “great vow” (line 293) and the “bond of marriage” (line 302) develop the central idea of social bonds, as Portia uses her marriage to Brutus to convince him to tell her why he is “heavy” (line 296) and the identity of the men who “resort to [him]” (line 297). Portia believes that because of their “vow” (line 293) and “bond” (line 302) she is entitled to know Brutus’s secrets.

Lead a brief whole-class discussion of student responses.

Instruct the students playing Brutus and Portia to read Act 2.1, lines 311–333 (from “You are my true and honorable wife” to “All the charactery of my sad brows. / Leave me with haste”), while the rest of the class follows along. Instruct students to Turn-and-Talk about the following questions before sharing out with the class.

How do Portia's references to her father and husband further develop a central idea?

- Portia's references to her father and husband develop the central idea of social bonds. She says that even though she is a woman she is "[a] woman that Lord Brutus took to wife" (line 316) and "[a] woman well-reputed, Cato's daughter" (line 318). Portia appeals to the reputations of both her father and her husband to prove that she is "stronger than [her] sex, / Being so fathered and so husbanded" (lines 319–320). Since her appeal to her status as Brutus's wife has failed, she calls upon a different bond, claiming that she is worthy of Brutus's trust through her ties to two noble Romans. In this way, she appeals to the bond among Romans, and particularly Roman men.

***How does Portia show the "strong proof of [her] constancy" (line 322)?**

- Portia cuts her leg open to prove her "constancy" or strength to Brutus (line 322).

How does Portia's explanation of her gesture of "constancy" (line 322) advance her purpose?

- Portia uses her "voluntary wound" as a way of proving her strength and demonstrating to Brutus that she is strong enough to be considered equal to noble Roman men (line 323), and therefore worthy of his trust.

***How do Portia's gestures of kneeling and wounding herself develop a central idea in the text?**

- Portia's gestures of kneeling and wounding herself develop the central idea of social bonds because they represent attempts to establish different relationships with Brutus. By kneeling in submission, Portia emphasizes her weakness and appeals to Brutus's love for her as a woman: "I charm you, by my once commended beauty" (line 292). Later, by wounding herself, Portia demands Brutus's trust and confidence, seeking to inspire not pity but respect: "Can I bear [this wound] with patience, / And not my husband's secrets" (lines 324–325).

① To support comprehension and fluency, consider showing Herbert Wise's 1979 BBC version of *Julius Caesar* (47:13–52:29).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write**15%**

Instruct students to respond briefly in writing to the following prompt:

How do the interactions between Portia and Brutus develop a central idea in the text?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Act 2.1, lines 335–362 of *Julius Caesar* (from “Here is a sick man that would speak with you” to “That Brutus leads me on. / Follow me then”) and respond to the following prompt:

Explain how the references to “sickness” in lines 347–354 differ in meaning from Brutus’s statement in line 277 that he is “not well in health, and that is all.”

Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Read Act 2.1, lines 335–362 of *Julius Caesar* (from “Here is a sick man that would speak with you” to “That Brutus leads me on. / Follow me then”) and respond to the following prompt:

Explain how the references to “sickness” in lines 347–354 differ in meaning from Brutus’s statement in line 277 that he is “not well in health, and that is all.”

Use this lesson's vocabulary wherever possible in your written responses.

12.2.2

Lesson 9

Introduction

In this lesson, students read and analyze Act 2.2, lines 1–137 of *Julius Caesar* (from “Nor heaven nor earth have been at peace tonight” to “The heart of Brutus earns to think upon”), in which Decius convinces Caesar to come to the Capitol. Students analyze how Shakespeare develops Caesar’s character as vain and ambitious through his interactions with Decius in these lines. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare develop Caesar’s character in Act 2.2, lines 1–137?

For homework, students read and summarize Act 2.3 and Act 2.4, box unfamiliar words, and look up their definitions. Additionally, students develop 2–3 discussion questions focused on how the interactions between characters advance the plot and prepare possible answers to their questions for discussion.

Standards

Assessed Standard(s)	
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).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
L.11-12.4.c	<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>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or</p>

	determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
--	---

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text:</p> <ul style="list-style-type: none"> How does Shakespeare develop Caesar’s character in Act 2.2, lines 1–137?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how Shakespeare develops Caesar’s character (e.g., In these lines, Decius’s manipulation of Caesar demonstrates that Caesar’s weakness lies in his vanity. Decius flatters Caesar by reinterpreting Calphurnia’s dream, in which Caesar’s statue “like a fountain with an hundred spouts, / Did run pure blood; and many lusty Romans / Came smiling and did bathe their hands in it” (lines 82–84), as a “vision fair and fortunate” (line 89). Decius continues to flatter Caesar by informing him that the Senate plans to crown him. Decius succeeds in convincing Caesar to appear at the Capitol by targeting Caesar’s vanity, just as he told the conspirators he would do in Act 2.1. Caesar says little in response to Decius, suggesting that he is content to listen to Decius tell him what he wants to hear: that Calphurnia’s dream is not full of “warnings and portents / And evils imminent,” but rather a vision of his future greatness, and that he is in fact about to be crowned (lines 85–86). Decius’s approach to persuading Caesar, and his success in doing so, suggests that his judgment of Caesar in Act 2.1, lines 219–228 is accurate: Caesar is vain and open to flattery. Moreover, Caesar’s willingness to be flattered and to go the Capitol upon hearing that he is to receive a crown suggests that he was insincere in his earlier refusal of kingship in Act 1.2, and that he is indeed as ambitious as the conspirators suspect.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> whelpèd (v.) – given birth entrails (n.) – internal organs of an animal

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> littered (adj.) – given birth to amiss (adj.) – wrong mock (n.) – an act of ridicule

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, L.11-12.4.c Text: <i>Julius Caesar</i> by William Shakespeare, Act 2.2: lines 1–137 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 15% 55% 10% 5%

Materials

- Free audio resource: <https://librivox.org/julius-caesar-by-william-shakespeare/>
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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	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 the assessed standard for this lesson: RL.11-12.3. In this lesson, students read Act 2.2, lines 1–137 (from “Nor heaven nor earth have been at peace tonight” to “The heart of Brutus earns to think upon”), and analyze how Shakespeare develops Caesar’s character through his interactions with Decius.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read Act 2.1, lines 335–362 (from “Here is a sick man that would speak with you” to “That Brutus leads me on. / Follow me then”) and respond to the following prompt: Explain how the references to “sickness” in lines 347–354 differ in meaning from Brutus’s statement in line 277 that he is “not well in health, and that is all.”) Instruct students to Turn-and-Talk in pairs about their responses to the homework question.

- 💬 Initially, sickness is the excuse that Brutus uses to explain his odd behavior to Portia. Portia believes Brutus is being dishonest, and the audience knows Brutus is lying. Sickness, then, becomes a metaphor for the secret plot to kill Caesar. Brutus and Ligarius use sickness as a code to talk about the conspiracy and affirm their shared purpose. Ligarius assures Brutus that if Brutus has in hand an “exploit worthy the name of honor” (line 343), then Ligarius will “discard [his] sickness” along with his head covering, and so reveal himself to be allied with the conspirators (line 347). As the conversation continues, however, sickness becomes a metaphor for the condition of Rome when Brutus describes the assassination as “[a] piece of work that will make sick men whole” (line 354), referring to Rome’s citizens who live under Caesar’s potentially corrupt tyranny in this context. Next, sickness is used as a metaphor for the cure of Rome’s sickness; in order to revive the “sick men” of Rome, Ligarius asks, “[A]re not some whole that [the conspirators] must make sick?” (line 355). “[S]ome whole” refers to Caesar and “make sick” (line 355) refers to the assassination. Sickness is both the lie used to cover up the plot against Caesar and the actual act of Caesar’s murder.

Activity 3: Masterful Reading

15%

Have students listen to a masterful reading of Act 2.2, lines 1–137 (from “Nor heaven nor earth have been at peace tonight” to “The heart of Brutus earns to think upon”). Instruct students to focus on how Shakespeare develops Caesar’s character in these lines.

- ▶ Students follow along, reading silently.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

Why does Caesar refuse to believe Calphurnia’s dream and the omens?

- ① For this and other masterful readings in 12.2.2, consider using <https://librivox.org/julius-caesar-by-william-shakespeare/> or another audio version of *Julius Caesar*.

Activity 4: Reading and Discussion

55%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct students to read Act 2.2, lines 1–60 (from “Nor heaven nor earth have been at peace tonight” to “And for thy humor I will stay at home”) and answer the following questions before sharing out with the class.

Provide students with the definitions of *whelpèd* and *entrails*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *whelpèd* and *entrails* on their copies of the text or on a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definition of *littered*.
 - ▶ Students write the definition of *littered* on their copies of the text or in a vocabulary journal.

How do Shakespeare’s choices about how to begin the scene establish mood?

- 💬 Student responses should include:
 - Caesar’s words create a tense and foreboding mood in lines 1–3. He states, “Nor heaven nor earth have been at peace tonight” (line 1), implying that there is unrest among the gods and the citizens of Rome. Caesar also reveals that Calphurnia has screamed three times in the

- night, “Help ho, they murder Caesar!” (line 3), intensifying the foreboding mood with the suggestion of Caesar’s death.
- In lines 5 and 6, Caesar commands his servant to ask the priests to make a sacrifice to interpret his fate, suggesting that Caesar is concerned about Calphurnia’s outbursts in the night.
 - The ominous stage direction “[t]hunder and lightning” at the beginning of the scene creates an ominous mood and suggests danger is near (line 0.1).

① The focus excerpt in this lesson begins and ends with stage directions. Stage directions are identified using “0.1” in the line reference to show that the stage direction follows the numbered line.

Why does Calphurnia not want Caesar to go to the Capitol?

- 💬 Student responses should include:
- Caesar suggests in the scene’s opening lines that Calphurnia has dreamt of a group of people who “murder Caesar!” (line 3).
 - Calphurnia sees omens that are “beyond all use” (line 25), or so unusual that she “fear[s] them” (line 26). Calphurnia states that she “never stood on ceremonies” (line 13), meaning she never believed in omens. However, “the watch” (line 16) saw several bad omens in the night including a lioness in the street and “graves” that “yawned and yielded up their dead” (line 18).

What effect do the omens in lines 13–26 create?

- 💬 Omens like “clouds ... Which drizzled blood upon the Capitol” (lines 19–21) and ghosts that “shriek and squeal about the streets” (line 24) suggest danger for Caesar and build upon the unease he expresses in lines 1–7. The omens create a tense mood or atmosphere.

How does the statement “[c]owards die many times before their deaths; / The valiant never taste of death but once” (lines 34–35), develop Caesar’s point of view of death and fate?

- 💬 Caesar’s statement “[c]owards die many times before their deaths; / The valiant never taste of death but once” suggests that Caesar believes it is better to face death without fear rather than to be constantly tormented by the threat of death. Cowards, or those who do not confront danger or challenge, fear death, and this fear leads them to experience death many times in their imaginations. The brave face danger and challenge without fear of death. Thus, the brave experience death only once, when they physically die.

What does Caesar’s response to the omens suggest about his character?

- Caesar's disregard for the omens suggests he is arrogant. Instead of taking the omens as a warning, Caesar sees them as a challenge from the gods, who, he believes, provide the bad omens "in shame of cowardice," or to test his courage (line 44). But Caesar values his pride over his own life, which he demonstrates by stating twice that he "shall go forth" despite the bad omens (line 51). Caesar also believes that he "is more dangerous" than any danger that would befall him (line 48). Caesar's confidence also suggests that he sees himself as above the powers of fate, which contradicts his statement that one's death is "purposed by the mighty gods," or decided by the gods (line 28).

① **Differentiation Consideration:** Consider posing the following extension question to deepen students' understanding:

How does Shakespeare use figurative language to develop Caesar's response to the omens?

- Student responses may include:
 - Caesar says, "Danger knows full well / That Caesar is more dangerous than he," personifying danger by giving danger the human ability to know (lines 47–48). However, Caesar undermines the power of danger by suggesting that Caesar himself is more powerful.
 - Recalling Calphurnia's earlier reference to the omen of a lioness who "whelpèd" (line 17), or gave birth, in the streets, Caesar uses metaphor to reassert his belief in his own authority when he says that he and danger are "two lions littered in one day" (line 49), and that Caesar is the more powerful lion.

Lead a brief whole-class discussion of student responses.

Instruct students to read Act 2.2, lines 61–112 (from "Here's Decius Brutus; he shall tell them so" to "Give me my robe, for I will go") and answer the following questions before sharing out with the class.

- ① **Differentiation Consideration:** Consider providing students with the definitions of *amiss* and *mock*.
- Students write the definitions of *amiss* and *mock* on their copies of the text or in a vocabulary journal.

What do Shakespeare's specific word choices in lines 66–68 suggest about Caesar's character?

- Shakespeare's specific word choices emphasize that it is choice, not weakness, that keeps Caesar from the Capitol. Caesar is careful to point out that "[c]annot is false, and that I dare not, falser," and repeats that "I will not come today" (lines 67–68). These word choices show Caesar's pride; Shakespeare's choice of verbs emphasizes that Caesar chooses to refrain from going to the Capitol not because he is weak or afraid, but because he does not wish to.

How does Decius convince Caesar to go to the Capitol?

- Although Calphurnia sees her dream of Caesar’s statue spouting blood as “warnings and portents / And evils imminent” (lines 85–86), Decius claims she actually saw a “vision fair and fortunate” (line 89). Decius claims that Caesar’s “statue spouting blood” (line 90) means that Caesar will be seen as a great ruler under whose rule “great Rome shall suck / Reviving blood” (lines 92–93), and that people will want tokens of him: “tinctures, stains, relics, and cognizance” (line 94). By reinterpreting Calphurnia’s dream in these ways, Decius appeals to Caesar’s vanity to convince him to go to the Capitol.

How does Caesar’s response to Decius develop Caesar’s character?

- Student responses may include:
 - Caesar’s response to Decius suggests that he is easily flattered and swayed. At first, Caesar relents to Calphurnia, but when Decius reinterprets Calphurnia’s dream to mean that Caesar will be a great ruler from which “great Rome shall suck / Reviving blood” (lines 92–93), and that the Senate plans to give “mighty Caesar” (line 99) a crown, Caesar changes his mind.
 - Caesar’s reaction to Decius develops his character further by demonstrating Caesar’s pride. Decius convinces Caesar that he would appear to be “afraid” if he failed to attend the Senate (line 106). Faced with the prospect of appearing weak or nervous, Caesar concludes that Calphurnia’s fears are “foolish” (line 110).
 - Caesar changes his mind after Decius suggests that “the Senate have concluded / To give this day a crown to mighty Caesar” (lines 98–99), implying that Caesar may be as ambitious as the conspirators suspect, and that his refusal of the crown in Act 1.2 may have been an act (lines 98–99).
 - Caesar’s brief response to Decius affirms Decius’s opinion of Caesar: “But when I tell him he hates flatterers, / He says he does, being then most flatterèd” (Act 2.1, lines 224–225). In other words, Caesar welcomes and is easily manipulated by compliments.

What effect do Trebonius and Brutus’s asides create in the text?

- Trebonius’s and Brutus’s asides create tension by suggesting that Caesar is about to die. Trebonius’s aside reveals that the conspirators are about to kill Caesar, as Trebonius predicts, “so near will I be / That your best friends shall wish I had been further” (line 132–133). Brutus’s aside reveals his heart “earns,” or grieves, for Caesar because Brutus loves Caesar, yet knows that he and the others will kill Caesar (line 137).

Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare develop Caesar’s character in Act 2.2, lines 1–137?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students’ writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, students read and summarize Act 2.3 and Act 2.4 (from “*Caesar, beware of Brutus, take heed of Cassius*” to “And bring me word what he doth say to thee”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text (L.11-12.4.c).

Additionally, instruct students to develop 2–3 discussion questions focused on how the interactions between characters advance the plot. Instruct students to prepare possible answers to their questions for discussion.

- ▶ Students follow along.

Homework

Read and summarize Act 2.3 and Act 2.4 (from “*Caesar, beware of Brutus, take heed of Cassius*” to “And bring me word what he doth say to thee”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Additionally, develop 2–3 discussion questions focused on how the interactions between characters advance the plot. Prepare possible answers to your questions for discussion.

12.2.2

Lesson 10

Introduction

In this lesson, students read and analyze Act 3.1, lines 1–91 of *Julius Caesar* (from “The ides of March are come” to “Fly not; stand still. Ambition’s debt is paid”), in which the conspirators assassinate Caesar. Students participate in an evidence-based discussion and explore Shakespeare’s structural choices to stage the death of the title character abruptly halfway through the play. Students also consider the relationship between the events in the scene and the full title of the play, *The Tragedy of Julius Caesar*. Student learning is assessed via a Quick Write at the end of the lesson: How does Shakespeare’s treatment of Caesar’s death relate to the full title of the play, *The Tragedy of Julius Caesar*?

For homework, students review and expand their notes and annotations in preparation for the 12.2.2 Mid-Unit Assessment.

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Shakespeare's treatment of Caesar's death relate to the full title of the play, <i>The Tragedy of Julius Caesar</i>?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explain how Shakespeare treats Caesar's death (e.g., Caesar's physical death occurs in the middle of the play and over the course of only two lines). Discuss the meaning of the title (e.g., the implication that Julius Caesar will be a central character; the implication that the action of the play will include conventional elements of tragedy, such as a reversal of fortune, and the resolution of conflict through the death of the tragic hero). Analyze how Shakespeare's treatment of Caesar's death relates to the meaning of the title (e.g., By killing his title character so early and so abruptly, Shakespeare challenges the meanings implied by the title. Caesar's death is neither the climax of the play nor the resolution that the title suggests that it will be. Caesar is attacked and dies in the space of two lines, emphasizing the importance of the events surrounding the death even more than the death itself. Moreover, the timing of these events at the beginning of the third act of the play, and in the middle of a scene, suggests that in spite of Brutus's promise that "[a]mbition's debt is paid" (line 91), Caesar's death will not bring the resolution that characterizes the death of a tragic hero.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> amiss (adj.) – improper; wrong; faulty suit (n.) – appeal cur (n.) – low, bad or disliked dog enfranchisement (n.) – admission to the privileges of citizenship; liberation firmament (n.) – sky unassailable (adj.) – not able to be attacked, doubted or questioned

Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> enterprise (n.) – a project or activity that involves many people and that is often difficult thawed (adj.) – melted spaniel (n.) – a type of small dog that has long ears and a soft coat tyranny (n.) – a government in which all power belongs to one person

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.5, W.11-12.9.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 3.1: lines 1–91 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Whole-Class Dramatic Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 65% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.5. In this lesson, students explore Shakespeare's structural choices about how to order events, and how the events in this excerpt relate to the meaning implied by the play's full title, *The Tragedy of Julius Caesar*. Students engage in a whole-class dramatic reading and discussion, and complete a brief writing assignment to close the lesson.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Read and summarize Act 2.3 and Act 2.4. Develop 2–3 discussion questions focused on how the interactions between characters advance the plot.)

Instruct students to form pairs and share their summaries and questions. Instruct each pair to share with the class the question and answer that best supports their understanding of the text.

💬 Student summaries may include:

- In Act 2.3, Artemidorus is alone on stage, reading a letter that he plans to give to Caesar as he passes by. The letter warns Caesar of the plot against him and names the conspirators.
- In Act 2.4, Portia is very anxious about Brutus and tells Lucius to go to the Senate House to report on whether Brutus is well or not, and what Caesar is doing. The Soothsayer enters on his way to beg Caesar to listen to his warnings. Portia becomes even more afraid and tells Lucius again to go to the Senate and bring her word of Brutus.

💬 Student questions and responses may include:

How do Acts 2.3 and 2.4 advance the plot of the play?

- In Acts 2.3 and 2.4, it becomes clear that other characters, beside the conspirators, are aware of the plan to kill Caesar. In his letter, Artemidorus warns Caesar to “beware” of the conspirators, whom he lists by name (Act 2.3, line 1). Similarly, the Soothsayer plans to “beseech [Caesar] to befriend himself” (Act 2.4, line 34) by listening to his warnings. Portia, too, appears to be aware of the plot when she says, “O Brutus, / The heavens speed thee in thine enterprise” (Act 2.4, lines 46–47). This advances the plot because it shows both that the conspirators are close to acting on their plan, and also that the plan is no longer a secret, which raises the possibility that they may be discovered or prevented from carrying out the assassination.

What is Portia’s state of mind in Act 2.4? How does Shakespeare develop Portia’s state of mind?

- Student responses may include:
- Shakespeare develops Portia’s agitated state of mind through her interactions with Lucius. Portia orders Lucius to “run to the Senate House” (line 1), but forgets to assign him any errand. In her agitation, she frequently commands him to “get thee gone” (line 2), asking him “[w]hy dost thou stay?” (line 3) and “Art thou here yet?” (line 11).
 - Shakespeare develops Portia’s state of mind through her frequent anxious asides that reveal her inner turmoil, as she pleads in lines 7–8, “O constancy, be strong upon my side; / Set a huge mountain ‘tween my heart and tongue,” and laments in lines 45–46, “Ay me, how weak a thing / The heart of woman is!” Later, she is convinced that Lucas has overheard her (line 48), which increases her anxiety.
 - Shakespeare develops Portia’s anxious state of mind through her interactions with the Soothsayer, whom she questions about his plans to warn Caesar in lines 35–36. The Soothsayer’s reply raises Portia’s concern for Brutus, prompting her to “grow / faint” (lines 50–51).

Lead a brief whole-class discussion of student questions and responses.

Activity 3: Whole-Class Dramatic Reading and Discussion

65%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for this lesson.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Shakespeare stage Caesar’s death?

- ① **Differentiation Consideration:** Consider providing students with the definition of *enterprise*.
- ▶ Students write the definition of *enterprise* on their copies of the text or in a vocabulary journal.

Transition to a whole-class dramatic reading. Assign students the roles of Caesar, Soothsayer, Artemidorus, Decius, Publius, Cassius, and Popilius in Act 3.1, lines 1–29 (from “The ides of March are come” to “He draws Mark Antony out of the way”). Have these students read for the whole class, and then instruct student groups to answer the following questions before sharing out with the class.

How does Shakespeare create tension in lines 1–29?

☞ Student responses may include:

- The presence of the Soothsayer builds upon his earlier appearances in the text in which he sought to warn Caesar to “[b]eware the ides of March” (Act 1.2, line 21). His reappearance in this scene reminds the audience of this warning and, through his exchange with Caesar, highlights that the ides of March have arrived but “not gone” (Act 3.1, line 2). Taken together, the Soothsayer’s appearances create tension by highlighting the day as a critical one for Caesar, and reminding the audience that this day has arrived.
- Shakespeare creates tension through Popilius Lena’s remark to Cassius: “I wish your enterprise today may thrive” (Act 3.1, line 14). Popilius Lena’s remark confirms for the audience what Shakespeare has already suggested in Acts 2.3 and 2.4: the conspirators’ plan is no longer a secret, and it is possible that the conspirators may not be able to carry out their plan. Cassius fears that “[the conspirators’] purpose is discovered” (Act 3.1, line 19), and tells Casca that they “fear prevention” (line 21).
- Brutus’s observation that “[Popilius Lena] makes to Caesar” (line 20) builds tension by showing that Popilius Lena is standing with Caesar and talking to him, possibly revealing the conspirators’ plot.
- The different responses of Cassius and Brutus also contribute to the tension in these lines. Whereas Cassius panics, telling Casca to be “sudden” (line 21), and threatening to “slay [him]self” (line 24), Brutus tells him to “be constant” (line 25), observing Popilius Lena’s movements and the fact that “he smiles, and Caesar doth not change” (line 27). These different responses highlight tension between the two leaders of the conspiracy and illustrate the differences between their characters; whereas Brutus is calm and confident, Cassius is anxious and insecure.

How does Shakespeare develop Caesar's character through Caesar's interactions with those around him?

💬 Student responses may include:

- Shakespeare develops Caesar's character as arrogant; he taunts the Soothsayer, saying, "[t]he ides of March are come" (line 1), even though the day is not over. He also ignores Artemidorus, asking whether he is "mad" (line 10).
- Caesar seems to be concerned with his image: he wants to present himself as noble and unselfish, and so he tells Artemidorus, "What touches us ourself shall be last served" (line 8), suggesting that Caesar will deal last with matters that affect him personally.

Lead a brief whole-class discussion of student responses.

Assign students to read the roles of Popilius, Cassius, Brutus, Decius, Cinna, Caesar, Metellus, and Casca. Instruct students to read Act 3.1, lines 30–85 for the class (from "Where is Metellus Cimber? Let him go" to "*Et tu, Brutè?* – Then fall, Caesar"), and then answer the following questions in their groups before sharing out with the class.

Provide students with the definitions of *amiss*, *suit*, *cur*, *enfranchisement*, *firmament*, and *unassailable*.

① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.

- ▶ Students write the definitions of *amiss*, *suit*, *cur*, *enfranchisement*, *firmament*, and *unassailable* on their copies of the text or in a vocabulary journal.

① **Differentiation Consideration:** Consider providing students with the definitions of *thawed* and *spaniel*.

- ▶ Students write the definitions of *thawed* and *spaniel* on their copies of the text or in a vocabulary journal.

How do Caesar's interactions with the conspirators in lines 34–81 further develop his character?

💬 Student responses may include:

- Caesar's interactions with the conspirators demonstrate his arrogance. Responding to Metellus Cimber's suit on behalf of his brother, he refers in line 41 to "the blood of ordinary men" that might be moved by flattery, but tells Metellus Cimber, "Be not fond / To think that Caesar bears such rebel blood / That will be thawed from the true quality / With that

which melteth fools” (lines 43–46). Through this response, Caesar suggests that he is better than “ordinary men” (line 41), by implying that even his “blood” (line 44) is of a higher quality, making him above flattery. He treats Metellus Cimber disrespectfully, comparing him to a dog when he says, “I spurn thee like a cur out of my way” (line 51). He refuses to accept what he terms Metellus Cimber’s “bend[ing] and pray[ing] and fawn[ing]” (line 50), telling him that “Caesar doth not wrong” (line 52).

- Caesar’s behavior suggests that he is ambitious; he implies that he holds a unique position among men. Caesar compares himself to the North Star, claiming that he is “constant as the Northern Star” (line 66). This develops his notion that he is unique because, as Caesar puts it, the North Star has “no fellow in the firmament” (line 68). Caesar believes that he holds a similar elevated status in relation to other men, claiming that “in the number [of men] I do know but one / That unassailable holds on his rank, / Unshaked of motion; and that I am he” (lines 74–76). His comparison of himself to Olympus also suggests that he is claiming a god-like position for himself (line 81).

What does Caesar’s reaction to Brutus in lines 57–85 suggest about his relationship with Brutus?

💬 Student responses may include:

- Shakespeare shows the respect and trust that Caesar has for Brutus. Brutus initially approaches Caesar in a submissive manner, kneeling before him and saying, “I kiss thy hand, but not in flattery, Caesar” (line 57), to which Caesar responds with surprise, asking, “What, Brutus?” (line 60). Caesar’s surprise indicates that Caesar is not used to Brutus approaching him in this manner. When Caesar points out to Decius, “Doth not Brutus bootless kneel?” (line 83), he implies that if an appeal from Brutus does not move him, then nothing will. This implication, along with Caesar’s surprise at Brutus’s submissive manner, suggests that Caesar respects Brutus and does not expect flattery from him.
- Shakespeare develops the relationship between the two men through Caesar’s shock at Brutus’s participation in the conspiracy. When Brutus stabs Caesar, Caesar remarks “*Et tu Brutè?* – Then fall, Caesar” (line 85), suggesting both how unexpected Brutus’s betrayal is to Caesar and how powerful an impact it has upon him. The words “Then fall, Caesar” (line 85) indicate the shock of Brutus’s betrayal is so great that Caesar is no longer able to resist the conspirators’ attack and so submits and dies.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

How does Brutus approach Caesar?

- Brutus approaches Caesar in a respectful, even submissive manner: he kneels and kisses his hand (line 57).

How does Caesar respond to Brutus's initial approach to him?

- Caesar responds with surprise, saying, "What, Brutus?" (line 60), as if he is not used to Brutus approaching him in such a way. Although he does not grant Brutus's request, he points out to Decius, "Doth not Brutus bootless kneel?" (line 83), implying that Brutus commands Caesar's respect and consideration.

How does Caesar respond to Brutus's participation in the assassination?

- Caesar is shocked and dismayed, exclaiming, "*Et tu, Brutè?* – Then fall, Caesar" (line 85), suggesting that he trusted Brutus.

What structural choices does Shakespeare make about the placement and length of Caesar's death scene? What effect does Shakespeare create through these structural choices?

- Student responses should include:
 - Caesar's death occurs midway through a scene and midway through the play itself.
 - Caesar dies very quickly and abruptly. The murder is very sudden and takes place within the space of two lines (lines 84–85).
 - Shakespeare creates an effect of surprise, because he kills his title character quickly and suddenly halfway through the play, leaving the audience to wonder how the play will continue.

Lead a brief whole-class discussion of student responses.

Assign students to read the roles of Cinna, Cassius, and Brutus. Instruct students to read Act 3.1, lines 86–91 for the class (from "Liberty! Freedom! Tyranny is dead!" to "Fly not; stand still. Ambition's debt is paid"), and then work in groups to answer the following questions before sharing out with the class.

- Differentiation Consideration:** Consider providing students with the definition of *tyranny*.
 - Students write the definition of *tyranny* on their copies of the text or in a vocabulary journal.

What do the conspirators tell bystanders to do in lines 86–91? What do these commands suggest about the conspirators' motivations for killing Caesar?

- Student responses should include:

- The conspirators tell bystanders to run through the streets and shout out the news that, as Cinna puts it in line 86, “Tyranny is dead”; Cassius orders, “Some to the common pulpits and cry out / ‘Liberty, freedom and enfranchisement’” (lines 88–89).
- These commands suggest that the conspirators want to emphasize the motivations behind the murder and its beneficial consequences rather than the murder itself. They are trying to convince the people that Caesar’s death was a necessary and noble act in the name of “[l]iberty, freedom and enfranchisement” (line 89).

What does Brutus mean when he says in line 91, “Ambition’s debt is paid”?

💬 Student responses may include:

- Brutus means that Caesar’s ambition led to his death.
- Brutus is reassuring bystanders that there will be no more bloodshed and suggesting that Caesar’s death has resolved the conflict in Rome; Rome’s problems came from Caesar’s ambition, to which his death put an end.

Lead a brief whole-class discussion of student responses.

Instruct students to answer the following question in their groups before sharing out with the class.

① Consider reviewing the elements of *tragedy*, which students discussed in 12.2.2 Lesson 1.

To what extent do the events leading up to Caesar’s death fulfill conventional elements of tragedy?

💬 Student responses may include:

- *Julius Caesar* fulfills conventional elements of tragedy because it features a flawed tragic hero in Julius Caesar, who suffers a reversal of fortune. Caesar’s appearances in the play show him to be arrogant and ambitious. He compares himself to the “Northern Star” (Act 3.1, line 66) and to “Olympus” (line 81), suggesting that he views himself as unique and god-like. This ambition is the primary motivation for the conspirators to kill him, and so, because of this flaw, Caesar suffers a reversal of fortune, as he goes from “triumph” (Act 1.1, line 56) to death.
- The death of Julius Caesar seems to resolve the main conflicts in the play. Brutus’s conclusion that “[a]mbition’s debt is paid” (Act 3.1, line 91) implies that the conflict between Caesar and the patricians that has driven the play so far—the conflicts between Caesar and the conspirators, and within Brutus—have been resolved.

- *Julius Caesar* does not fulfill conventional expectations of tragedy. Although Caesar is portrayed as flawed and he suffers a reversal of fortune as a result, his character is portrayed negatively, as arrogant and unfeeling. He dismisses Calphurnia's fears in Act 2.2 as "foolish" (Act 2.2, line 110) and claims, "Danger knows full well / That Caesar is more dangerous than he" (Act 2.2, lines 47–48). As a result, his death does not inspire pity and fear in the audience, because he is not portrayed as a sympathetic character. Moreover, because he is killed so abruptly, Caesar has no moment of recognition in which he comes to understand the conflicts surrounding him, and the role his own flaws played in his death.
- *Julius Caesar* goes against conventional expectations of tragedy because instead of being the climax of the play, his death occurs abruptly midway through the play, in the middle of a scene that carries on without him. This suggests that the conflicts that have so far driven the play are not the central conflicts, and that, despite Brutus's claim that "[a]mbition's debt is paid" (line 91), there will be no swift resolution, as events develop further and new conflicts arise.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

15%

Instruct students to respond briefly in writing to the following prompt:

How does Shakespeare's treatment of Caesar's death relate to the full title of the play, *The Tragedy of Julius Caesar*?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review and expand their notes and annotations in preparation for the 12.2.2 Mid-Unit Assessment.

Distribute copies of the 12.2.2 Mid-Unit Assessment prompt:

Is Caesar’s death a “sacrifice” or a “butchery”?

Read the 12.2.2 Mid-Unit Assessment prompt and explain that students will write a multi-paragraph analysis in response to the prompt.

- ▶ Students follow along.

Homework

Review and expand your notes and annotations in preparation for the 12.2.2 Mid-Unit Assessment.

12.2.2

Lesson 11

Introduction

In this lesson, the Mid-Unit Assessment, students craft a formal, multi-paragraph response to the following prompt: Is Caesar’s death a “sacrifice” or a “butchery”? Students review their annotated texts, lesson Quick Writes, and discussion notes to organize their ideas. Students then develop their responses using relevant and sufficient evidence to support their claims.

For homework, students continue to read their Accountable Independent Reading (AIR) texts and prepare for a brief discussion on how they applied a focus standard to their texts. Additionally, students read Act 3.1, lines 92–162 (from “Go to the pulpit, Brutus” to “Falls shrewdly to the purpose”) and respond to a series of questions.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.
W.11-12.2.a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ul style="list-style-type: none"> a. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. b. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. c. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. d. Use precise language, domain-specific vocabulary, and techniques such as

	<p>metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2.a, b	<p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>a. Observe hyphenation conventions.</p> <p>b. Spell correctly.</p>
Addressed Standard(s)	
<ul style="list-style-type: none"> None. 	

Assessment

Assessment(s)
<p>Student learning is assessed via a multi-paragraph response. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Is Caesar's death a "sacrifice" or a "butchery"? <p>① The words <i>sacrifice</i> and <i>butchery</i> are derived from Act 2.1, line 179: "Let's be sacrificers, but not butchers."</p> <p>① Student responses will be assessed using the 12.2.2 Mid-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Explain the meaning of the terms "sacrifice" and "butchery" in the text (e.g., The terms "sacrifice" and "butchery" refer to Brutus's words to Cassius in Act 2.1, line 179, "[l]et's be sacrificers, but not butchers." This means that Brutus wants Caesar's death to be a "sacrifice" for a higher purpose of the good of Rome, and not a meaningless murder or "butchery" for political gain.). Make a claim as to whether Caesar's death is a "sacrifice" or a "butchery" (e.g., Caesar dies for the good of Rome, so his death is a sacrifice; Caesar's death is a butchery because it is a political murder that benefits the conspirators and not Rome).

A High Performance Response may include the following evidence in support of multi-paragraph analysis:

- In Act 2.1, Brutus explains his interpretation of Caesar's pending death when he refuses to kill Mark Antony, saying: "Let's be sacrificers, but not butchers" (Act 2.1, line 179). Through the contrast between the idea of sacrifice, of killing for a higher purpose, and the idea of butchery, of senseless slaughter, Brutus makes it clear that he intends Caesar's death to be meaningful and to reflect more noble ambitions than mere personal gain. He develops this further when he remarks that "[the conspirators] all stand up against the spirit of Caesar, / And in the spirit of men there is no blood" (Act 2.1, lines 180–181). Brutus's words suggest that the murder of Caesar is above all a symbolic one; the conspirators wish to destroy the threat of tyranny that Caesar represents to them, and not Caesar himself. Brutus wishes that there were a way to do so without the necessity of murder: "O that we ... could come by Caesar's spirit / And not dismember Caesar" (Act 2.1, lines 182–183). Brutus believes that the murder should be "necessary and not envious" (Act 2.1, line 191). The words and actions of the conspirators following the murder confirm their stated motivations; by shouting "Liberty! Freedom! Tyranny is dead!" (Act 3.1, line 86), the conspirators emphasize that it is in the name of these values, and not for the sake of power, that they have killed Caesar. Therefore, when Brutus proclaims, "Ambition's debt is paid" (Act 3.1, line 91), he does not simply explain that Caesar died because he was ambitious; he also affirms his belief that Caesar's death will bring resolution and restore Rome's freedom, making the murder a necessary sacrifice.
- Although the conspirators seek to present Caesar's death as a necessary sacrifice, it is in fact neither necessary nor a sacrifice. First, it is by no means clear that Caesar will be a tyrant. Brutus acknowledges in Act 2.1, line 13 that he plans to murder Caesar not because of anything that he has done, but because of how becoming king "might change [Caesar's] nature." Second, Caesar's murder seems, for at least some of the conspirators, to be motivated as much by envy and the desire for power as by a concern for Rome. In asking Brutus to join the conspiracy, Cassius appeals not only to Brutus's loyalty to Rome, but to his ambition, asking him: "'Brutus' and 'Caesar'—what should be in that / 'Caesar'? / Why should that name be sounded more than / yours?" (Act 1.2, lines 149–152). Cassius himself seems to be motivated as much by envy as by concern for Rome. He bitterly recounts an incident when he had to save Caesar from drowning, before complaining that "this man / Is now become a god, and Cassius is / A wretched creature and must bend his body / If Caesar carelessly but nod on him" (Act 1.2, lines 122–125). In this light, Caesar's murder seems to be more of a political murder motivated by jealousy than a necessary act for the good of Rome; it is butchery rather than sacrifice.

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"> None.*
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2.a, b Text: <i>Julius Caesar</i> by William Shakespeare, Acts 1.1–3.1 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 12.2.2 Mid-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Copies of the 12.2.2 Mid-Unit Assessment for each student
- Copies of the 12.2.2 Mid-Unit Text Analysis Rubric and Checklist 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 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

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.2, W.11-12.2.a-f, L.11-12.1, and L.11-12.2.a, b. In this lesson, students complete the Mid-Unit Assessment in which they write a multi-paragraph response discussing whether Caesar's death is "butchery" or "sacrifice."

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Ask students to take out their materials for the 12.2.2 Mid-Unit Assessment, including all notes, annotations, and Quick Writes.

- Students take out their materials for the 12.2.2 Mid-Unit Assessment.
- ❗ Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 12.2.2 Mid-Unit Assessment

80%

Explain to students that because it is a formal writing task, the 12.2.2 Mid-Unit Assessment should include an introductory statement that introduces the topic of their responses; well-organized textual evidence that supports the analysis; varied transitions; and a concluding statement that articulates the information presented in the essay. Remind students to use standard grammar, capitalization, punctuation, and spelling.

Instruct students to write a multi-paragraph response to the following prompt:

Is Caesar's death a "sacrifice" or a "butchery"?

Remind students to use their notes, annotated texts, and lesson Quick Writes to write their responses. Distribute and review the 12.2.2 Mid-Unit Text Analysis Rubric and Checklist. Remind students to use the 12.2.2 Mid-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit's vocabulary wherever possible in 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 4: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue to read their AIR texts through the lens of a focus standard of their choice and prepare for a 3–5 minute discussion of their texts based on that standard.

Additionally, instruct students to read Act 3.1, lines 92–162 (from “Go to the pulpit, Brutus” to “Falls shrewdly to the purpose”). To support comprehension, instruct students to respond briefly to the following questions:

What do the conspirators’ words and actions in lines 117–136 suggest about their reasons for killing Caesar?

What do the servant’s words suggest about Mark Antony’s response to Caesar’s death?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

▶ Students follow along.

Homework

Continue reading your Accountable Independent Reading text through the lens of a focus standard of your choice and prepare for a 3–5 minute discussion of your text based on that standard.

Additionally, read Act 3.1, lines 92–162 of *Julius Caesar* (from “Go to the pulpit, Brutus” to “Falls shrewdly to the purpose”). Respond briefly to the following questions:

What do the conspirators’ words and actions in lines 117–136 suggest about their reasons for killing Caesar?

What do the servant’s words suggest about Mark Antony’s response to Caesar’s death?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.2 Mid-Unit Assessment

Text-Based Response

Your Task: Rely on your reading and analysis of *Julius Caesar* to write a well-developed response to the following prompt:

Is Caesar's death a "sacrifice" or a "butchery"?

Your writing will be assessed using the 12.2.2 Mid-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.11-12.2, W.11-12.2.a-f, L.11-12.1, L.11-12.2.a, b

Commentary on the task:

This task measure RL.11-12.2 because it demands that students:

- Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.

This task measures W.11-12.2.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2.a, b because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation and spelling when writing.
 - Observe hyphenation conventions.
 - Spell correctly.

12.2.2 Mid-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response determines two or more central ideas of a text and analyzes their development over the course of the text, including how they interact and build on one another; and provides an objective summary of a text. CCSS.ELA-Literacy.RL.11-12.2 Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.	Precisely determine two or more central ideas of a text and skillfully analyze their development by providing precise and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide a concise and accurate objective summary of a text.	Accurately determine two or more central ideas of a text and accurately analyze their development by providing relevant and sufficient examples of how the central ideas interact and build on one another; (when necessary) provide an accurate objective summary of a text.	Determine two central ideas of a text and with partial accuracy, analyze their development by providing relevant but insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a partially accurate and somewhat objective summary of a text.	Fail to determine at least two central ideas of a text or inaccurately determine the central ideas of a text. Provide no examples or irrelevant and insufficient examples of how the central ideas interact and build on one another; (when necessary) provide a lengthy, inaccurate, or subjective summary of a text.
Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex	Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b</p> <p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; when useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is</p>	<p>Lack a clear topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as</p>	<p>conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Control of Conventions</p> <p>The extent to which the response observes hyphenation conventions.</p> <p>CCSS.ELA-Literacy.L.11-12.2</p> <p>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</p> <p>CCSS.ELA-Literacy.L.11-12.2.a</p>	<p>Observe hyphenation conventions with no errors. (L.11-12.2.a)</p>	<p>Often observe hyphenation conventions with occasional errors that do not hinder comprehension. (L.11-12.2.a)</p>	<p>Occasionally observe hyphenation conventions with several errors that hinder comprehension. (L.11-12.2.a)</p>	<p>Rarely observe hyphenation conventions with frequent errors that make comprehension difficult. (L.11-12.2.a)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Observe hyphenation conventions.				
Control of Conventions The extent to which the response is spelled correctly. CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. CCSS.ELA-Literacy.L.11-12.2.b Spell correctly.	Spell correctly with no errors. (L.11-12.2.b)	Often spell correctly with occasional errors that do not hinder comprehension. (L.11-12.2.b)	Occasionally spell correctly with several errors that hinder comprehension. (L.11-12.2.b)	Rarely spell correctly with frequent errors that make comprehension difficult. (L.11-12.2.b)
Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when writing or speaking.	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

12.2.2 Mid-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Identify two or more central ideas from the text and analyze their development? (RL.11-12.2)	<input type="checkbox"/>
	Provide examples to support analysis of how the central ideas interact and build on one another? (RL.11-12.2)	<input type="checkbox"/>
	If necessary, include a brief summary of the text to frame the development of the central ideas? (RL.11-12.2)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>
	Demonstrate command of hyphenation conventions? (L.11-	<input type="checkbox"/>

	12.2.a)	
	Demonstrate accurate spelling? (L.11-12.2.b)	<input type="checkbox"/>

12.2.2

Lesson 12

Introduction

In this lesson, students read Act 3.1, lines 163–230 of *Julius Caesar* (from “But here comes Antony. — Welcome, Mark Antony!” to “Dost thou here lie”), in which Antony mourns the death of Caesar and accepts the conspirators’ offer of friendship. Students consider what Antony’s reactions to Caesar’s death suggest about his opinion of the conspirators and their actions. Student learning is assessed via a Quick Write at the end of the lesson: Analyze Antony’s point of view of Caesar’s death in Act 3.1, lines 163–230.

For homework, students read Act 3.1, lines 231–301 of *Julius Caesar* (from “Mark Antony —/ Pardon me, Caius Cassius” to “With carrion men groaning for burial”), box unfamiliar words, and look up their definitions. Additionally, students respond in writing to the following question: How does Antony’s character continue to develop over the course of lines 231–301?

Standards

Assessed Standard(s)	
RL.11-12.6	Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.1.c	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. <ul style="list-style-type: none"> 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.
L.11-12.4.c	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. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation or a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Analyze Antony’s point of view of Caesar’s death in Act 3.1, lines 163–230.
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Describe Antony’s reactions to Caesar’s death (e.g., Antony declares his “love” (Act 3.1, line 213) for Caesar and grieves over the loss of his friend, yet unites in “friendship” with the conspirators (line 222)). Analyze what Antony’s reactions suggest about his point of view of Caesar’s death (e.g., Antony’s point of view on Caesar’s death is unclear because of the ambiguity of his reaction in lines 163–230. Initially, Antony appears to agree with the conspirators and their actions when he shakes the “bloody hand[s]” of the conspirators (line 201), and accepts the “friendship” of Caesar’s “enemies” (line 222). However, Antony also declares his “love” (line 213) for Caesar and grieves over the loss of his friend. Antony describes Caesar as “brave” (line 223), and a “deer” (line 229) struck down by the conspirators who are “hunters” (line 225) splattered in the blood of their slaughter, suggesting that he sees Caesar’s death as a butchery or an act of murder, and believes that the conspirators committed a crime. Antony’s indecisive reaction to Caesar’s death leaves questions

about Antony's actual opinion of events, and where his allegiance lies.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> spoils (n.) – plunder taken from an enemy in war choice (adj.) – very good multitude (n.) – ordinary or common people as a group render (v.) – give (something) to someone
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> reek (v.) – have a very strong and unpleasant smell business (n.) – a matter, event, or situation deed (n.) – an act or action leaden (adj.) – heavy and difficult to move malice (n.) – a desire to cause harm to another person appeased (v.) – made (someone) pleased or less angry by giving or saying something desired valiant (adj.) – very brave or courageous flatterer (n.) – someone who praises (someone) in a way that is not sincere grieve (v.) – cause (someone) to feel sad or unhappy foes (n.) – enemies

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.6, W.11-12.9.a, SL.11-12.1.c, L.11-12.4.c, L.11-12.5.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 3.1: lines 163–230 	
Learning Sequence:	

1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 10%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 30%
5. Jigsaw Activity	5. 30%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Student copies of the 12.2 Common Core Learning Standards Tool (refer to 12.2.1 Lesson 4) (optional)
- Free audio resource: <https://librivox.org/julius-caesar-by-william-shakespeare/>
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.6. In this lesson, students read Act 3.1, lines 163–230 of *Julius Caesar*, and analyze Antony’s point of view on Caesar’s death. Students begin their analysis in a whole-class discussion, then break into pairs and participate in a jigsaw discussion.

- ▶ Students look at the agenda.

- ① **Differentiation Consideration:** If students are using the 12.2 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard RL.11–12.6. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses should include:

- The standard requires students to analyze point of view, or an author or narrator’s opinion, attitude, or judgment.
- The standard requires students to tell the difference between the words an author or narrator uses, and the meaning the author or narrator intends.

Activity 2: Homework Accountability

10%

Instruct students to talk in pairs or groups about how they applied a focus standard to their Accountable Independent Reading (AIR) texts. Lead a brief share out on the previous lesson’s AIR homework assignment. Select several students (or student pairs) to explain how they applied a focus standard to their AIR texts.

- ▶ Students (or student pairs) discuss and share how they applied a focus standard to their AIR texts from the previous lesson’s homework.

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read Act 3.1, lines 92–162 of *Julius Caesar*. Respond briefly to the following questions.) Instruct students to share their responses in pairs.

What do the conspirators’ words and actions in lines 117–136 suggest about their reasons for killing Caesar?

💬 Student responses may include:

- The words and actions of the conspirators suggest that they view Caesar’s death as a noble act. By smearing their hands and swords with Caesar’s blood, they not only suggest that they are proud of their actions, and are unafraid to admit them, but that they view them as a kind of sacrifice or ritual act. Their cries of “Peace, freedom, and liberty” (line 122) suggest that they believe they have brought these values to Rome by killing Caesar. They see their actions as a “lofty scene” (line 125) and view themselves as “[t]he men that gave their country liberty” (line 132).
- The words and actions of the conspirators suggest that they have, in part, acted out of ambition and the desire for glory. They imagine the admiration of future generations:

Cassius exclaims, “How many ages hence / Shall this our lofty scene be acted over / In states unborn and accents yet unknown” (lines 124–126), and refers to himself and his fellow conspirators as “the most boldest and best hearts of Rome” (line 136).

What do the servant’s words suggest about Mark Antony’s response to Caesar’s death?

Student responses may include:

- The servant’s speech suggests that Mark Antony is fearful of and submissive to the conspirators. Antony’s decision to send a servant rather than appearing himself suggests that he is fearful that the conspirators may harm him. Additionally, according to the servant, Mark Antony instructed him to kneel, which is a submissive gesture: “Thus, Brutus, did my master bid me kneel. / Thus did Mark Antony bid me fall down” (lines 138–139). He also flatters Brutus in particular, calling him “noble, wise, valiant, and honest” (line 141), and refers to him as “noble Brutus” (line 150).
- Mark Antony’s message suggests that he is willing to work with the conspirators, as he promises that “Mark Antony shall not love Caesar dead / So well as Brutus living” (lines 148–149), and that he will follow Brutus “[t]hrough the hazards of this untrod state” (line 151).
- Although he seems to submit to and be willing to follow the conspirators, Mark Antony’s speech suggests that he is cautious and practical. He promises to work with Caesar’s killers only if “Brutus will vouchsafe that Antony / May safely come to him and be resolved / How Caesar hath deserved to lie in death” (lines 145–147), suggesting that he does not yet fully trust the conspirators.
- Mark Antony’s speech praises both Brutus and Caesar, when he states, “Brutus is noble, wise, valiant, and honest; / Caesar was mighty, bold, royal, and loving” (lines 141–142). Antony’s words suggest that he is unsure to whom he should pledge his allegiance in the aftermath of Caesar’s death, or perhaps that Antony continues to respect both Caesar and the conspirators despite the fact that the conspirators are responsible for Caesar’s death.
- Mark Antony’s servant requests that the conspirators explain the reasons for Caesar’s death, or tell him “How Caesar hath deserved to lie in death” (line 147). The servant’s request suggests that Antony is confused by Caesar’s death, or does not understand the reasons behind the conspirators’ actions.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 3.1, lines 163–230 of *Julius Caesar* (from “But here comes Antony. —Welcome, Mark Antony!” to “Dost thou here lie!”). Ask students to listen for how Shakespeare develops Mark Antony’s point of view on Caesar’s death.

- ▶ Students follow along, reading silently.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Antony react to Caesar’s death?

- ① For this and other masterful readings in 12.2.2, consider using <https://librivox.org/julius-caesar-by-william-shakespeare/> or another audio version of *Julius Caesar*.

Activity 4: Reading and Discussion

30%

Post or project each set of questions below for students to discuss as a whole class. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct students to read Act 3.1, lines 163–230 of *Julius Caesar* (from “But here comes Antony. —Welcome, Mark Antony!” to “Dost thou here lie!”) and discuss the following questions as a whole class.

Provide students with the definitions of *spoils*, *choice*, *multitude*, and *render*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *spoils*, *choice*, *multitude*, and *render* on their copies of the text or in their vocabulary journals.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *reek*, *business*, *deed*, *leaden*, *malice*, *appeased*, *valiant*, *flatterer*, *grieve*, and *foes*.
 - ▶ Students write the definitions of *reek*, *business*, *deed*, *leaden*, *malice*, *appeased*, *valiant*, *flatterer*, *grieve*, and *foes* on their copies of the text or in a vocabulary journal.

What do Antony’s words over Caesar’s body suggest about his point of view of Caesar’s death?

💬 Student responses may include:

- Antony tells the conspirators that if they “bear [him] hard” (line 173) or hold a grudge against him, they should “fulfill [their] pleasure” (line 175) and kill him with the same “swords made rich / With the most noble blood of all this world” (lines 171–172) that they used to kill Caesar. Antony’s assumption that the conspirators wish to kill him suggests that

he believes the conspirators are bloodthirsty, and that Caesar's death is one of many that will occur at their hands.

- Antony describes the conspirators' hands as "purpled" and "smok[ing]," or covered in hot blood, and foul smelling or "reek[ing]" (line 174). This description emphasizes the gruesome nature of Caesar's death, and suggests that Antony sees Caesar's assassination as bloody and horrible.

What does Brutus's description of the hands and hearts of the conspirators reveal about how he understands their actions?

- 💬 Brutus states that although their hands may seem "bloody and cruel" (line 181) because of the "bleeding business they have done" (line 184), their "hearts" are "not" (line 185). Rather, they are full of "pity" for Rome (line 186) and brotherly feeling for Antony. This description suggests that although the conspirators have committed a "bloody" crime, Brutus believes that their actions were just because they were for the good of Rome.

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How does the phrase "as fire drives out fire" (line 187) clarify the meaning of the phrase "so pity pity" (line 187)?

- 💬 The phrase "as fire drives out fire" (line 187) clarifies that the phrase "so pity pity" (line 187) can be read as "so pity drives out pity." Therefore, Brutus means that just as fire leaves no oxygen for more fire, or "fire drives out fire" (line 187), if a person pities someone or something (in this case, Rome), it leaves no room for them to pity someone or something else (in this case, Caesar).

How does Antony's response to Brutus compare to his initial reaction to Caesar's death?

- 💬 Rather than being horrified by the "purpled" (line 174) hands of the conspirators as he was upon entering the scene, Antony shakes the "bloody hand[s]" (line 201) of the conspirators in "friendship" (line 222), and claims that he will defer to their "wisdom" (line 200). Initially, Antony seems to condemn the actions of the conspirators, but now he appears to agree with them.

How does the figurative language that Antony uses to describe Caesar's death relate to Brutus's description of Caesar's assassination in Act 2.1, lines 179–187? (L.11-12.5.a)

- 💬 Prior to Caesar's assassination, Brutus uses the imagery of a dead animal to counsel the conspirators against butchery when he says, "Let's be sacrificers, but not butchers, Caius / ... Let's kill him boldly, but not wrathfully. / Let's carve him as a dish fit for the gods, / Not hew him

as a carcass fit for hounds” (Act 2.1, lines 179–187). Antony’s description of Caesar as a slain deer echoes Brutus’s earlier imagery, and suggests that Caesar’s death is a butchery, rather than the bloodless sacrifice that Brutus intended.

What does the figurative language in lines Act 3.1, lines 223–230 suggest about Antony’s actions in lines 200–212? (L.11-12.5.a)

- Antony’s use of figurative language in lines 223–230 suggests that he sees Caesar’s death as a butchery, or an act of murder. This point of view suggests that his earlier claim that he will defer to the conspirators’ “wisdom” (line 200) and his decision to shake the “bloody hand[s]” (line 201) of the conspirators in “friendship” (line 222) is just a show to hide his true feelings about the conspirators.

What does Antony’s use of figurative language in lines 223–230 suggest about his point of view of Caesar’s death?

- Antony describes Caesar as a “brave” (line 223) “deer” (line 229) struck down by the conspirators, whom he describes as “hunters” (line 225) who are splattered or “crimsoned” in the blood of their slaughter (line 226). This description suggests that Antony understands Caesar’s death as a butchery, or an act of murder.

Lead a brief whole-class discussion of student responses.

Activity 5: Jigsaw Activity

30%

Inform students that they are going to participate in a jigsaw discussion. Instruct students to form pairs. Post or project the following focus questions:

Focus Question #1: How does Antony’s reaction to Caesar’s death support or undermine Cassius’s assertion that Antony is a “shrewd contriver” (Act 2.1, line 171)?

Focus Question #2: How does Antony’s reaction to Caesar’s death support or undermine Antony’s assertion “that I did love thee, Caesar” (Act 3.1, line 213)?

Assign half of the student pairs to respond to Focus Question #1, and half of the student pairs to respond to Focus Question #2. Instruct students to review this lesson’s focus excerpt (Act 3.1, lines 163–230) and work in their pairs to answer their focus question, drawing on evidence from throughout the passage in their responses.

- Students work in pairs to answer their focus question.

Once student pairs have answered their focus question, instruct each pair to form a group of 4 by joining with another student pair that answered a different focus question. Instruct both pairs to share and discuss their responses in the group.

- ▶ Student groups engage in a brief discussion about Antony's reaction to Caesar's death.

☞ See below for possible student responses.

- ① Consider drawing students' attention to their application of SL.11-12.1.c through the process of participating effectively in a range of collaborative discussions and propelling conversations by posing and responding to questions.

How does Antony's reaction to Caesar's death support or undermine Cassius's assertion that Antony is a "shrewd contriver" (Act 2.1, line 171)?

☞ Student responses may include:

- Antony's decision to shake the "bloody hand[s]" (Act 3.1, line 201) of the conspirators in a sign of "friendship" (Act 3.1, line 222) seems to support Cassius's assertion that Antony is a "shrewd contriver" (Act 2.1, line 171). Although Antony recognizes that "making his peace, / Shaking the bloody fingers of [Caesar's] foes" would "grieve" Caesar whom he loves (Act 3.1, lines 215–217), he chooses to act according to what is politically advantageous for him, rather than in a way that would honor his friendship with Caesar.
- Antony's decision to shake the "bloody hand[s]" of the conspirators seems to support Cassius's assertion that Antony is a "shrewd contriver" (Act 2.1, line 171). Antony immediately reveals to Caesar's corpse his belief that this demonstration of "friendship" is just a show (Act 3.1, line 222), and that he thinks these men are Caesar's "enemies" (line 222) and "foes" (line 217). Therefore, Antony's decision to shake hands with the conspirators may reveal his ability to act strategically, rather than emotionally.
- Antony's decision to flatter the conspirators by proclaiming that he "doubt[s] not of [their] wisdom" (Act 3.1, line 200), and by describing Casca as "valiant" (Act 3.1, line 206), appears to support Cassius's suspicion that Antony is a "shrewd contriver" (Act 2.1, line 171). Antony's flattery may be an appeal to the vanity of the conspirators in order to win their trust.
- Antony's grief-stricken speech in front of Caesar's corpse undermines Cassius's assertion that Antony is a "shrewd contriver" (Act 2.1, line 171). His declaration in front of the conspirators that it would be more honorable for him to "weep[]" (Act 3.1, line 220) over Caesar's death than make friends with Caesar's "enemies" (line 222) conflicts with his earlier show of "friendship" (line 222), and could raise doubts among the conspirators about where Antony's allegiance lies.

- Antony's graphic depiction of the bloody hands of the conspirators as "purpled," "reek[ing]," and "smok[ing]" (Act 3.1, line 174) undermines Cassius's assertion that Antony is a "shrewd contriver" (Act 2.1, line 171). This imagery suggests that he believes Caesar's death was a bloody and horrible act, and that the conspirators are murderers. Antony's decision to align himself with the dead Caesar, rather than the conspirators who are currently in political power, appears to be a testament to his love for his friend, rather than a strategic political decision.

How does Antony's reaction to Caesar's death support or undermine Antony's assertion "[t]hat I did love thee, Caesar" (Act 3.1, line 213)?

💬 Student responses may include:

- Antony's shocked reaction upon seeing such a great and "mighty" man brought down so "low" in death (line 164) supports his assertion that he "love[d]" Caesar (line 213). His reaction suggests that he believes Caesar was a powerful leader "[w]ith the most noble blood of all this world" (line 172), and that his death is a tragedy because it "shrank" (line 166), or minimized, Caesar's great accomplishments.
- Antony's emotional plea that the conspirators "fulfill [their] pleasure" (line 175) and kill him as well seems to support his assertion that he "love[d]" (line 213) Caesar. He claims that there would be no greater honor than dying alongside his friend, who he believes to be "the choice and master spirits of this age" (line 179).
- Antony's grotesque depiction of the bloody hands of the conspirators as "purpled," "reek[ing]," and "smok[ing]" (line 174) appears to support his assertion that he loved Caesar. This imagery emphasizes that Caesar's death was a bloody and horrible act to be condemned, rather than a just assassination to be celebrated.
- Antony's sudden display of grief over Caesar's corpse after shaking hands with the conspirators supports his assertion that he "love[d]" Caesar (line 213), because he appears to forget the danger to himself, and openly declares his love for Caesar and sorrow over his death in front of the conspirators. Antony's decision to declare his allegiance to Caesar in front of those who killed him potentially puts his own life at risk, and so may reveal that the deep love that he has for his friend is more powerful than any fear he might have for his own wellbeing.
- Antony's decision to shake the "bloody hand[s]" of the conspirators (line 201), and unite in "friendship" with Caesar's "enemies" (line 222) appears to undermine his assertion that he loves Caesar. He recognizes that his actions would "grieve" Caesar "dearer than [his] death" (line 215) but chooses to act for his own advantage, rather than in a way that would honor his love for Caesar.

Lead a brief whole-class discussion of student responses.

Activity 6: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

Analyze Antony's point of view of Caesar's death in Act 3.1, lines 163–230.

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Act 3.1, lines 231–301 of *Julius Caesar* (from “Mark Antony—/ Pardon me, Caius Cassius” to “With carrion men groaning for burial”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text (L.11–12.4.c).

Additionally, instruct students to respond briefly in writing to the following question:

How does Antony's character continue to develop over the course of lines 231–301?

Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Read Act 3.1, lines 231–301 of *Julius Caesar* (from “Mark Antony—/ Pardon me, Caius Cassius” to “With carrion men groaning for burial”). Box any unfamiliar words and look up their definitions. Choose the

definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, respond briefly in writing to the following question:

How does Antony’s character continue to develop over the course of lines 231–301?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.2

Lesson 13

Introduction

In this lesson, students read Act 3.1, lines 231–301 of *Julius Caesar* (from “Mark Antony – / Pardon me, Caius Cassius” to “With carrion men groaning for burial”), focusing their analysis on Antony’s soliloquy, in which Antony stands over Caesar’s corpse and pledges vengeance against the conspirators. Students consider the different ways in which Antony and Brutus interpret Caesar’s death and the events leading up to it. Students consider the ways in which these conflicting interpretations of events drive the action of the play. Student learning is assessed via a Quick Write at the end of the lesson: How does Antony’s soliloquy advance the plot of the play?

For homework, students read and summarize Act 3.1, line 302 to Act 3.2, line 12 of *Julius Caesar* (from “You serve Octavius Caesar, do you not?” to “The noble Brutus is ascended. Silence”). Additionally, students develop 2–3 discussion questions focused on the interactions between Brutus and the Plebeians, and prepare possible answers to your questions for discussion.

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
L.11-12.4.a, c	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>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> <p>c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.</p>
--	--

Assessment

Assessment(s)

Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.

- How does Antony's soliloquy advance the plot of the play?

High Performance Response(s)

A High Performance Response should:

- Analyze how Antony's soliloquy advances the plot of the play (e.g., Antony's soliloquy advances the plot by establishing a new conflict in the play, between Antony's interpretation and the conspirators' interpretation of Caesar's death. In the first four lines of his soliloquy, Antony immediately establishes that his allegiance lies with Caesar, emphasizing his love for Caesar who he calls "the noblest man / that ever lived" (Act 3.1, lines 282–283). Antony then echoes the imagery in Brutus's speech to craft his opposing interpretation of Caesar's death as the very bloody and cruel "savage spectacle" that Brutus argues against (Act 3.1, line 244). While Brutus frames Caesar's assassination as a necessary sacrifice for the good of Rome, declaring, "Let's carve him as a dish fit for the gods / Not hew him as a carcass fit for hounds" (Act 2.1, lines 186–187), Antony describes the conspirators as "butchers" and Caesar's body as a "bleeding piece of earth" (Act 3.1, lines 280–281) to emphasize the horror of Caesar's death and the "destruction" Caesar's murder will bring to Rome (Act 3.1, line 291). Antony's soliloquy suggests that his interpretation of Caesar's death is irreconcilable with Brutus's view of the assassination as a ritual act necessary to bring about peace. Thus, Antony's soliloquy advances the plot not only by setting up a new conflict in the play centered around competing understandings of Caesar's death, but also by suggesting that the conflict will result in more action, namely "war" (Act 3.1, line 299).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> strife (n.) – very angry or violent disagreement between two or more people or groups
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> light (v.) – to fall unexpectedly on or upon
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> utterance (n.) – vocal expression; speech meek (adj.) – having or showing a quiet or gentle nature; not wanting to fight or argue with other people ruins (n.) – the remaining pieces of something that was destroyed woe (n.) – a feeling of great pain or sadness prophecy (v.) – to state that something will happen in the future; predict custom (n.) – something that is done regularly by a person confines (n.) – the limits or edges of something monarch (n.) – a person (such as a king or queen) who rules a kingdom or empire

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.5, W.11-12.9.a, L.11-12.4.a, c Text: <i>Julius Caesar</i> by William Shakespeare, Act 3.1: lines 231–301 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading and Jigsaw Activity Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 10% 35% 35% 10% 5%

Materials

- Free audio resource: <https://librivox.org/julius-caesar-by-william-shakespeare/>
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.5. In this lesson, students read Act 3.1, lines 231–301 of *Julius Caesar* and analyze how Antony’s soliloquy advances the plot of the play.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the first part of previous lesson’s homework assignment. (Read Act 3.1, lines 231–301 of *Julius Caesar*. Respond briefly in writing to the following question.) Instruct students to discuss their responses in pairs.

How does Antony’s character continue to develop over the course of lines 231–301?

- 💬 Lines 231–301 show that Antony’s pledge of friendship and “love” to the conspirators (line 241) is a strategic decision intended to prevent the conspirators from discovering his true feelings about their “foul deed” (line 300), and his plans to exact revenge on the “butchers” (line 281) who “shed” Caesar’s “blood” (line 284). These lines suggest that Antony’s loyalty to Caesar is

genuine, and that he is a man who knows how to manipulate others and hide his own feelings in order to further his own agenda.

Lead a brief whole-class discussion of student responses.

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

🗣️ Students may identify the following word: *strife*.

① **Differentiation Consideration:** Students may also identify the following words: *utterance, meek, ruins, woe, prophesy, custom, confines, and monarch*.

① Definitions are provided in the Vocabulary box in this lesson.

Activity 3: Masterful Reading and Jigsaw Activity

35%

Have students listen to a masterful reading of Act 3.1, lines 231–301 of *Julius Caesar* (from “Mark Antony— / Pardon me, Caius Cassius” to “With carrion men groaning for burial.”)

▶ Students follow along, reading silently.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Antony’s soliloquy establish a new conflict in the play?

① For this and other masterful readings in 12.2.2, consider using <https://librivox.org/julius-caesar-by-william-shakespeare/> or another audio version of *Julius Caesar*.

Inform students that this part of the lesson includes a jigsaw discussion, in which half the students answer one set of questions and the other half answers a different set. Instruct students to form pairs. Post or project the following focus questions:

Focus Question 1: What do Cassius’s words and actions suggest about his opinion of Antony in this scene?

Focus Question 2: What do Brutus’s words and actions suggest about his opinion of Antony in this scene?

Assign half of the student pairs to respond to Focus Question 1, and the other half of the student pairs to respond to Focus Question 2. Instruct students to review this lesson’s focus excerpt (Act 3.1, 235–

301) and work in their pairs to answer their focus question, drawing on evidence from throughout the focus excerpt in their responses.

- ▶ Students work in their pairs to answer their focus question.

Once student pairs have answered their focus question, instruct each pair to form a group of 4 with a student pair that answered a different focus question. Instruct student groups to compare Cassius's and Brutus's opinions of Antony, drawing upon evidence from throughout the focus excerpt to support their analysis.

- ☞ See below for possible student responses.

What do Cassius's words and actions suggest about his opinion of Antony in this scene?

- ☞ Student responses may include:
 - Cassius warns Brutus, "You know not what you do" (line 255) because he thinks it is a mistake to allow Antony to "speak" at Caesar's "funeral" (line 257). Cassius's warning suggests that he believes Antony is their enemy, rather than, as Antony promised, "friends ... with ... all" (line 241) the conspirators.
 - Cassius's warning against allowing Antony to speak at the funeral suggests that he thinks Antony has the power to persuade, or "move[]" the common "people" (line 258), and that this power makes him a threat to the conspirators.
 - Cassius's aside to Brutus, "I know not what may fall. I like it not" (line 268) suggests that he believes Antony will cause trouble for the conspirators.

What do Brutus's words and actions suggest about his opinion of Antony in this scene?

- ☞ Student responses may include:
 - Brutus's insistence that allowing Antony to speak at Caesar's funeral will "advantage more than do us wrong" (line 267) suggests that he believes Antony does not intend, or have the power, to move[]" the "people" as Cassius fears (line 258).
 - Brutus responds to Antony's questions about the reasons behind Caesar's death by reassuring him that "Our reasons are so full of good regard / That were you, Antony, the son of Caesar / You should be satisfied" (lines 245–247). This statement suggests that Brutus believes Antony will be moved by the conspirators' reasons, rather than by his emotions.
 - Brutus's confident command that "You shall not in your funeral speech blame us / But speak all good you can devise of Caesar / And say you do 't by our permission" (lines 270–272) suggests that although there is a possibility Antony may intend to speak against the conspirators, Brutus believes Antony will obey his orders.

Lead a brief whole-class discussion of student responses.

Activity 4: Reading and Discussion

35%

Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate the text as they read and discuss (W.11-12.9.a).

Instruct student groups to read Act 3.1, lines 280–301 (from “O pardon me, thou bleeding piece of earth,” to “With carrion men groaning for burial”) and answer the following questions before sharing out with the class.

What do lines 280–283 suggest about where Antony’s loyalties lie?

☛ Student responses may include:

- Antony begs Caesar’s forgiveness for being “meek and gentle” (line 281) with the conspirators, saying, “O pardon me, thou bleeding piece of earth” (line 281). This statement suggests that Antony is ashamed of his previous show of friendship with the conspirators, and worried about what Caesar would think of his submissive attitude.
- Antony refers to the conspirators as “butchers” (line 281), suggesting that he believes their actions are bloody and horrific, and is therefore opposed to them.
- Antony gives Caesar the highest compliment by referring to him as “the noblest man” (line 282). This praise demonstrates the love and respect that Antony has for Caesar, and suggests that his loyalty lies with Caesar, rather than the “butchers” who killed him (line 281).

What course of action does Antony want to take in response to Caesar’s death?

☛ Antony’s threat, “Woe to the hand that shed this costly blood!” (line 284) suggests that he wants to avenge Caesar’s death by fighting the conspirators.

What does Antony “prophecy” will be the outcome of Caesar’s death in Act 3.1?

☛ Student answers may include:

- Antony predicts that Caesar’s death will bring death and destruction to all of Rome when he states, “A curse shall light upon the limbs of men; / domestic fury and fierce civil strife / Shall cumber all the parts of Italy” (lines 286–290). Antony then describes these horrors, such as “infants quartered with the hands of war” (line 294).
- Antony predicts that Caesar’s ghost will return, “ranging for revenge” (line 296) for the “foul deed” (line 300) of Caesar’s murder. With the goddess Ate “come hot from hell” (line 297), “Caesar’s spirit” (line 296) will “let slip the dogs of war” (line 299), or unleash a war against the conspirators.

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

How does Antony’s description of the future clarify what *light* (Act 3.1, line 288) means in this context? (L.11-12.4.a)

- 💬 Antony states that a “curse” will “light” upon all Romans (line 288), and then proceeds to describe the horrible “war” (line 294) and “blood and destruction” (line 291) that will occur in the future. Antony’s prediction suggests that the “curse” he speaks of will bring about the “dreadful” (line 292) events he describes. Therefore, *light* means “to happen to or befall.”

Lead a brief whole-class discussion of student responses.

-
- ① Consider instructing students to reread Brutus’s description of Caesar’s assassination in Act 2.1, lines 179–193 (from “Let’s be sacrificers, but not butchers, Caius” to “We shall be called purgers, not murderers”) before they respond to the following questions.

How does Antony’s description of Caesar’s death in Act 3.1 compare to the way in which Brutus describes the assassination in Act 2.1, lines 179–193? What does this comparison suggest about how Antony sees Caesar’s death?

- 💬 Student responses may include:
- While planning Caesar’s assassination, Brutus describes the conspirators as “sacrificers, but not butchers” (line 179) and “purgers, not murderers” (line 193), while Antony describes them as “butchers” (Act 3.1, line 281). This suggests that Antony understands Caesar’s death as a violent murder.
 - Antony’s repeated references in Act 3.1 to Caesar’s “blood” (line 284) and “bleeding” (line 280) and his many “wounds” (line 285) contrasts with Brutus’s description of the assassination, in which he imagines killing the bloodless “spirit” of Caesar, rather than his body (Act 2.1, line 181). Antony’s emphasis on how horrible and disgusting Caesar’s death was suggests that he sees Caesar’s death as a bloody murder.

Compare how Antony and Brutus use figurative language in their descriptions of Caesar’s death.

- 💬 Student responses should include:
- In Act 2.1, lines 186–187, Brutus compares the process of killing Caesar to the act of making a sacrificial offering to the gods when he counsels, “Let’s carve him as a dish fit for the gods” (line 186). Brutus then contrasts this with a description of a pointless and bloody death

- when he says, “Not hew him as a carcass fit for hounds” (line 187). This comparison suggests that Brutus understands Caesar’s death as a necessary sacrifice for the good of all, rather than an ordinary and potentially senseless killing like that of an animal.
- In his soliloquy, Antony draws upon the same imagery that Brutus uses in Act 2.1, when he describes Caesar’s body in Act 3.1 as “thou bleeding piece of earth” (line 280) and the conspirators as “butchers” (line 281) in order to emphasize that Caesar’s assassination was the very bloody and cruel “savage spectacle” that Brutus argues against (line 244). Antony reinforces this connection when he calls for war using the imagery of rotting corpses, or “carrion men groaning for burial” (lines 299–301), a very similar image to that of Brutus’s “carcass fit for hounds” (Act 2.1, line 187).

How does Antony’s description of the consequences of Caesar’s death in Act 3.1 compare to the consequences that Brutus envisions in Act 2.1, lines 179–193?

- In Act 3.1, Antony predicts that Caesar’s death will have disastrous consequences for all of Rome’s citizens because it will bring death, “war” (line 294), and “destruction” (line 291) to all people—“men” (line 288), “mothers” (line 293), and “infants” (line 294) alike. Antony’s prediction contrasts with Brutus’s vision of Caesar’s assassination as a “sacrifice[]” for the good of Roman people (Act 2.1, line 179), which he believes will “purge[]” (Act 2.1, line 193) Rome of evil, and therefore heal, or bring peace, to Rome.

Lead a brief whole class discussion of student responses.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Antony’s soliloquy advance the plot of the play?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and summarize Act 3.1, line 302 to Act 3.2, line 12 of *Julius Caesar* (from “You serve Octavius Caesar, do you not?” to “The noble Brutus is ascended. Silence”). Instruct students to develop 2–3 discussion questions focused on the interactions between Brutus and the Plebeians, and prepare possible answers to their questions for discussion.

- ▶ Students follow along.

Homework

Read and summarize Act 3.1, line 302 to Act 3.2, line 12 of *Julius Caesar* (from “You serve Octavius Caesar, do you not?” to “The noble Brutus is ascended. Silence”). Develop 2–3 discussion questions focused on the interactions between Brutus and the Plebeians, and prepare possible answers to your questions for discussion.

12.2.2

Lesson 14

Introduction

In this lesson, students listen to a masterful reading of Act 3.2, lines 1–67 of *Julius Caesar* (from “We will be satisfied! Let us be satisfied!” to “Save I alone, till Antony have spoke”), in which Brutus addresses the people of Rome to justify the murder of Caesar. Students focus on lines 14–49 (from “Romans, countrymen, and lovers, hear me for my / cause” to “when it shall please my country to need my death”), analyzing Brutus’s use of rhetoric in his speech in preparation for a similar analysis of Antony’s speech in 12.2.2 Lesson 15. Student learning is assessed via a Quick Write at the end of the lesson: How does Brutus justify Caesar’s death to the Plebeians?

For homework, students reread Act 3.2, lines 1–67 (from “We will be satisfied! Let us be satisfied!” to “Save I alone, till Antony have spoke”) and continue reading lines 68–79 (from “Stay, ho, and let us hear Mark Antony!” to “Peace, let us hear what Antony can say”) before responding to two focus questions. Students also review the scenes listed on the 12.2.2 End-of-Unit Scene Selection Sheet, choosing three scenes of their own preference.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.
Addressed Standard(s)	
CCRA.R.6	Assess how point of view or purpose shapes the content and style of a text.
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. <ul style="list-style-type: none"> a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).

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 is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Brutus justify Caesar’s death to the Plebeians?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze Brutus’s justification for killing Caesar (e.g., Brutus justifies Caesar’s murder to the Plebeians by highlighting Caesar’s ambition and the danger that it posed to Rome. Brutus first reminds the crowd of his reputation as a virtuous man, saying, “Believe me / for mine honor” (lines 16–17), to suggest that his actions, too, were honorable. Then, by asking a series of rhetorical questions in lines 23–26 and lines 30–35, Brutus implies that Caesar would have become a tyrant had he lived. For example, through the question, “Had you rather Caesar were living, and / die all slaves, then that Caesar were dead, to live all / freeman?” (lines 23–26), Brutus justifies Caesar’s death to the Plebeians by framing the murder as a choice between liberty and slavery. He emphasizes the danger of Caesar’s ambition when he declares, “As Caesar loved me, I weep for him. As he / was fortunate, I rejoice at it. As he was valiant, I / honor him. But, as he was ambitious, I slew him” (lines 26–28). The parallel structure of these sentences suggests that Brutus’s decision to murder Caesar for his ambition is just as reasonable as his responses to Caesar’s other traits. Finally, in lines 47–48, Brutus asserts that he “slew [his] best lover for the good of Rome,” echoing his explanation in lines 23–24 that he killed Caesar not for personal reasons but for the good of Rome: “not that I loved Caesar less, but that I loved / Rome more” (lines 23–24). These statements demonstrate Brutus’s belief that his duty to Rome, as an individual citizen, was more important than his duty to Caesar, his best friend, and justify to the people that it was for their sake that he killed Caesar.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> base (adj.) – lacking higher qualities of mind or spirit
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> censure (v.) – judge
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> assembly (n.) – a group of people who have gathered together rose (v.) – began to fight in order to remove a ruler or government valiant (adj.) – very brave or courageous mourned (v.) – felt or expressed sorrow or grief ancestors (n.) – people from whom a person is descended

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, CCRA.R.6, W.11-12.9.a, L.11-12.4.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 3.2: lines 1–67 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Closing 	<ol style="list-style-type: none"> 5% 15% 10% 55% 10% 5%

Materials

- Student copies of the 12.2 Common Core Learning Standards Tool (refer to 12.2.1 Lesson 4) (optional)
- Free audio resource: <https://librivox.org/julius-caesar-by-william-shakespeare/>
- Herbert Wise's 1979 BBC version of *Julius Caesar* (01:25:37–01:30:40) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Copies of the 12.2.2 End-of-Unit Scene Selection Sheet 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 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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.2. In this lesson, students read Act 3.2, lines 14–49 of Shakespeare's *Julius Caesar* and analyze how Brutus uses rhetoric to justify Caesar's death. Additionally, students analyze how the speech develops the central idea of the relationship between the individual and the state.

- Students look at the agenda.

❗ **Differentiation Consideration:** If students are using the 12.2 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson introduction.

Post or project standard CCRA.R.6. Instruct students to talk in pairs about what they think the standard means. Ask students the following question:

How does standard CCRA.R.6 compare to standard RL.11-12.6? How do the standards differ?

💬 Student responses should include:

- Standard CCRA.R.6 requires students to consider how an author or narrator’s opinion, attitude, or reason for writing relates to the expression of ideas in a text.
 - Standard RL.11-12.6 also requires students to analyze point of view, but does not include an analysis of purpose.
 - Standard RL.11-12.6 requires students to determine an author or narrator’s point of view from implied meanings in the text, while standard CCRA.R.6 requires students to analyze how point of view relates to the way an author or narrator expresses ideas.
- ① Students were introduced to RL.11-12.6 in 12.2.2 Lesson 12.
- ① Explain to students that *rhetoric* refers to the specific techniques that writers or speakers use to create meaning in a text, make a text or a speech more powerful, and, often, persuade readers or listeners. Students were introduced to the definition of *rhetoric* in 12.1.1 Lesson 5.
- ① If necessary, explain to students that *style* and *content*, two of the key terms in standard CCRA.R.6, are related to rhetoric. Students considered the rhetorical effects of style and content in their work with *The Autobiography of Malcolm X* in 12.1.1. Remind students of the following definitions from 12.1.1 Lesson 5: *style* means “how the author expresses content, which frequently includes the use of figurative language or rhetorical devices” and *content* means “what the author writes, including events, ideas, and details the author chooses to include.”

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of previous lesson’s homework assignment. (Read and summarize Act 3.1, line 302 to Act 3.2, line 12.) Instruct students to share their summaries in pairs.

🗨 Student summaries should include:

- Act 3.1, Lines 302–324: Antony informs Octavius’s servant that Caesar requested that Octavius come to Rome. After confirming that Octavius is coming, the servant abruptly begins to weep at the sight of Caesar’s dead body. Antony tells the servant to warn Octavius that it is too dangerous for Octavius to come to Rome right now. Then Antony explains that he will carry the body of Caesar into the marketplace and use his funeral oration to judge how the people feel about Caesar’s death. Antony and the servant exit, carrying the body of Caesar.
- Act 3.2, Lines 1–12: Act 3.2 opens with the commoners demanding answers about Caesar’s death. Brutus responds by urging the Plebeians to listen to him or Cassius speak publicly about their reasons for killing Caesar. Two commoners share a brief conversation in which

they agree to each attend a different speech, and then compare Brutus's and Cassius's reasoning.

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Develop 2–3 discussion questions focused on the interaction between Brutus and the Plebeians.) Instruct students to discuss their questions in pairs, and then share with the class the question and answer that best supports their understanding of the text.

☞ Student responses may include:

What does the Plebeians' cry "We will be satisfied! Let us be satisfied!" (Act 3.2, line 1) suggest about their opinion of Brutus?

☞ The Plebeians' demands of Brutus emphasize that they are confused or upset by the actions of Brutus and the conspirators, and that they see Brutus as someone who can offer an explanation that might calm them.

What does the third Plebeian's description of Brutus further suggest about Brutus's reputation among the common people?

☞ The third Plebeian describes Brutus as "noble" (Act 3.2, line 12). This suggests that Brutus has a reputation for honor or morality amongst the common people.

Lead a brief whole-class discussion of student questions and responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 3.2, lines 1–67 of *Julius Caesar* (from "We will be satisfied! Let us be satisfied!" to "Save I alone, till Antony have spoke"), listening for how Brutus uses rhetoric to persuade his listeners that his decision to assassinate Caesar was correct.

► Students follow along, reading silently.

① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

How does Brutus use rhetoric to justify killing Caesar?

① For this and other masterful readings in 12.2.2, consider using <https://librivox.org/julius-caesar-by-william-shakespeare/> or another audio version of *Julius Caesar*.

Activity 4: Reading and Discussion

55%

Instruct students to form pairs or small groups. Post or project each set of questions below for students to discuss. Instruct students to annotate for central ideas throughout the reading and discussion, using the code CI (W.11-12.9.a).

Instruct student pairs or groups to read Act 3.2, lines 1–49 (from “We will be satisfied! Let us be satisfied!” to “when it shall please my country to need my death”) and answer the following questions before sharing out with the class.

Provide students with the definition of *base*.

- ① Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
 - ▶ Students write the definition of *base* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *assembly*, *rose*, *valiant*, *mourned*, and *ancestors*.
 - ▶ Students write the definitions of *assembly*, *rose*, *valiant*, *mourned*, and *ancestors* on their copies of the text or in a vocabulary journal.

What do lines 1–8 suggest about the purpose of Cassius and Brutus’s speeches?

- 💬 In line 1, the Plebeians demand an explanation for Caesar’s death, crying, “Let us be satisfied!” In lines 7–8, Brutus states that “public reasons shall be rendered / Of Caesar’s death,” suggesting that he and Cassius will attempt to calm the crowd by explaining why they killed Caesar.

What do lines 15–17 of Brutus’s speech suggest about his opinion of himself?

- 💬 Brutus uses the word *honor* twice, saying “Believe me / for mine honor, and have respect to mine honor / that you may believe” (lines 15–17). His repeated use of the word *honor* emphasizes Brutus’s pride in his reputation as a virtuous man of honor that can be trusted. The repeated use of the word *honor* also expresses Brutus’s confidence that his reputation for honor is reason enough for the people to believe him.

How does Brutus gain the trust of his audience?

- 💬 Student responses may include:
 - Brutus reminds his audience that as fellow Romans, they share Brutus’s values. His greeting, “Romans, countrymen, and lovers” (line 14), establishes that Brutus and the audience have strong bonds as fellow citizens of Rome.

- Brutus establishes his credibility as a speaker. He first reminds the audience of his reputation as a man of honor as evidence that he can be trusted, saying, “Believe me / for mine honor, and have respect to mine honor / that you may believe” (lines 15–17). By repeating the word *honor* (line 16), Brutus reminds the audience not only of his own good character but also of the values that they share.
 - Brutus flatters the crowd when he says, “Censure me in your wisdom” (line 17), suggesting that he trusts the crowd’s good judgment and sense of right and wrong.
 - Brutus establishes his credibility as a man who, like the members of the crowd, loved Caesar, telling the audience that “Brutus’ love to Caesar was no less” than anyone else’s (lines 20–21).
- ① Remind students that Brutus’s efforts to gain the audience’s trust are *appeals to ethos*. Remind students that an *appeal to ethos* is a rhetorical device that can be defined as “an appeal to a listener’s or reader’s conscience or sense of what is right or ethical.”
- ① Students analyzed Bhutto’s use of *appeal to ethos* in 12.2.1 Lesson 3.
- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

How do the parallel structure of lines 14–19 and your understanding of the word *judge* clarify the meaning of the word *censure*? (L.11–12.4.a)

- 💬 Since Brutus begins and ends each of the first two phrases with the same word (*hear, believe*), the first and last words in the final phrase probably have the same meaning. *Censure*, the word he uses at the beginning of the sentence, must mean *judge*, the word he uses at the end of the sentence.

How does Brutus’s comparison in lines 23–24 develop a central idea?

- 💬 Brutus compares his love of Caesar to his love of Rome when he says, “not that I loved Caesar less, but that I loved / Rome more” (lines 23–24). The comparison demonstrates that Brutus believes his relationship with Rome takes priority over any personal friendships. For Brutus, the duty of a Roman is to preserve Rome and the freedoms it gives to its citizens, even if serving Rome requires sacrificing individual loyalties, such as the loyalty due to a friend.

How does Brutus use parallel structure in lines 26–30 to strengthen his argument for killing Caesar?

- 💬 Student responses should include:
- In lines 26–28, Brutus uses parallel structure to support his justification for killing Caesar, saying, “As Caesar loved me, I weep for him. As he / was fortunate, I rejoice at it. As he was

valiant, I / honor him. But, as he was ambitious, I slew him” (lines 26–28). Since the first three responses seem reasonable, Brutus suggests that the third response is equally reasonable and that Brutus was justified in killing Caesar for his ambition. The use of parallel structure in these lines also highlights the contrast between Caesar’s positive and negative qualities by first describing Caesar as “valiant” and “fortunate” (line 27) and then, using the same sentence structure, describing him as “ambitious” (line 28).

- In lines 29–30, Brutus uses parallel structure when he states, “There is tears for his love, joy for his fortune, honor / for his valor, and death for his ambition.” The similar structure of each phrase suggests that just as “tears,” “joy,” and “honor” are the logical consequences of Caesar’s “love,” “fortune,” and “valor,” so “death” is the logical consequence of Caesar’s “ambition.”

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding question:

In what ways are the sentences in lines 26–28 similar?

💬 Student responses should include:

- Each sentence begins with a description of Caesar beginning with the word “As.” Brutus says, “As Caesar loved me ... As he was fortunate ... As he was valiant ... But, as he was ambitious.”
 - Each sentence ends with Brutus’s response to Caesar. He says, “I weep for him ... I rejoice at it ... I honor him ... I slew him.”
- ① If necessary, explain to students that the repeated word pattern is an example of a rhetorical device or stylistic choice called *parallel structure*. *Parallel structure* means “instances of using the same pattern of words to show that two or more ideas are equally important.”
- ① Students were introduced to *parallel structure* in 12.1.1 Lesson 10.

How does Brutus use rhetorical questions in lines 26–30 to strengthen his argument for killing Caesar?

- 💬 Brutus uses rhetorical questions to convince his audience to accept his justification that killing Caesar was necessary to preserve the freedom of Romans. He asks, “Who is / here so base that would be a bondman? ... Who is here so rude / that would not be a Roman? ... Who is here so vile that will not / love his country?” (lines 30–35). The questions emphasize Brutus’s belief that no Roman could possibly consent to live under the rule of an ambitious leader who might impede freedom, and imply that no reasonable member of the audience could disagree with Brutus’s position.

How does Brutus appeal to the emotions of his audience in the conclusion of his speech? What is the impact of his appeal?

🗣 Student responses should include:

- Brutus reminds the audience of the sacrifice he made when he “slew [his] best lover / for the good of Rome,” emphasizing the pain it caused him to kill his best friend in order to save Rome (lines 47–48).
- As Brutus concludes his speech, he states, “I have the same dagger for myself / when it shall please my country to need my death” (lines 48–49). The conclusion indicates Brutus’s strong love for Rome and his willingness to die for the good of Rome.
- Brutus’s appeal to the listeners’ emotions persuades them to support Brutus. They cheer, “Live, Brutus, live, live!” (line 50).

① If necessary, remind students that these are *appeals to pathos*. Remind students that an *appeal to pathos* is a rhetorical device that can be defined as “efforts to sway a reader’s or listener’s opinion by appealing to their emotions.”

① Students analyzed Bhutto’s use of *appeal to pathos* in 12.2.1 Lesson 3.

What tone does Brutus establish in his speech? How does Brutus establish this tone?

🗣 Student responses may include:

- Brutus establishes a confident tone at the beginning of his speech by ordering the people, “Hear me ... be silent ... Believe me ... have respect to mine honor / ... Censure me ... awake your senses” (lines 14–18). Brutus’s commands make it clear that he is used to being in control and assumes that his position of authority will not be questioned.
- Brutus develops the authority of his tone through his repetition of the personal pronoun / throughout the second part of the speech in phrases such as, “I say,” “I loved,” “I weep,” “I rejoice,” “I / honor,” and “I slew” (lines 20, 23, 26, 27–28). In doing so, he emphasizes his role as a leader and accepts responsibility for the conspirators’ actions in killing Caesar.
- Brutus establishes an authoritative tone by asking rhetorical questions that force the audience to choose either to accept Brutus’s point of view or acknowledge themselves to be offended by his point of view and therefore be “base,” “rude,” or “vile” (lines 31, 32, 34). The rhetorical questions are not actual exchanges with the audience, but opportunities for Brutus to put forth his own views.
- Brutus ends his speech with confidence, saying, “I have the same dagger for myself / when it shall please my country to need my death” (lines 48–49). He displays a dagger to the crowd as he speaks, confident that the crowd will support him rather than demand his death.

How does Brutus’s justification for Caesar’s death develop the central idea of the relationship between the individual and the state?

- 💡 Brutus's first rhetorical question, "Had you rather Caesar were living, and / die all slaves, than that Caesar were dead, to live all freemen?" (lines 24–26) presents a stark contrast between Caesar's Rome as a place of tyranny, and Rome without Caesar as a place of freedom. This contrast, which follows Brutus's statement that he "loved Rome more" (lines 23–24) than he loved Caesar, demonstrates his belief that the relationship between the individual and the state should be one in which the individual is a free citizen.

Lead a brief whole-class discussion based on student responses.

- ① This is a critical speech in the play. Consider using this discussion to ensure comprehension.
- ① To support comprehension and fluency, consider showing Herbert Wise's 1979 BBC version of *Julius Caesar* (01:25:37–1:30:40).

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Brutus justify Caesar's death to the Plebeians?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.
- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.
- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread *Julius Caesar*, Act 3.2, lines 1–67 (from "We will be satisfied! Let us be satisfied!" to "Save I alone, till Antony have spoke"), read lines 68–79 (from "Stay, ho, and let us hear Mark Antony!" to "Peace, let us hear what Antony can say"), and respond to the following focus questions.

How does Shakespeare show the relationship between Brutus and the crowd through the crowd's response to Brutus's speech?

Evaluate Brutus's sincerity in these lines. Support your answer with evidence from the text.

Ask students to use this lesson's vocabulary wherever possible in their written responses.

In addition, distribute the 12.2.2 End-of-Unit Scene Selection Sheet and instruct students to review the scenes listed and choose three scenes that interest them. Instruct students to list the scenes in their order of preference. Explain to students that the End-of-Unit Assessment involves a dramatic reading of one of these scenes, and that this assessment will be introduced in detail in 12.2.2 Lesson 16.

- ① Use students' completed 12.2.2 End-of-Unit Scene Selection Sheets to create groups that will meet to discuss and prepare scenes for the End-of-Unit Assessment in 12.2.2 Lesson 21. Students will begin meeting with their groups in 12.2.2 Lesson 16.
- ① Some scenes include additional minor speaking roles. Consider assigning no more students to a group than necessary to fill the major speaking roles (indicated in parentheses below). Instruct students to assume one or more minor speaking roles in addition to the major speaking role so that all group members participate fully in the dramatic reading.
 - ▶ Students follow along.

Homework

Reread Act 3.2, lines 1–67 (from “We will be satisfied! Let us be satisfied!” to “Save I alone, till Antony have spoke”), read lines 68–79 (from “Stay, ho, and let us hear Mark Antony!” to “Peace, let us hear what Antony can say”), and respond to the following focus questions.

How does Shakespeare develop the relationship between Brutus and the crowd through the crowd's response to Brutus's speech?

Evaluate Brutus's sincerity in these lines. Support your answer with evidence from the text.

Use this lesson's vocabulary wherever possible in your written response.

In addition, review the scenes listed on the 12.2.2 End-of-Unit Scene Selection Sheet. Choose three scenes that interest you and list them in your order of preference.

12.2.2 End-of-Unit Scene Selection Sheet

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Reread each of the scenes below and think about which you would like to perform for the End-of-Unit Assessment in 12.2.2 Lesson 21. Identify your preferences by listing your first choice as 1, your second as 2, etc.

Act.Scene, line(s)	Description	Preference
Act 1.1, lines 1–80	Encounter among the tribunes, the carpenter, and the cobbler (Flavius, Marullus)	
Act 1.2, lines 85–187	Dialogue between Brutus and Cassius (Brutus, Cassius)	
Act 2.1, lines 123–205	Discussion among Cassius, Brutus, and other conspirators (Brutus, Cassius)	
Act 3.1, lines 1–85	Death of Caesar (Caesar, Brutus, Cassius)	
Act 3.1, lines 163–230	Discussion among Brutus, Antony, and Cassius (Brutus, Antony)	

12.2.2

Lesson 15

Introduction

In this lesson, students listen to a masterful reading of *Julius Caesar* Act 3.2, lines 68–149 (from “Stay, ho, and let us hear Mark Antony!” to “Bequeathing it as a rich legacy / Unto their issue”), in which Antony uses his funeral speech for Caesar to regain the crowd’s affection for Caesar. Students then read and analyze lines 82–117 (from “Friends, Romans, countrymen, lend me your ears” to “And I must pause till it come back to me”), the beginning portion of Antony’s speech. Students also reread Brutus’s speech, lines 14–49 (from “Romans, countrymen, and lovers, hear me” to “When it shall please my country to need my death”) before participating in a jigsaw discussion to consider how Brutus and Antony use the words *ambition* and *honor* in their speeches. Students then discuss Antony’s sincerity in this speech as a whole class. Student learning is assessed via a Quick Write at the end of the lesson: Reread Act 3.1, lines 270–272. To what extent does Antony’s speech in Act 3.2, lines 82–117 meet or fail to meet Brutus’s conditions for speaking at the funeral?

For homework, students reread Act 3.2, lines 68–149 and read lines 150–287 (from “We’ll hear the will. Read it, Mark Antony” to “How I had moved them. Bring me to Octavius”) before responding to two focus questions. In addition, students respond briefly to a prompt that compares Antony’s and Brutus’s speeches to a quote from Thoreau’s *Civil Disobedience*.

Standards

Assessed Standard(s)	
RL.11-12.6	Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>
SL.11-12.1.c	<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>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>
L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meaning.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Reread Act 3.1, lines 270–272. To what extent does Antony’s speech in Act 3.2, lines 82–117 meet or fail to meet Brutus’s conditions for speaking at the funeral?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify Brutus’s conditions for Antony’s speech (e.g., Brutus tells Antony that he may speak at the funeral and praise Caesar as long as he does not blame the conspirators, and as long as he tells the crowd that he is speaking with the consent of the conspirators. Brutus tells Antony, “You shall not in your funeral speech blame us.” He insists, “And say you do ’t by our permission” (Act 3.1, lines 270, 272). Analyze to what extent Antony meets Brutus’s conditions (e.g., Antony acknowledges Brutus’s role

in allowing him to speak by stating, “Here, under leave of Brutus and the rest / ... Come I to speak in Caesar’s funeral” (lines 90–93). In addition, Antony praises Brutus and the other conspirators by describing them as “all honorable men” (line 92). However, although Antony repeats his praise for Brutus and the conspirators as “honorable” throughout the speech (lines 91, 92, 96, 103, 108), he undercuts that praise by raising subtle doubts that Caesar deserved to die because he was “ambitious” (line 87, 95). Over the course of the speech, Antony offers different examples of Caesar’s behavior, all of which contradict Brutus’s assessment of Caesar as “ambitious.” For example, Antony points out that Caesar rejected “a kingly crown” (line 105) three times. After each example of Caesar’s benevolence, Antony repeats Brutus’s accusation of Caesar’s ambition while conceding that “Brutus is an honorable man” (lines 96, 103, 108) until the reference to Brutus’s honor becomes ironic. This raises doubts about Brutus’s honor; while Antony does not explicitly blame the conspirators, thus meeting Brutus’s conditions, he still causes the crowd to question the decision to kill Caesar.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> coffers (n.) – treasury
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> coffin (n.) – box in which a dead person is buried will (n.) – legal document in which a person states who should receive his or her possessions after he or she dies sacred (adj.) – worthy of religious worship; very holy

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.6, W.11-12.9.a, SL.11-12.1.c, L.11-12.5.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 3.2: lines 68–149 	

Learning Sequence:	
1. Introduction of Lesson Agenda	1. 5%
2. Homework Accountability	2. 15%
3. Masterful Reading	3. 10%
4. Reading and Discussion	4. 25%
5. Jigsaw Discussion	5. 30%
6. Quick Write	6. 10%
7. Closing	7. 5%

Materials

- Free audio resource: <https://librivox.org/julius-caesar-by-william-shakespeare/>
- Herbert Wise's 1979 BBC version of *Julius Caesar* (1:30:40–1:35:46) (optional)
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.6. In this lesson, students read and analyze Antony's funeral oration, focusing on how Antony combines sincerity and calculation to deliver a complex speech. Students first work in pairs or small groups to analyze the speech and then participate in a jigsaw activity in which they consider how Brutus and Antony use the words *ambition* and *honor*.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Reread Act 3.2, lines 1–67, read lines 68–79, and respond to the following focus questions.) Instruct students to form pairs and share their responses.

How does Shakespeare show the relationship between Brutus and the crowd through the crowd's response to Brutus's speech?

☞ Student responses may include:

- The crowd's response to Brutus's speech shows that the crowd respects and supports Brutus. The Plebeians demonstrate their support for Brutus through their shouts, "Live, Brutus, live, live!" (line 50) and the First Plebeian's cry, "Bring him with triumph home unto his house ... We'll bring him to his house with shouts and / clamors" (lines 51, 56–57).
- The crowd's response to Brutus's speech shows that Brutus and the crowd have different views about what it means to be a Roman. In his speech, Brutus explains that he killed Caesar to save Romans from dying "all slaves" (line 25) and to preserve their status as "freemen" (line 26). The crowd, in its enthusiasm for Brutus, demonstrates that they are not concerned with these values, however. The Third Plebeian shouts, "Let him [Brutus] be Caesar" (line 53) and the Fourth Plebeian calls out, "Caesar's better parts / Shall be crowned in Brutus" (lines 54–55).

Evaluate Brutus's sincerity in these lines. Support your answer with evidence from the text.

☞ Student responses may include:

- Much of what Brutus says in this speech confirms ideas and feelings he expressed earlier in the play. Brutus establishes his fondness for Caesar in Act 1.2, when Brutus tells Cassius that although he does not want to see Caesar crowned, "yet I love him well" (line 89). Similarly, Brutus consistently expresses his pride in his honor, and his love of and willingness to sacrifice for Rome. In Act 1.2, Brutus tells Cassius that he will "Set honor in one eye and death i' the' other / And [] will look on both indifferently" (lines 92–94), suggesting that because he is honorable, Brutus would die for the "general good" of Rome. He concludes, "I love / The name of honor more than I fear death" (lines 95–96). The same ideas are expressed in Brutus's speech in Act 3.2, when he offers to die for Rome, proclaiming, "I have the same dagger for myself / when it shall please my country to need my death" (lines 48–49).

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Review the scenes listed on the 12.2.2 End-of-Unit Scene Selection Sheet. Choose three scenes that interest you and list them in your order of preference.) Collect students' 12.2.2 End-of-Unit Scene Selection Sheets.

- ① Use student responses to create groups for the End-of-Unit Assessment in 12.2.2 Lesson 21. Students will begin meeting with their groups in 12.2.2 Lesson 16.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 3.2, lines 68–149, from “Stay, ho, and let us hear Mark Antony!” to “Bequeathing it as a rich legacy / Unto their issue,” listening for how Antony gauges the mood of the people and attempts to persuade them.

- ▶ Students follow along, reading silently.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout the lesson:

What is Antony's purpose in this scene?

- ① For this and other masterful readings in 12.2.2, consider using <https://librivox.org/julius-caesar-by-william-shakespeare/> or another audio version of *Julius Caesar*.

Activity 4: Reading and Discussion

25%

Instruct students to form pairs. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct student pairs to read Act 3.2, lines 68–117 (from “Friends, Romans, countrymen, lend me your ears” to “And I must pause till it come back to me”) and answer the following questions before sharing out with the class.

Provide students with the definition of *coffers*.

- ① Students may be familiar with some of this word. Consider asking students to volunteer a definition before providing one to the group.
 - ▶ Students write the definition of *coffers* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing the definitions of *coffin*, *will*, and *sacred*.
 - ▶ Students write the definitions of *coffin*, *will*, and *sacred* on their copies of the text or in a vocabulary journal.

How does Antony gain the trust of the crowd?

🗨 Student responses may include:

- Antony's opening words, "Friends, Romans, countrymen, lend me your ears" (line 82) echo the opening words of Brutus's speech, "Romans, countrymen, and lovers, hear me for my / cause" (lines 14–15), suggesting that Antony's speech will continue the ideas Brutus introduced and that the crowd has accepted with cheers.
- Like Brutus, Antony appeals to the crowd's sense of community, addressing the people as "friends" and fellow "Romans" and "countrymen" to remind them of their shared values.
- Antony says he has come merely to participate in Caesar's funeral, not to speak well of him. He says, "I come to bury Caesar, not to praise him" (line 83). Since Brutus has persuaded the crowd that Caesar was ambitious and deserved to die, this statement suggests that Antony shares the crowd's opinion and so can be trusted to give a speech they will support.

How does Antony characterize Caesar in lines 82–117?

🗨 Student responses should include:

- Antony presents Caesar in positive terms, describing him as "my friend, faithful and just to me" (line 94).
- Antony describes Caesar as a generous man who "brought many captives home to Rome" and "[w]hose ransoms did the general coffers fill" (lines 97–98), reminding the crowd of how Caesar's actions benefited the city rather than just himself.
- Antony acknowledges Brutus's accusation that Caesar was ambitious, but counters that accusation with examples that cast doubt on its accuracy. For example, after describing Caesar's generosity, Antony asks rhetorically, "Did this in Caesar seem ambitious?" (line 99)
- Antony describes Caesar as a man who sympathized with the needy, noting, "When that the poor have cried, Caesar hath wept" (line 100). Antony suggests that a truly ambitious man would not have bothered to think about the poor, but would have remained focused on achieving his own goals.
- Antony characterizes Caesar as humble by reminding the crowd, "You did all see that on the Lupercal / I thrice presented him a kingly crown, / Which he did thrice refuse" (lines 104–106).
- Antony describes Caesar as a man deserving of the crowd's affection, recalling, "You all did love him once, not without cause" (line 111). Here, Antony calls on the crowd to remember the affection they once had for; the people should not be so quick to forget the good reasons they had for loving Caesar and should not be so quick to believe he was ambitious.

How does Antony characterize Brutus in lines 82–117?

- Antony uses concession to raise questions about Brutus's judgment regarding Caesar's ambition. Throughout the speech he concedes, "Brutus is an honorable man," but at the same time, he provides examples of Caesar's behavior that contradict Brutus's charge that Caesar was ambitious.

① Consider reminding students that this technique of acknowledging a point made by one's opponent is known as *concession*. Students were introduced to *concession* in 12.2.1 Lesson 14.

How does the tone of Antony's speech develop over the course of lines 82–117?

- The tone of the speech changes from one of measured gratitude to one of great emotion. Antony begins his speech by appearing grateful to Brutus and the conspirators. He acknowledges that he is speaking "under leave of Brutus and the rest" (line 90) and says, "For Brutus is an honorable man; / So are they all, all honorable men" (lines 91–92). The tone becomes more personal when Antony recalls his relationship with Caesar. Antony proclaims, "He was my friend, faithful and just to me" (line 94), drawing upon Antony's own knowledge of and friendship with Caesar. The speech becomes more emotional as Antony reprimands the crowd, "You all did love him once, not without cause. / What cause withholds you, then, to mourn for / him?" At this point, Antony breaks off his speech to comment that "men have lost their reason" (line 115) and finally excuses himself, asking for time to regain his composure. Weeping publicly, Antony says, "Bear with me; / My heart is in the coffin there with Caesar, / And I must pause till it come back to me" (lines 115–117).

Lead a brief whole-class discussion of student responses.

Activity 5: Jigsaw Discussion

30%

Instruct students to form pairs. Explain to students that this part of the lesson is a jigsaw discussion, in which half of the student pairs answers one set of questions and the other half answers another set. Instruct students to reread Brutus's speech in Act 3.2, lines 14–49 (from "Romans, countrymen, and lovers, hear me" to "when it shall please my country to need my death").

Post or project the following focus questions:

Focus Questions 1 and 2:

- How does Brutus use the word *ambition* in lines 14–49?
- How does Antony use the word *ambition* in lines 82–117?

Focus Questions 3 and 4:

- How does Brutus use the word *honor* in lines 14–49?
- How does Antony use the word *honor* in lines 82–117?

Assign half of the student pairs to respond to Focus Questions 1 and 2 and the other half of the student pairs to respond to Focus Questions 3 and 4. Instruct students to work in their pairs to answer their focus questions, drawing on evidence from throughout the passages in their responses.

- ▶ Students work in pairs to answer their focus questions.

① Consider reminding students that the Jigsaw Discussion is an opportunity to apply standard SL.11-12.1.c, by participating effectively in a collaborative discussion. Students may especially focus on propelling the discussion by posing and responding to questions that probe reasoning and evidence; clarifying, verifying, or challenging ideas and conclusions; and promoting divergent and creative perspectives.

After student pairs have answered their focus questions, instruct each pair to form a group of 4 with another student pair that answered different focus questions. Instruct both pairs to share and discuss their responses in the group.

- ▶ Student groups engage in a brief discussion about how Brutus and Antony use the words *ambition* and *honor*.

☞ See below for possible student responses.

How does Brutus use the word *ambition* in lines 14–49?

☞ Brutus uses the word *ambition* to portray Caesar as a man who deserved to die and to justify his decision to kill Caesar. After stating that he killed Caesar not because he “loved Caesar less” but because he “loved / Rome more” (lines 23–24), Brutus explains that as Caesar was “ambitious, I slew him” (line 28), and claims that just as Caesar deserved “tears for his love, joy for his fortune, honor / for his valor,” he also deserved “death for his ambition” (lines 29–30). According to Brutus, Caesar’s ambition threatened the rights of every Roman, who would be reduced to living as “a bondman” (line 31). Brutus claims he killed Caesar to save Romans from living as bondmen.

How does Antony use the word *ambition* in lines 82–117?

☞ Antony uses the word *ambition* to question Brutus’s judgment and to persuade the crowd that Brutus was wrong to kill Caesar. He introduces the word by repeating Brutus’s accusation, saying, “The noble Brutus / Hath told you Caesar was ambitious” (lines 86–87) and concedes that ambition is dangerous. He suggests doubt, however, when he says, “If it were so, it was a grievous fault” (line 88). Throughout the rest of the speech, Antony provides evidence to prove

that Caesar's behavior suggests he was generous, sympathetic and humble, noting that Caesar "did the general coffers fill" (line 98), that he "wept" when the poor cried (line 100), and that he "did thrice refuse" the crown that Antony offered him at Lupercal (line 106). After presenting each piece of evidence, Antony reminds the crowd, "Brutus says he was ambitious," calling into question Brutus's judgment and what it means to be ambitious.

How does Brutus use the word *honor* in lines 14–49?

- Brutus uses the word *honor* to justify his decision to kill Caesar. He first reminds the crowd that he is an honorable and trustworthy man by commanding them, "Believe me for mine honor, and have respect to mine honor that you may believe" (lines 15–17). Brutus also points out that Caesar also deserved honor, when he says, "As he [Caesar] was valiant, I honor him" and later, "There is ... honor for his valor" (lines 27–28, 29–30). But he suggests that Caesar's ambition was a more significant trait than his honor when he says, "But, as he was ambitious, I slew him" and confirms, "There is ... death for his ambition" (lines 28, 29–30).

How does Antony use the word *honor* in lines 82–117?

- Student responses may include:
 - Antony first uses the phrase "Brutus is an honorable man" (line 91) to suggest that he, too, admires Brutus, whom the crowd has just cheered. He describes Brutus and the other conspirators as "all, all honorable men" (line 92) to gain the crowd's trust by suggesting that he shares their opinion of the conspirators.
 - Antony questions the value of *honor* in lines 82–117. He follows his description of Caesar as "my friend, faithful and just to me" (line 94) with the words, "But Brutus says he was ambitious. / And Brutus is an honorable man" (lines 95–96). While seeming to defer to Brutus's judgment because he is "honorable," Antony contrasts his own direct knowledge of Caesar's qualities of faithfulness and justice with Brutus's report that Caesar was ambitious and forces the crowd to consider alternate views of Caesar. Antony forces the crowd to weigh the evidence Antony presents against Brutus's reputation for honor.

Lead a brief whole-class discussion of student responses.

Post or project the following question for students to discuss:

Evaluate Antony's sincerity in lines 82–117.

- Antony is both sincere and insincere in his speech. He speaks sincerely of his love for Caesar when he states, "He was my friend, faithful and just to me" (line 94). Antony's use of the word

honorable to describe Brutus, however, is ambiguous. While Antony never disputes Brutus's honor, he presents evidence that suggests Brutus's decision to kill Caesar is questionable. Antony uses Brutus's own words, "Brutus says he was ambitious" (lines 95, 102, 107) against him by placing the good Caesar has done in contrast with Brutus's accusations. Finally, Antony's demonstrative outburst while speaking may be interpreted either as an expression of Antony's genuine sorrow regarding Caesar's death or a calculated display designed to manipulate the crowd's emotions.

- ① To support comprehension and fluency, consider showing Herbert Wise's 1979 BBC version of *Julius Caesar* (1:30:40–1:35:46).

Activity 6: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

Reread Act 3.1, lines 270–272. To what extent does Antony's speech in Act 3.2, lines 82–117 meet or fail to meet Brutus's conditions for speaking at the funeral?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to reread Act 3.2, lines 68–149 of *Julius Caesar* (from "Stay, ho, and let us hear Mark Antony!" to "Bequeathing it as a rich legacy / Unto their issue") along with lines 150–287 (from "We'll hear the will. Read it, Mark Antony" to "How I had moved them. Bring me to Octavius"). Instruct students to respond to the following focus questions.

How does Antony's use of figurative language in lines 188–193 (from “Through this the well-belovèd Brutus stabbed” to “For Brutus, as you know, was Caesar's angel”) contribute to the tone of his speech? (L.11-12.5.a)

In what way was Brutus's “the most unkindest cut of all” (line 195)?

① **Differentiation Consideration:** Consider providing the following optional extension homework to deepen students' understanding. Respond in writing to the following question:

How do Antony's rhetorical appeals in lines 82-266 differ from Brutus's rhetorical appeals in lines 14-49?

Additionally, instruct students to respond briefly to the following prompt:

In *Civil Disobedience*, Thoreau states, “We love eloquence for its own sake, and not for any truth which it may utter, or any heroism it may inspire” (part 3, par. 18). How does Thoreau's observation, as well your reading of Brutus's and Antony's speeches in Act 3.2 of *Julius Caesar*, develop your understanding of the relationship between eloquence and the citizens of a given society?

Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Reread Act 3.2, lines 68–149 of *Julius Caesar* (from “Stay, ho, and let us hear Mark Antony!” to “Bequeathing it as a rich legacy / Unto their issue”) along with lines 150–287 (from “We'll hear the will. Read it, Mark Antony” to “How I had moved them. Bring me to Octavius”). Respond to the following focus questions:

How does Antony's use of figurative language in lines 188–193 (from “Through this the well-belovèd Brutus stabbed” to “For Brutus, as you know, was Caesar's angel”) contribute to the tone of his speech?

In what way was Brutus's “the most unkindest cut of all” (line 195)?

Additionally, respond briefly to the following prompt:

In *Civil Disobedience*, Thoreau states, “We love eloquence for its own sake, and not for any truth which it may utter, or any heroism it may inspire” (Part 3, par. 18). How does Thoreau's observation, as well your reading of Brutus's and Antony's speeches in Act 3.2 of *Julius Caesar*, develop your understanding of the relationship between eloquence and the citizens of a given society?

Use this lesson's vocabulary wherever possible in your written responses.

12.2.2

Lesson 16

Introduction

In this lesson, students read and analyze Act 3.3, lines 1–40 of *Julius Caesar* (from “I dreamt tonight that I did feast with Caesar” to “some to Casca’s, some to / Ligarius’. Away, go!”), in which the crowd kills Cinna the poet. Students first have an extended Homework Accountability activity to allow for a whole-class discussion of Act 3.2, lines 68–287. Students then consider who is responsible for Cinna’s death, and apply their analysis independently in a written response to the Quick Write prompt at the beginning of the Dramatic Reading and Discussion activity. This response informs students’ participation in the small-group discussions that follow. Student learning is assessed via a Quick Write at the end of the lesson in which students revise and expand their original responses to the question: “Who is responsible for Cinna’s death and why?” The lesson concludes with an introduction to the 12.2.2 Part 1 End-of-Unit Checklist and an opportunity for students to work in their groups for the first time.

For homework, students read and summarize Act 4.1, line 1 to Act 4.3, line 317 (from “These many, then, shall die; their names are / pricked” to “Here it is, I think. / How ill this taper burns”). Additionally, students develop 2–3 discussion questions focused on character development and prepare possible answers to their questions for discussion.

Standards

Assessed Standard(s)	
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).
Addressed Standard(s)	
SL.11-12.1.b	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. b. Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>
-------------	--

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Who is responsible for Cinna's death and why?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify the person or group responsible for Cinna's death (e.g., Antony, the crowd, Brutus and the conspirators). Explain how the actions of the selected person or group cause Cinna's death (e.g., Antony is responsible for Cinna's death because his speech sparked their anger. The crowd's eagerness for destruction and revenge is evident at the end of Act 3.2, when the people exit the stage calling, "Go fetch fire. / Pluck down benches. / Pluck down forms, windows, / anything" (Act 3.2, lines 271–274). When Antony muses, "Now let it work. Mischief, thou art afoot; / Take thou what course thou wilt" (Act 3.2, lines 275–276), he recognizes his responsibility for enraging the crowd and makes no effort to curb them. The Plebeians continue to express their anger in Act 3.3 when Cinna gives his name and the Plebeians yell, "Tear him to pieces! He's a conspirator" (Act 3.3, line 29). The Plebeians carry Cinna off to his death, shouting, "Come, brands, ho, / firebrands! To Brutus', to Cassius', burn all! Some / to Decius' house, and some to Casca's, some to / Ligarius'! Away, go!" (Act 3.3, lines 37–40). Their words echo those of the crowd leaving Antony's funeral speech in the previous scene, when they shout, "Come, away, away! / We'll burn his body in the holy place / And with the brands fire the traitors' houses ... Go fetch fire!" (Act 3.2, lines 267–271). The violence of the crowd attacking Cinna expresses the fury that Antony roused in his speech, and so Antony is ultimately responsible for Cinna's death.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> brands (n.) – burning or partly burned pieces of wood
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> bachelor (n.) – a man who is not married

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, SL.11-12.1.b, L.11-12.5.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 3.3: lines 1–40 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Dramatic Reading and Discussion Quick Write Introduction of 12.2.2 Part 1 End-Of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 25% 30% 10% 25% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (optional)
- Copies of the 12.2.2 Part 1 End-of-Unit Checklist for each student
- Copies of the 12.2.2 Lesson 16 Exit Slip 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 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

5%

Begin by reviewing the agenda and the assessed standard for this lesson: RL.11-12.3. In this lesson, students work in small groups to read Act 3.3 and respond briefly to a focus question, which is later used as a discussion question for the group. The lesson concludes with an introduction to the 12.2.2 End-of-Unit Assessment.

- Students look at the agenda.

Activity 2: Homework Accountability

25%

Instruct students to take out their responses to the first part of the previous lesson's homework assignment. (Reread Act 3.2, lines 68–149 along with lines 150–287. Respond to the following focus questions.) Instruct students to share their responses in small groups.

In what way was Brutus's "the most unkindest cut of all" (line 195)?

- 💬 According to Antony, Brutus's stab was "the most unkindest cut of all" because Brutus "was Caesar's angel" (line 193). Caesar was devastated by Brutus's betrayal because of "how dearly Caesar loved him" (line 194). Antony's report that Brutus's "ingratitude ... / Quite vanquished him. Then burst his mighty heart" (lines 197–198) implies that the knowledge of Brutus's treachery caused Caesar more pain than the actual knife stabs.

How does Antony's use of figurative language in lines 188–193 (from "Through this the well-beloved Brutus stabbed" to "For Brutus, as you know, was Caesar's angel") contribute to the tone of his speech? (L.11-12.5.a)

- Antony develops an extended simile comparing Brutus's knife to someone knocking at the door and Caesar's blood to the person preparing to welcome a guest inside the house. He personifies Caesar's blood, describing it as "follow[ing]" (line 190) Brutus's knife. He compares the movement of the blood, seeping out of the wound, to someone "rushing out of doors" (line 191) to see "[i]f Brutus so unkindly knocked or no" (line 192). This imagery develops the sympathetic tone of the speech by suggesting that even Caesar's blood could not believe that Brutus, "Caesar's angel" (line 193), would commit such a betrayal.

- Differentiation Consideration:** If students completed the optional extension homework, instruct them to share their responses to the optional homework prompt below.

How do Antony's rhetorical appeals in lines 82–266 differ from Brutus's rhetorical appeals in lines 14–49?

- Student responses may include:

- Brutus's use of rhetoric relies heavily on appeals to ethos. He begins by drawing attention to his reputation for honor, commanding the people, "Believe me / for mine honor, and have respect to mine honor / that you may believe" (lines 15–17). Brutus also makes an appeal to ethos by reminding the crowd of their shared values as Romans, asking a series of rhetorical questions that suggest that anyone who would prefer to live in Rome under Caesar is "base," "rude," or "vile" (lines 31, 32, 34).
- Brutus makes a few appeals to pathos. He elicits the crowd's admiration when he proclaims, "I slew my best lover for the / good of Rome" (lines 47–48), portraying himself as a heroic figure. He then offers himself as a sacrifice, saying, "I have the same dagger for myself / when it shall please my country to need my death" (lines 48–49).
- Antony's use of rhetoric relies more heavily on appeals to pathos than Brutus's. For example, Antony describes Caesar as a holy figure worthy of veneration, suggesting that the crowd should "dip their napkins in his sacred blood" (line 145). Later, Antony evokes sympathy for Caesar as he displays his bloody cloak, describing the first time Caesar wore the mantle "on a summer's evening in his tent, / That day he overcame the Nervii" (lines 184–185). This description of Caesar wearing the mantle while enjoying a moment of calm and victory contrasts sharply with Antony's descriptions of Caesar wearing the same cloak as he dies at the hands of the conspirators. Antony describes the events of Caesar's murder in detail, saying, "Look, in this place ran Cassius' dagger through" (line 186) and continues on, holding particular conspirators responsible for specific holes. He ends his account of the events with a vivid description of "the well-belovèd Brutus" (line 188) stabbing the trusting Caesar. Later, Antony describes the places where Caesar was stabbed as "sweet Caesar's wounds, poor, poor dumb / mouths" to evoke the crowd's sympathy (lines 237–238). The charged language Antony uses to describe Caesar is one of his most powerful tools in

gaining the sympathy and support of the crowd and stoking their anger against the conspirators.

Pose the following questions for a whole-class discussion to build on the analysis of Act 3.2, lines 68–287, which students began for homework:

What do lines 14–49 suggest about Brutus’s beliefs about the crowd?

💬 Student responses should include:

- Brutus believes that the crowd will be swayed by his reputation for honor. In his funeral speech, Brutus tells the crowd, “Believe me for mine honor” (lines 15–16), though he offers no evidence of his honor or of Caesar’s ambition. Brutus assumes his reputation is sufficient.
- Brutus’s emphasis on the danger Caesar’s ambition posed to the freedom of Romans demonstrates that Brutus believes that the crowd shares his values. Brutus’s question, “Had you rather Caesar were living, and / die all slaves, than that Caesar were dead, to live all / freemen?” (lines 24–26) demonstrates Brutus’s confidence that the crowd shares his belief that it is better to be free without Caesar than to be subservient to a king.

What do lines 82–117 suggest about Antony’s beliefs about the crowd?

- 💬 Antony believes that the crowd’s affections can be redirected to Caesar. He has already observed how Brutus’s speech has turned an angry mob into a supportive crowd. Antony uses his funeral speech to turn the crowd’s opinion yet again. Throughout the funeral speech, Antony’s repetition of the statement, “Brutus is an honorable man” (lines 91, 96, 103) begins as a way of acknowledging the crowd’s respect for Brutus’s reputation and ends as a way of questioning whether Brutus’s reputation is enough to justify his murder of Caesar. This causes the people to reconsider their support for Brutus and their anger toward Caesar. Antony reminds the crowd, “You all did love him once, not without cause” (line 111) and goes on to display his own sorrow, encouraging the people to join him in his grief.

To what extent do Brutus and Antony understand or misunderstand the crowd? Use evidence from lines 50–70 and 267–274 to support your answer.

💬 Student responses may include:

- Brutus partially understands the crowd. Its temporary support for Brutus at the conclusion of Brutus’s funeral speech, expressed by the people’s cries, “Live, Brutus, live, live!” (line 50), suggests that Brutus correctly understands the crowd’s respect for him and its willingness to accept his action as necessary. His misreading of the crowd becomes evident, however, when the crowd cheers, “Caesar’s better parts / Shall be crowned in Brutus” (lines

- 54–55), demonstrating their willingness to accept a king and to give up the freedoms that Brutus believed were so valuable to them.
- Antony has a keen understanding of the crowd. At the end of Antony’s funeral speech, the crowd runs off, shouting, “Come, away, away! / We’ll burn [Caesar’s] body in the holy place / And with the brands fire the traitors’ houses” (lines 267–269). The crowd’s eagerness to avenge Caesar’s murder demonstrates that Antony successfully uses his understanding of the crowd to gain its support and turn the people against Brutus. To turn opinion against Brutus, Antony first gains the crowd’s trust, then gains its sympathy, and finally reminds it of how Caesar benefited the people.
-

Instruct students to take out their responses to the second part of the previous lesson’s homework assignment. (Respond briefly to the following prompt.) Instruct students to return to their groups to share their responses.

In *Civil Disobedience*, Thoreau states, “We love eloquence for its own sake, and not for any truth which it may utter, or any heroism it may inspire” (part 3, par. 18). How does Thoreau’s observation, as well as your reading of Brutus’s and Antony’s speeches in Act 3.2 of *Julius Caesar*, develop your understanding of the relationship between eloquence and the citizens of a given society?

💬 Student responses may include:

- Thoreau notes that eloquent language, which may include the use of rhetoric, is dangerous because it may sway people due to its beauty rather than its truth. In *Julius Caesar*, Brutus uses rhetoric, or “eloquence,” to persuade the crowd that Caesar was ambitious and needed to die in order to preserve Roman freedoms. Antony uses rhetoric, or “eloquence,” to persuade the same crowd that Caesar was not ambitious and that Brutus was wrong to kill him. Brutus and Antony present opposing views of Caesar, yet the crowd seems ready to support either man’s position equally, saying first, “Live, Brutus, live, live!” (line 50) and then, “[F]ire the traitors’ houses” (line 269). The people seem less interested in the truth of the men’s words than the beauty of their language. Inspired by Antony’s eloquence, the crowd quickly shifts its allegiance, demonstrating the power of eloquence that Thoreau describes.

Lead a brief whole-class discussion of student responses.

Activity 3: Dramatic Reading and Discussion

30%

Instruct students to form groups of five to read Act 3.3, lines 1–40 (from “I dreamt tonight that I did feast with Caesar” to “some to Casca’s, some to / Ligarius’. Away, go!”). Instruct students to select a part and read the scene aloud.

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What do you notice about the Plebeians in this scene?

Provide students with the definition of *brands*.

- ① Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
 - ▶ Students write the definition of *brands* on their copies of the text or in a vocabulary journal.
- ① **Differentiation Consideration:** Consider providing students with the definition of *bachelor*.
 - ▶ Students write the definition of *bachelor* on their copies of the text or in a vocabulary journal.

Inform students that their analysis of Act 3.3, lines 1–40 begins with a Quick Write in response to the prompt below. Students then use their independently generated responses to inform the small-group discussion that follows, and have the opportunity to revise and expand their Quick Write responses in the lesson assessment.

- ① **Differentiation Consideration:** If necessary, consider providing time for students to reread the lesson’s excerpt before they respond in writing to the following prompt.
- ① This activity differs from previous lessons’ reading and discussion activities by allowing students more independence in analyzing the text before the lesson assessment.

Instruct students to respond briefly in writing to the following prompt:

Who is responsible for Cinna’s death and why?

- ▶ Students listen and read the Quick Write prompt.
- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① This initial Quick Write is intended to demonstrate students' first thoughts and observations in response to the prompt. Students will have additional time to develop their analysis in this lesson, and return to this Quick Write after small group discussions.

Instruct student groups to discuss the following question before sharing out with the class.

Why does Cinna die?

Student responses may include:

- Cinna dies because of fate. At the beginning of the scene, Cinna says he has “no will to wander forth of doors” (line 3). His explanation that “something leads me forth” (line 4) suggests that Cinna does not have a choice about whether or not to leave his house. Fate, or a force outside of his own will, controls his choices, causing him to go out to the streets, where he meets the Plebeians and his death.
- Cinna dies because once the Plebeians confuse him with Cinna the conspirator, they cannot control their anger and so they kill Cinna the poet. When Cinna tells the Plebeians his name, they immediately associate him with Brutus's faction and express their anger, shouting, “Tear him to pieces! He's a conspirator!” (line 29). The Plebeians do not respond to Cinna's protests, “I am Cinna the poet, I am Cinna the poet!” (line 30). Instead, the Plebeians' bloodthirsty cry to “[p]luck but his name out of his heart, and turn him / going” (lines 35–36) indicates that the Plebeians will only be satisfied by Cinna's death.
- Cinna dies because Antony has enraged the Plebeians through his speech. Despite Antony's assurance that he is not “disposed to stir / [Their] hearts and minds to mutiny and rage” (Act 3.2, lines 133–134), he clearly intends to turn the people against Brutus and the conspirators. After the crowd storms out, determined to burn Caesar's body and destroy the conspirators' houses, Antony muses on the effect of his words, saying, “Now let it work. Mischief, thou art afoot; / Take thou what course thou wilt” (Act 3.2, lines 275–276), demonstrating that he is aware of the effect he has had on the people and has no intention of restraining them. In the next scene, Shakespeare shows the crowd continuing its calls for violence and carrying Cinna away, shouting, “Tear him, tear him! Come, brands, ho, / firebrands! To Brutus', to Cassius', burn all!” (Act 3.3, lines 37–38). The Plebeians' violence is an emotional response to Antony's speech and Cinna dies because of Antony's eloquence.

- ① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

Why does Cinna leave his house?

- 🗣 Cinna says, “I have no will to wander forth of doors, / Yet something leads me forth” (lines 3–4). His explanation shows that Cinna feels compelled by a force outside himself, such as fate, to leave his house against his own wishes.

How does Antony’s speech in Act 3.2 impact the behavior of the Plebeians in Act 3.3?

- 🗣 The violence depicted in Act 3.3 is a continuation of the violence that Antony sets in motion with his speech. During the speech in Act 3.2, Antony insists, “[L]et me not stir you up / To such a sudden flood of mutiny” (lines 222–223), but he does, in fact, so enrage the crowd that the people leave shouting, “Pluck down forms, windows, anything” (lines 273–274). At this point, they are clearly intent on destruction. As Act 3.3 opens, the same crowd confronts Cinna and its violence continues as the mob leaves the stage shouting, “Tear him, tear him! Come, brands, ho, firebrands! To Brutus’, to Cassius’, burn all!” (lines 37–38).

Why did the conspirators kill Caesar? To what extent do the Plebeians share the values and goals of the conspirators?

- 🗣 Student responses should include:
 - The conspirators killed Caesar because they believed he was ambitious and would restrict freedom in Rome. Brutus explains to the crowd, “But, as [Caesar] was ambitious, I slew him” (line 28) and asks the people, “Who is here so base that would be a bondman?” (lines 30–31). For Brutus, freedom from tyranny is a primary goal that guides his actions and he believes the people, his fellow Romans, share his views.
 - The crowd does not share the conspirators’ objections to having a king, and the people do not place as high a value on freedom as the conspirators. Once convinced of Brutus’s honor, the people cry, “Let him be Caesar. / Caesar’s better parts / Shall be crowned in Brutus,” demonstrating their willingness to be subjects to a king (lines 53–55).

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

Instruct students to return to their pre-discussion Quick Write responses. Instruct students to independently revise or expand their Quick Write responses in light of the whole-class discussion, adding any new connections, and strengthening or revising any verified or challenged opinions. Instruct students to review their written responses from the beginning of the Dramatic Reading and Discussion activity, and to revise or expand their responses using evidence from their small-group discussions:

Who is responsible for Cinna’s death and why?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition to the independent Quick Write.

- ▶ Students revise or expand their pre-discussion Quick Write responses.

🗨 See the High Performance Response at the beginning of this lesson.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Introduction of 12.2.2 Part 1 End-of-Unit Assessment

25%

Inform students that they will be working in small groups over the next several days to prepare an excerpt from *Julius Caesar* for the 12.2.2 End-of-Unit Assessment, which they will perform in 12.2.2 Lesson 21. The students will be assessed on their ability to demonstrate their comprehension of the scene by reading fluently and expressively.

① Create groups based on the student preferences identified on the 12.2.2 End-of-Unit Scene Selection Sheets that were distributed in 12.2.2 Lesson 14 and collected in 12.2.2 Lesson 15.

Remind students that they may use the text for the dramatic readings, but the dramatic reading should be smooth and expressive, demonstrating a clear understanding of the characters and events in the scene. Encourage students to memorize their parts.

- ▶ Students listen.

Distribute and explain the 12.2.2 Part 1 End-of-Unit Checklist. Lead a brief whole-class discussion on the requirements of the rubric and checklist, and then pose the following question:

What factors contribute to an effective dramatic reading?

🗨 Student responses may include:

- Group members must work together effectively (use time well) to discuss and rehearse a text.
- Group members must have a collaborative understanding of the text.
- Group members must decide where to pause throughout the dramatic reading.
- Dramatic readings should involve all students in a group.
- Dramatic readings need to be rehearsed.

- ① Consider reminding students that this is an opportunity to apply standard SL.11-12.1.b, which requires that students work with peers to set rules for collegial discussion and decision-making.

Instruct students to reread the selected scene silently before answering the following questions as a group:

Why is this scene important?

What is one question you have about this scene?

- ▶ Students read and discuss the selected scene.

Instruct students to select roles and read the scene aloud once.

- ▶ Students assume self-selected roles and read through the scene aloud once.

Distribute the 12.2.2 Lesson 16 Exit Slips. Instruct students to record the scene they are performing and their role in the scene, as well as a summary of why their selected scene is important and one question about the scene they discussed in their group.

- ▶ Students complete their 12.2.2 Lesson 16 Exit Slips.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and summarize Act 4.1, line 1 to Act 4.3, line 317 (from “These many, then, shall die; their names are / pricked” to “Here it is, I think. / How ill this taper burns”). Additionally, instruct students to develop 2–3 discussion questions focused on character development and to prepare possible answers to their questions for discussion.

- ▶ Students follow along.

Homework

Read and summarize Act 4.1, line 1 to Act 4.3, line 317 (from “These many, then, shall die; their names are / pricked” to “Here it is, I think. / How ill this taper burns”). Additionally, develop 2–3 discussion questions focused on character development. Prepare possible answers to your questions for discussion.

12.2.2 Part 1 End-of-Unit Checklist

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Group Members:					
Text: <i>Julius Caesar</i> , Act __:__, lines __–__					
Criterion	Score			Comments	
Comprehension	3	The group performed a dramatic reading that provided an accurate interpretation of the excerpt and conveyed the meaning and tone of the play's language.			
	2	The group performed a dramatic reading that provided a somewhat accurate interpretation of the excerpt and partially conveyed the meaning and tone of the play's language.			
	1	The group performed a dramatic reading that did not provide an accurate interpretation of the excerpt and did not convey the meaning and tone of the play's language.			
Movement	3	The group's movement during the dramatic reading was appropriate for the selection presented.			
	2	The group's movement during the dramatic reading was somewhat appropriate for the selection presented.			
	1	The group's movement during the dramatic reading was inappropriate for the selection presented.			
Affect	3	The readers presented the lines in interesting and varied ways.			
	2	The readers presented the lines in somewhat interesting and varied ways.			
	1	The readers presented the lines in uninteresting and unvaried ways.			

12.2.2 Lesson 16 Exit Slip

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Identify the members of your group, the scene you have selected, and the role you will read. Then write a brief explanation of why the scene is important to *Julius Caesar* and record one question about the scene you discussed in your group.

Group Members:	
Text:	<i>Julius Caesar</i> , Act __:__, lines __-__
My role:	
Why this scene is important:	
Question discussed in group:	

12.2.2

Lesson 17

Introduction

In this lesson, students read and analyze Act 4.3, lines 317.1–355.1 of *Julius Caesar* (from “Enter the Ghost of Caesar” to “It shall be done, my lord. *They exit*”), in which the ghost of Caesar appears to Brutus at Phillippi. Students then reread and analyze different descriptions of Caesar’s spirit in Act 2.1 and Act 3.1, to make connections across the text as they consider how the appearance of Caesar’s ghost develops a conflict in the play. Student learning is assessed via a Quick Write at the end of the lesson: How does the appearance of Caesar’s ghost refine your understanding of his death as either “butchery” or “sacrifice”?

For homework, students read Act 5.1, lines 1–71 of *Julius Caesar* (from “Now, Antony, our hopes are answerèd” to “If not, when you have stomachs”), box unfamiliar words, and look up their definitions. Additionally, students conduct a brief search into the historical figure of Octavius and identify three important facts about his relationship with Julius Caesar and with Mark Antony. Students then respond briefly in writing to a question about the interaction between Antony and Octavius.

Standards

Assessed Standard(s)	
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).
Addressed Standard(s)	
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of

	American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.1	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.
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)
L.11-12.4.c	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. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to 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 appearance of Caesar’s ghost refine your understanding of his death as either “butchery” or “sacrifice”?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze what the appearance of Caesar’s ghost suggests about his death as a “sacrifice” or “butchery” (e.g., The appearance of Caesar’s ghost in Act 4.3 highlights the strength of Antony’s interpretation of Caesar’s death as a “butchery,” and emphasizes the mistaken idealism of Brutus’s interpretation of Caesar’s death as a “necessary” (Act 2.1, line 191) “sacrifice[.]” (Act 2.1, line 179). The appearance of Caesar’s ghost on the eve of battle fulfills Antony’s prophecy in Act 3.1 that Caesar’s spirit, “ranging for revenge” (Act 3.1, line 296), will unleash “the dogs of war” (Act 3.1, line 299). The invincibility of Caesar’s spirit and the related death and destruction at Phillippi is in stark contrast to the peaceful resolution that Brutus envisions in Act 2.1, in which he describes Caesar’s assassination as a just “sacrifice[.]” (Act 2.1, line 179) that would cleanse Rome of Caesar’s harmful “spirit” (Act 2.1, line 180) or corrupting influence. Although the conspirators successfully destroy Caesar’s body, the “spirit” that Brutus intended to destroy lives on (Act 2.1, line 180) to remind

Brutus of the “evil” he has committed (Act 4.3, line 325), and the futility of trying to “purge[]” or cleanse Rome of Caesar’s powerful influence (Act 2.1, line 193).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> apparition (n.) – a ghost or spirit of a dead person
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> vanishest (v.) – disappear entirely without a clear explanation

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, RL.11-12.4, W.11-12.9.a, SL.11-12.1, SL.11-12.6, L.11-12.4.c Text: <i>Julius Caesar</i> by William Shakespeare, Act 4.3: lines 317.1–355.1 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Whole-Class Dramatic Reading and Discussion Jigsaw Activity Quick Write Preparation for End-of-Unit Assessment (Optional) Closing 	<ol style="list-style-type: none"> 5% 20% 30% 15% 10% 15% 5%

Materials

- Student copies of the [12.2 Common Core Learning Standards Tool](#) (refer to 12.2.1 Lesson 4) (optional)

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.3. In this lesson, students read Act 4.3, lines 317.1–355.1 of *Julius Caesar* (from “Enter the Ghost of Caesar” to “It shall be done, my lord. / They exit”), and consider how the appearance of Caesar’s ghost develops their understanding of his death as a “butchery” or “sacrifice.”

- Students look at the agenda.

Activity 2: Homework Accountability

20%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read and summarize Act 4.1, line 1 to Act 4.3, line 317. Additionally, develop 2–3 discussion questions focused on character development. Prepare possible answers to your questions for discussion.)

💬 Student summaries may include:

- Act 4.1: Antony, Octavius, and Lepidus have taken control of the government and are creating a list of enemies to be killed. After dismissing Lepidus, Antony proposes that Lepidus be eliminated from leadership so that only Octavius and Antony will share power. Antony and Octavius begin to plan their battle against Brutus and Cassius.
- Act 4.2: Brutus and the other conspirators prepare for battle. Lucilius reports that there seems to be a change in Cassius’s feelings towards Brutus. When Cassius arrives, he accuses Brutus of harming him, saying, “Most noble brother, you have done me wrong” (line 41).

- Act 4.3, lines 1–317: Cassius and Brutus argue. Brutus accuses Cassius of having an “itching palm” (line 10) and greedily refusing to give him money. Cassius accuses Brutus of wronging him in “every way” (line 60) and being overly critical. Finally, the two decide to put aside their differences. Brutus admits that he is troubled and “sick of many griefs” (p. 165) because his wife, Portia, has committed suicide. Titinius and Messala arrive with reports about Octavius and Mark Antony. Cassius argues against marching to Phillipi, but Brutus dismisses Cassius’s concerns and insists on this action.

🗨 Student questions may include:

What does Antony’s behavior in Act 4.1 suggest about his character?

🗨 Student responses may include:

- By coldly selecting names from a list to decide who will live and who will die, Antony reveals his ruthlessness. He says of his sister’s son, “He shall not live; look, with a spot I damn him” (line 8) to prove to Lepidus that he is as willing to condemn his own family as he is to condemn the family members of others.
- Antony’s criticism that Lepidus is a “slight, unmeritable man” (line 14), and his attempts to convince Octavius that Lepidus is of no more worth to them as a “horse” (line 33) suggest that he is calculating or conniving. His actions appear to be an attempt to undermine Lepidus, a man with whom he pretends to be allied, by speaking poorly of him behind his back.
- Antony’s attempts to remove Lepidus from power by convincing Octavius that Lepidus is only “meet to be sent on errands” (line 15) and therefore not “fit” (line 15) to be “one of the three to share” power (line 17), suggest that he is ambitious or power hungry, because excluding Lepidus would consolidate Antony’s power over Rome.

How does the dialogue in Act 4.3, lines 1–30 (from “That you have wronged me doth appear in this” to “Than such a Roman. / Brutus, bait not me”) explain the change in the relationship between Brutus and Cassius?

- 🗨 In these lines Brutus accuses Cassius of having “an itching palm” (line 10), meaning that he accepts bribes. Brutus tells Cassius that they killed Caesar for “justice’ sake” (line 20), and so they should not corrupt their cause by using their position for profit. Brutus explains that he would “rather be a dog and bay the moon / Than such a Roman” (lines 28–29).

Lead a brief whole-class discussion of student responses.

Activity 3: Whole-Class Dramatic Reading and Discussion

30%

Transition to a whole-class dramatic reading. Instruct students to form small groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

- ① Alternatively, consider having a whole-class discussion of these questions rather than in small groups.
- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does the appearance of Caesar's ghost affect Brutus?

Assign students the roles of Brutus, Ghost, Lucius, Varro, and Claudius for the dramatic reading. Instruct these students to stand and read Act 4.3, lines 317.1–355.1 of *Julius Caesar* (from “Enter the Ghost of Caesar” to “It shall be done, my lord. / They exit”), while the rest of the class follows along.

Provide students with the definition of *apparition*.

- ① Students may be familiar with this word. Consider asking students to volunteer a definition before providing one to the group.
 - ▶ Students write the definition of *apparition* on their copies of the text or in their vocabulary journals.
- ① **Differentiation Consideration:** Consider providing students with the definition of *vanishest*.
 - ▶ Students write the definition of *vanishest* on their copies of the text or in a vocabulary journal.

How does Caesar's ghost identify himself? What does this reference suggest about why he appears to Brutus?

- ☞ Student responses should include:
 - Caesar's ghost identifies himself as Brutus's “evil spirit” (Act 4.3, line 325).
- ☞ Student responses may include:
 - This reference suggests that Caesar's ghost has come to haunt Brutus in order to punish him for “evil” (Act 4.3, line 325) that he has done, or to appeal to Brutus's conscience by condemning the “evil” he has done by killing Caesar.

- This reference suggests that Caesar's ghost appears to show Brutus that Brutus's own spirit has come to reflect Caesar's, or that through his actions, Brutus has become the very threat to Rome which he once tried to destroy.

What reason does the ghost give for his presence? How does this reason develop Antony's prophecy in Act 3.1, lines 288-290?

🗨 Student responses should include:

- When Brutus asks the ghost "Why com'st thou?" (Act 4.3, line 326), Caesar's ghost answers by warning Brutus that he will see him on the battlefield "at Phillipi" (Act 4.3, line 327).
- The ghost's warning to Brutus that he will see him on the battlefield affirms Antony's "prophecy" (Act 3.1, line 285) that "Caesar's spirit" (Act 3.1, line 296) would unleash "blood" and "destruction" (Act 3.1, line 291) in order to avenge his murder.

What might Caesar's ghost represent?

🗨 Student responses may include:

- The continued presence of Caesar's ghost may represent the invincibility or strength of Caesar's spirit, which continues to be a powerful force in Rome, despite his death.
- The ghost's warning that he will see Brutus on the battlefield at Phillipi suggests that the ghost represents violent retribution or "revenge" (Act 3.1, line 296) for Brutus's betrayal.
- Caesar's ghost represents the transformation that has occurred in Brutus because of his decision to kill Caesar. Rather than cleansing Rome of the threat Caesar's spirit represents, Caesar's ghost remains as a reflection and reminder of Brutus's own "evil" (Act 4.3, line 325) actions, which he once justified as an honorable "sacrifice[]" (Act 2.1, line 179).
- As Caesar's ghost appears to Brutus alone, the ghost may represent Brutus's conscience, or the sense that his own spirit, as Caesar's ghost states, is "evil" (Act 4.3, line 325), because he killed Caesar.

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Activity 4: Jigsaw Activity

15%

Inform students that they are going to participate in a jigsaw discussion about the appearance of Caesar's ghost in Act 4.3 in relation to Brutus and Antony's competing interpretations of Caesar's assassination in Act 2.1 and Act 3.1.

- ① **Differentiation Consideration:** If students require additional support before beginning the jigsaw discussion, consider asking students to return to previous descriptions of Caesar’s spirit in Act 2.1 and Act 3.1 to consider how these passages inform their understanding of the appearance of Caesar’s ghost in Act 4.3. Instruct student groups to reread Act 2.1, lines 179–193 (from “Let’s be sacrificers, but not butchers, Caius” to “We shall be called purgers, not murderers”) and Act 3.1, lines 288–301 (from “A curse shall light upon the limbs of men;” to “With carrion men groaning for burial”) and annotate for references to Caesar’s spirit (W.11-12.9.a). Then, post or project the following question for whole-class discussion:

How do the descriptions of Caesar’s spirit in Act 2.1 and Act 3.1 relate to a conflict in the play?

- 💬 The differing descriptions of Caesar’s spirit offered by Antony and Brutus confirm the conflict between Antony’s understanding of Caesar’s death, and that of Brutus and the conspirators. Brutus’s description of the assassination as an action demonstrating his determination to “stand up against the spirit of Caesar” (Act 2.1, line 180) develops his understanding of the assassination as a “necessary” (Act 2.1, line 191) “sacrifice[]” (Act 2.1, line 179) that will cleanse Rome of Caesar’s influence and so bring about peace and resolution. This interpretation conflicts with Antony’s interpretation of Caesar’s death as an unjust murder, or a “butchery” that must be avenged through more bloodshed, as expressed through his description of Caesar’s spirit as a bloodthirsty ghost “ranging for revenge” (Act 3.1, line 296). Antony does not see Caesar’s death as providing a resolution to Rome’s problems, as Brutus envisions, but as a “butchery” that sets into motion an endless cycle of violence.
- ① Consider instructing students to review their notes and annotations from their work with Antony’s soliloquy in 12.2.2 Lesson 13, and their analysis of Brutus’s vision of Caesar’s assassination in 12.2.2 Lesson 7.

Instruct students to form pairs. Post or project the following focus questions:

Focus Question 1: How does the appearance of Caesar’s ghost in Act 4.3 relate to Brutus’s vision of the assassination in Act 2.1?

Focus Question 2: How does the appearance of Caesar’s ghost in Act 4.3 relate to Antony’s description of the assassination in Act 3.1?

Assign half of the student pairs to respond to Focus Question 1, and half of the student pairs to respond to Focus Question 2. Instruct students to review this lesson’s focus excerpt (Act 4.3, lines 317.1–355.1) and work in their pairs to answer their focus question, drawing on evidence from throughout the passage in their responses.

- ▶ Students work in pairs to answer their focus question.

Once student pairs have answered their focus question, instruct each pair to form a group of 4 with another student pair that answered a different focus question. Instruct both pairs to share and discuss their responses in the group.

▶ Student groups engage in a brief discussion.

☞ See below for possible student responses.

Focus Question 1: How does the appearance of Caesar’s ghost in Act 4.3 relate to Brutus’s vision of the assassination in Act 2.1?

☞ Student responses may include:

- The appearance of Caesar’s ghost in Act 4.3 seems to suggest that Brutus’s earlier vision of the assassination as a “sacrifice[]” (Act 2.1, line 179) that would cleanse Rome of corruption was idealistic, or misguided. Although Brutus describes the assassination as a means to “stand up against” the bloodless “spirit” (Act 2.1, line 180) of Caesar, the appearance of Caesar’s ghost suggests that Brutus’s actions have achieved the opposite of his intended outcome. Although the conspirators successfully destroy Caesar’s body, the “spirit” which Brutus intended to “stand up against” lives on (Act 2.1, line 180), suggesting that Caesar’s influence over Rome remains strong.
- The appearance of Caesar’s ghost on the eve of battle highlights the futility or meaninglessness of the honorable intentions that Brutus expresses through his depiction of the assassination as a “necessary” (Act 2.1, line 191) “sacrifice[]” (Act 2.1, line 179) that will cleanse Rome of corruption. Despite the fact that Brutus envisions his actions as for the good of all, he has brought only war and destruction to the people of Rome, as is evidenced by the ghost’s insistence that he will see Brutus on the battlefield “at Phillipi” (Act 4.3, line 329).
- The ghost’s identification of himself as Brutus’s own “evil spirit” (Act 4.3, line 325) suggests that the good intentions that Brutus describes in his interpretation of the assassination in Act 3.1 have come back to haunt him. Brutus’s once noble spirit has become the very “evil” (Act 4.3, line 325) he intended to “purge[]” (Act 2, line 193). Rather than destroying Caesar’s spirit, or what Caesar stands for, his actions have transformed his own spirit into a reflection of Caesar’s.

Focus Question 2: How does the appearance of Caesar’s ghost in Act 4.3 relate to Antony’s description of the assassination in Act 3.1?

☞ Student responses may include:

- The appearance of Caesar's ghost to Brutus on the battlefield suggests that Antony's vision of the invincibility of Caesar's spirit and the resulting death and "destruction" that will befall Rome has come to pass (Act 3.1, line 291).
- Antony depicts Caesar's assassination as an unjust murder that must be avenged through further bloodshed and "war" (Act 3.1, line 299). The appearance of Caesar's ghost to haunt Brutus on the eve of battle suggests that Antony's prediction of the disastrous ramifications of Caesar's death for the conspirators was accurate.
- Antony's depiction of Brutus and the other conspirators as "butchers" (Act 3.1, line 281), and Caesar's death as a bloody and senseless crime, is reinforced by the ghost's claim that he is Brutus's own "evil spirit" (Act 4.3, line 325). The ghost's words suggest that Brutus's actions were ultimately dishonorable.

Lead a brief whole-class discussion of student responses.

- ① Consider drawing students' attention to their application of SL.11-12.1 through the process of participating effectively in a range of collaborative discussions.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does the appearance of Caesar's ghost refine your understanding of his death as either "butchery" or "sacrifice"?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Preparation for 12.2.2 End-of-Unit Assessment (Optional)**15%**

- ① The following optional in-class activity prepares students for the 12.2.2 Part 1 End-of-Unit Assessment, in which students perform small-group dramatic readings of key scenes in *Julius Caesar*. Instruct students to meet in the small groups established in the previous lesson (12.2.2 Lesson 16).
- ① **Differentiation Consideration:** Consider introducing students to standard RL.11-12.4 to support their preparation Part 1 of the End-of-Unit Assessment. If students are using the 12.2 Common Core Learning Standards Tool, instruct them to refer to it for this portion of the lesson.

Post or project standard RL.11-12.4. Instruct students to talk in pairs about what they think the standard means. Lead a brief discussion about the standard.

💬 Student responses may include:

- This standard requires students to understand the meanings of words in context, including their implied or non-literal meanings.
 - The standard requires students to analyze how word choice affects meaning and tone.
 - The standard requires students to identify language that is particularly striking.
- ① If necessary, provide students with the following definitions: *figurative* means “not literal; meaning beyond the basic meaning of words” and *connotative* means “suggesting an idea or quality that a word inspires in addition to its meaning.”
- ① Standard RL.11-12.4 will be assessed in the 12.2.2 Part 1 End-of-Unit Assessment.

Instruct students to answer the following question in their small groups before sharing out with the class:

How does comprehension of a text improve a dramatic reading?

💬 Student responses may include:

- Comprehension or understanding of the text helps a performer convey meaning to the audience.
- Understanding the meaning of the text makes a performance appear more polished and practiced, because it demonstrates that a performer is familiar with the lines and knows what he/she is saying.

Lead a brief whole-class discussion based on student responses.

Instruct students to practice their small-group dramatic readings. Explain that during this practice time, students should focus on conveying an accurate understanding of the passage that they are reading.

- ▶ Student groups practice their dramatic readings with a focus on conveying understanding.

- ① Standard SL.11-12.6 will also be assessed in the 12.2.2 Part 1 End-of-Unit Assessment. Students were introduced to SL.11-12.6 in 12.1.1 Lesson 11. Consider explaining to students that rehearsals for the 12.2.1 Part 1 End-of-Unit Assessment are an opportunity to practice adapting their speech to a variety of contexts and tasks and to demonstrate mastery of standard, formal English.
- ① Students may instead meet outside of class to practice their dramatic readings, in which case the time allotted to this activity should be added to Activity 3: Whole-Class Dramatic Reading and Discussion.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Act 5.1, lines 1–71 of *Julius Caesar* (from “Now, Antony, our hopes are answered” to “If not, when you have stomachs”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text (L.11-12.4.c).

Additionally, instruct students to conduct a brief search into the historical figure of Octavius using <http://www.pbs.org/> (Google search terms: PBS, the Roman Empire, Augustus), and identify three important facts about his relationship with Julius Caesar and with Mark Antony.

Instruct students to respond briefly in writing to the following question:

How does the interaction between Antony and Octavius in Act 5.1, lines 1–27 contribute to the development of Octavius’s character?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Read Act 5.1, lines 1–71 of *Julius Caesar* (from “Now, Antony, our hopes are answered” to “If not, when you have stomachs”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

Additionally, conduct a brief search into the historical figure of Octavius using <http://www.pbs.org/> (Google search terms: PBS, the Roman Empire, Augustus), and identify three important facts about his relationship with Julius Caesar and with Mark Antony. Then, respond briefly in writing to the following question:

How does the interaction between Antony and Octavius in Act 5.1, lines 1–27 contribute to the development of Octavius’s character?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.2

Lesson 18

Introduction

In this lesson, students read Act 5.1, lines 1–71 of *Julius Caesar* (from “Now, Antony, our hopes are answerèd” to “If not, when you have stomachs”), in which Antony, Octavius, Brutus, and Cassius confront each other before the battle at Phillippi. Students practice their dramatic reading skills as they participate in small-group dramatic readings of the focus excerpt, pausing several times to analyze how the complex interactions among characters in this passage develop a central idea in the text. Student learning is assessed via a Quick Write at the end of the lesson: How do the interactions among characters in this scene contribute to the development of the central idea of exercise of power?

For homework, students read Act 5.1, line 72 to Act 5.2, line 6 of *Julius Caesar* (from “Why now, blow wind, swell billow, and swim bark!” to “Ride, ride, Messala! Let them all come down”), box unfamiliar words, and look up their definitions. Additionally, students conduct a brief search into the historical figure of Epicurus and his beliefs, and respond in writing to a series of questions.

Standards

Assessed Standard(s)	
RL.11-12.2	Determine two or more themes or 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 produce a complex account; provide an objective summary of the text.
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).
Addressed Standard(s)	
W.11-12.9.a	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p>a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).</p>

SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)
L.11-12.4.c	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. c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.
L.11-12.5.a	Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do the interactions among characters in this scene contribute to the development of the central idea of exercise of power?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how character interactions develop the central idea of exercise of power (e.g., In Act 5.1, the exchange of insults among Antony, Octavius, Brutus, and Cassius contributes to the development of the central idea of exercise of power, because Antony shows that Brutus is hypocritical with his belief that “good words” are more powerful than “bad strokes” (line 30). Antony argues that Brutus’s “good words” (line 31) are merely empty “flatter[y]” (line 48) that masks the violence of his intention to seize power over Rome with a “vile dagger[]” (line 42). Octavius’s decision to end the argument by “draw[ing] a sword against conspirators” (line 54) reinforces the idea that exercise of power through language inevitably leads to exercise of power through force. Though Antony, Brutus, and Cassius have engaged in a clever rhetorical debate, ultimately, their debate only serves as a step toward the physical violence and bloodshed, or “redder drops” of the battle (line 53).).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> gallant (adj.) – showing courage; very brave parley (v) – to talk with an enemy or someone you disagree with especially in order to end a conflict hail (interjection) – used to express strong and enthusiastic approval or praise strain (n.) – lineage or ancestry peevish (adj.) – feeling or showing irritation reveler (n.) – a person who is celebrating with other people in usually a wild and noisy way
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> blows (n.) – hard hits using a part of the body or an object strokes (n.) – acts of hitting someone or something with a stick, whip, etc. witness (v.) – to see (something) happen vile (adj.) – evil or immoral

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.2, RL.11-12.3, W.11-12.9.a, SL.11-12.6, L.11-12.4.c, L.11-12.5.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 5.1: lines 1–71 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Reading and Discussion Quick Write Preparation for End-of-Unit Assessment (Optional) 	<ol style="list-style-type: none"> 5% 15% 50% 10% 15%

6. Closing

6. 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standards for this lesson: RL.11-12.2 and RL.11-12.3. In this lesson, students read Act 5.1, lines 1–71 of *Julius Caesar* and analyze how the complex interactions among characters in this scene develop a central idea in the text.

- Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to share and discuss the vocabulary words they identified for homework (L.11-12.4.c).

- 💬 Students may identify the following words: *gallant*, *parley*, *hail*, *strain*, *peevish*, and *reveler*.

- ❗ **Differentiation Consideration:** Students may also identify the following words: *blows*, *strokes*, *witness*, and *vile*.

- ❗ Definitions are provided in the Vocabulary box in this lesson.

Instruct students to take out their responses to the previous lesson's homework assignment. (Conduct a brief search into the historical figure of Octavius using <http://www.pbs.org/> (Google search terms: PBS, the Roman Empire, Augustus), and identify three important facts about his relationship with Julius Caesar and with Mark Antony. Then, respond briefly in writing to the following question: How does the interaction between Antony and Octavius in Act 5.1, lines 1–27 contribute to the development of Octavius's character?) Instruct students to Turn-and-Talk in pairs about the facts they identified in their search on Octavius.

🗨 Student responses may include:

- Julius Caesar was Octavius's great uncle.
- Julius Caesar adopted Octavius after Caesar won the civil war and was named ruler of Rome, because he had no other heir.
- After forming an alliance, Antony and Octavius defeated their enemies and divided the Roman Empire. Antony took Egypt, and Octavius took Rome.

Lead a brief whole-class discussion of student responses.

Instruct students to Turn-and-Talk in pairs about their responses to the homework prompt.

How does the interaction between Antony and Octavius in Act 5.1, lines 1–27 contribute to the development of Octavius's character?

🗨 Student responses may include:

- Upon entering with Antony and his army, Octavius asserts that Antony's assessment of the battle tactics of the enemy was incorrect; rather than staying in the "hills" and high ground as Antony believed (line 3), the enemy has "come down" and intends to confront them at Phillipi (line 2). This suggests that Octavius is more aggressive than Antony, because he wants to be proactive and attack first, whereas Antony's advice is to defend.
- Octavius's insistence upon attacking from "the right hand" (line 19), which is in direct opposition to Antony's advice to attack from the "left hand" (line 18), suggests that he is strong-minded and confident because he is not afraid of challenging a man with more military experience.
- Despite Antony's assertion that Octavius is challenging or "cross[ing]" him (line 20), Octavius remains firm about his decision to attack from the "right hand" (line 19) when he says, "I do not cross you, but I will do so" (line 21). Octavius's refusal to submit to Antony's authority establishes his own authority. His clear statement, "I will do so" (line 21) suggests that he has the final word on the subject.
- After Octavius successfully challenges Antony, Antony refers to Octavius as "Caesar" (line 25) rather than "Octavius," as he did before (line 17). Antony's choice to use Octavius's family name reminds the audience of his close relationship to Caesar, who Antony believes

was “the choice and master spirits of this age” (Act 3.1, line 179). This switch in address suggests that Antony sees Octavius’s authority as similar to that of Caesar, implying that Octavius has demonstrated that he will be a great and powerful leader like Caesar before him.

Lead a brief whole-class discussion of student responses.

Activity 3: Reading and Discussion

50%

Instruct students to form groups of four. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

- ① **Differentiation Consideration:** If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How does Shakespeare develop a central idea about power in Act 5.1, lines 1–33?

Instruct students in each group to each take one of the four roles of Cassius, Antony, Brutus, and Octavius.

Instruct student groups to read aloud Act 5.1, lines 1–33 of *Julius Caesar* (from “Now, Antony, our hopes are answered” to “Crying ‘Long live, hail, Caesar!’”) and answer the following questions before sharing out with the class.

What does Brutus’s question “words before blows; is it so, countrymen?” (Act 5.1, line 28) suggest he expects from Octavius and Antony?

- 💬 Brutus’s greeting to the approaching Antony and Octavius, “words before blows; is it so countrymen?” (line 28), suggests that “words” or conversation is a step toward the physical violence of war, or “blows” (line 28). Therefore, Brutus’s greeting suggests that the “words” exchanged among Brutus, Octavius, Antony, and Cassius in this passage are not truly an attempt at “parley” (line 22) to end a conflict, but merely a first step toward “blows” or physical violence.

How does the interaction between Brutus, Octavius, and Antony in lines 28–33 contribute to the development of each character?

- 💬 Student responses may include:
 - In response to Brutus’s greeting “words before blows; is it so, countrymen?” (line 28), Octavius replies “not that we love words better, as you do” (line 29). This response suggests

that Octavius prefers “blows” or physical violence to “words,” or conversation and rhetoric (line 28), and implies that Brutus prefers the opposite. Octavius’s response also demonstrates his assertiveness and desire to feel superior to Brutus, because he insults Brutus to his face.

- Brutus’s reply to Octavius that “good words are better than bad strokes” (line 30) reveals that he believes the strategic use of language or “good words” is preferable to unnecessary physical violence or “bad blows” (line 30).
- Antony suggests that Brutus uses “good words” or strategic language and rhetoric to hide his “bad strokes” (line 31) or violent actions, as when he falsely pledged his allegiance to Caesar, “Crying ‘Long live, hail, Caesar’ before stabbing him (line 33). Antony’s accusation suggests that Brutus’s opinion of himself as a man who prefers language to violence doesn’t always align with his actions.

Lead a brief whole-class discussion of student responses.

Instruct students to read aloud Act 5.1, lines 34–71 of *Julius Caesar* (from “Antony, / The posture of your blows are yet unknown” to “If not, when you have stomachs”) and answer the following questions before sharing out with the class.

How does the extended metaphor in lines 34–41 develop the conflict between Cassius, Antony, and Brutus? (L.11-12.5.a)

💬 Student responses may include:

- Cassius, Antony, and Brutus all use the same extended metaphor comparing the use of rhetoric to words sweetened with stolen honey from “Hybla bees” (line 36) to frame their argument about the morality of their respective actions. Cassius initiates the argument by describing Antony’s “words” as sweetened by the stolen honey of “bees” (line 36), suggesting that Antony’s skillful use of language hides his true deceptive nature. This comparison implies that Antony’s accusation that Brutus is a hypocritical man who skillfully uses language to his own advantage is itself hypocritical.
- Brutus then counters Antony’s assertion that Antony does not leave the bees “stingless” (line 38), or his words are harmless, by comparing Antony’s use of language to the “buzzing” bees make before they “sting” (line 41), suggesting that Antony’s words are merely noise that comes before his violent actions.

What is the rhetorical effect of Antony’s use of figurative language in his criticism of Brutus? (L.11-12.5.a)

Student responses may include:

- Antony uses vivid, descriptive imagery when he describes the “vile daggers” (line 42) of the conspirators as “hack[ing]” into “the sides of Caesar” (line 43), and of Casca “str[iking] Caesar on the neck” (line 48). These graphic details emphasize the brutality of Brutus’s actions.
- Antony uses similes to highlight the shameful and dishonorable nature of Brutus’s deception. He compares Brutus and other conspirators to “bow[ing]” “bondmen,” or slaves who profess their obedience (line 46). He also compares them to “apes” who appear to be grinning because they “show[]” their “teeth” (line 44), and “hounds” who “fawn[]” at the feet of their masters (lines 44–45). These comparisons illustrate how Brutus’s professed allegiance to Caesar was devious “flatter[y]” that masked his true intentions (line 48).

How does Antony’s criticism of Brutus develop a central idea of the text?

- Antony’s criticism that Brutus uses “good” language to mask his “bad” (line 31) actions develops the central idea of exercise of power. It suggests that although Brutus professes to believe in the power of “good words” over “bad strokes” (line 30), his rhetoric or “flatter[y]” (line 48) only masks his exercise of power through force, as when he hypocritically turned to violence in order to gain control over Rome.

① Students were introduced to the central idea of exercise of power in *Julius Caesar* in 12.2.2 Lesson 5.

How does Octavius’s reaction to “arguing” (line 52) refine a central idea in the text?

- Octavius’s decision to “draw” his “sword against conspirators” (line 54) rather than continue with the argument refines the central idea of exercise of power. Although Antony, Brutus, and Cassius have engaged in a clever rhetorical debate, their words only serve as a precursor to the inevitable violence, or “redder drops” (line 53), of battle.

Lead a brief whole-class discussion of student responses.

① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How do the interactions among characters in this scene contribute to the development of the central idea of exercise of power?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Preparation for End-of-Unit Assessment (Optional)

15%

① The following optional in-class activity prepares students for the 12.2.2 Part 1 End-of-Unit Assessment, in which students perform small-group dramatic readings of key scenes in *Julius Caesar*. Instruct students to meet in the small groups established in 12.2.2 Lesson 16. Post or project the following definition for students:

Diction means “the clearness of a person’s speech, including accurate pronunciation.”

Pose the following question for students to answer in their small groups before sharing out with the class.

What is the role of *diction* in a dramatic reading?

💬 Student responses may include:

- Diction ensures that the audience understands what a performer says.
- Diction makes a performance appear more polished and practiced, because it demonstrates that a performer is familiar with their lines.

Lead a brief whole-class discussion based on student responses.

Instruct students to practice their small-group dramatic readings. Explain that during this practice time, students should focus on their diction.

- ▶ Student groups practice their dramatic readings with a focus on diction.

① Standard SL.11-12.6 will be assessed in the 12.2.2 Part 1 End-of-Unit Assessment. Students were introduced to SL.11-12.6 in 12.1.1 Lesson 11. Consider explaining to students that rehearsals for the

12.2.1 Part 1 End-of-Unit Assessment are an opportunity to practice adapting their speech to a variety of contexts and tasks and to demonstrate mastery of standard, formal English.

- ① Students may instead meet outside of class to practice their dramatic readings, in which case the time allotted to this activity should be added to Activity 3: Reading and Discussion.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read Act 5.1, line 72 to Act 5.2, line 6 of *Julius Caesar* (from “Why now, blow wind, swell billow, and swim bark!” to “Ride, ride, Messala! Let them all come down”). Direct students to box any unfamiliar words and look up their definitions. Instruct them to choose the definition that makes the most sense in context and write a brief definition above or near the word in the text (L.11-12.4.c).

Additionally, instruct students to conduct a brief search into the historical figure of Epicurus and his beliefs using <http://plato.stanford.edu/archives/sum2014/entries/epicurus/>. Instruct students to then respond briefly in writing to the following questions:

What does Cassius’s statement “[Y]ou know that I held Epicurus strong / And his opinion. Now I change my mind” (Act 5.1, lines 84–85) suggest about his attitude toward death and fate?

What does the conversation between Cassius and Brutus in lines 102–132 suggest about their respective values?

How do Act 5.1 and Act 5.2 advance the plot of the play?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Read Act 5.1, line 72 to Act 5.2, line 6 of *Julius Caesar* (from “Why now, blow wind, swell billow, and swim bark!” to “Ride, ride, Messala! Let them all come down”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in the context, and write a brief definition above or near the word in the text.

Additionally, conduct a brief search into the historical figure of Epicurus and his beliefs using <http://plato.stanford.edu/archives/sum2014/entries/epicurus/>. Then, respond briefly in writing to the following questions:

What does Cassius’s statement “[Y]ou know that I held Epicurus strong / And his opinion. Now I change my mind” (Act 5.1, lines 84–85) suggest about his attitude toward death and fate?

What does the conversation between Cassius and Brutus in lines 102–132 suggest about their respective values?

How do Act 5.1 and Act 5.2 advance the plot of the play?

Use this lesson’s vocabulary wherever possible in your written responses.

12.2.2

Lesson 19

Introduction

In this lesson, students read Act 5.3, lines 1–79 of *Julius Caesar* (from “O, look, Titinius, look, the villains fly!” to “But kill’st the mother that engendered thee!”), in which Cassius mistakes Titinius’s movements on the battlefield for defeat and takes his own life. Students participate in an evidence-based discussion as they draw upon their previous work with tragedy to analyze how Cassius’s death contributes to the tragedy of *Julius Caesar*. Student learning is assessed via a Quick Write at the end of the lesson: How does Cassius’s death contribute to the tragedy of *Julius Caesar*?

For homework, students read and summarize Act 5.3, lines 80–123 of *Julius Caesar* (from “What, Pindarus! Where art thou, Pindarus?” to “We shall try fortune in a second fight”) and respond to two discussion questions. Additionally, students read and summarize Act 5.4, lines 1–33 (from “Yet, countrymen, O, yet hold up your heads!” to “And bring us word unto Octavius’ tent / How everything is chanced”).

Standards

Assessed Standard(s)	
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).
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)

L.11-12.5.a	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p> <p>a. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.</p>
-------------	--

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How does Cassius's death contribute to the tragedy of <i>Julius Caesar</i>?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Analyze how Cassius's death contributes to the tragedy of <i>Julius Caesar</i> (e.g., Although Cassius is not a tragic hero because he is not at the center of the play's conflict, his death contributes to the tragedy of <i>Julius Caesar</i> by presenting the death of an important character. Cassius's involvement in the conspiracy and, ultimately, his own "hateful error" (line 75) result in his death. Cassius's dying remark, "Caesar, thou art revenged / Even with the sword that killed thee" (lines 50–51), represents a moment of recognition and awareness, in which Cassius acknowledges that his initial error of judgment in killing Caesar has now brought about his own downfall. Although Cassius's men have just won an important victory, and Brutus remains alive, Titinius suggests that the conspirators' "day is gone" (line 70). In this way, Shakespeare implies that, while the action of the play has not yet concluded, the conflict begun with Caesar's death has reached a partial resolution with the death of one of the leaders of the conspiracy, Cassius.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> regard (v.) – look at (someone or something)
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> slew (v.) – killed (someone or something), especially in a battle or war

- yonder (adv.) – at or in that place; over there
- bowels (n.) – the long tube in the body that helps digest food and carries solid waste out of the body
- bosom (n.) – a person’s chest

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.9.a, SL.11-12.6, L.11-12.5.a Text: <i>Julius Caesar</i> by William Shakespeare, Act 5.3: lines 1–79 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Masterful Reading Reading and Discussion Quick Write Preparation for End-of-Unit Assessment (Optional) Closing 	<ol style="list-style-type: none"> 5% 10% 10% 45% 10% 15% 5%

Materials

- Free audio resource: <https://librivox.org/julius-caesar-by-william-shakespeare/>
- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.3. In this lesson, students read Act 5.3, lines 1–79 of *Julius Caesar* and analyze how Cassius’s death contributes to the tragedy of *Julius Caesar*.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson’s homework assignment. (Read Act 5.1, line 72 to Act 5.2, line 6 of *Julius Caesar*. Additionally, conduct a brief search into the historical figure of Epicurus and his beliefs using <http://plato.stanford.edu/archives/sum2014/entries/epicurus/>. Then respond briefly in writing to the following questions.) Instruct students to discuss their responses in pairs.

What does Cassius’s statement “[Y]ou know that I held Epicurus strong / And his opinion. Now I change my mind” (Act 5.1, lines 84–85) suggest about his attitude toward death and fate?

- 💬 Epicurus’s “opinion” (line 85) refers to a system of philosophy that attacks superstition and divine intervention, and does not believe that there is punishment after death for wrongdoings. Cassius’s statement that he used to believe strongly in Epicurus’s ideas implies that Cassius was once skeptical about superstitions. However, he has since “change[d]” his “mind” (line 85), suggesting that he now believes in the power of fate, or “partly credit[s] things that do presage” (line 86), such as the bad omens he describes to Messala.

What does the conversation between Cassius and Brutus in lines 102–132 suggest about their respective values?

- 💬 Student responses may include:
 - Brutus responds to Cassius’s question about what he will do if they lose the battle by explaining that he believes suicide is “cowardly and vile” (line 113), and that it is best to let the “high powers” (line 116) decide his fate. This response suggests that Brutus values the “patience” (line 115) required to trust in divine guidance, as well as the courage that it takes to face “what might fall” (line 114), or the uncertainty of the outcome of battle, without fear.

- Cassius responds to Brutus's argument against suicide by asking, "Then, if we lose this battle, / You are contented to be led in triumph / Thorough the streets of Rome?" (lines 118–120). Cassius's shocked tone suggests that he believes that military defeat is an unbearable outcome, and suggests that he values victory and the preservation of his freedom, honor, and dignity.
- Brutus responds to Cassius's question by reassuring Cassius, "Think not, thou noble Roman, / That ever Brutus will go bound to Rome" (lines 121–122). This suggests that despite his stance against suicide, Brutus also values his freedom, honor, and dignity.

How do Act 5.1 and Act 5.2 advance the plot of the play?

- 🗣️ Act 5.1 and Act 5.2 set the stage for the final battle between Antony, Octavius, Brutus, and Cassius. Brutus declares that, regardless of the outcome of the battle, he will not be taken prisoner, and reflects that "this same day / Must end that work the ides of March begun" (Act 5.1, line 124). These words establish the battle that begins in Act 5.2 as the deciding event in the conflict begun with Caesar's assassination.

Lead a brief whole-class discussion of student responses.

Activity 3: Masterful Reading

10%

Have students listen to a masterful reading of Act 5.3, lines 1–79 of *Julius Caesar* (from "O, look, Titinius, look, the villains fly!" to "But kill'st the mother that engendered thee!") Ask students to listen for the effect that Shakespeare creates through the events in this passage.

- ▶ Students follow along, reading silently.

- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

What effect do the events in this passage create for the audience?

- ① For this and other masterful readings in 12.2.2, consider using <https://librivox.org/julius-caesar-by-william-shakespeare/> or another audio version of *Julius Caesar*.

Activity 4: Reading and Discussion

45%

Instruct students to form groups. Post or project each set of questions below for students to discuss. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

Instruct student groups to read Act 5.3, lines 1–55 of *Julius Caesar* (from “O, look, Titinius, look, the villains fly!” to “Where never Roman shall take note of him”) and answer the following questions before sharing out with the class.

Provide students with the definition of *regard*.

- ① Students may be familiar with this word. Consider asking students to volunteer a definition before providing it to the group.
 - ▶ Students write the definition of *regard* on their copies of the text or in their vocabulary journals.
- ① **Differentiation Consideration:** Consider providing students with the definitions of *slew*, *yonder*, *bowels*, and *bosom*.
 - ▶ Students write the definitions of *slew*, *yonder*, *bowels*, and *bosom* on their copies of the text or in a vocabulary journal.
- ① Definitions are provided in the Vocabulary box in this lesson.

Why does Cassius choose to die? What does this decision suggest about his character?

☞ Student responses should include:

- Cassius chooses to end his life by asking Pindarus to stab him because Cassius believes he has lost the battle, because of Brutus’s over-“eager[]” decision to send all his troops into battle at once (Act 5.3, line 7). He also believes that his best friend Titinius is dead because Pindarus has informed Cassius that Titinius “is enclosed round about / With horsemen” (Act 5.3, lines 29–30), and has been captured by the enemy. Cassius feels like a “coward” (Act 5.3, line 36) for doing nothing while his best friend was captured, and he fears the shame of being “led in triumph / Thorough the streets of Rome” (Act 5.1, lines 119–120), as he described to Brutus in Act 5.1.

☞ Student responses may include:

- Cassius’s decision to commit suicide suggests that he is impulsive, because he makes a crucial decision without confirming the facts presented to him by Pindarus. Rather than taking the time to determine the truth of the events Pindarus describes, Cassius hurriedly tells Pindarus to “come down, behold no more” (Act 5.3, line 35) and immediately thereafter gives Pindarus the order to “stab[]” him (line 49.1).
- Cassius’s decision to commit suicide suggests that he has a strong sense of loyalty and honor to his friends, because he would rather die than live a “coward” (Act 5.3, line 36) who watched his “best friend ta’en before [his] face!” (line 37).

- Cassius's decision to end his own life suggests that he has a strong sense of duty and honor to his country and his cause, because he would rather die than "fly further off!" or run away, as Pindarus orders him (Act 5.3, line 9), or be "ta'en" by the enemy (line 33).
- Cassius's decision to end his own life suggests that he believes in his own free will, rather than putting his faith in "high powers" (Act 5.1, line 116), unlike Brutus, who in Act 5.1 describes Cato's suicide as "cowardly and vile" (line 113), and states that he would rather leave his own fate to "high powers" (line 116).

① **Differentiation Consideration:** If students struggle, consider posing the following scaffolding questions:

How does the news Titinius brings in lines 5–8 advance the plot of the play?

- 💬 Titinius informs Cassius that Brutus's decision to send all his troops into battle at once was a fatal mistake, and that "[Brutus's] soldiers fell to spoil, / Whilst we by Antony are all enclosed" (lines 7–8). In other words, the battle has turned against them.

What does Pindarus advise Cassius to do? How does Cassius respond?

- 💬 Pindarus advises Cassius to flee because Antony's troops have entered Cassius's "tents," or his camp (line 10). Cassius refuses, and instead asks his "best friend" Titinius (line 37) to go see if the approaching troops are "friend or enemy" (line 19), because he is unsure whether or not his forces have beaten Antony.

What does Cassius request of Pindarus in lines 21–23? Why?

- 💬 Cassius asks Pindarus to climb a hill and observe the situation on the battlefield because his "sight" is bad (line 22).

What realization do Cassius's final words convey?

- 💬 Cassius's final declaration, "Caesar, thou art revenged / Even with the sword that killed thee" (lines 50–51), suggests that he realizes that his role in Caesar's assassination has led to his downfall, because Antony's desire to avenge Caesar's death has led to civil war that Cassius believes he has lost. Cassius recognizes that Pindarus uses the very same sword that Cassius used to kill Caesar to stab Cassius, which reinforces the connection that Cassius sees between his death and Caesar's death.

Lead a brief whole-class discussion of student responses.

Instruct student groups to read Act 5.3, lines 56–79 of *Julius Caesar* (from “It is but change, Titinius, for Octavius” to “But kill’st the mother that engendered thee!”) and answer the following questions before sharing out with the class.

What effect does the exchange between Titinius and Messala in lines 56–59 have on the audience?

💬 Student responses may include:

- The audience is aware of the fact that Cassius has mistaken his own victory for defeat and has committed suicide, while Messala and Titinius still believe Cassius to be alive and well, and look forward to “comfort[ing]” Cassius with their good “tidings” (line 59). Thus, the exchange between Titinius and Messala creates tension for the audience.

① Consider explaining to students that the exchange between Titinius and Messala is an example of *dramatic irony*. Define *dramatic irony* for students as “a plot device in which the reader or audience’s knowledge is greater than that of at least one of the characters.”

What meaning do Titinius and Messala attribute to Cassius’s death through their use of figurative language in lines 67–79? (L.11-12.5.a)

💬 Student responses may include:

- In Act 5.3, lines 69–70, Titinius compares Cassius’s death to the “setting sun” (line 67) and uses the same imagery when he declares that the “sun of Rome is set. Our day is gone” (line 70). The imagery of day coming to an end creates a connection between the fate of Cassius and that of Rome, implying that Cassius’s downfall has resulted in the ultimate defeat of the republican cause, and the end of the conflict between the two armies.
- In the lines, “O setting sun, / As in thy red rays thou dost sink to night, / So in his red blood Cassius’s day is set” (lines 67–69), Titinius compares Cassius’s death to the setting sun. Titinius’s repeated use of the color red emphasizes the bloody and violent nature of Cassius’s death, as it seems that even the sky reflects the blood that has been shed.
- Messala responds to Titinius by asserting that “mistrust of good success” is responsible for Cassius’s death (line 74). He develops this idea through his personification of “hateful error” as “melancholy’s child” (line 71) who “kill’st [its] mother” (line 75). He further describes “error” as a child who shows men “things that are not” (line 77). This description suggests that Messala believes Cassius’s death is meaningless, since Cassius ultimately takes his own life because of his mistaken perception of his own victory as defeat. This is an error born from his pessimism, or his “mistrust of good success” (line 74).
- Messala’s personification of “hateful error” as a “child” that “kill’st [its] mother” suggests that Messala believes that Cassius’s own “melancholy,” or pessimism, has brought into the

world that which killed him. Messala believes that Cassius is responsible for his own downfall.

Lead a brief whole-class discussion of student responses.

Instruct student groups to answer the question below before sharing out with the class.

- ① Consider reviewing the conventions of tragedy from 12.2.2 Lesson 1 before students engage in this discussion.

What are some conventional elements of tragedy?

💬 Student responses may include:

- A tragedy includes a tragic hero who is faced with a great misfortune, often ending with his or her death.
- Tragedy evokes feelings of pity and fear in the audience.
- A tragic hero has an aspect of his or her character that leads to his or her downfall. This characteristic is known as a tragic flaw.
- A tragedy always includes a conflict, which is most often resolved by the downfall of the tragic hero.
- A tragic hero has a moment in which he or she recognizes the unresolved conflict or his or her own tragic flaw.

Lead a brief whole-class discussion of student responses.

To what extent does Cassius's death conform to the conventions of tragedy?

💬 Student responses may include:

- Cassius suffers a great misfortune that results in the loss of his life and his cause. Cassius initially successfully leads the conspiracy against Caesar, but his misfortune is in mistaking his own victory for defeat when he believes that he has lost the battle and his best friend Titinius, and so takes his own life.
- Cassius's death is the result of a tragic flaw, or an aspect of his character that leads to his own downfall. Cassius's death is the result of his own "error" (line 75), or his mistaken perception of events, which comes from the fatal flaw of pessimism, or "mistrust of good success" (line 74).
- Messala's reflection that just as "Cassius' day is set" (line 69) so "the sun of Rome is set" (line 70) suggests that Cassius's death represents the beginning of the resolution of the

conflict that has driven the action of the play. As Cassius himself recognizes in his dying breath, “Caesar, thou art revenged” (line 50). With the death of Cassius, the conspirators’ “day is gone” (line 70), and the conflict begun with Caesar’s assassination has been partially resolved because Cassius, one of the lead conspirators, has died.

- The revelation that Cassius has mistaken a military victory for a military loss and the death of his best friend evokes pity or sadness in the reader, because Cassius has taken his own life needlessly as a result of his own flawed perception of events.
- Cassius’s death aligns with the conventions of tragedy because he has a moment of realization in which he recognizes his tragic flaw. In his dying breath, Cassius reflects that the conspirator’s cause is lost when he says, “Caesar, thou art revenged” (line 50), and he demonstrates an understanding that his own actions led to his downfall when he notes that he is dying on the same sword as Caesar (line 51).
- Cassius’s death does not conform to the conventions of tragedy, in that Cassius does not neatly fit the role of the primary character or hero of the play. Cassius appears to play more of a supporting role in the events of the play, while Brutus and Antony emerge more clearly as central characters.
- Cassius’s death does not conform to the conventions of tragedy, because although the beginnings of resolution seem to be present, and Titinius suggests that the conspirators’ “day is done” (line 70), the action of the play has not yet concluded. The conspirators have not yet lost the battle, and Brutus is still alive. The conflict between the conspirators and Antony has not yet been fully resolved.
- Cassius’s death does not conform to tragic conventions in that the pity his death evokes in the audience is dulled by his previous actions in the play as a scheming and ambitious man responsible for the murder of Caesar.

Lead a brief whole-class discussion of student responses.

- ① Consider asking students which passages they found difficult or problematic. Lead a brief whole-class discussion of student responses.

Activity 5: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How does Cassius’s death contribute to the tragedy of *Julius Caesar*?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

- ① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 6: Preparation for End-of-Unit Assessment (Optional)

15%

- ① The following optional in-class activity prepares students for the 12.2.2 Part 1 End-of-Unit Assessment, in which students perform small-group dramatic readings of key scenes in *Julius Caesar*. Instruct students to meet in the small groups established in 12.2.2 Lesson 16. Post or project the following definition for students:

Affect means “feeling or emotion.”

Pose the following question for students to answer in their small groups before sharing out with the class.

What is the role of *affect* in a dramatic reading?

💬 Student responses may include:

- Speaking with affect helps to communicate the meaning behind the words in a dramatic reading.
- Speaking with affect engages an audience.

Lead a brief whole-class discussion of student responses.

Instruct students to practice their small-group dramatic readings. Explain that during this practice time, students should focus on their affect.

- ▶ Student groups practice their dramatic readings with a focus on affect.

- ① Standard SL.11-12.6 will be assessed in the 12.2.2 Part 1 End-of-Unit Assessment. Students were introduced to SL.11-12.6 in 12.1.1 Lesson 11. Consider explaining to students that rehearsals for the 12.2.1 Part 1 End-of-Unit Assessment are an opportunity to practice adapting their speech to a variety of contexts and tasks and to demonstrate mastery of standard, formal English.
- ① Students may instead meet outside of class to practice their dramatic readings, in which case the time allotted to this activity should be added to Activity 4: Reading and Discussion.

Activity 7: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to read and summarize Act 5.3, lines 80–123 (from “What, Pindarus! Where art thou, Pindarus?” to “We shall try fortune in a second fight”). Instruct students to respond briefly in writing to the following questions:

What do Brutus’s words in Act 5.3, lines 105–107 suggest about his relationship with Caesar?

How do Brutus’s reactions to Titinius and Cassius’s deaths contribute to the tragedy of *Julius Caesar*?

Ask students to use this lesson’s vocabulary wherever possible in their written responses.

Additionally, instruct students to read and summarize Act 5.4, lines 1–33 (from “Yet, countrymen, O, yet hold up your heads!” to “And bring us word unto Octavius’ tent / How everything is chanced”).

- ▶ Students follow along.

Homework

Read and summarize Act 5.3, lines 80–123 (from “What, Pindarus! Where art thou, Pindarus?” to “We shall try fortune in a second fight”). Respond briefly in writing to the following questions:

What do Brutus’s words in Act 5.3, lines 105–107 suggest about his relationship with Caesar?

How do Brutus’s reactions to Titinius and Cassius’s deaths contribute to the tragedy of *Julius Caesar*?

Use this lesson’s vocabulary wherever possible in your written responses.

Additionally, read and summarize Act 5.4, lines 1–33 (from “Yet, countrymen, O, yet hold up your heads!” to “And bring us word unto Octavius’ tent / How everything is chanced”).

12.2.2

Lesson 20

Introduction

In this lesson, students continue their reading and analysis of *Julius Caesar* by William Shakespeare. Students read Act 5.5, lines 1–87 (from “Come, poor remains of friends, rest on this rock” to “To part the glories of this happy day”), in which Brutus acknowledges his defeat and takes his own life. Student learning is assessed via a Quick Write at the end of the lesson: How do Shakespeare’s choices about how to end *Julius Caesar* provide a tragic resolution?

For homework, students continue rehearsing their dramatic reading assignment for Part 1 of the End-of-Unit Assessment. In addition, students review their searches into the biography of Octavius from 12.2.2 Lesson 17’s homework and write a brief, one-paragraph response to the following question: How do the achievements of the historical figure of Octavius add meaning to the play’s ending?

Standards

Assessed Standard(s)	
RL.11-12.5	Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.
Addressed Standard(s)	
W.11-12.9.a	Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)

Assessment

Assessment(s)
<p>Student learning is assessed via a Quick Write at the end of the lesson. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> How do Shakespeare's choices about how to end <i>Julius Caesar</i> provide a tragic resolution?
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Identify at least one choice Shakespeare makes to end the play (e.g., Brutus's death, the characters' responses to Brutus's death). Analyze how these choices provide tragic resolution (e.g., Brutus's death provides a tragic resolution because, while it puts an end to the major remaining conflict of the play between the conspirators and Antony and Octavius, it does so only at the cost of the life of a man to whom Antony refers as "the noblest Roman of them all" (Act 5.5, line 74). Through Brutus's own words, his appearance and the responses of those around him, Shakespeare shows Brutus's despair and inspires pity in the audience. According to Clitus, Brutus is reduced to tears as "[n]ow is that noble vessel full of grief / That it runs over even at his eyes" (Act 5.5, lines 15–16) and Brutus confesses to Volumnius that "[his] bones would rest, / That have but labored to attain this hour" (Act 5.5, lines 45–46). Brutus's death marks his final recognition that he has fought in vain, and that he is facing his own ruin and that of his "poor remains of friends" (Act 5.5, line 1); having lost the battle, he tells Volumnius that his "hour is come" (Act 5.5, line 23). In ending the play with Brutus's death, Shakespeare at once provides resolution, and emphasizes the cost of that resolution.).

Vocabulary

Vocabulary to provide directly (will not include extended instruction)
<ul style="list-style-type: none"> prithoe (v.) – used to express a wish or request tarry (v.) – be slow in going; stay somewhere
Vocabulary to teach (may include direct word work and/or questions)
<ul style="list-style-type: none"> None.
Additional vocabulary to support English Language Learners (to provide directly)
<ul style="list-style-type: none"> meditates (v.) – thinks about something carefully vessel (n.) – a hollow container for holding liquids

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.5, W.11-12.9.a, SL.11-12.6 Text: <i>Julius Caesar</i> by William Shakespeare, Act 5.5: lines 1–87 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability Whole-Class Dramatic Reading and Discussion Quick Write Preparation for End-of-Unit Assessment (Optional) Closing 	<ol style="list-style-type: none"> 5% 15% 50% 10% 15% 5%

Materials

- Student copies of the Short Response Rubric and Checklist (refer to 12.2.1 Lesson 1) (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 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 the assessed standard for this lesson: RL.11-12.5. In this lesson, students read Act 5.5, lines 1–87 (from “Come, poor remains of friends, rest on this rock” to “To part the

glories of this happy day”). Students analyze the effects created by Shakespeare’s structural choices in the text.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

15%

Instruct students to take out their responses to the first part of the previous lesson’s homework assignment. (Read and summarize Act 5.3, lines 80–123 (from “What, Pindarus! Where art thou, Pindarus?” to “We shall try fortune in a second fight”). Respond briefly in writing to the following questions.) Instruct students to form pairs and share their summaries.

- ☞ In these lines, Titinius and Messala discover that Cassius has killed himself. When Messala leaves to find Brutus, Titinius takes his own life out of loyalty and grief. Brutus enters and, seeing their bodies, expresses his great sadness at the loss of his close friends. At the end of the scene, Brutus rallies the troops for another battle.

What do Brutus’s words in lines 105–107 suggest about his relationship with Caesar?

- ☞ Student responses may include:
 - Brutus’s words show that Caesar has great power over Brutus, even in death. Brutus states that Caesar remains powerful, or is “mighty yet” (line 105). Brutus’s statement that Caesar “turns [their] swords / In [their] own proper entrails” (lines 106–107) suggests that Brutus blames Caesar’s “spirit” (line 106) for the deaths of Cassius and Titinius.

How does Brutus’s reaction to Titinius and Cassius’s deaths contribute to the tragedy of *Julius Caesar*?

- ☞ Student responses may include:
 - Brutus’s reaction represents a moment of recognition and awareness. When Brutus blames the spirit of Caesar for Cassius’s and Titinius’s deaths, exclaiming, “O Julius Caesar, thou art mighty yet; Thy spirit walks abroad and turns our swords / Into our own entrails” (lines 105–107), he draws a direct connection between his friends’ suicides and his murder of Caesar. This connection suggests that Brutus understands that he made a fatal error in killing Caesar, one that has set off a chain of events ending with his downfall and that of his co-conspirators.
 - Brutus sees Cassius’s and Titinius’s deaths not only as individual losses but also as representative of the loss of an ideal of Rome. By addressing Cassius and Titinius as “[t]he last of all the Romans” (line 111) and claiming that “[i]t is impossible that ever Rome / Should breed thy fellow” (lines 112–113), Brutus suggests that their deaths represent the

- death of the values for which the conspirators killed Caesar, and the ruin of Brutus and his friends.
- Brutus's sadness at the death of his friends inspires pity in the audience. He addresses Cassius and Titinius directly, as though they were still alive, with the words "fare thee well" (line 111), and tells Cassius, "I shall find time, Cassius; I shall find time" (line 116). Brutus expresses both his grief for Cassius and his sadness that he does not have the time to express that grief fully when he tells his remaining companions, "I owe more / tears / To this dead man than you shall see me pay" (lines 113–115).

Lead a brief whole-class discussion of student responses.

Instruct students to take out their responses to the second part of the previous lesson's homework assignment. (Read and summarize Act 5.4, lines 1–33 (from "Yet, countrymen, O, yet hold up your heads!" to "And bring us word unto Octavius' tent / How everything is chanced").) Instruct students to share their summaries in their pairs.

- Cato and Lucilius charge into battle. Cato dies in battle. Lucilius pretends to be Brutus to deceive Antony's troops, who fall for the trick. Antony quickly realizes that it is Lucilius, not Brutus, who has been captured. Antony commands his troops to take good care of Lucilius, as he wants to reconcile with his enemies and gain their friendship.

Activity 3: Whole-Class Dramatic Reading and Discussion

50%

Transition to a whole-class dramatic reading. Assign students to the roles of Brutus, Clitus, Dardanus, Volumnius, and Strato. Instruct students to read Act 5.5, lines 1–57 (from "Come, poor remains of friends, rest on this rock" to "I killed not thee with half so good a will"). After line 57, ask students to Turn-and-Talk about the following questions. Instruct students to continue to annotate the text as they read and discuss (W.11-12.9.a).

- ① If necessary to support comprehension and fluency, consider using a masterful reading of the focus excerpt for the lesson.
- ① **Differentiation Consideration:** Consider posting or projecting the following guiding question to support students in their reading throughout this lesson:

How is a major conflict of the play resolved?

Provide students with the definitions of *prithoe* and *tarry*.

- ① Students may be familiar with some of these words. Consider asking students to volunteer definitions before providing them to the group.
 - ▶ Students write the definitions of *prithie* and *tarry* on their copies of the text or in a vocabulary journal.
- ① Consider providing students with the definitions of *meditates* and *vessel*.
 - ▶ Students write the definitions of *meditates* and *vessel* on their copies of the text or in a vocabulary journal.

What does Brutus's decision to die suggest about his character?

☞ Student responses should include:

- Brutus's decision to die shows his despair as he realizes that all hope is lost for his cause and he is "full of grief" (line 15), which "runs over even at his eyes" (line 16). In this moment of recognition, Brutus admits to himself that his "hour is come" (line 23).
- Brutus's decision to die demonstrates his strong sense of honor again. He tells Volumnius that it is nobler to commit suicide than to wait to be captured and killed by one's enemies: "[o]ur enemies have beat us to the pit. / It is more worthy to leap in ourselves / Than tarry till they push us" (lines 27–29). Similarly, when Titinius and Cassius killed themselves, Brutus referred to them as "the last of all the Romans" (Act 5.3, line 111), implying their suicides were the honorable and commendable acts of true Romans.

- ① **Differentiation Consideration:** If students struggle, consider asking the following scaffolding question.

What does Brutus whisper to Dardanus (line 9)?

☞ Brutus asks Dardanus "[t]o kill him," as Dardanus tells Clitus in line 14.

What do Brutus's words in lines 37–46 suggest about his state of mind?

☞ Student responses may include:

- Brutus's words in lines 38–42 suggest that he has retained his sense of dignity and honor. He takes pride in the loyalty of his friends, as he points out that, "yet in all [his life] / [He] found no man but he was true to me" (lines 38–39). Brutus does not see himself as dishonored by defeat for a cause in which he believed, and believes that, in spite of the result of the battle, he has acted with more honor than Antony and Octavius, remarking that he will "have glory by this losing day / More than Octavius and Mark Antony / By this vile conquest shall attain unto" (lines 40–42).

- Brutus's words express a sense of peace and resolution. He believes that it is time for him to die, telling his companions that "Brutus' tongue / Hath almost ended his life's history" (lines 43–44).
- Brutus's words evoke his weariness and sense of relief at the prospect of death. His remark that "Night hangs upon mine eyes" (line 45) suggests his fatigue, implying that death will be as much of a relief for him as falling asleep. Brutus ends his speech by suggesting that death is a welcome relief and a chance to rest, claiming that his "bones would rest / That have but labored to attain this hour" (lines 45–46).

What does Brutus mean by the words "Caesar, now be still. / I killed not thee with half so good a will" (lines 55–56)?

🗨 Student responses may include:

- With the words "be still" (line 56), Brutus asks Caesar's spirit to rest in peace and to stop looking for revenge against the conspirators once Brutus, their leader, has died. When Brutus tells Caesar that he "killed [him] not with half so good a will" (line 57), he emphasizes that his decision to kill Caesar was one that he made unwillingly, since it went against his personal friendship with Caesar. Brutus is happier to die himself than he was to kill Caesar.
- Brutus's final words, "Caesar, now be still. / I killed not thee with half so good a will" (lines 55–56) suggest that Brutus's reasons for killing Caesar were for the good of Rome, rather than for any personal reason. Brutus is taking his own life far more willingly than he took Caesar's; his motives were for the good of Rome rather than as a result of any personal dislike for Caesar.

Lead a brief whole-class discussion of student responses.

Instruct students to Think, Pair, Share about the following questions in preparation for reading and analysis of lines 58–87.

What are the major conflicts that drive the action of the play?

🗨 Student responses should include:

- The dissatisfaction of the patricians with Caesar's power drives the action of the first two acts of the play. This dissatisfaction develops from Cassius's complaint in Act 1.2 that Caesar "doth bestride the narrow world / Like a Colossus" (lines 142–143), into a conspiracy to kill Caesar in Act 2.1, in which Brutus concludes that the only way to stop Caesar is to kill him, reflecting that "[i]t must be by his death" (line 10). Shakespeare generates tension in these first two acts by contrasting the plotting of the conspirators with Caesar's lack of awareness.

Caesar shows his confidence in Act 2.2, lines 47–48, when he declares that, “[d]anger knows full well / That Caesar is more dangerous than he.”

- Following Caesar’s death, a new conflict emerges between the conspirators and Mark Antony, whose competing interpretations of the conspirators as “sacrificers” (Act 2.1, line 179) and “butchers” (Act 3.1, line 281) can only be reconciled through a military conflict which will enable one side to make known its interpretation of events.

How, or to what extent, are the major conflicts resolved by the end of the play?

🗨 Student responses may include:

- The first conflict, in which the conspirators plot to assassinate the unsuspecting Caesar, appears to be resolved by Caesar’s death, which takes place in Act 3.1. However, with the arrival of Caesar’s ghost in Act 4.4, then again in Act 5.3 after Cassius’s and Titinius’s deaths, Brutus acknowledges that Caesar is “mighty yet” (Act 5.3, line 105), or still powerful. Caesar’s ghost casts into doubt, for Brutus and the audience, the success of the conspirators’ endeavor.
- Both major conflicts of the play are resolved by Brutus’s suicide in Act 5.5. Once Brutus dies, Caesar is fully avenged and the battle between the armies ends. Antony and Octavius are the victors who, though they honor Brutus, enjoy the “glories of this happy day” (line 87), and gain control of both Rome’s history and its future.

Transition back to the whole-class dramatic reading. Assign students to the roles of Octavius, Messala, Strato, Lucilius, and Antony. Instruct students to read Act 5.5, lines 58–87 (from “What man is that? / My master’s man” to “To part the glories of this happy day”). After line 87, ask students to Turn-and-Talk about the following question.

How does Brutus’s death contribute to the tragic resolution of *Julius Caesar*?

🗨 Student responses may include:

- Brutus’s death contributes to the tragic resolution of the play because it represents his final recognition and acceptance of defeat. He tells Volumnius that “[his] hour is come” (line 23), and does not flee in response to Clitus’s pleas, but prefers to stay and run on his own sword, telling those around him that “Brutus’ tongue / Hath almost ended his life’s history” (lines 43–44).
- Shakespeare inspires sympathy in the audience by depicting Brutus’s despair through Brutus’s words and appearance leading up to his death. Brutus is left with only “poor remains of friends” (line 1) at the end of the play, and the exchange between Clitus and

Daradanus following his request that one of them kill him indicates that his grief and despair are visible, as Clitus notes his tears with the words, “[n]ow is that noble vessel full of grief / That it runs over even at his eyes” (lines 15–16). Brutus tells Volumnius that he is so weary that he longs for death, admitting that “[his] bones would rest” (line 45), and his final words to Caesar’s spirit, “I killed not thee with half so good a will” (line 57), indicate that he is happier to die than he was to kill Caesar.

- Shakespeare further evokes pity and sadness in the audience through the responses of other characters to his death, in particular Antony and Octavius, who became his enemies in the military conflict that followed the death of Caesar. Antony acknowledges that Brutus killed Caesar for the “common good” (line 78) rather than out of jealousy: “[a]ll the conspirators save only [Brutus] / Did that they did in envy of great Caesar. / He only in a general honest thought / And common good to all made one of them” (lines 75–78). Antony also describes Brutus as “the noblest Roman of them all” (line 74), reflecting not only Brutus’s nobility but also the loss that Rome has suffered through his death. Octavius also refers to Brutus’s “virtue” (line 82), and promises that “[w]ithin my tent his bones tonight shall lie, / Most like a soldier, ordered honorably” (lines 84–85), words that show the extent of Octavius’s respect for Brutus, that he would allow Brutus’s body to lie in Octavius’s own tent.
- Brutus’s death allows for the resolution of the conflicts that have driven the play, leaving only Antony and Octavius’s interpretation of Caesar’s death in place as Octavius calls an end to the battle and calls on his soldiers to “part the glories of this happy day” (line 87) in the final line of the play.

Lead a brief whole-class discussion of student responses.

Activity 4: Quick Write

10%

Instruct students to respond briefly in writing to the following prompt:

How do Shakespeare’s choices about how to end *Julius Caesar* provide a tragic resolution?

Instruct students to look at their annotations to find evidence. Ask students to use this lesson’s vocabulary wherever possible in their written responses.

- ▶ Students listen and read the Quick Write prompt.

① Display the prompt for students to see, or provide the prompt in hard copy.

Transition 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.

- ① Consider using the Short Response Rubric to assess students' writing. Students may use the Short Response Rubric and Checklist to guide their written responses.

Activity 5: Preparation for End-of-Unit Assessment (Optional)

15%

- ① The following optional in-class activity prepares students for Part 1 of the End-of-Unit Assessment, in which students perform small-group dramatic readings of key scenes in *Julius Caesar*. Instruct students to meet in the small groups established in 12.2.2 Lesson 16.

Pose the following question for students to answer in their small groups before sharing out with the class.

What is the role of *movement* in a dramatic reading?

Student responses may include:

- Movement is an important part of a performance because it helps the audience understand what is going on between the actors.
- Movement makes a performance come to life by putting action behind the words.

Lead a brief whole-class discussion based on student responses.

Instruct students to practice their small-group dramatic readings. Explain that during this practice time, students should focus on their movements.

▶ Student groups practice their dramatic readings with a focus on movement.

- ① Standard SL.11-12.6 will be assessed in the 12.2.2 Part 1 End-of-Unit Assessment. Students were introduced to SL.11-12.6 in 12.1.1 Lesson 11. Consider explaining to students that rehearsals for the 12.2.1 Part 1 End-of-Unit Assessment are an opportunity to practice adapting their speech to a variety of contexts and tasks and to demonstrate mastery of standard, formal English.
- ① Students may instead meet outside of class to practice their dramatic readings, in which case the time allotted to this activity should be added to Activity 3: Whole-Class Dramatic Reading and Discussion.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to continue rehearsing their interpretive dramatic reading assignments.

Also for homework, instruct students to review the search they carried out for homework in 12.2.2 Lesson 17 into the life of Octavius and write a brief, one-paragraph response to the following question:

How do the achievements of the historical figure of Octavius add meaning to the play's ending?

Ask students to use this lesson's vocabulary wherever possible in their written responses.

- ▶ Students follow along.

Homework

Continue rehearsing your interpretive dramatic reading assignments.

Also, review the search you carried out for homework in 12.2.2 Lesson 17 into the life of Octavius and write a brief, one-paragraph response to the following question:

How do the achievements of the historical figure of Octavius add meaning to the play's ending?

Use this lesson's vocabulary wherever possible in your written responses.

12.2.2

Lesson 21

Introduction

In this lesson, the first part of the End-of-Unit Assessment, students perform dramatic readings of scenes from William Shakespeare's *Julius Caesar*. After meeting in their small groups for a final rehearsal, students perform their dramatic readings for the whole class. Students then debrief their performances with their groups and complete group assessments.

For homework, students review *Julius Caesar*, as well as their notes and annotations, to gather evidence in preparation for Part 2 of the End-of-Unit Assessment.

Standards

Assessed Standard(s)	
RL.11-12.4	Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)
SL.11-12.6	Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
<p>Student learning in this lesson is assessed via student participation in the following task:</p> <ul style="list-style-type: none"> Perform a dramatic reading of one scene from <i>Julius Caesar</i>, demonstrating comprehension

through the use of affect, diction, and movement.

① Student performances are assessed using the 12.2.2 Part 1 End-of-Unit Assessment Checklist.

High Performance Response(s)

A High Performance Response should:

- Demonstrate comprehension and fluency through the use of appropriate affect, diction, and movement.

Vocabulary

Vocabulary to provide directly (will not include extended instruction)

- None.*

Vocabulary to teach (may include direct word work and/or questions)

- None.*

Additional vocabulary to support English Language Learners (to provide directly)

- None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> • Standards: RL.11-12.4, SL.11-12.6, L.11-12.1 • Text: <i>Julius Caesar</i> by William Shakespeare 	
Learning Sequence: <ol style="list-style-type: none"> 1. Introduction of Lesson Agenda 2. Homework Accountability 3. Group Rehearsals 4. Dramatic Readings 5. Group Assessments 	<ol style="list-style-type: none"> 1. 5% 2. 10% 3. 20% 4. 45% 5. 15%

6. Closing

6. 5%

Materials

- Digital cameras or other recording devices for groups, if necessary
- Student copies of the 12.2.2 Part 1 End-of-Unit Assessment Checklist (refer to 12.2.2 Lesson 16)
- Copies of the 12.2.2 Part 2 End-of-Unit Text Analysis Rubric and Checklist 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 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

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.4, SL.11-12.6, and L.11-12.1. In this lesson, students complete a final rehearsal of their dramatic readings before performing for the whole class. Students debrief with their groups before completing group assessments.

- Students look at the agenda.

Activity 2: Homework Accountability

10%

Instruct students to take out their responses to the previous lesson's homework assignment. (Review the search you carried out for homework in 12.2.2 Lesson 17 into the life of Octavius and write a brief, one-paragraph response to the following question: How do the achievements of the historical figure of Octavius add meaning to the play's ending?) Instruct students to form pairs to share their responses to the homework assignment.

- Octavius was Caesar's adopted great-nephew, so after Caesar was killed and Brutus's rebellion conquered, he rose to power. After a series of political and military clashes, Octavius became Augustus and ruled Rome as a tyrant, though his rule ushered in the Pax Romana, known to be the greatest and most peaceful era of Rome. Everything Brutus hoped to avoid by killing Caesar, including tyranny and the downfall of the republic, came to pass under Octavius's rule, which extended and stabilized the Roman Empire. In light of this knowledge, it becomes clear that Brutus's betrayal of Caesar and the consequent civil war and bloodshed were all in vain.

Lead a brief whole-class discussion of student responses.

Activity 3: Group Rehearsals

20%

Instruct students to meet in their small groups with their texts and the 12.2.2 Part 1 End-of-Unit Assessment Checklist. Instruct students to review and discuss the criteria on the checklist before answering the following question.

What criteria contribute to an effective dramatic reading?

- Student responses may include:
 - Speakers should use affect to communicate the meaning behind the words of the play and emotionally engage the audience.
 - Speakers should use proper diction to ensure audience understanding and make the performance appear polished and practiced.
 - Speakers should use movement to help the audience understand what is going on between the actors and to make the dramatic reading come to life by putting actions behind the words.

Instruct student groups to rehearse their dramatic readings, keeping in mind the criteria on the checklist.

- ▶ Students rehearse their dramatic readings.

Activity 4: Dramatic Readings

45%

Instruct student groups to perform their scenes in the order in which they appear in the play.

- ① If time does not allow for whole-class performances, consider having students perform for other peer groups who are reading different scenes.

- ① Consider filming or asking students to film each group's performance for use in assessment, particularly if students present in small groups, or to create a visual record of students' work. Instruct each group to choose one student to film the next group. The first group should be filmed by a student from the group scheduled to perform last. Remind students to record the whole group, not individual students. If needed, give students time to review the necessary technology for the digital recordings.
- ▶ Students select one member of each group to review technology as needed and record performances.

Instruct student groups to perform their dramatic readings.

- ▶ Students perform their dramatic readings.

Activity 5: Group Assessments

15%

Instruct students to remain in their performance groups and discuss the following questions before completing a group assessment:

What was best about your group's performance?

What was best about another group's performance?

Based on what you observed in other groups' performances, what would you change about your performance?

What did you learn by participating in a dramatic reading of *Julius Caesar*?

Lead a brief whole-class discussion of student responses.

Instruct students to briefly self-assess their performances as a group. Students should use the 12.2.2 Part 1 End-of-Unit Assessment Checklist to assess their work.

- ▶ Each group assesses their own performance using the 12.2.2 Part 1 End-of-Unit Assessment Checklist.

Collect student responses for accountability of self-assessment.

Activity 6: Closing

5%

Display and distribute the homework assignment. For homework, instruct students to review *Julius Caesar*, along with all notes and annotations, to gather evidence in preparation for Part 2 of the End-of-Unit Assessment. Inform students that the evidence they gather will support their responses to the End-of-Unit Assessment prompt:

Explain how the title, *The Tragedy of Julius Caesar* is appropriate for the play, or propose a new title and explain why it is more appropriate.

Distribute the 12.2.2 Part 2 End-of-Unit Text Analysis Rubric and Checklist. Instruct students to review the 12.2.2 Part 2 End-of-Unit Text Analysis Rubric and Checklist to prepare for the in-class End-of-Unit Assessment in the following lesson.

- ▶ Students follow along.

Homework

Review *Julius Caesar*, along with all notes and annotations, to gather evidence in preparation for Part 2 of the End-of-Unit Assessment. The evidence you gather will support the End-of-Unit Assessment prompt:

Explain how the title, *The Tragedy of Julius Caesar* is appropriate for the play, or propose a new title and explain why it is more appropriate.

Also, review the 12.2.2 Part 2 End-of-Unit Text Analysis Rubric and Checklist to prepare for the in-class End-of-Unit Assessment in the following lesson.

12.2.2 Part 2 End-of-Unit Text Analysis Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes the impact of the author's choices regarding how to develop and relate elements of a story. CCSS.ELA-Literacy.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).	Skillfully analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Accurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.	With partial accuracy, analyze the impact of the author's choices regarding how to develop and relate elements of a story.	Inaccurately analyze the impact of the author's choices regarding how to develop and relate elements of a story.
Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately	Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)	Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. (W.11-12.2.b)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.b</p> <p>Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.</p>				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element clearly builds on that which precedes it to create a unified whole; when useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline.</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and</p>	<p>Lack a clear topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity</p>	<p>12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>(W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented. (W.11-12.2.f)</p>	<p>section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Control of Conventions</p> <p>The extent to which the response observes hyphenation conventions.</p>	Observe hyphenation conventions with no errors. (L.11-12.2.a)	Often observe hyphenation conventions with occasional errors that do not hinder comprehension. (L.11-12.2.a)	Occasionally observe hyphenation conventions with several errors that hinder comprehension. (L.11-12.2.a)	Rarely observe hyphenation conventions with frequent errors that make comprehension difficult. (L.11-12.2.a)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. CCSS.ELA-Literacy.L.11-12.2.a Observe hyphenation conventions.				
Control of Conventions The extent to which the response is spelled correctly. CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. CCSS.ELA-Literacy.L.11-12.2.b Spell correctly.	Spell correctly with no errors. (L.11-12.2.b)	Often spell correctly with occasional errors that do not hinder comprehension. (L.11-12.2.b)	Occasionally spell correctly with several errors that hinder comprehension. (L.11-12.2.b)	Rarely spell correctly with frequent errors that make comprehension difficult. (L.11-12.2.b)
Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling. CCSS.ELA-Literacy.L.11-12.1 CCSS.ELA-Literacy.L.11-12.2 Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling when	Demonstrate skillful command of conventions with no grammar, usage, capitalization, punctuation, or spelling errors.	Demonstrate command of conventions with occasional grammar, usage, capitalization, punctuation, or spelling errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar, usage, capitalization, punctuation, or spelling errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar, usage, capitalization, punctuation, or spelling errors that make comprehension difficult.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
writing or speaking.				

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

12.2.2 Part 2 End-of-Unit Text Analysis Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze the impact of the author's choices regarding how to develop and relate the elements of a story or drama? (RL.11-12.3)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling? (L.11-12.1, L.11-12.2)	<input type="checkbox"/>
	Demonstrate command of hyphenation conventions? (L.11-12.2.a)	<input type="checkbox"/>
	Demonstrate accurate spelling? (L.11-12.2.b)	<input type="checkbox"/>

12.2.2

Lesson 22

Introduction

In this final lesson of the unit, the second part of the End-of-Unit Assessment, students write a multi-paragraph analysis in response to the following prompt: Explain how the title *The Tragedy of Julius Caesar* is appropriate for the play, or propose a new title and explain why it is more appropriate.

For homework, students review and expand their notes and annotations from the Module 12.2 texts in preparation for the 12.2 Performance Assessment.

Standards

Assessed Standard(s)	
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).
W.11-12.2. a-f	<p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ol style="list-style-type: none"> Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. Establish and maintain a formal style and objective tone while attending to the norms

	and conventions of the discipline in which they are writing. f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
L.11-12.2. a, b	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Observe hyphenation conventions. b. Spell correctly.
Addressed Standard(s)	
None.	

Assessment

Assessment(s)
<p>Student learning is assessed via a formal, multi-paragraph response to the End-of-Unit Assessment. Students respond to the following prompt, citing textual evidence to support analysis and inferences drawn from the text.</p> <ul style="list-style-type: none"> Explain how the title <i>The Tragedy of Julius Caesar</i> is appropriate for the play, or propose a new title and explain why it is more appropriate. <p>① Student responses are assessed using the 12.2.2 Part 2 End-of-Unit Text Analysis Rubric.</p>
High Performance Response(s)
<p>A High Performance Response should:</p> <ul style="list-style-type: none"> Make a claim as to whether the title <i>The Tragedy of Julius Caesar</i> is appropriate to the play. Use textual evidence to support that claim either by explaining how the title is appropriate or by proposing a new title and explaining why it is more appropriate. <p>A High Performance Response may include the following evidence in support of a multi-paragraph analysis.</p> <ul style="list-style-type: none"> The title <i>The Tragedy of Julius Caesar</i> is appropriate to the play because Shakespeare places Julius Caesar at the center of the tragedy. From the very opening of the play, Caesar is the focus of conflict, as the tribunes Marullus and Flavius confront a group of commoners who have taken the day off “to see Caesar and to rejoice in his / triumph” (Act 1.1, lines 34–35). In the following scene,

the conversation between Cassius and Brutus develops this conflict as Cassius expresses the discontent of certain patricians, complaining to Brutus, “[Caesar] doth bestride the narrow world / Like a Colossus, and we petty men / Walk under his huge legs and peep about / To find ourselves dishonorable graves” (Act 1.2, lines 142–145). This discontent develops into the plot to kill Caesar, as Brutus reluctantly decides that “[i]t must be by his death” (Act 2.1, line 10), meaning that Caesar must be killed in order to resolve the tension between Caesar’s vision of himself as the all-powerful leader, “constant as the Northern Star” (Act 3.1, line 66), and the conspirators’ view of Caesar as both vulnerable and dangerous, like the “serpent’s egg” (Act 2.1, line 36). However, even after the conspirators eliminate Caesar, he remains the center of the conflict that drives the action of the second half of the play, as Antony disagrees with the conspirators’ interpretation of his death as a necessary “sacrifice[]” (Act 2.1, line 179) and calls the conspirators “butchers” in his soliloquy over Caesar’s body (Act 3.1, line 281). Even after death, Caesar continues to exercise influence, in particular through the appearance of his ghost to Brutus in Act 4.3, lines 317.1–330. So strong is his continued power that Brutus addresses him directly with his dying words, pleading, “Caesar, now be still” (Act 5.5, line 56). Therefore, despite his death in Act 3.1, line 85, Caesar continues to dominate the play as the competing interpretations of his death generate a new, violent conflict that ends in death for the conspirators and the triumph of Antony and Octavius as, with Brutus’s suicide, Caesar’s murder is avenged.

- A more appropriate title for *The Tragedy of Julius Caesar* would be *The Tragedy of Brutus*. The central conflict of the play does not involve Caesar but rather centers on Brutus’s internal struggle with himself over his involvement in Caesar’s death. In Act 2.1, Shakespeare presents Brutus as torn between his personal loyalty to Caesar, as he admits that he “know[s] no personal cause to spurn at [Caesar]” (Act 2.1, line 11), and his growing conviction that Caesar is a “serpent’s egg” (Act 2.1, line 33) who may prove to be dangerous. Shakespeare presents Caesar as arrogant and unsympathetic in his interactions with others, for example, in his interactions with the Soothsayer, whom he taunts with the words “The ides of March are come” (Act 3.1, line 1). In comparison, Brutus is presented throughout the play as a noble and sympathetic character, recognized even by his opponent Antony as “the noblest Roman of them all” (Act 5.5, line 74). Although he agrees to join the conspiracy, he remains torn, as can be seen in Act 4.3 when Caesar’s ghost appears to him, describing itself as Brutus’s “evil spirit” (Act 4.3, line 325). The appearance of Caesar’s ghost reminds Brutus of the betrayal he has committed in killing Caesar, and suggests that Brutus’s internal war has not yet been resolved. Brutus’s struggle can only be ended by his death, which he acknowledges when he addresses Caesar’s spirit with his dying words, “Caesar, now be still / I killed not thee with half so good a will” (Act 5.5, lines 56–57). Brutus’s gradual downfall and eventual death also inspire pity in the audience, in contrast to Caesar’s murder, which occurs abruptly over two lines, halfway through the play (Act 3.1, lines 84.1–85.1). As Brutus prepares to die, surrounded only by “poor remains of friends” (Act 5.5, line 1), Shakespeare evokes Brutus’s

sadness and despair both through Brutus's physical appearance and his words. Clitus describes how Brutus weeps as "[n]ow is that noble vessel full of grief, / That it runs over even at his eyes" (Act 5.5, lines 15–16). Brutus himself admits to Volumnius that he is weary of conflict and longs for death, telling his friend that "[his] bones would rest, / That have but labored to attain this hour" (Act 5.5, lines 45–46). It is then Brutus's struggle and downfall, not Caesar's, that engages the audience's sympathy and creates the tragedy of *The Tragedy of Julius Caesar*.

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"> None.*
Additional vocabulary to support English Language Learners directly
<ul style="list-style-type: none"> None.*

*Because this is not a close reading lesson, there is no specified vocabulary. However, in the process of returning to the text, students may uncover unfamiliar words. Teachers can guide students to make meaning of these words by following the protocols described in 1e of this document: http://www.engageny.org/sites/default/files/resource/attachments/9-12_ela_prefatory_material.pdf

Lesson Agenda/Overview

Student-Facing Agenda	% of Lesson
Standards & Text: <ul style="list-style-type: none"> Standards: RL.11-12.3, W.11-12.2.a-f, L.11-12.1, L.11-12.2.a, b Text: <i>Julius Caesar</i> by William Shakespeare 	
Learning Sequence: <ol style="list-style-type: none"> Introduction of Lesson Agenda Homework Accountability 12.2.2 Part 2 End-of-Unit Assessment Closing 	<ol style="list-style-type: none"> 5% 10% 80% 5%

Materials

- Copies of the 12.2.2 Part 2 End-of-Unit Assessment for each student
- Student copies of the 12.2.2 Part 2 End-of-Unit Text Analysis Rubric and Checklist (refer to 12.2.2 Lesson 21)

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.
①	Indicates instructional notes for the teacher.

Activity 1: Introduction of Lesson Agenda

5%

Begin by reviewing the agenda and the assessed standards for this lesson: RL.11-12.3, W.11-12.2.a-f, L.11-12.1, and L.11-12.2.a, b. In this lesson, students craft a multi-paragraph response discussing the full title of the play, *The Tragedy of Julius Caesar*.

- ▶ Students look at the agenda.

Activity 2: Homework Accountability

10%

Ask students to take out their materials for the 12.2.2 Part 2 End-of-Unit Assessment, including all notes, annotations, and Quick Writes.

- ▶ Students take out their materials for the 12.2.2 Part 2 End-of-Unit Assessment.
- ① Students demonstrate completion of their homework by having all of their materials organized and accessible for the assessment.

Activity 3: 12.2.2 Part 2 End-of-Unit Assessment**80%**

Explain to students that because it is a formal writing task, the End-of-Unit Assessment should include an introductory statement, well-organized ideas supported by the most significant and relevant textual evidence, and a concluding statement or section. Students should use appropriate and varied transitions and syntax to clarify relationships among complex ideas, and use precise language and domain-specific vocabulary. Remind students to use this unit's vocabulary, as well as proper grammar, capitalization, punctuation, and spelling to achieve a formal style and objective tone.

Instruct students to write a multi-paragraph response to the following prompt:

Explain how the title *The Tragedy of Julius Caesar* is appropriate for the play, or propose a new title and explain why it is more appropriate.

Remind students to use the 12.2.2 End-of-Unit Text Analysis Rubric to guide their written responses. Ask students to use this unit's vocabulary wherever possible in their written responses.

① Display the prompt for students to see, or provide the prompt in hard copy.

Instruct students to use the remaining class period to write their End-of-Unit Assessment.

▶ Students independently answer the prompt using evidence from the text.

☞ See the High Performance Response at the beginning of this lesson.

① Consider encouraging students who finish early to reread and revise their responses using the 12.2.2 Part 2 End-of-Unit Text Analysis Rubric.

Activity 4: Closing**5%**

Display and distribute the homework assignment. For homework, instruct students to review and expand their notes and annotations from all three Module 12.2 texts in preparation for the 12.2 Performance Assessment. Post or project the 12.2 Performance Assessment prompts:

Is democracy “the last improvement possible in government” (Thoreau, part 3, par. 19)?

What is the role and responsibility of government?

Who should have the power to make decisions in a society?

Read the 12.2 Performance Assessment prompts and explain that during the 12.2 Performance Assessment, students will discuss the prompts from the perspective of authors and characters from the Module 12.2 texts. Explain that after discussion, students will choose one of the prompts and write a multi-paragraph response to the prompt from their own perspective.

- ▶ Students follow along.

Homework

Review and expand your notes and annotations from all three Module 12.2 texts in preparation for the 12.2 Performance Assessment.

12.2.2 Part 2 End-of-Unit Assessment

Text-Based Response

Your Task: Based on your reading and analysis of William Shakespeare's *The Tragedy of Julius Caesar*, write a multi-paragraph response to the following prompt:

Explain how the title The Tragedy of Julius Caesar is appropriate for the play, or propose a new title and explain why it is more appropriate.

Your response will be assessed using 12.2.2 Part 2 End-of-Unit Text Analysis Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Address all elements of the prompt in your response
- Paraphrase, quote, and reference relevant evidence to support your claim
- Organize your ideas in a cohesive and coherent manner
- Maintain a formal style of writing
- Follow the conventions of standard written English

CCSS: RL.11-12.3, W.11-12.2.a-f, L.11-12.1, L.11-12.2.a, b

Commentary on the Task:

This task measures RL.11-12.3 because it demands that students:

- 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).

This task measures W.11-12.2.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
 - Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
 - Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
 - Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy

to manage the complexity of the topic.

- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

This task measures L.11-12.2.a, b because it demands that students:

- Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
 - Observe hyphenation conventions.
 - Spell correctly.

JULIUS CAESAR by William Shakespeare

JULIUS CAESAR
CALPHURNIA, his wife,
Servant to them

MARCUS BRUTUS
PORTIA, his wife
LUCIUS, their servant

CAIUS CASSIUS CASCA CINNA DECIUS BRUTUS CAIUS LIGARIUS METELLUS CIMBER TREBONIUS	}	<i>patricians who, with Brutus, conspire against Caesar</i>
--	---	---

CICERO PUBLIUS POPILIUS LENA	}	<i>senators</i>
------------------------------------	---	-----------------

FLAVIUS MARULLUS	}	<i>tribunes</i>
---------------------	---	-----------------

MARK ANTHONY LEPIDUS OCTAVIUS Servant to Antony Servant to Octavius	}	<i>rulers of Rome in Acts 4 and 5</i>
---	---	---------------------------------------

LUCILIUS TITINIUS MESSALA VARRO CLAUDIUS YOUNG CATO STRATO VOLUMNIUS LABEO (NONSPEAKING) FLAVIUS (NONSPEAKING) DARDANUS CLITUS	}	<i>officers and soldiers in the armies of Brutus and Cassius</i>
---	---	--

A Carpenter
A Cobbler
A Soothsayer
ARTEMIDORORUS
First, Second, Third, and Fourth Plebeians
CINNA the poet
PINDARUS, slave to Cassius, freed upon Cassius's death
First, Second, Third, and Fourth Soldiers in Brutus's army
Another Poet
A Messenger
First and Second Soldiers in Antony's army
Citizens, Senators, Petitioners, Plebeians, Soldiers

ACT 1

Act 1 Scene 1

Enter Flavius, Marullus, and certain Commoners,
[including a Carpenter and a Cobbler,] over the stage.

FLAVIUS

Hence! Home, you idle creatures, get you home!
Is this a holiday? What, know you not,
Being mechanical, you ought not walk
Upon a laboring day without the sign
Of your profession?—Speak, what trade art thou? 5

CARPENTER Why, sir, a carpenter.**MARULLUS**

Where is thy leather apron and thy rule?
What dost thou with thy best apparel on?—
You, sir, what trade are you?

COBBLER Truly, sir, in respect of a fine workman, I am 10
but, as you would say, a cobbler.

MARULLUS

But what trade art thou? Answer me directly.

COBBLER A trade, sir, that I hope I may use with a safe 15
conscience, which is indeed, sir, a mender of bad
soles.

FLAVIUS

What trade, thou knave? Thou naughty knave, what
trade?

COBBLER Nay, I beseech you, sir, be not out with me.
Yet if you be out, sir, I can mend you.

MARULLUS

What mean'st thou by that? Mend me, thou saucy fellow? 20

COBBLER Why, sir, cobble you.

FLAVIUS Thou art a cobbler, art thou?

COBBLER Truly, sir, all that I live by is with the
awl. I meddle with no tradesman's matters nor
women's matters, but withal I am indeed, sir, a
surgeon to old shoes: when they are in great danger,
I recover them. As proper men as ever trod upon
neat's leather have gone upon my handiwork. 25

FLAVIUS

But wherefore art not in thy shop today? 30
Why dost thou lead these men about the streets?

COBBLER Truly, sir, to wear out their shoes, to
get myself into more work. But indeed, sir, we
make holiday to see Caesar and to rejoice in his
triumph. 35

MARULLUS

Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome
To grace in captive bonds his chariot wheels?
You blocks, you stones, you worse than senseless
things! 40

O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climbed up to walls and battlements,
To towers and windows, yea, to chimney tops,
Your infants in your arms, and there have sat 45

The livelong day, with patient expectation,
To see great Pompey pass the streets of Rome.
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks 50

To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way 55
That comes in triumph over Pompey's blood?
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude. 60

FLAVIUS

Go, go, good countrymen, and for this fault
Assemble all the poor men of your sort,
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all. 65

All the Commoners exit.

See whe'er their basest mettle be not moved.
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol.
This way will I. Disrobe the images
If you do find them decked with ceremonies. 70

MARULLUS May we do so?

You know it is the feast of Lupercal.

FLAVIUS

It is no matter. Let no images
Be hung with Caesar's trophies. I'll about
And drive away the vulgar from the streets; 75
So do you too, where you perceive them thick.
These growing feathers plucked from Caesar's wing
Will make him fly an ordinary pitch,
Who else would soar above the view of men
And keep us all in servile fearfulness. 80

They exit in different directions.

Act 1 **Scene 2**

*Enter Caesar, Antony for the course, Calphurnia, Portia
Decius, Cicero, Brutus, Cassius, Casca, a Soothsayer;
after them Marullus and Flavius and Commoners.*

CAESAR

Calphurnia.

CASCA Peace, ho! Caesar speaks.

CAESAR Calphurnia.

CALPHURNIA Here, my lord.

CAESAR

Stand you directly in Antonius' way
When he doth run his course.—Antonius.

5

ANTONY Caesar, my lord.

CAESAR

Forget not in your speed, Antonius,
To touch Calphurnia, for our elders say
The barren, touchèd in this holy chase,
Shake off their sterile curse.

10

ANTONY I shall remember.
When Caesar says "Do this," it is performed.

CAESAR

Set on and leave no ceremony out. **Sennet.**

SOOTHSAYER Caesar. 15

CAESAR Ha! Who calls?

CASCA

Bid every noise be still. Peace, yet again!

CAESAR

Who is it in the press that calls on me?
I hear a tongue shriller than all the music
Cry "Caesar." Speak. Caesar is turned to hear.

20

SOOTHSAYER

Beware the ides of March.

CAESAR What man is that?

BRUTUS

A soothsayer bids you beware the ides of March.

CAESAR

Set him before me. Let me see his face.

CASSIUS

Fellow, come from the throng.

25

['The Soothsayer comes forward.]

Look upon Caesar.

CAESAR

What sayst thou to me now? Speak once again.

SOOTHSAYER

Beware the ides of March.

CAESAR

He is a dreamer. Let us leave him. Pass.

Sennet. All but Brutus and Cassius exit.

CASSIUS

Will you go see the order of the course?

30

BRUTUS

Not I.

CASSIUS

I pray you, do.

BRUTUS

I am not gamesome. I do lack some part

Of that quick spirit that is in Antony.

Let me not hinder, Cassius, your desires.

35

I'll leave you.

CASSIUS

Brutus, I do observe you now of late.

I have not from your eyes that gentleness

And show of love as I was wont to have.

You bear too stubborn and too strange a hand

40

Over your friend that loves you.

BRUTUS

Cassius,

Be not deceived. If I have veiled my look,

I turn the trouble of my countenance

Merely upon myself. Vexèd I am

45

Of late with passions of some difference,

Conceptions only proper to myself,

Which give some soil, perhaps, to my behaviors.

But let not therefore my good friends be grieved

(Among which number, Cassius, be you one)

50

Nor construe any further my neglect
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

CASSIUS

Then, Brutus, I have much mistook your passion,
By means whereof this breast of mine hath buried 55
Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?

BRUTUS

No, Cassius, for the eye sees not itself
But by reflection, by some other things.

CASSIUS 'Tis just. 60

And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard
Where many of the best respect in Rome, 65
Except immortal Caesar, speaking of Brutus
And groaning underneath this age's yoke,
Have wished that noble Brutus had his eyes.

BRUTUS

Into what dangers would you lead me, Cassius,
That you would have me seek into myself 70
For that which is not in me?

CASSIUS

Therefore, good Brutus, be prepared to hear.
And since you know you cannot see yourself 75
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.
And be not jealous on me, gentle Brutus.
Were I a common laughter, or did use
To stale with ordinary oaths my love
To every new protester; if you know 80
That I do fawn on men and hug them hard
And after scandal them, or if you know

That I profess myself in banqueting
To all the rout, then hold me dangerous.

Flourish and shout.

BRUTUS

What means this shouting? I do fear the people 85
Choose Caesar for their king.

CASSIUS

Ay, do you fear it?

Then must I think you would not have it so.

BRUTUS

I would not, Cassius, yet I love him well.
But wherefore do you hold me here so long? 90
What is it that you would impart to me?
If it be aught toward the general good,
Set honor in one eye and death i' th' other
And I will look on both indifferently;
For let the gods so speed me as I love 95
The name of honor more than I fear death.

CASSIUS

I know that virtue to be in you, Brutus,
As well as I do know your outward favor.
Well, honor is the subject of my story.
I cannot tell what you and other men 100
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Caesar; so were you;
We both have fed as well, and we can both 105
Endure the winter's cold as well as he.
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Caesar said to me "Dar'st thou, Cassius, now
Leap in with me into this angry flood 110
And swim to yonder point?" Upon the word,
Accoutered as I was, I plunged in
And bade him follow; so indeed he did.
The torrent roared, and we did buffet it

With lusty sinews, throwing it aside 115
And stemming it with hearts of controversy.
But ere we could arrive the point proposed,
Caesar cried "Help me, Cassius, or I sink!"
I, as Aeneas, our great ancestor,
Did from the flames of Troy upon his shoulder 120
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar. And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body
If Caesar carelessly but nod on him. 125
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake. 'Tis true, this god did shake.
His coward lips did from their color fly,
And that same eye whose bend doth awe the world 130
Did lose his luster. I did hear him groan.
Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books,
"Alas," it cried "Give me some drink, Titinius"
As a sick girl. You gods, it doth amaze me 135
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone.

Shout. Flourish.

BRUTUS Another general shout!
I do believe that these applauses are 140
For some new honors that are heaped on Caesar.

CASSIUS
Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves. 145
Men at some time are masters of their fates.
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.

“Brutus” and “Caesar”—what should be in that
“Caesar”?

150

Why should that name be sounded more than
yours?

Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
“Brutus” will start a spirit as soon as “Caesar.”

155

Now, in the names of all the gods at once,
Upon what meat doth this our Caesar feed
That he is grown so great? Age, thou art shamed!

Rome, thou hast lost the breed of noble bloods!

160

When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say, till now, that talked of Rome,
That her wide walks encompassed but one man?

Now is it Rome indeed, and room enough
When there is in it but one only man.

165

O, you and I have heard our fathers say
There was a Brutus once that would have brooked
Th' eternal devil to keep his state in Rome
As easily as a king.

170

BRUTUS

That you do love me, I am nothing jealous.
What you would work me to, I have some aim.
How I have thought of this, and of these times,
I shall recount hereafter. For this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome

175

180

Under these hard conditions as this time
Is like to lay upon us.

CASSIUS I am glad that my weak words 185
Have struck but thus much show of fire from
Brutus.

Enter Caesar and his train.

BRUTUS

The games are done, and Caesar is returning.

CASSIUS

As they pass by, pluck Casca by the sleeve,
And he will, after his sour fashion, tell you 190
What hath proceeded worthy note today.

BRUTUS

I will do so. But look you, Cassius,
The angry spot doth glow on Caesar's brow,
And all the rest look like a chidden train.
Calphurnia's cheek is pale, and Cicero 195
Looks with such ferret and such fiery eyes
As we have seen him in the Capitol,
Being crossed in conference by some senators.

CASSIUS

Casca will tell us what the matter is.

CAESAR Antonius. 200

ANTONY Caesar.

CAESAR

Let me have men about me that are fat,
Sleek-headed men, and such as sleep a-nights.
Yond Cassius has a lean and hungry look.
He thinks too much. Such men are dangerous. 205

ANTONY

Fear him not, Caesar; he's not dangerous.
He is a noble Roman, and well given.

CAESAR

Would he were fatter! But I fear him not.
Yet if my name were liable to fear,

I do not know the man I should avoid 210
 So soon as that spare Cassius. He reads much,
 He is a great observer, and he looks
 Quite through the deeds of men. He loves no plays,
 As thou dost, Antony; he hears no music;
 Seldom he smiles, and smiles in such a sort 215
 As if he mocked himself and scorned his spirit
 That could be moved to smile at anything.
 Such men as he be never at heart's ease
 Whiles they behold a greater than themselves,
 And therefore are they very dangerous. 220
 I rather tell thee what is to be feared
 Than what I fear; for always I am Caesar.
 Come on my right hand, for this ear is deaf,
 And tell me truly what thou think'st of him.

Sennet. Caesar and his train exit
「but Casca remains behind.」

CASCA You pulled me by the cloak. Would you speak 225
 with me?

BRUTUS

Ay, Casca. Tell us what hath chanced today
 That Caesar looks so sad.

CASCA Why, you were with him, were you not?

BRUTUS

I should not then ask Casca what had chanced. 230

CASCA Why, there was a crown offered him; and, being
 offered him, he put it by with the back of his hand,
 thus, and then the people fell a-shouting.

BRUTUS What was the second noise for?

CASCA Why, for that too. 235

CASSIUS

They shouted thrice. What was the last cry for?

CASCA Why, for that too.

BRUTUS Was the crown offered him thrice?

CASCA Ay, marry, was 't, and he put it by thrice, every
 time gentler than other; and at every putting-by, 240
 mine honest neighbors shouted.

CASSIUS Who offered him the crown?

CASCA Why, Antony.

BRUTUS

Tell us the manner of it, gentle Casca.

CASCA I can as well be hanged as tell the manner of it. 245

It was mere foolery; I did not mark it. I saw Mark
Antony offer him a crown (yet 'twas not a crown
neither; 'twas one of these coronets), and, as I told
you, he put it by once; but for all that, to my
thinking, he would fain have had it. Then he offered 250
it to him again; then he put it by again; but to my
thinking, he was very loath to lay his fingers off it.

And then he offered it the third time. He put it the
third time by, and still as he refused it the rabblement
hooted and clapped their chopped hands and 255
threw up their sweaty nightcaps and uttered such a

deal of stinking breath because Caesar refused the
crown that it had almost choked Caesar, for he
swooned and fell down at it. And for mine own part,
I durst not laugh for fear of opening my lips and 260
receiving the bad air.

CASSIUS

But soft, I pray you. What, did Caesar swoon?

CASCA He fell down in the marketplace and foamed at
mouth and was speechless.

BRUTUS

'Tis very like; he hath the falling sickness. 265

CASSIUS

No, Caesar hath it not; but you and I
And honest Casca, we have the falling sickness.

CASCA I know not what you mean by that, but I am
sure Caesar fell down. If the tag-rag people did not
clap him and hiss him, according as he pleased and 270
displeased them, as they use to do the players in the
theater, I am no true man.

BRUTUS

What said he when he came unto himself?

CASCA Marry, before he fell down, when he perceived
the common herd was glad he refused the crown, 275
he plucked me ope his doublet and offered them his
throat to cut. An I had been a man of any occupation,
if I would not have taken him at a word, I
would I might go to hell among the rogues. And so 280
he fell. When he came to himself again, he said if he
had done or said anything amiss, he desired their
Worships to think it was his infirmity. Three or four
wenches where I stood cried “Alas, good soul!” and
forgave him with all their hearts. But there’s no
heed to be taken of them; if Caesar had stabbed 285
their mothers, they would have done no less.

BRUTUS

And, after that, he came thus sad away?

CASCA Ay.

CASSIUS Did Cicero say anything?

CASCA Ay, he spoke Greek. 290

CASSIUS To what effect?

CASCA Nay, an I tell you that, I’ll ne’er look you i’ th’
face again. But those that understood him smiled at
one another and shook their heads. But for mine
own part, it was Greek to me. I could tell you more 295
news too: Marullus and Flavius, for pulling scarves
off Caesar’s images, are put to silence. Fare you
well. There was more foolery yet, if I could remember
it.

CASSIUS Will you sup with me tonight, Casca? 300

CASCA No, I am promised forth.

CASSIUS Will you dine with me tomorrow?

CASCA Ay, if I be alive, and your mind hold, and your
dinner worth the eating.

CASSIUS Good. I will expect you. 305

CASCA Do so. Farewell both. *He exits.*

BRUTUS

What a blunt fellow is this grown to be!
He was quick mettle when he went to school.

CASSIUS

So is he now in execution
Of any bold or noble enterprise, 310
However he puts on this tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

BRUTUS

And so it is. For this time I will leave you. 315
Tomorrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you.

CASSIUS

I will do so. Till then, think of the world.

Brutus exits.

Well, Brutus, thou art noble. Yet I see 320
Thy honorable mettle may be wrought
From that it is disposed. Therefore it is meet
That noble minds keep ever with their likes;
For who so firm that cannot be seduced?
Caesar doth bear me hard, but he loves Brutus. 325
If I were Brutus now, and he were Cassius,
He should not humor me. I will this night
In several hands in at his windows throw,
As if they came from several citizens,
Writings, all tending to the great opinion 330
That Rome holds of his name, wherein obscurely
Caesar's ambition shall be glanced at
And after this, let Caesar seat him sure,
For we will shake him, or worse days endure.

He exits.

Act 1 Scene 3*Thunder and lightning. Enter Casca and Cicero.***CICERO**

Good even, Casca. Brought you Caesar home?
Why are you breathless? And why stare you so?

CASCA

Are not you moved, when all the sway of earth
Shakes like a thing unfirm? O Cicero,
I have seen tempests when the scolding winds 5
Have rived the knotty oaks, and I have seen
Th' ambitious ocean swell and rage and foam
To be exalted with the threat'ning clouds;
But never till tonight, never till now,
Did I go through a tempest dropping fire. 10
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

CICERO

Why, saw you anything more wonderful?

CASCA

A common slave (you know him well by sight) 15
Held up his left hand, which did flame and burn
Like twenty torches joined; and yet his hand,
Not sensible of fire, remained unscorched.
Besides (I ha' not since put up my sword),
Against the Capitol I met a lion, 20
Who glazed upon me and went surly by
Without annoying me. And there were drawn
Upon a heap a hundred ghastly women,
Transformèd with their fear, who swore they saw
Men all in fire walk up and down the streets. 25
And yesterday the bird of night did sit
Even at noonday upon the marketplace,
Hooting and shrieking. When these prodigies
Do so conjointly meet, let not men say

“These are their reasons, they are natural,” 30
 For I believe they are portentous things
 Unto the climate that they point upon.

CICERO

Indeed, it is a strange-disposèd time.
 But men may construe things after their fashion,
 Clean from the purpose of the things themselves. 35
 Comes Caesar to the Capitol tomorrow?

CASCA

He doth, for he did bid Antonius
 Send word to you he would be there tomorrow.

CICERO

Good night then, Casca. This disturbèd sky
 Is not to walk in. 40

CASCA Farewell, Cicero *Cicero exits.*
 Enter Cassius.

CASSIUS Who’s there?

CASCA A Roman.

CASSIUS Casca, by your voice.

CASCA

Your ear is good. Cassius, what night is this! 45

CASSIUS

A very pleasing night to honest men.

CASCA

Who ever knew the heavens menace so?

CASSIUS

Those that have known the earth so full of faults.
 For my part, I have walked about the streets,
 Submitting me unto the perilous night, 50
 And thus unbracèd, Casca, as you see,
 Have bared my bosom to the thunder-stone;
 And when the cross blue lightning seemed to open
 The breast of heaven, I did present myself
 Even in the aim and very flash of it. 55

CASCA

But wherefore did you so much tempt the heavens?
It is the part of men to fear and tremble
When the most mighty gods by tokens send
Such dreadful heralds to astonish us.

CASSIUS

You are dull, Casca, and those sparks of life 60
That should be in a Roman you do want,
Or else you use not. You look pale, and gaze,
And put on fear, and cast yourself in wonder,
To see the strange impatience of the heavens.
But if you would consider the true cause 65
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men, fools, and children calculate,
Why all these things change from their ordinance,
Their natures, and preformèd faculties, 70
To monstrous quality—why, you shall find
That heaven hath infused them with these spirits
To make them instruments of fear and warning
Unto some monstrous state.
Now could I, Casca, name to thee a man 75
Most like this dreadful night,
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol;
A man no mightier than thyself or me
In personal action, yet prodigious grown, 80
And fearful, as these strange eruptions are.

CASCA

'Tis Caesar that you mean, is it not, Cassius?

CASSIUS

Let it be who it is. For Romans now
Have thews and limbs like to their ancestors.
But, woe the while, our fathers' minds are dead, 85
And we are governed with our mothers' spirits.
Our yoke and sufferance show us womanish.

CASCA

Indeed, they say the Senators tomorrow
Mean to establish Caesar as a king,
And he shall wear his crown by sea and land 90
In every place save here in Italy.

CASSIUS

I know where I will wear this dagger then;
Cassius from bondage will deliver Cassius.
Therein, you gods, you make the weak most strong;
Therein, you gods, you tyrants do defeat. 95
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself. 100
If I know this, know all the world besides,
That part of tyranny that I do bear
I can shake off at pleasure. *Thunder still.*

CASCA

So can I.

So every bondman in his own hand bears 105
The power to cancel his captivity.

CASSIUS

And why should Caesar be a tyrant, then?
Poor man, I know he would not be a wolf
But that he sees the Romans are but sheep;
He were no lion, were not Romans hinds. 110
Those that with haste will make a mighty fire
Begin it with weak straws. What trash is Rome,
What rubbish, and what offal when it serves
For the base matter to illuminate
So vile a thing as Caesar! But, O grief, 115
Where hast thou led me? I perhaps speak this
Before a willing bondman; then, I know
My answer must be made. But I am armed,
And dangers are to me indifferent.

CASCA

You speak to Casca, and to such a man 120
That is no fleeing telltale. Hold. My hand.

They shake hands.

Be factious for redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.

CASSIUS There's a bargain made. 125

Now know you, Casca, I have moved already
Some certain of the noblest-minded Romans
To undergo with me an enterprise
Of honorable-dangerous consequence.
And I do know by this they stay for me 130
In Pompey's Porch. For now, this fearful night,
There is no stir or walking in the streets;
And the complexion of the element
In favor's like the work we have in hand,
Most bloody, fiery, and most terrible. 135

Enter Cinna.

CASCA

Stand close awhile, for here comes one in haste.

CASSIUS

'Tis Cinna; I do know him by his gait.
He is a friend.—Cinna, where haste you so?

CINNA

To find out you. Who's that? Metellus Cimber?

CASSIUS

No, it is Casca, one incorporate 140
To our attempts. Am I not stayed for, Cinna?

CINNA

I am glad on 't. What a fearful night is this!
There's two or three of us have seen strange sights.

CASSIUS Am I not stayed for? Tell me.

CINNA

Yes, you are. O Cassius, if you could 145
But win the noble Brutus to our party—

CASSIUS, [handing him papers]

Be you content. Good Cinna, take this paper,
And look you lay it in the Praetor's chair,
Where Brutus may but find it; and throw this
In at his window; set this up with wax 150
Upon old Brutus' statue. All this done,
Repair to Pompey's Porch, where you shall find us.
Is Decius Brutus and Trebonius there?

CINNA

All but Metellus Cimber, and he's gone
To seek you at your house. Well, I will hie 155
And so bestow these papers as you bade me.

CASSIUS

That done, repair to Pompey's Theater.

Cinna exits.

Come, Casca, you and I will yet ere day
See Brutus at his house. Three parts of him
Is ours already, and the man entire 160
Upon the next encounter yields him ours.

CASCA

O, he sits high in all the people's hearts,
And that which would appear offense in us
His countenance, like richest alchemy,
Will change to virtue and to worthiness. 165

CASSIUS

Him and his worth and our great need of him
You have right well conceited. Let us go,
For it is after midnight, and ere day
We will awake him and be sure of him.

They exit.

ACT 2

Act 2 [Scene 1]*Enter Brutus in his orchard.***BRUTUS** What, Lucius, ho!—

I cannot by the progress of the stars

Give guess how near to day.—Lucius, I say!—

I would it were my fault to sleep so soundly.—

When, Lucius, when? Awake, I say! What, Lucius! 5

*Enter Lucius.***LUCIUS** Called you, my lord?**BRUTUS**

Get me a taper in my study, Lucius.

When it is lighted, come and call me here.

LUCIUS I will, my lord. *He exits.***BRUTUS**

It must be by his death. And for my part

I know no personal cause to spurn at him, 10

But for the general. He would be crowned:

How that might change his nature, there's the
question.

It is the bright day that brings forth the adder, 15

And that craves wary walking. Crown him that,

And then I grant we put a sting in him

That at his will he may do danger with.

Th' abuse of greatness is when it disjoins

Remorse from power. And, to speak truth of Caesar, 20
 I have not known when his affections swayed
 More than his reason. But 'tis a common proof
 That lowliness is young ambition's ladder,
 Whereto the 'climber-upward' turns his face;
 But, when he once attains the upmost round, 25
 He then unto the ladder turns his back,
 Looks in the clouds, scorning the base degrees
 By which he did ascend. So Caesar may.
 Then, lest he may, prevent. And since the quarrel
 Will bear no color for the thing he is, 30
 Fashion it thus: that what he is, augmented,
 Would run to these and these extremities.
 And therefore think him as a serpent's egg,
 Which, hatched, would, as his kind, grow
 mischievous, 35
 And kill him in the shell.

Enter Lucius.

LUCIUS

The taper burneth in your closet, sir.
 Searching the window for a flint, I found
 This paper, thus sealed up, and I am sure
 It did not lie there when I went to bed. 40

Gives him the letter.

BRUTUS

Get you to bed again. It is not day.
 Is not tomorrow, boy, the 'ides' of March?

LUCIUS I know not, sir.

BRUTUS

Look in the calendar, and bring me word.

LUCIUS I will, sir. *He exits.* 45

BRUTUS

The exhalations, whizzing in the air,
 Give so much light that I may read by them.
Opens the letter and reads.

Brutus, thou sleep'st. Awake, and see thyself!
Shall Rome, etc. Speak, strike, redress!
"Brutus, thou sleep'st. Awake."
Such instigations have been often dropped
Where I have took them up.
"Shall Rome, etc." Thus must I piece it out:
Shall Rome stand under one man's awe? What,
Rome?
My ancestors did from the streets of Rome
The Tarquin drive when he was called a king.
"Speak, strike, redress!" Am I entreated
To speak and strike? O Rome, I make thee promise,
If the redress will follow, thou receives
Thy full petition at the hand of Brutus.

Enter Lucius.

LUCIUS Sir, March is wasted fifteen days.

Knock within.

BRUTUS

'Tis good. Go to the gate; somebody knocks.

[Lucius exits.]

Since Cassius first did whet me against Caesar,
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma or a hideous dream.
The genius and the mortal instruments
Are then in council, and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.

Enter Lucius.

LUCIUS

Sir, 'tis your brother Cassius at the door,
Who doth desire to see you.

BRUTUS Is he alone? 75

LUCIUS

No, sir. There are more with him.

BRUTUS Do you know
them?

LUCIUS

No, sir. Their hats are plucked about their ears,
And half their faces buried in their cloaks, 80
That by no means I may discover them
By any mark of favor.

BRUTUS Let 'em enter. *[Lucius exits.]*

They are the faction. O conspiracy,
Sham'st thou to show thy dang'rous brow by night, 85
When evils are most free? O, then, by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none,
conspiracy.

Hide it in smiles and affability; 90
For if thou path, thy native semblance on,
Not Erebus itself were dim enough
To hide thee from prevention.

*Enter the conspirators, Cassius, Casca, Decius, Cinna,
Metellus, and Trebonius.*

CASSIUS

I think we are too bold upon your rest.
Good morrow, Brutus. Do we trouble you? 95

BRUTUS

I have been up this hour, awake all night.
Know I these men that come along with you?

CASSIUS

Yes, every man of them; and no man here
But honors you, and every one doth wish
You had but that opinion of yourself 100
Which every noble Roman bears of you.
This is Trebonius.

BRUTUS He is welcome hither.

CASSIUS
 This, Decius Brutus.

BRUTUS He is welcome too. 105

CASSIUS
 This, Casca; this, Cinna; and this, Metellus Cimber.

BRUTUS They are all welcome.
 What watchful cares do interpose themselves
 Betwixt your eyes and night?

CASSIUS Shall I entreat a word? 110

「Brutus and Cassius」 whisper.

DECIUS
 Here lies the east; doth not the day break here?

CASCA No.

CINNA
 O pardon, sir, it doth; and yon gray lines
 That fret the clouds are messengers of day.

CASCA
 You shall confess that you are both deceived. 115
 Here, as I point my sword, the sun arises,
 Which is a great way growing on the south,
 Weighing the youthful season of the year.
 Some two months hence, up higher toward the
 north 120
 He first presents his fire, and the high east
 Stands, as the Capitol, directly here.

BRUTUS, *「coming forward with Cassius」*
 Give me your hands all over, one by one.

CASSIUS
 And let us swear our resolution.

BRUTUS
 No, not an oath. If not the face of men, 125
 The sufferance of our souls, the time's abuse—
 If these be motives weak, break off betimes,
 And every man hence to his idle bed.
 So let high-sighted tyranny range on

Till each man drop by lottery. But if these— 130
 As I am sure they do—bear fire enough
 To kindle cowards and to steel with valor
 The melting spirits of women, then, countrymen,
 What need we any spur but our own cause
 To prick us to redress? What other bond 135
 Than secret Romans that have spoke the word
 And will not palter? And what other oath
 Than honesty to honesty engaged
 That this shall be or we will fall for it?
 Swear priests and cowards and men cautelous, 140
 Old feeble carrions, and such suffering souls
 That welcome wrongs; unto bad causes swear
 Such creatures as men doubt; but do not stain
 The even virtue of our enterprise,
 Nor th' insuppressive mettle of our spirits, 145
 To think that or our cause or our performance
 Did need an oath, when every drop of blood
 That every Roman bears, and nobly bears,
 Is guilty of a several bastardy
 If he do break the smallest particle 150
 Of any promise that hath passed from him.

CASSIUS

But what of Cicero? Shall we sound him?
 I think he will stand very strong with us.

CASCA

Let us not leave him out.

CINNA

No, by no means. 155

METELLUS

O, let us have him, for his silver hairs
 Will purchase us a good opinion
 And buy men's voices to commend our deeds.
 It shall be said his judgment ruled our hands.
 Our youths and wildness shall no whit appear, 160
 But all be buried in his gravity.

BRUTUS

O, name him not! Let us not break with him,
For he will never follow anything
That other men begin.

CASSIUS Then leave him out.

165

CASCA Indeed, he is not fit.

DECIUS

Shall no man else be touched, but only Caesar?

CASSIUS

Decius, well urged. I think it is not meet
Mark Antony, so well beloved of Caesar,
Should outlive Caesar. We shall find of him
A shrewd contriver; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all; which to prevent,
Let Antony and Caesar fall together.

170

BRUTUS

Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Caesar.
Let's be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Caesar,
And in the spirit of men there is no blood.
O, that we then could come by Caesar's spirit
And not dismember Caesar! But, alas,
Caesar must bleed for it. And, gentle friends,
Let's kill him boldly, but not wrathfully.
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds.
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage
And after seem to chide 'em. This shall make
Our purpose necessary and not envious;
Which so appearing to the common eyes,
We shall be called purgers, not murderers.

175

180

185

190

And for Mark Antony, think not of him,
For he can do no more than Caesar's arm
When Caesar's head is off. 195

CASSIUS Yet I fear him,
For in the engrafted love he bears to Caesar—

BRUTUS
Alas, good Cassius, do not think of him.
If he love Caesar, all that he can do 200
Is to himself: take thought and die for Caesar.
And that were much he should, for he is given
To sports, to wildness, and much company.

TREBONIUS
There is no fear in him. Let him not die,
For he will live and laugh at this hereafter. 205
Clock strikes.

BRUTUS
Peace, count the clock.

CASSIUS The clock hath stricken
three.

TREBONIUS

'Tis time to part.

CASSIUS But it is doubtful yet 210
Whether Caesar will come forth today or no,
For he is superstitious grown of late,
Quite from the main opinion he held once
Of fantasy, of dreams, and ceremonies.
It may be these apparent prodigies, 215
The unaccustomed terror of this night,
And the persuasion of his augurers
May hold him from the Capitol today.

DECIUS
Never fear that. If he be so resolved,
I can o'ersway him, for he loves to hear 220
That unicorns may be betrayed with trees,
And bears with glasses, elephants with holes,
Lions with toils, and men with flatterers.

But when I tell him he hates flatterers,
He says he does, being then most flatterèd. 225
Let me work,
For I can give his humor the true bent,
And I will bring him to the Capitol.

CASSIUS

Nay, we will all of us be there to fetch him.

BRUTUS

By the eighth hour, is that the uttermost? 230

CINNA

Be that the uttermost, and fail not then.

METELLUS

Caius Ligarius doth bear Caesar hard,
Who rated him for speaking well of Pompey.
I wonder none of you have thought of him.

BRUTUS

Now, good Metellus, go along by him. 235
He loves me well, and I have given him reasons.
Send him but hither, and I'll fashion him.

CASSIUS

The morning comes upon 's. We'll leave you,
Brutus.
And, friends, disperse yourselves, but all remember 240
What you have said, and show yourselves true
Romans.

BRUTUS

Good gentlemen, look fresh and merrily.
Let not our looks put on our purposes,
But bear it, as our Roman actors do, 245
With untired spirits and formal constancy.
And so good morrow to you every one.

All but Brutus exit.

Boy! Lucius!—Fast asleep? It is no matter.
Enjoy the honey-heavy dew of slumber.
Thou hast no figures nor no fantasies 250

Which busy care draws in the brains of men.
Therefore thou sleep'st so sound.

Enter Portia.

PORTIA Brutus, my lord.

BRUTUS

Portia! What mean you? Wherefore rise you now?
It is not for your health thus to commit 255
Your weak condition to the raw cold morning.

PORTIA

Nor for yours neither. You've ungently, Brutus,
Stole from my bed. And yesternight at supper
You suddenly arose and walked about,
Musing and sighing, with your arms across, 260
And when I asked you what the matter was,
You stared upon me with ungentle looks.
I urged you further; then you scratched your head
And too impatiently stamped with your foot.
Yet I insisted; yet you answered not, 265
But with an angry wafture of your hand
Gave sign for me to leave you. So I did,
Fearing to strengthen that impatience
Which seemed too much enkindled, and withal
Hoping it was but an effect of humor, 270
Which sometime hath his hour with every man.
It will not let you eat nor talk nor sleep,
And could it work so much upon your shape
As it hath much prevailed on your condition,
I should not know you Brutus. Dear my lord, 275
Make me acquainted with your cause of grief.

BRUTUS

I am not well in health, and that is all.

PORTIA

Brutus is wise and, were he not in health,
He would embrace the means to come by it.

BRUTUS

Why so I do. Good Portia, go to bed. 280

PORTIA

Is Brutus sick? And is it physical
To walk unbracèd and suck up the humors
Of the dank morning? What, is Brutus sick,
And will he steal out of his wholesome bed
To dare the vile contagion of the night 285
And tempt the rheumy and unpurgèd air

To add unto *his* sickness? No, my Brutus,
You have some sick offense within your mind,
Which by the right and virtue of my place
I ought to know of. *She kneels.* And upon my 290
knees

I charm you, by my once commended beauty,
By all your vows of love, and that great vow
Which did incorporate and make us one,
That you unfold to me, your self, your half, 295
Why you are heavy, and what men tonight
Have had resort to you; for here have been
Some six or seven who did hide their faces
Even from darkness.

BRUTUS

Kneel not, gentle Portia. 300
He lifts her up.

PORTIA

I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I your self 305
But, as it were, in sort or limitation,
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the
suburbs

Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife. 310

BRUTUS

You are my true and honorable wife,
As dear to me as are the ruddy drops
That visit my sad heart.

PORTIA

If this were true, then should I know this secret.
I grant I am a woman, but withal 315
A woman that Lord Brutus took to wife.
I grant I am a woman, but withal
A woman well-reputed, Cato's daughter.
Think you I am no stronger than my sex,
Being so fathered and so husbanded? 320
Tell me your counsels; I will not disclose 'em.
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here, in the thigh. Can I bear that with patience,
And not my husband's secrets? 325

BRUTUS

O you gods,

Render me worthy of this noble wife! *Knock.*
Hark, hark, one knocks. Portia, go in awhile,
And by and by thy bosom shall partake
The secrets of my heart. 330
All my engagements I will construe to thee,
All the charactery of my sad brows.
Leave me with haste. *Portia exits.*

Lucius, who 's that knocks?

Enter Lucius and Ligarius.

LUCIUS

Here is a sick man that would speak with you. 335

BRUTUS

Caius Ligarius, that Metellus spoke of.—
Boy, stand aside. *Lucius exits.*
Caius Ligarius, how?

LIGARIUS

Vouchsafe good morrow from a feeble tongue.

BRUTUS

O, what a time have you chose out, brave Caius, 340
To wear a kerchief! Would you were not sick!

LIGARIUS

I am not sick, if Brutus have in hand
Any exploit worthy the name of honor.

BRUTUS

Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it. 345

LIGARIUS

By all the gods that Romans bow before,
I here discard my sickness.

He takes off his kerchief.

Soul of Rome,
Brave son derived from honorable loins,
Thou like an exorcist hast conjured up 350
My mortifièd spirit. Now bid me run,
And I will strive with things impossible,
Yea, get the better of them. What's to do?

BRUTUS

A piece of work that will make sick men whole.

LIGARIUS

But are not some whole that we must make sick? 355

BRUTUS

That must we also. What it is, my Caius,
I shall unfold to thee as we are going
To whom it must be done.

LIGARIUS

Set on your foot,
And with a heart new-fired I follow you 360
To do I know not what; but it sufficeth
That Brutus leads me on.

Thunder.

BRUTUS

Follow me then.

They exit.

Act 2 Scene 2

Thunder and lightning. Enter Julius Caesar in his nightgown.

CAESAR

Nor heaven nor earth have been at peace tonight.
Thrice hath Calphurnia in her sleep cried out
“Help ho, they murder Caesar!”—Who’s within?

Enter a Servant.

SERVANT My lord.

CAESAR

Go bid the priests do present sacrifice, 5
And bring me their opinions of success.

SERVANT I will, my lord. *He exits.*

Enter Calphurnia.

CALPHURNIA

What mean you, Caesar? Think you to walk forth?
You shall not stir out of your house today.

CAESAR

Caesar shall forth. The things that threatened me 10
Ne’er looked but on my back. When they shall see
The face of Caesar, they are vanishèd.

CALPHURNIA

Caesar, I never stood on ceremonies,
Yet now they fright me. There is one within, 15
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelpèd in the streets,
And graves have yawned and yielded up their dead.
Fierce fiery warriors fought upon the clouds
In ranks and squadrons and right form of war, 20
Which drizzled blood upon the Capitol.
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,

And ghosts did shriek and squeal about the streets.
O Caesar, these things are beyond all use, 25
And I do fear them.

CAESAR What can be avoided
Whose end is purposed by the mighty gods?
Yet Caesar shall go forth, for these predictions
Are to the world in general as to Caesar. 30

CALPHURNIA
When beggars die there are no comets seen;
The heavens themselves blaze forth the death of
princes.

CAESAR
Cowards die many times before their deaths;
The valiant never taste of death but once. 35
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear,
Seeing that death, a necessary end,
Will come when it will come.

Enter a Servant.

What say the augurers? 40

SERVANT
They would not have you to stir forth today.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.

CAESAR
The gods do this in shame of cowardice.
Caesar should be a beast without a heart 45
If he should stay at home today for fear.
No, Caesar shall not. Danger knows full well
That Caesar is more dangerous than he.
We are two lions littered in one day,
And I the elder and more terrible. 50
And Caesar shall go forth.

CALPHURNIA Alas, my lord,
Your wisdom is consumed in confidence.

Do not go forth today. Call it my fear
That keeps you in the house, and not your own. 55
We'll send Mark Antony to the Senate House,
And he shall say you are not well today.
Let me, upon my knee, prevail in this. *「She kneels.」*

CAESAR

Mark Antony shall say I am not well,
And for thy humor I will stay at home. 60
「He lifts her up.」

Enter Decius.

Here's Decius Brutus; he shall tell them so.

DECIUS

Caesar, all hail! Good morrow, worthy Caesar.
I come to fetch you to the Senate House.

CAESAR

And you are come in very happy time
To bear my greeting to the Senators 65
And tell them that I will not come today.
Cannot is false, and that I dare not, falser.
I will not come today. Tell them so, Decius.

CALPHURNIA

Say he is sick.

CAESAR Shall Caesar send a lie? 70
Have I in conquest stretched mine arm so far,
To be afeard to tell graybeards the truth?
Decius, go tell them Caesar will not come.

DECIUS

Most mighty Caesar, let me know some cause,
Lest I be laughed at when I tell them so. 75

CAESAR

The cause is in my will. I will not come.
That is enough to satisfy the Senate.
But for your private satisfaction,
Because I love you, I will let you know.
Calphurnia here, my wife, stays me at home. 80

She dreamt tonight she saw my statue,
Which, like a fountain with an hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling and did bathe their hands in it.
And these does she apply for warnings and portents 85
And evils imminent, and on her knee
Hath begged that I will stay at home today.

DECIUS

This dream is all amiss interpreted.
It was a vision fair and fortunate.
Your statue spouting blood in many pipes, 90
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics, and cognizance.
This by Calphurnia's dream is signified. 95

CAESAR

And this way have you well expounded it.

DECIUS

I have, when you have heard what I can say.
And know it now: the Senate have concluded
To give this day a crown to mighty Caesar.
If you shall send them word you will not come, 100
Their minds may change. Besides, it were a mock
Apt to be rendered, for someone to say
“Break up the Senate till another time,
When Caesar's wife shall meet with better dreams.”
If Caesar hide himself, shall they not whisper 105
“Lo, Caesar is afraid”?
Pardon me, Caesar, for my dear dear love
To your proceeding bids me tell you this,
And reason to my love is liable.

CAESAR

How foolish do your fears seem now, Calphurnia! 110
I am ashamed I did yield to them.
Give me my robe, for I will go.

*Enter Brutus, Ligarius, Metellus, Casca, Trebonius,
Cinna, and Publius.*

And look where Publius is come to fetch me.

PUBLIUS

Good morrow, Caesar.

CAESAR Welcome, Publius.— 115

What, Brutus, are you stirred so early too?—

Good morrow, Casca.—Caius Ligarius,

Caesar was ne'er so much your enemy

As that same ague which hath made you lean.—

What is 't o'clock? 120

BRUTUS Caesar, 'tis stricken eight.

CAESAR

I thank you for your pains and courtesy.

Enter Antony.

See, Antony that revels long a-nights

Is notwithstanding up.—Good morrow, Antony.

ANTONY So to most noble Caesar. 125

CAESAR, *['to Servant']* Bid them prepare within.—

I am to blame to be thus waited for. *['Servant exits.']*

Now, Cinna.—Now, Metellus.—What, Trebonius,

I have an hour's talk in store for you.

Remember that you call on me today; 130

Be near me that I may remember you.

TREBONIUS

Caesar, I will. *['Aside.']* And so near will I be

That your best friends shall wish I had been further.

CAESAR

Good friends, go in and taste some wine with me,

And we, like friends, will straightway go together. 135

BRUTUS, *['aside']*

That every like is not the same, O Caesar,

The heart of Brutus earns to think upon.

They exit.

Act 2 Scene 3

Enter Artemidorus reading a paper.

ARTEMIDORUS *Caesar, beware of Brutus, take heed of
Cassius, come not near Casca, have an eye to Cinna,
trust not Trebonius, mark well Metellus Cimber.
Decius Brutus loves thee not. Thou hast wronged* 5
*Caius Ligarius. There is but one mind in all these
men, and it is bent against Caesar. If thou beest not
immortal, look about you. Security gives way to
conspiracy. The mighty gods defend thee!*

*Thy lover,
Artemidorus* 10

Here will I stand till Caesar pass along,
And as a suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth of emulation.
If thou read this, O Caesar, thou mayest live; 15
If not, the Fates with traitors do contrive. *He exits.*

Act 2 Scene 4

Enter Portia and Lucius.

PORTIA

I prithee, boy, run to the Senate House.
Stay not to answer me, but get thee gone.
Why dost thou stay?

LUCIUS To know my errand, madam.

PORTIA

I would have had thee there and here again 5
Ere I can tell thee what thou shouldst do there.
Aside. O constancy, be strong upon my side;
Set a huge mountain 'tween my heart and tongue.
I have a man's mind but a woman's might.

How hard it is for women to keep counsel!—
Art thou here yet? 10

LUCIUS Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?

PORTIA
Yes, bring me word, boy, if thy lord look well, 15
For he went sickly forth. And take good note
What Caesar doth, what suitors press to him.
Hark, boy, what noise is that?

LUCIUS I hear none, madam.

PORTIA Prithee, listen well. 20
I heard a bustling rumor like a fray,
And the wind brings it from the Capitol.

LUCIUS Sooth, madam, I hear nothing.

Enter the Soothsayer.

PORTIA
Come hither, fellow. Which way hast thou been?

SOOTHSAYER At mine own house, good lady. 25

PORTIA What is 't o'clock?

SOOTHSAYER About the ninth hour, lady.

PORTIA
Is Caesar yet gone to the Capitol?

SOOTHSAYER
Madam, not yet. I go to take my stand
To see him pass on to the Capitol. 30

PORTIA
Thou hast some suit to Caesar, hast thou not?

SOOTHSAYER
That I have, lady. If it will please Caesar
To be so good to Caesar as to hear me,
I shall beseech him to befriend himself.

PORTIA
Why, know'st thou any harms intended towards
him? 35

SOOTHSAYER

None that I know will be, much that I fear may
chance.

Good morrow to you.—Here the street is narrow.

The throng that follows Caesar at the heels, 40

Of senators, of praetors, common suitors,

Will crowd a feeble man almost to death.

I'll get me to a place more void, and there

Speak to great Caesar as he comes along. *He exits.*

PORTIA

I must go in. *Aside.* Ay me, how weak a thing 45

The heart of woman is! O Brutus,

The heavens speed thee in thine enterprise!

Sure the boy heard me. *To Lucius.* Brutus hath a
suit

That Caesar will not grant. *Aside.* O, I grow 50
faint.—

Run, Lucius, and commend me to my lord.

Say I am merry. Come to me again

And bring me word what he doth say to thee.

They exit separately.

ACT 3

Act 3 [Scene 1]

*Flourish. Enter Caesar, Antony, Lepidus; Brutus, Cassius,
Casca, Decius, Metellus, Trebonius, Cinna; Publius,
[Popilius,] Artemidorus, the Soothsayer, [and other
Senators and Petitioners.]*

CAESAR The ides of March are come.

SOOTHSAYER Ay, Caesar, but not gone.

ARTEMIDORUS Hail, Caesar. Read this schedule.

DECIUS

Trebonius doth desire you to o'erread,
At your best leisure, this his humble suit.

5

ARTEMIDORUS

O Caesar, read mine first, for mine's a suit
That touches Caesar nearer. Read it, great Caesar.

CAESAR

What touches us ourself shall be last served.

ARTEMIDORUS

Delay not, Caesar; read it instantly

CAESAR

What, is the fellow mad?

10

PUBLIUS

Sirrah, give place.

CASSIUS

What, urge you your petitions in the street?
Come to the Capitol.

[Caesar goes forward, the rest following.]

POPILIUS, *to Cassius*

I wish your enterprise today may thrive.

CASSIUS What enterprise, Popilius?

15

POPILIUS Fare you well. *He walks away.*

BRUTUS What said Popilius Lena?

CASSIUS

He wished today our enterprise might thrive.

I fear our purpose is discovered.

BRUTUS

Look how he makes to Caesar. Mark him.

20

CASSIUS

Casca, be sudden, for we fear prevention.—

Brutus, what shall be done? If this be known,

Cassius or Caesar never shall turn back,

For I will slay myself.

BRUTUS Cassius, be constant.

25

Popilius Lena speaks not of our purposes,

For look, he smiles, and Caesar doth not change.

CASSIUS

Trebonius knows his time, for look you, Brutus,

He draws Mark Antony out of the way.

Trebonius and Antony exit.

DECIUS

Where is Metellus Cimber? Let him go

30

And presently prefer his suit to Caesar.

BRUTUS

He is addressed. Press near and second him.

CINNA

Casca, you are the first that rears your hand.

CAESAR

Are we all ready? What is now amiss

That Caesar and his Senate must redress?

35

METELLUS, *kneeling*

Most high, most mighty, and most puissant Caesar,

Metellus Cimber throws before thy seat

An humble heart.

CAESAR I must prevent thee, Cimber.
These couchings and these lowly courtesies 40
Might fire the blood of ordinary men
And turn preordinance and first decree
Into the 'law' of children. Be not fond
To think that Caesar bears such rebel blood
That will be thawed from the true quality 45
With that which melteth fools—I mean sweet
words,
Low-crookèd curtsies, and base spaniel fawning.
Thy brother by decree is banishèd.
If thou dost bend and pray and fawn for him, 50
I spurn thee like a cur out of my way.
Know: Caesar doth not wrong, nor without cause
Will he be satisfied.

METELLUS
Is there no voice more worthy than my own
To sound more sweetly in great Caesar's ear 55
For the repealing of my banished brother?

BRUTUS, 'kneeling'
I kiss thy hand, but not in flattery, Caesar,
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.

CAESAR
What, Brutus? 60

CASSIUS, 'kneeling'
Pardon, Caesar; Caesar, pardon!
As low as to thy foot doth Cassius fall
To beg enfranchisement for Publius Cimber.

CAESAR
I could be well moved, if I were as you.
If I could pray to move, prayers would move me. 65
But I am constant as the Northern Star,
Of whose true fixed and resting quality
There is no fellow in the firmament.
The skies are painted with unnumbered sparks;

METELLUS

Stand fast together, lest some friend of Caesar's
Should chance—

BRUTUS

Talk not of standing.—Publius, good cheer.
There is no harm intended to your person,
Nor to no Roman else. So tell them, Publius.

100

CASSIUS

And leave us, Publius, lest that the people,
Rushing on us, should do your age some mischief.

BRUTUS

Do so, and let no man abide this deed
But we the doers.

「All but the Conspirators exit.」

Enter Trebonius.

CASSIUS Where is Antony?

105

TREBONIUS Fled to his house amazed.

Men, wives, and children stare, cry out, and run
As it were doomsday.

BRUTUS

Fates, we will know your
pleasures.

110

That we shall die we know; 'tis but the time,
And drawing days out, that men stand upon.

CASCA Why, he that cuts off twenty years of life

Cuts off so many years of fearing death.

BRUTUS

Grant that, and then is death a benefit.
So are we Caesar's friends, that have abridged
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Caesar's blood
Up to the elbows and besmear our swords.
Then walk we forth, even to the marketplace,
And, waving our red weapons o'er our heads,
Let's all cry "Peace, freedom, and liberty!"

115

120

CASSIUS

Stoop then, and wash.

They smear their hands and swords with Caesar's blood.

How many ages hence

Shall this our lofty scene be acted over

125

In *states* unborn and accents yet unknown!

BRUTUS

How many times shall Caesar bleed in sport,

That now on Pompey's basis *lies* along

No worthier than the dust!

CASSIUS So oft as that shall be,

130

So often shall the knot of us be called

The men that gave their country liberty.

DECIUS

What, shall we forth?

CASSIUS

Ay, every man away.

Brutus shall lead, and we will grace his heels

135

With the most boldest and best hearts of Rome.

Enter a Servant.

BRUTUS

Soft, who comes here? A friend of Antony's.

SERVANT, *kneeling*

Thus, Brutus, did my master bid me kneel.

Thus did Mark Antony bid me fall down,

And, being prostrate, thus he bade me say:

140

Brutus is noble, wise, valiant, and honest;

Caesar was mighty, bold, royal, and loving.

Say, I love Brutus, and I honor him;

Say, I feared Caesar, honored him, and loved him.

If Brutus will vouchsafe that Antony

145

May safely come to him and be resolved

How Caesar hath deserved to lie in death,

Mark Antony shall not love Caesar dead

So well as Brutus living, but will follow

The fortunes and affairs of noble Brutus

150

Thorough the hazards of this untrod state
With all true faith. So says my master Antony.

BRUTUS

Thy master is a wise and valiant Roman.
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied and, by my honor,
Depart untouched.

155

SERVANT

I'll fetch him presently.

Servant exits.

BRUTUS

I know that we shall have him well to friend.

CASSIUS

I wish we may; but yet have I a mind
That fears him much, and my misgiving still
Falls shrewdly to the purpose.

160

Enter Antony.

BRUTUS

But here comes Antony.—Welcome, Mark Antony!

ANTONY

O mighty Caesar, dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils
Shrunk to this little measure? Fare thee well.—
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank.
If I myself, there is no hour so fit
As Caesar's death's hour, nor no instrument
Of half that worth as those your swords made rich
With the most noble blood of all this world.
I do beseech you, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfill your pleasure. Live a thousand years,
I shall not find myself so apt to die;
No place will please me so, no mean of death,

165

170

175

As here by Caesar, and by you cut off,
The choice and master spirits of this age.

BRUTUS

O Antony, beg not your death of us! 180
Though now we must appear bloody and cruel,
As by our hands and this our present act
You see we do, yet see you but our hands
And this the bleeding business they have done.
Our hearts you see not; they are pitiful; 185
And pity to the general wrong of Rome
(As fire drives out fire, so pity pity)
Hath done this deed on Caesar. For your part,
To you our swords have leaden points, Mark Antony.
Our arms in strength of malice, and our hearts 190
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence.

CASSIUS

Your voice shall be as strong as any man's
In the disposing of new dignities.

BRUTUS

Only be patient till we have appeased 195
The multitude, beside themselves with fear;
And then we will deliver you the cause
Why I, that did love Caesar when I struck him,
Have thus proceeded.

ANTONY

I doubt not of your wisdom. 200

Let each man render me his bloody hand.
First, Marcus Brutus, will I shake with you.—
Next, Caius Cassius, do I take your hand.—
Now, Decius Brutus, yours;—now yours,
Metellus;— 205
Yours, Cinna;—and, my valiant Casca, yours;—
Though last, not least in love, yours, good
Trebonius.—
Gentlemen all—alas, what shall I say?
My credit now stands on such slippery ground 210
That one of two bad ways you must conceit me,

Either a coward or a flatterer.—
That I did love thee, Caesar, O, 'tis true!
If then thy spirit look upon us now,
Shall it not grieve thee dearer than thy death 215
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes—
Most noble!—in the presence of thy corpse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood, 220
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bayed, brave
hart,
Here didst thou fall, and here thy hunters stand 225
Signed in thy spoil and crimsoned in thy Lethe.
O world, thou wast the forest to this hart,
And this indeed, O world, the heart of thee.
How like a deer stricken by many princes
Dost thou here lie! 230

CASSIUS Mark Antony—

ANTONY Pardon me, Caius Cassius.
The enemies of Caesar shall say this;
Then, in a friend, it is cold modesty.

CASSIUS
I blame you not for praising Caesar so. 235
But what compact mean you to have with us?
Will you be pricked in number of our friends,
Or shall we on and not depend on you?

ANTONY
Therefore I took your hands, but was indeed
Swayed from the point by looking down on Caesar. 240
Friends am I with you all and love you all,
Upon this hope, that you shall give me reasons
Why and wherein Caesar was dangerous.

BRUTUS
Or else were this a savage spectacle.

Our reasons are so full of good regard 245
That were you, Antony, the son of Caesar,
You should be satisfied.

ANTONY That's all I seek;
And am, moreover, suitor that I may
Produce his body to the marketplace, 250
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.

BRUTUS
You shall, Mark Antony.

CASSIUS Brutus, a word with you.
[*Aside to Brutus.*] You know not what you do. Do 255
not consent
That Antony speak in his funeral.
Know you how much the people may be moved
By that which he will utter?

BRUTUS, [*aside to Cassius*] By your pardon, 260
I will myself into the pulpit first
And show the reason of our Caesar's death.
What Antony shall speak I will protest
He speaks by leave and by permission,
And that we are contented Caesar shall 265
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.

CASSIUS, [*aside to Brutus*]
I know not what may fall. I like it not.

BRUTUS
Mark Antony, here, take you Caesar's body.
You shall not in your funeral speech blame us 270
But speak all good you can devise of Caesar
And say you do 't by our permission,
Else shall you not have any hand at all
About his funeral. And you shall speak
In the same pulpit whereto I am going, 275
After my speech is ended.

And bid me say to you by word of mouth—
O Caesar!

ANTONY

Thy heart is big. Get thee apart and weep.
Passion, I see, is catching, 'for' mine eyes,
Seeing those beads of sorrow stand in thine, 310
Began to water. Is thy master coming?

SERVANT

He lies tonight within seven leagues of Rome.

ANTONY

Post back with speed and tell him what hath
chanced.
Here is a mourning Rome, a dangerous Rome, 315
No Rome of safety for Octavius yet.
Hie hence and tell him so.—Yet stay awhile;
Thou shalt not back till I have borne this corpse
Into the marketplace. There shall I try,
In my oration, how the people take 320
The cruel issue of these bloody men,
According to the which thou shalt discourse
To young Octavius of the state of things.
Lend me your hand.

They exit 'with Caesar's body.'

Act 3 'Scene 2'

Enter Brutus and Cassius with the Plebeians.

'PLEBEIANS'

We will be satisfied! Let us be satisfied!

BRUTUS

Then follow me and give me audience, friends.—
Cassius, go you into the other street
And part the numbers.—
Those that will hear me speak, let 'em stay here; 5
Those that will follow Cassius, go with him;

And public reasons shall be rendered
Of Caesar's death.

FIRST PLEBEIAN I will hear Brutus speak.

SECOND PLEBEIAN

I will hear Cassius, and compare their reasons 10
When severally we hear them rendered.

*¶ Cassius exits with some of the Plebeians.
Brutus goes into the pulpit. ¶*

THIRD PLEBEIAN

The noble Brutus is ascended. Silence.

BRUTUS Be patient till the last.

Romans, countrymen, and lovers, hear me for my
cause, and be silent that you may hear. Believe me 15
for mine honor, and have respect to mine honor
that you may believe. Censure me in your wisdom,
and awake your senses that you may the better
judge. If there be any in this assembly, any dear
friend of Caesar's, to him I say that Brutus' love 20
to Caesar was no less than his. If then that friend
demand why Brutus rose against Caesar, this is my
answer: not that I loved Caesar less, but that I loved
Rome more. Had you rather Caesar were living, and
die all slaves, than that Caesar were dead, to live all 25
freemen? As Caesar loved me, I weep for him. As he
was fortunate, I rejoice at it. As he was valiant, I
honor him. But, as he was ambitious, I slew him.
There is tears for his love, joy for his fortune, honor
for his valor, and death for his ambition. Who is 30
here so base that would be a bondman? If any,
speak, for him have I offended. Who is here so rude
that would not be a Roman? If any, speak, for him
have I offended. Who is here so vile that will not
love his country? If any, speak, for him have I 35
offended. I pause for a reply.

PLEBEIANS None, Brutus, none.

BRUTUS Then none have I offended. I have done no

more to Caesar than you shall do to Brutus. The
question of his death is enrolled in the Capitol, his
glory not extenuated wherein he was worthy, nor
his offenses enforced for which he suffered death. 40

Enter Mark Antony [and others] with Caesar's body.

Here comes his body, mourned by Mark Antony,
who, though he had no hand in his death, shall
receive the benefit of his dying—a place in the
commonwealth—as which of you shall not? With 45
this I depart: that, as I slew my best lover for the
good of Rome, I have the same dagger for myself
when it shall please my country to need my death.

PLEBEIANS Live, Brutus, live, live! 50

FIRST PLEBEIAN

Bring him with triumph home unto his house.

SECOND PLEBEIAN

Give him a statue with his ancestors.

THIRD PLEBEIAN

Let him be Caesar.

FOURTH PLEBEIAN Caesar's better parts

Shall be crowned in Brutus. 55

FIRST PLEBEIAN

We'll bring him to his house with shouts and
clamors.

BRUTUS

My countrymen—

SECOND PLEBEIAN Peace, silence! Brutus speaks.

FIRST PLEBEIAN Peace, ho! 60

BRUTUS

Good countrymen, let me depart alone,
And, for my sake, stay here with Antony.
Do grace to Caesar's corpse, and grace his speech
Tending to Caesar's glories, which Mark Antony
(By our permission) is allowed to make. 65

I do entreat you, not a man depart,
Save I alone, till Antony have spoke.

He 「descends and」 exits.

FIRST PLEBEIAN

Stay, ho, and let us hear Mark Antony!

THIRD PLEBEIAN

Let him go up into the public chair.

「PLEBEIANS」

We'll hear him.—Noble Antony, go up.

70

ANTONY

For Brutus' sake, I am beholding to you.

「He goes into the pulpit.」

FOURTH PLEBEIAN What does he say of Brutus?

THIRD PLEBEIAN He says for Brutus' sake

He finds himself beholding to us all.

FOURTH PLEBEIAN

'Twere best he speak no harm of Brutus here.

75

FIRST PLEBEIAN

This Caesar was a tyrant.

THIRD PLEBEIAN

Nay, that's certain.

We are blest that Rome is rid of him.

SECOND PLEBEIAN

Peace, let us hear what Antony can say.

ANTONY

You gentle Romans—

80

PLEBEIANS

Peace, ho! Let us hear him.

ANTONY

Friends, Romans, countrymen, lend me your ears.

I come to bury Caesar, not to praise him.

The evil that men do lives after them;

The good is oft interrèd with their bones.

85

So let it be with Caesar. The noble Brutus

Hath told you Caesar was ambitious.

If it were so, it was a grievous fault,

And grievously hath Caesar answered it.

Here, under leave of Brutus and the rest

90

(For Brutus is an honorable man;

So are they all, all honorable men),
 Come I to speak in Caesar's funeral.
 He was my friend, faithful and just to me, 95
 But Brutus says he was ambitious,
 And Brutus is an honorable man.
 He hath brought many captives home to Rome,
 Whose ransoms did the general coffers fill.
 Did this in Caesar seem ambitious?
 When that the poor have cried, Caesar hath wept; 100
 Ambition should be made of sterner stuff.
 Yet Brutus says he was ambitious,
 And Brutus is an honorable man.
 You all did see that on the Lupercal
 I thrice presented him a kingly crown, 105
 Which he did thrice refuse. Was this ambition?
 Yet Brutus says he was ambitious,
 And sure he is an honorable man.
 I speak not to disprove what Brutus spoke,
 But here I am to speak what I do know. 110
 You all did love him once, not without cause.
 What cause withholds you, then, to mourn for
 him?—
 O judgment, thou art fled to brutish beasts,
 And men have lost their reason!—Bear with me; 115
 My heart is in the coffin there with Caesar,
 And I must pause till it come back to me. He weeps.

FIRST PLEBEIAN

Methinks there is much reason in his sayings.

SECOND PLEBEIAN

If thou consider rightly of the matter,
 Caesar has had great wrong. 120

THIRD PLEBEIAN Has he, masters?

I fear there will a worse come in his place.

FOURTH PLEBEIAN

Marked you his words? He would not take the
 crown;
 Therefore 'tis certain he was not ambitious. 125

FIRST PLEBEIAN

If it be found so, some will dear abide it.

SECOND PLEBEIAN

Poor soul, his eyes are red as fire with weeping.

THIRD PLEBEIAN

There's not a nobler man in Rome than Antony.

FOURTH PLEBEIAN

Now mark him. He begins again to speak.

ANTONY

But yesterday the word of Caesar might 130
Have stood against the world. Now lies he there,
And none so poor to do him reverence.

O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong and Cassius wrong, 135
Who, you all know, are honorable men.

I will not do them wrong. I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honorable men.

But here's a parchment with the seal of Caesar. 140
I found it in his closet. 'Tis his will.

Let but the commons hear this testament,
Which, pardon me, I do not mean to read,
And they would go and kiss dead Caesar's wounds
And dip their napkins in his sacred blood— 145

Yea, beg a hair of him for memory
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

FOURTH PLEBEIAN

We'll hear the will. Read it, Mark Antony. 150

PLEBEIANS

The will, the will! We will hear Caesar's will.

ANTONY

Have patience, gentle friends. I must not read it.

It is not meet you know how Caesar loved you.
You are not wood, you are not stones, but men.
And, being men, hearing the will of Caesar, 155
It will inflame you; it will make you mad.
'Tis good you know not that you are his heirs,
For if you should, O, what would come of it?

FOURTH PLEBEIAN

Read the will! We'll hear it, Antony.

「PLEBEIANS」

You shall read us the will, Caesar's will. 160

ANTONY

Will you be patient? Will you stay awhile?
I have o'ershot myself to tell you of it.
I fear I wrong the honorable men
Whose daggers have stabbed Caesar. I do fear it.

FOURTH PLEBEIAN They were traitors. Honorable men? 165

PLEBEIANS The will! The testament!

SECOND PLEBEIAN They were villains, murderers. The
will! Read the will.

ANTONY

You will compel me, then, to read the will?
Then make a ring about the corpse of Caesar, 170
And let me show you him that made the will.
Shall I descend? And will you give me leave?

PLEBEIANS Come down.

SECOND PLEBEIAN Descend.

THIRD PLEBEIAN You shall have leave. 175

「Antony descends.」

FOURTH PLEBEIAN A ring; stand round.

FIRST PLEBEIAN

Stand from the hearse. Stand from the body.

SECOND PLEBEIAN

Room for Antony, most noble Antony.

ANTONY

Nay, press not so upon me. Stand far off.

PLEBEIANS Stand back! Room! Bear back! 180

ANTONY

If you have tears, prepare to shed them now.
 You all do know this mantle. I remember
 The first time ever Caesar put it on.
 'Twas on a summer's evening in his tent,
 That day he overcame the Nervii. 185

Look, in this place ran Cassius' dagger through.
 See what a rent the envious Casca made.
 Through this the well-belovèd Brutus stabbed,
 And, as he plucked his cursèd steel away,
 Mark how the blood of Caesar followed it, 190

As rushing out of doors to be resolved
 If Brutus so unkindly knocked or no;
 For Brutus, as you know, was Caesar's angel.
 Judge, O you gods, how dearly Caesar loved him!
 This was the most unkindest cut of all. 195

For when the noble Caesar saw him stab,
 Ingratitude, more strong than traitors' arms,
 Quite vanquished him. Then burst his mighty heart,
 And, in his mantle muffling up his face,
 Even at the base of Pompey's statue 200

(Which all the while ran blood) great Caesar fell.
 O, what a fall was there, my countrymen!
 Then I and you and all of us fell down,
 Whilst bloody treason flourished over us.
 O, now you weep, and I perceive you feel 205

The dint of pity. These are gracious drops.
 Kind souls, what, weep you when you but behold
 Our Caesar's vesture wounded? Look you here,
Antony lifts Caesar's cloak.

Here is himself, marred as you see with traitors.

FIRST PLEBEIAN O piteous spectacle! 210

SECOND PLEBEIAN O noble Caesar!

THIRD PLEBEIAN O woeful day!

FOURTH PLEBEIAN	O traitors, villains!	
FIRST PLEBEIAN	O most bloody sight!	
SECOND PLEBEIAN	We will be revenged.	215
「PLEBEIANS」	Revenge! About! Seek! Burn! Fire! Kill! Slay! Let not a traitor live!	
ANTONY	Stay, countrymen.	
FIRST PLEBEIAN	Peace there! Hear the noble Antony.	
SECOND PLEBEIAN	We'll hear him, we'll follow him, we'll die with him.	220
ANTONY	Good friends, sweet friends, let me not stir you up To such a sudden flood of mutiny. They that have done this deed are honorable. What private griefs they have, alas, I know not, That made them do it. They are wise and honorable And will no doubt with reasons answer you. I come not, friends, to steal away your hearts. I am no orator, as Brutus is, But, as you know me all, a plain blunt man That love my friend, and that they know full well That gave me public leave to speak of him. For I have neither 「wit,」 nor words, nor worth, Action, nor utterance, nor the power of speech To stir men's blood. I only speak right on. I tell you that which you yourselves do know, Show you sweet Caesar's wounds, poor poor dumb mouths, And bid them speak for me. But were I Brutus, And Brutus Antony, there were an Antony Would ruffle up your spirits and put a tongue In every wound of Caesar that should move The stones of Rome to rise and mutiny.	225 230 235
PLEBEIANS	We'll mutiny.	
FIRST PLEBEIAN	We'll burn the house of Brutus.	245

THIRD PLEBEIAN

Away then. Come, seek the conspirators.

ANTONY

Yet hear me, countrymen; yet hear me speak.

PLEBEIANS

Peace, ho! Hear Antony, most noble Antony!

ANTONY

Why, friends, you go to do you know not what.

Wherein hath Caesar thus deserved your loves? 250

Alas, you know not. I must tell you then.

You have forgot the will I told you of.

PLEBEIANS

Most true. The will! Let's stay and hear the will.

ANTONY

Here is the will, and under Caesar's seal:

To every Roman citizen he gives, 255

To every several man, seventy-five drachmas.

SECOND PLEBEIAN

Most noble Caesar! We'll revenge his death.

THIRD PLEBEIAN O royal Caesar!

ANTONY Hear me with patience.

PLEBEIANS Peace, ho! 260

ANTONY

Moreover, he hath left you all his walks,

His private arbors, and new-planted orchards,

On this side Tiber. He hath left them you,

And to your heirs forever—common pleasures

To walk abroad and recreate yourselves. 265

Here was a Caesar! When comes such another?

FIRST PLEBEIAN

Never, never!—Come, away, away!

We'll burn his body in the holy place

And with the brands fire the traitors' houses.

Take up the body. 270

SECOND PLEBEIAN Go fetch fire.

THIRD PLEBEIAN Pluck down benches.

FOURTH PLEBEIAN Pluck down forms, windows,
anything.

Plebeians exit [with Caesar's body.]

ANTONY

Now let it work. Mischief, thou art afoot; 275
Take thou what course thou wilt.

Enter Servant.

How now, fellow?

SERVANT

Sir, Octavius is already come to Rome.

ANTONY Where is he?

SERVANT

He and Lepidus are at Caesar's house. 280

ANTONY

And thither will I straight to visit him.
He comes upon a wish. Fortune is merry
And in this mood will give us anything.

SERVANT

I heard him say Brutus and Cassius
Are rid like madmen through the gates of Rome. 285

ANTONY

Belike they had some notice of the people
How I had moved them. Bring me to Octavius.

They exit.

Act 3 [Scene 3]

Enter Cinna the poet and after him the Plebeians.

CINNA

I dreamt tonight that I did feast with Caesar,
And things unluckily charge my fantasy.
I have no will to wander forth of doors,
Yet something leads me forth.

FIRST PLEBEIAN What is your name? 5

SECOND PLEBEIAN Whither are you going?

THIRD PLEBEIAN Where do you dwell?

FOURTH PLEBEIAN Are you a married man or a bachelor?

SECOND PLEBEIAN Answer every man directly. 10

FIRST PLEBEIAN Ay, and briefly.

FOURTH PLEBEIAN Ay, and wisely.

THIRD PLEBEIAN Ay, and truly, you were best.

CINNA What is my name? Whither am I going? Where do I dwell? Am I a married man or a bachelor? Then to answer every man directly and briefly, wisely and truly: wisely I say, I am a bachelor. 15

SECOND PLEBEIAN That's as much as to say they are fools that marry. You'll bear me a bang for that, I fear. Proceed directly. 20

CINNA Directly, I am going to Caesar's funeral.

FIRST PLEBEIAN As a friend or an enemy?

CINNA As a friend.

SECOND PLEBEIAN That matter is answered directly.

FOURTH PLEBEIAN For your dwelling—briefly. 25

CINNA Briefly, I dwell by the Capitol.

THIRD PLEBEIAN Your name, sir, truly.

CINNA Truly, my name is Cinna.

FIRST PLEBEIAN Tear him to pieces! He's a conspirator.

CINNA I am Cinna the poet, I am Cinna the poet! 30

FOURTH PLEBEIAN Tear him for his bad verses, tear him for his bad verses!

CINNA I am not Cinna the conspirator.

FOURTH PLEBEIAN It is no matter. His name's Cinna. Pluck but his name out of his heart, and turn him going. 35

THIRD PLEBEIAN Tear him, tear him! Come, brands, ho, firebrands! To Brutus', to Cassius', burn all! Some to Decius' house, and some to Casca's, some to Ligarius'. Away, go! 40

All the Plebeians exit, carrying off Cinna.

ACT 4**Act 4 Scene 1**

Enter Antony, Octavius, and Lepidus.

ANTONY

These many, then, shall die; their names are
pricked.

OCTAVIUS

Your brother too must die. Consent you, Lepidus?

LEPIDUS

I do consent.

OCTAVIUS Prick him down, Antony.

5

LEPIDUS

Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.

ANTONY

He shall not live; look, with a spot I damn him.
But, Lepidus, go you to Caesar's house;
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.

10

LEPIDUS What, shall I find you here?

OCTAVIUS Or here, or at the Capitol. *Lepidus exits.*

ANTONY

This is a slight, unmeritable man,
Meet to be sent on errands. Is it fit,
The threefold world divided, he should stand
One of the three to share it?

15

OCTAVIUS So you thought him
And took his voice who should be pricked to die
In our black sentence and proscription. 20

ANTONY
Octavius, I have seen more days than you,
And, though we lay these honors on this man
To ease ourselves of diverse sland'rous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business, 25
Either led or driven, as we point the way;
And having brought our treasure where we will,
Then take we down his load and turn him off
(Like to the empty ass) to shake his ears
And graze in commons. 30

OCTAVIUS You may do your will,
But he's a tried and valiant soldier.

ANTONY
So is my horse, Octavius, and for that
I do appoint him store of provender.
It is a creature that I teach to fight, 35
To wind, to stop, to run directly on,
His corporal motion governed by my spirit;
And, in some taste, is Lepidus but so.
He must be taught and trained and bid go forth—
A barren-spirited fellow, one that feeds 40
On objects, arts, and imitations
Which, out of use and staled by other men,
Begin his fashion. Do not talk of him
But as a property. And now, Octavius,
Listen great things. Brutus and Cassius 45
Are levying powers. We must straight make head.
Therefore let our alliance be combined,
Our best friends made, our means stretched;
And let us presently go sit in council
How covert matters may be best disclosed 50
And open perils surest answerèd.

OCTAVIUS

Let us do so, for we are at the stake
 And bayed about with many enemies,
 And some that smile have in their hearts, I fear,
 Millions of mischiefs.

55

*They exit.***Act 4 「Scene 2」**

*Drum. Enter Brutus, Lucilius, 「Lucius,」 and the Army.
 Titinius and Pindarus meet them.*

BRUTUS Stand ho!

LUCILIUS Give the word, ho, and stand!

BRUTUS

What now, Lucilius, is Cassius near?

LUCILIUS

He is at hand, and Pindarus is come
 To do you salutation from his master.

5

BRUTUS

He greets me well.—Your master, Pindarus,
 In his own change or by ill officers,
 Hath given me some worthy cause to wish
 Things done undone, but if he be at hand
 I shall be satisfied.

10

PINDARUS I do not doubt
 But that my noble master will appear
 Such as he is, full of regard and honor.

BRUTUS

He is not doubted. 「Brutus and Lucilius walk aside.」
 A word, Lucilius,
 How he received you. Let me be resolved.

15

LUCILIUS

With courtesy and with respect enough,
 But not with such familiar instances
 Nor with such free and friendly conference
 As he hath used of old.

20

Let us not wrangle. Bid them move away. 50
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.

CASSIUS Pindarus,
Bid our commanders lead their charges off
A little from this ground. 55

BRUTUS
"Lucius," do you the like, and let no man
Come to our tent till we have done our conference.
Let "Lucilius" and Titinius guard our door.
All but Brutus and Cassius exit.

Act 4 "Scene 3"

CASSIUS
That you have wronged me doth appear in this:
You have condemned and noted Lucius Pella
For taking bribes here of the Sardians,
Wherein my letters, praying on his side
Because I knew the man, was slighted off. 5

BRUTUS
You wronged yourself to write in such a case.

CASSIUS
In such a time as this it is not meet
That every nice offense should bear his comment.

BRUTUS
Let me tell you, Cassius, you yourself
Are much condemned to have an itching palm, 10
To sell and mart your offices for gold
To undeservers.

CASSIUS I an itching palm?
You know that you are Brutus that speaks this,
Or, by the gods, this speech were else your last. 15

BRUTUS
The name of Cassius honors this corruption,
And chastisement doth therefore hide his head.

CASSIUS Chastisement?

BRUTUS

Remember March; the ides of March remember.
 Did not great Julius bleed for justice' sake? 20
 What villain touched his body that did stab
 And not for justice? What, shall one of us
 That struck the foremost man of all this world
 But for supporting robbers, shall we now
 Contaminate our fingers with base bribes 25
 And sell the mighty space of our large honors
 For so much trash as may be graspèd thus?
 I had rather be a dog and bay the moon
 Than such a Roman.

CASSIUS Brutus, bait not me. 30
 I'll not endure it. You forget yourself
 To hedge me in. I am a soldier, I,
 Older in practice, abler than yourself
 To make conditions.

BRUTUS Go to! You are not, Cassius. 35

CASSIUS I am.

BRUTUS I say you are not.

CASSIUS
 Urge me no more. I shall forget myself.
 Have mind upon your health. Tempt me no farther.

BRUTUS Away, slight man! 40

CASSIUS
 Is 't possible?

BRUTUS Hear me, for I will speak.
 Must I give way and room to your rash choler?
 Shall I be frightened when a madman stares?

CASSIUS
 O you gods, you gods, must I endure all this? 45

BRUTUS
 All this? Ay, more. Fret till your proud heart break.
 Go show your slaves how choleric you are
 And make your bondmen tremble. Must I budge?

Must I observe you? Must I stand and crouch
Under your testy humor? By the gods, 50
You shall digest the venom of your spleen
Though it do split you. For, from this day forth,
I'll use you for my mirth, yea, for my laughter,
When you are waspish.

CASSIUS Is it come to this? 55

BRUTUS

You say you are a better soldier.
Let it appear so, make your vaunting true,
And it shall please me well. For mine own part,
I shall be glad to learn of noble men.

CASSIUS

You wrong me every way, you wrong me, Brutus. 60
I said an elder soldier, not a better.
Did I say "better"?

BRUTUS If you did, I care not.

CASSIUS

When Caesar lived he durst not thus have moved 65
me.

BRUTUS

Peace, peace! You durst not so have tempted him.

CASSIUS I durst not?

BRUTUS No.

CASSIUS

What? Durst not tempt him?

BRUTUS For your life you durst 70
not.

CASSIUS

Do not presume too much upon my love.
I may do that I shall be sorry for.

BRUTUS

You have done that you should be sorry for.
There is no terror, Cassius, in your threats, 75
For I am armed so strong in honesty
That they pass by me as the idle wind,

Which I respect not. I did send to you
 For certain sums of gold, which you denied me,
 For I can raise no money by vile means. 80
 By heaven, I had rather coin my heart
 And drop my blood for drachmas than to wring
 From the hard hands of peasants their vile trash
 By any indirection. I did send
 To you for gold to pay my legions, 85
 Which you denied me. Was that done like Cassius?
 Should I have answered Caius Cassius so?
 When Marcus Brutus grows so covetous
 To lock such rascal counters from his friends,
 Be ready, gods, with all your thunderbolts; 90
 Dash him to pieces!

CASSIUS I denied you not.

BRUTUS You did.

CASSIUS
 I did not. He was but a fool that brought
 My answer back. Brutus hath rived my heart. 95
 A friend should bear his friend's infirmities,
 But Brutus makes mine greater than they are.

BRUTUS
 I do not, till you practice them on me.

CASSIUS
 You love me not.

BRUTUS I do not like your faults. 100

CASSIUS
 A friendly eye could never see such faults.

BRUTUS
 A flatterer's would not, though they do appear
 As huge as high Olympus.

CASSIUS
 Come, Antony, and young Octavius, come!
 Revenge yourselves alone on Cassius, 105
 For Cassius is aweary of the world—
 Hated by one he loves, braved by his brother,

Checked like a bondman, all his faults observed,
Set in a notebook, learned and conned by rote
To cast into my teeth. O, I could weep
My spirit from mine eyes! There is my dagger,

‘Offering his dagger to Brutus.’

And here my naked breast; within, a heart
 Dearer than Pluto's mine, richer than gold.
 If that thou be'st a Roman, take it forth.
 I that denied thee gold will give my heart. 115
 Strike as thou didst at Caesar, for I know
 When thou didst hate him worst, thou lovedst him
 better
 Than ever thou lovedst Cassius.

BRUTUS	Sheathe your	120
dagger.		

Be angry when you will, it shall have scope.
Do what you will, dishonor shall be humor.
O Cassius, you are yokèd with a lamb
That carries anger as the flint bears fire, 125
Who, much enforcèd, shows a hasty spark
And straight is cold again.

CASSIUS	Hath Cassius lived	
To be but mirth and laughter to his Brutus		
When grief and blood ill-tempered vexeth him?		130

BRUTUS
When I spoke that, I was ill-tempered too.

CASSIUS
Do you confess so much? Give me your hand.

BRUTUS
And my heart too. 「They clasp hands.」

CASSIUS O Brutus!

BRUTUS What's the matter? 135

CASSIUS
Have not you love enough to bear with me
When that rash humor which my mother gave me
Makes me forgetful?

BRUTUS Yes, Cassius, and from
henceforth 140
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.

Enter a Poet [followed by Lucilius, Titinius, and Lucius.]

POET
Let me go in to see the Generals.
There is some grudge between 'em; 'tis not meet
They be alone. 145

LUCILIUS You shall not come to them.

POET Nothing but death shall stay me.

CASSIUS How now, what's the matter?

POET
For shame, you generals, what do you mean?
Love and be friends as two such men should be, 150
For I have seen more years, I'm sure, than ye.

CASSIUS
Ha, ha, how vilely doth this cynic rhyme!

BRUTUS
Get you hence, sirrah! Saucy fellow, hence!

CASSIUS
Bear with him, Brutus. 'Tis his fashion.

BRUTUS
I'll know his humor when he knows his time. 155
What should the wars do with these jiggling fools?—
Companion, hence!

CASSIUS Away, away, be gone! *Poet exits.*

BRUTUS
Lucilius and Titinius, bid the commanders
Prepare to lodge their companies tonight. 160

CASSIUS
And come yourselves, and bring Messala with you
Immediately to us. *[Lucilius and Titinius exit.]*

BRUTUS Lucius, a bowl of wine. *[Lucius exits.]*

CASSIUS

I did not think you could have been so angry.

BRUTUS

O Cassius, I am sick of many griefs. 165

CASSIUS

Of your philosophy you make no use
If you give place to accidental evils.

BRUTUS

No man bears sorrow better. Portia is dead.

CASSIUS Ha? Portia?

BRUTUS She is dead. 170

CASSIUS

How 'scaped I killing when I crossed you so?
O insupportable and touching loss!
Upon what sickness?

BRUTUS Impatient of my absence,

And grief that young Octavius with Mark Antony 175
Have made themselves so strong—for with her
death

That tidings came—with this she fell distract
And, her attendants absent, swallowed fire.

CASSIUS And died so? 180

BRUTUS Even so.

CASSIUS O you immortal gods!

Enter [Lucius] with wine and tapers.

BRUTUS

Speak no more of her.—Give me a bowl of wine.—

In this I bury all unkindness, Cassius. [He] drinks.

CASSIUS

My heart is thirsty for that noble pledge.— 185
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love.

[He drinks.]
[Lucius exits.]

Enter Titinius and Messala.

BRUTUS

Come in, Titinius. Welcome, good Messala.

Now sit we close about this taper here,

And call in question our necessities. *[They sit.]* 190

CASSIUS

Portia, art thou gone?

BRUTUS No more, I pray you.—

Messala, I have here receivèd letters

That young Octavius and Mark Antony

Come down upon us with a mighty power, 195

Bending their expedition toward Philippi.

MESSALA

Myself have letters of the selfsame tenor.

BRUTUS With what addition?

MESSALA

That by proscription and bills of outlawry,

Octavius, Antony, and Lepidus 200

Have put to death an hundred senators.

BRUTUS

Therein our letters do not well agree.

Mine speak of seventy senators that died

By their proscriptions, Cicero being one.

CASSIUS

Cicero one? 205

MESSALA Cicero is dead,

And by that order of proscription.

Had you your letters from your wife, my lord?

BRUTUS No, Messala.

MESSALA

Nor nothing in your letters writ of her? 210

BRUTUS Nothing, Messala.

MESSALA That methinks is strange.

BRUTUS

Why ask you? Hear you aught of her in yours?

MESSALA No, my lord.

BRUTUS

Now, as you are a Roman, tell me true. 215

MESSALA

Then like a Roman bear the truth I tell,
For certain she is dead, and by strange manner.

BRUTUS

Why, farewell, Portia. We must die, Messala.
With meditating that she must die once,
I have the patience to endure it now. 220

MESSALA

Even so great men great losses should endure.

CASSIUS

I have as much of this in art as you,
But yet my nature could not bear it so.

BRUTUS

Well, to our work alive. What do you think
Of marching to Philippi presently? 225

CASSIUS I do not think it good.

BRUTUS Your reason?

CASSIUS This it is:

'Tis better that the enemy seek us;
So shall he waste his means, weary his soldiers, 230
Doing himself offense, whilst we, lying still,
Are full of rest, defense, and nimbleness.

BRUTUS

Good reasons must of force give place to better.
The people 'twixt Philippi and this ground
Do stand but in a forced affection, 235

For they have grudged us contribution.
The enemy, marching along by them,
By them shall make a fuller number up,
Come on refreshed, new-added, and encouraged,
From which advantage shall we cut him off 240

If at Philippi we do face him there,
These people at our back.

CASSIUS Hear me, good brother—

BRUTUS Everything is well.

CASSIUS Good night, my lord.

BRUTUS Good night, good brother. 275

TITINIUS/MESSALA
 Good night, Lord Brutus.

BRUTUS Farewell, everyone.
 ‘All but Brutus and Lucius’ exit.
 Give me the gown. Where is thy instrument?

LUCIUS
 Here in the tent.

BRUTUS What, thou speak’st drowsily? 280
 Poor knave, I blame thee not; thou art o’erwatched.
 Call Claudius and some other of my men;
 I’ll have them sleep on cushions in my tent.

LUCIUS Varro and Claudius.

Enter Varro and Claudius.

VARRO Calls my lord? 285

BRUTUS
 I pray you, sirs, lie in my tent and sleep.
 It may be I shall raise you by and by
 On business to my brother Cassius.

VARRO
 So please you, we will stand and watch your
 pleasure. 290

BRUTUS
 I will not have it so. Lie down, good sirs.
 It may be I shall otherwise bethink me.
 ‘They lie down.’
 Look, Lucius, here’s the book I sought for so.
 I put it in the pocket of my gown.

LUCIUS
 I was sure your lordship did not give it me. 295

BRUTUS
 Bear with me, good boy, I am much forgetful.

Canst thou hold up thy heavy eyes awhile
And touch thy instrument a strain or two?

LUCIUS

Ay, my lord, an 't please you.

BRUTUS

It does, my boy.

300

I trouble thee too much, but thou art willing.

LUCIUS It is my duty, sir.

BRUTUS

I should not urge thy duty past thy might.

I know young bloods look for a time of rest.

LUCIUS I have slept, my lord, already.

305

BRUTUS

It was well done, and thou shalt sleep again.

I will not hold thee long. If I do live,

I will be good to thee.

Music and a song. [Lucius then falls asleep.]

This is a sleepy tune. O murd'rous [slumber,

Layest thou thy leaden mace upon my boy,

310

That plays thee music?—Gentle knave, good night.

I will not do thee so much wrong to wake thee.

If thou dost nod, thou break'st thy instrument.

I'll take it from thee and, good boy, good night.

[He moves the instrument.]

Let me see, let me see; is not the leaf turned down

315

Where I left reading? Here it is, I think.

How ill this taper burns.

Enter the Ghost of Caesar.

Ha, who comes here?—

I think it is the weakness of mine eyes

That shapes this monstrous apparition.

320

It comes upon me.—Art thou any thing?

Art thou some god, some angel, or some devil,

That mak'st my blood cold and my hair to stare?

Speak to me what thou art.

GHOST

Thy evil spirit, Brutus.

325

BRUTUS

Why com'st thou?

GHOST

To tell thee thou shalt see me at Philippi.

BRUTUS Well, then I shall see thee again?

GHOST Ay, at Philippi.

BRUTUS

Why, I will see thee at Philippi, then. *「Ghost exits.」*

330

Now I have taken heart, thou vanishest.

Ill spirit, I would hold more talk with thee.—

Boy, Lucius!—Varro, Claudius, sirs, awake!

Claudius!

LUCIUS The strings, my lord, are false.

335

BRUTUS

He thinks he still is at his instrument.

Lucius, awake!

LUCIUS My lord?

BRUTUS

Didst thou dream, Lucius, that thou so criedst out?

LUCIUS

My lord, I do not know that I did cry.

340

BRUTUS

Yes, that thou didst. Didst thou see anything?

LUCIUS Nothing, my lord.

BRUTUS

Sleep again, Lucius.—Sirrah Claudius!

「To Varro.」 Fellow thou, awake! *「They rise up.」*

VARRO My lord?

345

CLAUDIUS My lord?

BRUTUS

Why did you so cry out, sirs, in your sleep?

BOTH

Did we, my lord?

BRUTUS Ay. Saw you anything?

VARRO No, my lord, I saw nothing.

350

CLAUDIUS Nor I, my lord.

BRUTUS

Go and commend me to my brother Cassius.

Bid him set on his powers betimes before,

And we will follow.

BOTH It shall be done, my lord.

355

They exit.

ACT 5**Act 5 「Scene 1」**

Enter Octavius, Antony, and their army.

OCTAVIUS

Now, Antony, our hopes are answerèd.
You said the enemy would not come down
But keep the hills and upper regions.
It proves not so; their battles are at hand.
They mean to warn us at Philippi here, 5
Answering before we do demand of them.

ANTONY

Tut, I am in their bosoms, and I know
Wherefore they do it. They could be content
To visit other places, and come down
With fearful bravery, thinking by this face 10
To fasten in our thoughts that they have courage.
But 'tis not so.

Enter a Messenger.

MESSENGER Prepare you, generals.

The enemy comes on in gallant show.
Their bloody sign of battle is hung out, 15
And something to be done immediately.

ANTONY

Octavius, lead your battle softly on
Upon the left hand of the even field.

OCTAVIUS

Upon the right hand, I; keep thou the left.

ANTONY

Why do you cross me in this exigent? 20

OCTAVIUS

I do not cross you, but I will do so. *March.*

*Drum. Enter Brutus, Cassius, and their army [including
Lucilius, Titinius, and Messala.]*

BRUTUS They stand and would have parley.

CASSIUS

Stand fast, Titinius. We must out and talk.

OCTAVIUS

Mark Antony, shall we give sign of battle?

ANTONY

No, Caesar, we will answer on their charge. 25

Make forth. The Generals would have some words.

OCTAVIUS, [to his Officers] Stir not until the signal.
[The Generals step forward.]

BRUTUS

Words before blows; is it so, countrymen?

OCTAVIUS

Not that we love words better, as you do.

BRUTUS

Good words are better than bad strokes, Octavius. 30

ANTONY

In your bad strokes, Brutus, you give good words.
Witness the hole you made in Caesar's heart,
Crying "Long live, hail, Caesar!"

CASSIUS

Antony,

The posture of your blows are yet unknown, 35
But, for your words, they rob the Hybla bees
And leave them honeyless.

ANTONY Not stingless too.

BRUTUS O yes, and soundless too,

Defiance, traitors, hurl we in your teeth.
 If you dare fight today, come to the field;
 If not, when you have stomachs.

Octavius, Antony, and [their] army exit.

CASSIUS

Why now, blow wind, swell billow, and swim bark!
 The storm is up, and all is on the hazard.

BRUTUS

Ho, Lucilius, hark, a word with you.
Lucilius and Messala stand forth.

LUCILIUS My lord?

[Brutus and Lucilius step aside together.] 75

CASSIUS

Messala.

MESSALA What says my general?

CASSIUS Messala,

This is my birthday, as this very day
 Was Cassius born. Give me thy hand, Messala. 80

Be thou my witness that against my will
 (As Pompey was) am I compelled to set
 Upon one battle all our liberties.

You know that I held Epicurus strong
 And his opinion. Now I change my mind 85
 And partly credit things that do presage.

Coming from Sardis, on our former ensign
 Two mighty eagles fell, and there they perched,
 Gorging and feeding from our soldiers' hands,
 Who to Philippi here consorted us. 90

This morning are they fled away and gone,
 And in their steads do ravens, crows, and kites
 Fly o'er our heads and downward look on us
 As we were sickly prey. Their shadows seem
 A canopy most fatal, under which 95
 Our army lies, ready to give up the ghost.

MESSALA

Believe not so.

CASSIUS I but believe it partly,
For I am fresh of spirit and resolved
To meet all perils very constantly.

100

BRUTUS
Even so, Lucilius. *[Brutus returns to Cassius.]*

CASSIUS Now, most noble Brutus,
The gods today stand friendly that we may,
Lovers in peace, lead on our days to age.
But since the affairs of men rests still incertain, 105
Let's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together.
What are you then determinèd to do?

BRUTUS

Even by the rule of that philosophy 110
By which I did blame Cato for the death
Which he did give himself (I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life), arming myself with patience 115
To stay the providence of some high powers
That govern us below.

CASSIUS Then, if we lose this battle,
 You are contented to be led in triumph
 Thorough the streets of Rome? 120

BRUTUS

No, Cassius, no. Think not, thou noble Roman,
That ever Brutus will go bound to Rome.
He bears too great a mind. But this same day
Must end that work the ides of March begun.
And whether we shall meet again, I know not.

125

Therefore our everlasting farewell take.
Forever and forever farewell, Cassius.
If we do meet again, why we shall smile;
If not, why then this parting was well made.

CASSIUS

Forever and forever farewell, Brutus. 130
If we do meet again, we'll smile indeed;
If not, 'tis true this parting was well made.

BRUTUS

Why then, lead on.—O, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end, 135
And then the end is known.—Come ho, away!

*They exit.***Act 5 [Scene 2]***Alarum. Enter Brutus and Messala.*

BRUTUS

Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side!

*[He hands Messala papers.]**Loud alarum.*

Let them set on at once, for I perceive
But cold demeanor in Octavius' wing,
And sudden push gives them the overthrow. 5
Ride, ride, Messala! Let them all come down.

*They exit.***Act 5 [Scene 3]***Alarums. Enter Cassius [carrying a standard] and
Titinius.*

CASSIUS

O, look, Titinius, look, the villains fly!
Myself have to mine own turned enemy.
This ensign here of mine was turning back;
I slew the coward and did take it from him.

TITINIUS

O Cassius, Brutus gave the word too early, 5
 Who, having some advantage on Octavius,
 Took it too eagerly. His soldiers fell to spoil,
 Whilst we by Antony are all enclosed.

Enter Pindarus.

PINDARUS

Fly further off, my lord, fly further off!
 Mark Antony is in your tents, my lord. 10
 Fly therefore, noble Cassius, fly far off.

CASSIUS

This hill is far enough.—Look, look, Titinius,
 Are those my tents where I perceive the fire?

TITINIUS

They are, my lord.

CASSIUS

Titinius, if thou lovest me, 15

Mount thou my horse and hide thy spurs in him
 Till he have brought thee up to yonder troops
 And here again, that I may rest assured
 Whether yond troops are friend or enemy.

TITINIUS

I will be here again even with a thought. *He exits.* 20

CASSIUS

Go, Pindarus, get higher on that hill.
 My sight was ever thick. Regard Titinius
 And tell me what thou not'st about the field.

「Pindarus goes up.」

This day I breathèd first. Time is come round,
 And where I did begin, there shall I end; 25
 My life is run his compass.—Sirrah, what news?

PINDARUS, *above*. O my lord!

CASSIUS What news?

PINDARUS

Titinius is enclosed round about

With horsemen that make to him on the spur, 30
 Yet he spurs on. Now they are almost on him.
 Now Titinius! Now some light. O, he lights too.
 He's ta'en. *Shout.*

And hark, they shout for joy.

CASSIUS Come down, behold no more.— 35
 O, coward that I am to live so long
 To see my best friend ta'en before my face!
Pindarus *comes down.*

Come hither, sirrah.
 In Parthia did I take thee prisoner,
 And then I swore thee, saving of thy life, 40
 That whatsoever I did bid thee do
 Thou shouldst attempt it. Come now, keep thine
 oath.

Now be a freeman, and with this good sword,
 That ran through Caesar's bowels, search this 45
 bosom.

Stand not to answer. Here, take thou the hilts,
 And, when my face is covered, as 'tis now,
 Guide thou the sword. *Pindarus stabs him.*

Caesar, thou art revenged 50
 Even with the sword that killed thee. *He dies.*

PINDARUS

So I am free, yet would not so have been,
 Durst I have done my will.—O Cassius!—
 Far from this country Pindarus shall run,
 Where never Roman shall take note of him. 55
He exits.

Enter Titinius and Messala.

MESSALA

It is but change, Titinius, for Octavius
 Is overthrown by noble Brutus' power,
 As Cassius' legions are by Antony.

TITINIUS

These tidings will well comfort Cassius.

MESSALA

Where did you leave him? 60

TITINIUS

All disconsolate,
With Pindarus his bondman, on this hill.

MESSALA

Is not that he that lies upon the ground?

TITINIUS

He lies not like the living. O my heart!

MESSALA

Is not that he? 65

TITINIUS

No, this was he, Messala,
But Cassius is no more. O setting sun,
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set.
The sun of Rome is set. Our day is gone; 70
Clouds, dews, and dangers come. Our deeds are
done.

Mistrust of my success hath done this deed.

MESSALA

Mistrust of good success hath done this deed.
O hateful error, melancholy's child, 75
Why dost thou show to the apt thoughts of men
The things that are not? O error, soon conceived,
Thou never com'st unto a happy birth
But kill'st the mother that engendered thee!

TITINIUS

What, Pindarus! Where art thou, Pindarus? 80

MESSALA

Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears. I may say "thrusting it,"
For piercing steel and darts envenomèd
Shall be as welcome to the ears of Brutus 85
As tidings of this sight.

TITINIUS Hie you, Messala,
And I will seek for Pindarus the while.
「Messala exits.」

Why didst thou send me forth, brave Cassius?
Did I not meet thy friends, and did not they 90
Put on my brows this wreath of victory
And bid me give it thee? Didst thou not hear their
shouts?

Alas, thou hast misconstrued everything.
But hold thee, take this garland on thy brow. 95

「Laying the garland on Cassius' brow.」
Thy Brutus bid me give it thee, and I
Will do his bidding.—Brutus, come apace,
And see how I regarded Caius Cassius.—
By your leave, gods, this is a Roman's part.
Come, Cassius' sword, and find Titinius' heart! 100
「He」 dies 「on Cassius' sword.」

*Alarum. Enter Brutus, Messala, young Cato, Strato,
Volumnius, and Lucilius, 「Labeo, and Flavius.」*

BRUTUS
Where, where, Messala, doth his body lie?

MESSALA
Lo, yonder, and Titinius mourning it.

BRUTUS
Titinius' face is upward.

CATO He is slain.

BRUTUS
O Julius Caesar, thou art mighty yet; 105
Thy spirit walks abroad and turns our swords
In our own proper entrails. *Low alarums.*

CATO Brave Titinius!—
Look whe'er he have not crowned dead Cassius.

BRUTUS
Are yet two Romans living such as these?— 110
The last of all the Romans, fare thee well.

It is impossible that ever Rome
Should breed thy fellow.—Friends, I owe more
tears

To this dead man than you shall see me pay.— 115

I shall find time, Cassius; I shall find time.—

Come, therefore, and to Thasos send his body.

His funerals shall not be in our camp,

Lest it discomfort us.—Lucilius, come.—

And come, young Cato. Let us to the field.— 120

Labeo and Flavius, set our battles on.

'Tis three o'clock, and, Romans, yet ere night

We shall try fortune in a second fight.

They exit.

Act 5 Scene 4

*Alarum. Enter Brutus, Messala, Cato, Lucilius, and
Flavius.*

BRUTUS

Yet, countrymen, O, yet hold up your heads!

Brutus, Messala, and Flavius exit.

CATO

What bastard doth not? Who will go with me?

I will proclaim my name about the field.

I am the son of Marcus Cato, ho!

A foe to tyrants and my country's friend. 5

I am the son of Marcus Cato, ho!

Enter Soldiers and fight.

LUCILIUS

And I am Brutus, Marcus Brutus, I!

Brutus, my country's friend! Know me for Brutus.

Cato is killed.

O young and noble Cato, art thou down?

Why, now thou diest as bravely as Titinius
And mayst be honored, being Cato's son. 10

「FIRST」 SOLDIER, 「seizing Lucilius」
Yield, or thou diest.

LUCILIUS Only I yield to die.
There is so much that thou wilt kill me straight.
 「Offering money.」

Kill Brutus and be honored in his death. 15

「FIRST」 SOLDIER
We must not. A noble prisoner!

Enter Antony.

SECOND SOLDIER
Room, ho! Tell Antony Brutus is ta'en.

FIRST SOLDIER
I'll tell 「the」 news. Here comes the General.—
Brutus is ta'en, Brutus is ta'en, my lord.

ANTONY Where is he? 20

LUCILIUS
Safe, Antony, Brutus is safe enough.
I dare assure thee that no enemy
Shall ever take alive the noble Brutus.
The gods defend him from so great a shame!
When you do find him, or alive or dead, 25
He will be found like Brutus, like himself.

ANTONY
This is not Brutus, friend, but I assure you,
A prize no less in worth. Keep this man safe.
Give him all kindness. I had rather have
Such men my friends than enemies. Go on, 30
And see whe'er Brutus be alive or dead,
And bring us word unto Octavius' tent
How everything is chanced.

They exit 「in different directions.」

Act 5 「Scene 5」

Enter Brutus, Dardanus, Clitus, Strato, and Volumnius.

BRUTUS

Come, poor remains of friends, rest on this rock.

「He sits down.」

CLITUS

Statilius showed the torchlight, but, my lord,

He came not back. He is or ta'en or slain.

BRUTUS

Sit thee down, Clitus. Slaying is the word;

It is a deed in fashion. Hark thee, Clitus.

5

「He whispers to Clitus.」

CLITUS

What, I, my lord? No, not for all the world.

BRUTUS

Peace, then, no words.

CLITUS

I'll rather kill myself.

BRUTUS

Hark thee, Dardanus. *「He whispers to Dardanus.」*

DARDANUS

Shall I do such a deed?

10

CLITUS O Dardanus!

DARDANUS O Clitus!

「Dardanus and Clitus step aside.」

CLITUS

What ill request did Brutus make to thee?

DARDANUS

To kill him, Clitus. Look, he meditates.

CLITUS

Now is that noble vessel full of grief,

15

That it runs over even at his eyes.

BRUTUS

Come hither, good Volumnius. List a word.

VOLUMNIUS

What says my lord?

BRUTUS

Why this, Volumnius:

The ghost of Caesar hath appeared to me
Two several times by night—at Sardis once
And this last night here in Philippi fields.
I know my hour is come.

VOLUMNIUS Not so, my lord.

BRUTUS

Nay, I am sure it is, Volumnius. 25
Thou seest the world, Volumnius, how it goes.
Our enemies have beat us to the pit. *Low alarums.*
It is more worthy to leap in ourselves
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together; 30
Even for that our love of old, I prithee,
Hold thou my sword hilts whilst I run on it.

VOLUMNIUS

That's not an office for a friend, my lord.
Alarum *continues.*

CLITUS

Fly, fly, my lord! There is no tarrying here.

BRUTUS

Farewell to you—and you—and you, Volumnius.— 35
Strato, thou hast been all this while asleep.
Farewell to thee, too, Strato.—Countrymen,
My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day 40
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So fare you well at once, for Brutus' tongue
Hath almost ended his life's history.
Night hangs upon mine eyes; my bones would rest, 45
That have but labored to attain this hour.

Alarum. Cry within "Fly, fly, fly!"

CLITUS

Fly, my lord, fly!

BRUTUS

Hence. I will follow.

All exit but Brutus and Strato.

I prithee, Strato, stay thou by thy lord.
Thou art a fellow of a good respect;
Thy life hath had some smatch of honor in it.
Hold, then, my sword, and turn away thy face
While I do run upon it. Wilt thou, Strato?

50

STRATO

Give me your hand first. Fare you well, my lord.

BRUTUS

Farewell, good Strato.

55

Brutus runs on his sword.

Caesar, now be still.

I killed not thee with half so good a will. *He dies.*

*Alarum. Retreat. Enter Antony, Octavius, Messala,
Lucilius, and the army.*

OCTAVIUS What man is that?

MESSALA

My master's man.—Strato, where is thy master?

STRATO

Free from the bondage you are in, Messala.
The conquerors can but make a fire of him,
For Brutus only overcame himself,
And no man else hath honor by his death.

60

LUCILIUS

So Brutus should be found.—I thank thee, Brutus,
That thou hast proved Lucilius' saying true.

65

OCTAVIUS

All that served Brutus, I will entertain them.—
Fellow, wilt thou bestow thy time with me?

STRATO

Ay, if Messala will prefer me to you.

OCTAVIUS

Do so, good Messala.

MESSALA

How died my master, Strato?

70

STRATO

I held the sword, and he did run on it.

MESSALA

Octavius, then take him to follow thee,
That did the latest service to my master.

ANTONY

This was the noblest Roman of them all.
All the conspirators save only he 75
Did that they did in envy of great Caesar.
He only in a general honest thought
And common good to all made one of them.
His life was gentle and the elements
So mixed in him that nature might stand up 80
And say to all the world "This was a man."

OCTAVIUS

According to his virtue, let us use him
With all respect and rites of burial.
Within my tent his bones tonight shall lie,
Most like a soldier, ordered honorably. 85
So call the field to rest, and let's away
To part the glories of this happy day.

They all exit.

12.2

Performance Assessment

Introduction

In this three-lesson Performance Assessment, students analyze complex ideas about government, power, and democracy from the perspectives of different authors and characters from the Module 12.2 texts.

On day 1 of the Performance Assessment, small groups discuss the Performance Assessment prompts from the perspective of a character or author from one of the Module 12.2 texts. On day 2, students participate in a fishbowl conversation in which one student at a time represents a different perspective from the Module 12.2 texts. On day 3, students synthesize their understanding of the various perspectives presented in the previous lesson's fishbowl discussions, as they independently draft a multi-paragraph response to one of the Performance Assessment prompts. Students write the response from their own perspectives, supporting their analysis with evidence drawn from each of the Module 12.2 texts. For homework, students read and annotate *Guns, Germs, and Steel* by Jared Diamond from “We all know that history has proceeded very differently” to “the different historical trajectories implicit in Yali’s question” (pp. 13–17).

Each lesson in this Performance Assessment is likely to last one class period. However, timing may vary depending on individual class schedules and student needs. Student participation in the fishbowl conversation is assessed via the 12.2 Performance Assessment Exit Slip. This Performance Assessment is evaluated using the 12.2 Performance Assessment Rubric.

- ① The Performance Assessment includes an optional extension activity in which students use quotes from *Julius Caesar* as the basis for further interpretation, analysis, and evaluation of module texts in relation to other texts, ideas, events, or situations in their lives or the world (RL.11-12.11).

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.11-12.11	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.
W.11-12.2.a-f	Write informative/explanatory texts to examine and convey complex ideas,

Assessed Standard(s)	
	<p>concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <ol style="list-style-type: none"> Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).
W.11-12.9.a, b	<p>Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <ol style="list-style-type: none"> Apply <i>grades 11–12 Reading standards</i> to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”). 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., <i>The Federalist</i>, presidential addresses]”).
SL.11-12.4	<p>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.</p>

Assessed Standard(s)	
L.11-12.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
Addressed Standard(s)	
None.	

Prompt
<p>Over the course of this module, you have read Benazir Bhutto’s speech “Ideas Live On,” Henry David Thoreau’s essay “Civil Disobedience,” and William Shakespeare’s play Julius Caesar. For this assessment, draw upon your analysis of all three of these texts in order to analyze to the following prompts:</p> <p>Is democracy “the last improvement possible in government” (Thoreau, part 3, par. 19)?</p> <p>What is the role and responsibility of government?</p> <p>Who should have the power to make decisions in a society?</p> <p>You will engage in in-depth discussion of all three prompts and then choose one prompt as the focus for a multi-paragraph written analysis.</p> <p>In the first lesson of the assessment, you will work with a small group to discuss each of the Performance Assessment prompts from the perspective of one of the following authors or characters: Bhutto (author), Thoreau (author), Brutus (character), or Antony (character).</p> <p>In the second lesson, you will participate in a fishbowl conversation in which you will represent the perspective of Bhutto, Thoreau, Brutus, or Antony, and discuss the Performance Assessment prompts with peers who will represent the perspectives of the other author(s) and character(s).</p> <p>In the third lesson of the assessment, you will choose one of the Performance Assessment prompts and write a multi-paragraph response from your own perspective, using evidence from all three Module 12.2 texts to support your analysis.</p>

High Performance Response

High Performance Response(s)

A High Performance Response should:

- Develop a response to one of the Performance Assessment prompts.
- Support the response with effective selection, organization, and analysis of content from all three Module 12.2 texts (see examples below for responses to the prompt, “Is democracy ‘the last improvement possible in government?’”).

A High Performance Response may include the following content:

- In “Ideas Live On,” Bhutto does not determine whether democracy is the “last improvement possible in government,” but she praises democracy as a drastic improvement over the “direct or indirect military rule” (par. 14) that dominated Pakistan in the decades prior to her speech. Bhutto confirms that military rule is inferior to democracy when she says, “Military domination of the political system is not in the national interest” (par. 19). Further, Bhutto explains that Pakistan faces serious and severe problems that cannot be corrected by military rule. She says, “It is obvious that these [enormous problems] cannot be solved through the model of a rentier military class” (par. 24). Finally, Bhutto directly states that democracy can solve the problems that military rule cannot solve. She says, “It is restoration of democracy that can lead to regional peace as well as internal stability” (par. 26).
- In “Civil Disobedience,” Thoreau is clear in his belief that the democracy “as we know it” is not perfect. Thoreau writes specifically about democracy in the United States in 1849 and how a government based on conscience would be superior to the existing government based on majority rule. Throughout the essay, Thoreau develops the idea that a better government is possible. In paragraph 1, Thoreau writes that the best government is one that “governs not at all.” Then, he writes that “when men are prepared for it, that will be the kind of government which they will have.” These statements imply that the system of democracy in Thoreau’s time governs too much, and is therefore not ideal. In paragraph 3, Thoreau says, “I ask for, not at once no government, but at once a better government.” By demanding a better government, Thoreau implies that the existing government is not ideal, and therefore, something better is possible.
- In *Julius Caesar*, although Shakespeare does not address the concept of democracy directly, conflicts around contrasting ideas of government drive the action of the drama. The play depicts the action of the conspirators as driven by a fear of a tyranny founded on popular support: as Brutus puts it “I do fear the people / Choose Caesar for their king” (Act 1.2, lines 85–86). The conspirators fear that Caesar will use his popularity with the people, whom Cassius dismisses as “sheep” (Act 1.3, line 109) and “hinds” (Act 1.3, line 110), to seize absolute power. The behavior of the Plebeians in *Julius Caesar* confirms the worst fears of the conspirators. The crowd at Caesar’s

High Performance Response(s)

funeral shows itself to be easily manipulated and prone to violence. After Brutus speaks, the Plebeians praise him, demanding that Brutus be given “a statue with his ancestors” (Act 3.2, line 52) and that he take Caesar’s place as the all-powerful ruler—and possibly king—of Rome so that “Caesar’s better parts / shall be crowned in Brutus” (Act 3.2, lines 54–55). These exclamations show not only how fickle the crowd is, but also how they have misunderstood Brutus and his fellow conspirators. Rather than celebrating the “Liberty, freedom and enfranchisement” (Act 3.1, line 89) that the conspirators claim to offer, the crowd proposes to give Brutus the same power that Caesar had. The actions and reactions of the crowd seem to bear out Thoreau’s remark in “Civil Disobedience” that “the practical reason why, when the power is once in the hands of the people, a majority are permitted, and for a long period continue, to rule, is not because they are most likely to be in the right, nor because this seems fairest to the minority, but because they are physically the strongest” (Thoreau, part 1, par. 4). The rule of the majority can lead as easily to tyranny, violence and mob rule as it can to justice. The attempts of the conspirators to prevent this through the assassination of Caesar, however, lead only to civil war, and make Caesar more powerful in death than he ever was in life, as Brutus recognizes following the death of Cassius: “O, Julius Caesar, thou art mighty yet” (Act 5.3, line 105). Brutus in particular attempts to act according to principle, or to use Thoreau’s term, conscience. Even Antony acknowledges that Brutus sought only “common good to all” (Act 5.5, line 78), and yet Brutus’s attempts to do so result in violence, destruction and eventually, his own suicide.

Standard-Specific Demands of the Performance Assessment

This Module 12.2 Performance Assessment requires students to meet numerous demands required by the ELA/Literacy Standards for grades 11–12.

To prepare for a multi-paragraph, written analysis, students discuss each of the Performance Assessment prompts from the point of view of one of the authors or characters from the Module 12.2 texts. To participate effectively in these discussions, students must analyze the prompts from the perspective of their assigned author or character. The requires students to “convey[] a clear and distinct perspective” (SL.11-12.4).

The multi-paragraph written response requires students to synthesize content from fiction and nonfiction texts. This cross-text analysis supports students’ work with CCRA.R.9. Students also draw evidence from literary and informational texts to support analysis and reflection (W.11-12.9.a, b).

The written response also requires students to write an informative text to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. To satisfy this demand, students must develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, and quotations; and use precise language and domain-specific vocabulary to manage the complexity of the topic they write about (W.11-12.2.a-f). Students must also demonstrate command of the conventions of standard

English grammar and usage (L.11-12.1).

Process

Students use their notes, annotations, and tools to engage in small group discussions about citizenship, power, and government from the perspective of an author or character from one of the Module 12.2 texts. Next, students participate in a fishbowl conversation in which they represent the perspective of an author or character from the Module 12.2 texts. Finally, students independently write a multi-paragraph response to one of three possible Performance Assessment prompts. Students write this multi-paragraph response from their own perspective, using evidence from all three module texts to support their analysis.

Student participation in the fishbowl conversation will be peer-assessed using the 12.2 Performance Assessment Rubric (row SL.11-12.4) and self-assessed using the 12.2 Performance Assessment Exit Slip. Students' written responses to the Performance Assessment will be assessed using the 12.2 Performance Assessment Rubric.

Lesson 1

Instruct students to take out their annotated copies of all three module texts: "Ideas Live On" by Benazir Bhutto, "Civil Disobedience" by Henry David Thoreau, and *Julius Caesar* by William Shakespeare.

Divide students into small groups. Assign each group one of the following perspectives: Bhutto (author), Thoreau (author), Brutus (character), and Antony (character).

① Based on class size, teachers will likely need to assign more than one group to represent each author or character.

Post or project the Performance Assessment prompts. Explain that small groups will discuss each of the prompts from the perspective of their assigned author or character. Groups then gather textual evidence to make inferences about their characters' response to each prompt.

① Remind students to take notes throughout the lesson because they will choose one of the Performance Assessment prompts for a multi-paragraph written response in the final lesson of the Performance Assessment.

For homework, instruct students to review their notes from this lesson and to identify additional evidence from each module text that supports analysis of the Performance Assessment prompts.

Lesson 2

Instruct students to sit with their discussion groups from Lesson 1 of the 12.2 Performance Assessment. Display or distribute the 12.2 Performance Assessment Rubric and Checklist, and instruct

students to review the SL.11-12.4 portion of the rubric and checklist in preparation for the following discussion.

Review the Performance Assessment prompts, and instruct students to take out their notes from Lesson 1.

Explain that in this lesson, students participate in a fishbowl conversation in which a representative from each group discusses each of the Performance Assessment prompts from the point of view of the group's assigned author or character. Explain that at each point in the fishbowl conversation, one student represents each of the following 4 perspectives: Bhutto, Thoreau, Brutus, and Antony.

① Consider arranging desks in a fishbowl format with 4 seats in the center of the room and the others arranged in a circle around them.

Distribute the 12.2 Performance Assessment Rubric for standard SL.11-12.4. Explain to students that this activity requires them to continue the work of clear presentation of ideas and information outlined in SL.11-12.4. Instruct students to select a classmate for peer assessment. Explain that these pairs observe one another during the conversation and evaluate each other's performance after the discussion, using row SL.11-12.4 from the 12.2 Performance Assessment Rubric.

Invite 4 students at a time—each student representing one author or character—to enter the fishbowl conversation. Then, provide **one** of the Performance Assessment prompts for students to discuss. After students have discussed the prompt for about 3 minutes, instruct students to exit the fishbowl, and invite a group of 4 new students to enter the fishbowl.

① Consider reminding students that they will not know ahead of time which prompt they will discuss, so they need to be prepared to discuss all 3 prompts.

After all students have participated in the fishbowl discussion, instruct students to form pairs with the classmate they identified earlier in the lesson and briefly assess each other's application of standard SL.11-12.4 during the conversation. Instruct students to use the 12.2 Performance Assessment Rubric to assess their application of SL.11-12.4.

Distribute the 12.2 Performance Assessment Exit Slip, and instruct students to independently write their responses.

► Students complete the Exit Slip independently.

💬 See the Model 12.2 Performance Assessment Exit Slip for sample student responses.

For homework, instruct students to review their notes, annotations, and tools associated with the Module 12.2 texts and to select one of the Performance Assessment prompts as a focus for a multi-paragraph written response.

Lesson 3

Instruct students to review the 12.2 Performance Assessment Rubric and Checklist.

Give students the remainder of class time to draft a multi-paragraph written response to one of the

Performance Assessment prompts. Explain that students should write the response from their own perspective and use evidence from all 3 module texts to support their analysis. If students finish early, instruct them to use the remainder of the class period to edit and revise their responses.

Extension Activity

① Consider completing the following additional activity to guide students to further interpret, analyze, and evaluate texts by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations (RL.11-12.11). Post or project the following prompt and quotes. Instruct students to form small groups to read the prompt and quotes aloud, discussing the contextual meaning of each quote.

Instruct students to select one of the quotes and respond independently in writing to the prompt:

Over the course of this module, you have read *Julius Caesar*. Choose one of the quotes from the list below and respond to one of the following prompts. In your response, be sure to explain what the quote means in its original context, citing textual evidence to support your explanation.

- “Men at some time are masters of their fates. / The fault, dear Brutus, is not in our stars / But in ourselves, that we are underlings.” (Act 1.2, lines 146–148)
- “Th' abuse of greatness is when it disjoins / Remorse from power. (Act 2.1, lines 19–20)
- When beggars die, there are no comets seen; / The heavens themselves blaze forth the death of / princes.” (Act 2.2, lines 31–33)
- “The evil that men do lives after them; / The good is oft interrèd with their bones.” (Act 3.2, lines 84–85)
- “There is a tide in the affairs of men, / Which, taken at the flood, leads on to fortune; / Omitted, all the voyage of their life / Is bound in shallows and in miseries.” (Act 4.3, lines 249–252)

How does this quote relate to other texts you have read outside of this module?

How does this quote relate to other ideas, events, or situations in your life or the world?

Student responses may be used as the basis for small group or whole-class discussion, or for a formal written assessment.

Homework

Read and annotate pages 13–17 of *Guns, Germs, and Steel* by Jared Diamond (from “We all know that history has proceeded very differently” to “the different historical trajectories implicit in Yali’s question”). Box any unfamiliar words and look up their definitions. Choose the definition that makes the most sense in context, and write a brief definition above or near the word in the text.

12.2 Performance Assessment Exit Slip

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Respond to the following questions to explain how the fishbowl discussion impacted your understanding of the Module 12.2 texts.

Texts: “Ideas Live On” by Benazir Bhutto, “Civil Disobedience” by Henry David Thoreau, *Julius Caesar* by William Shakespeare

Explain an important new insight you learned from discussing the prompts from the perspective of your assigned specific author/character.

How did perspectives presented by your peers during discussion affect your understanding of the module texts?

Model 12.2 Performance Assessment Exit Slip

Name:		Class:		Date:	
--------------	--	---------------	--	--------------	--

Directions: Respond to the following questions to explain how the fishbowl discussion impacted your understanding of the Module 12.2 texts.

Texts: “Ideas Live On” by Benazir Bhutto, “Civil Disobedience” by Henry David Thoreau, *Julius Caesar* by William Shakespeare

Explain an important new insight you learned from discussing the prompts from the perspective of your assigned specific author/character.

By discussing the assessment prompts from the perspective of Thoreau, I gained a better understanding of his views on government, especially democratic government. From my first reading of “Civil Disobedience,” I knew that Thoreau wanted “*at once* a better government” (part 1, par. 3). Reflecting on the prompt, “Is Democracy ‘the last improvement possible in government?’” I learned that Thoreau did not necessarily want a different form of government to replace democracy; he was simply unsatisfied with democracy as it was practiced in his society. The “more perfect and glorious State” (part 3, par. 19) Thoreau “imagined” (part 3, par. 19) may still be a democracy, as long as it learns to recognize the individual as a “higher and independent power” (part 3, par. 19).

How did perspectives presented by your peers during discussion affect your understanding of the module texts?

Discussing questions about power and democracy with students representing the characters from *Julius Caesar* deepened my understanding of ideas about government in all three module texts. Because the society represented in *Julius Caesar* is different in some important ways than the societies represented in the more recent nonfiction texts, the authors and characters’ views on power and government are different. For example, students representing Thoreau’s perspective argued that the American people would have accomplished more if the government “had not sometimes got in its way” (part 1, par. 2), suggesting that government was too involved, and people have the ability to take care of themselves. In contrast, students arguing Brutus’s perspective suggested that the people do not always choose the wisest path, and therefore need guidance or even direct intervention. For example, Brutus believes that the people are mistaken to choose Caesar for their king. He reflects in Act 2.1, line 17 that to crown Caesar is to “put a sting in him” and make him dangerous because he may become a tyrant. Brutus fears that crowning Caesar “might change his nature” (Act 2.1, line 13), and lead him to become arrogant, “scorning the base degrees / By which he did ascend” (Act 2.1, lines 27–28), and so resolves to take action, in spite of the people’s affection for Caesar.

12.2 Module Performance Assessment

Text-Based Response

Your Task: Based on your reading of Benazir Bhutto’s “Ideas Live On,” Henry David Thoreau’s “Civil Disobedience,” and William Shakespeare’s *Julius Caesar*, write a multi-paragraph response to one of the following prompts:

Is democracy “the last improvement possible in government” (Thoreau, part 3, par. 19)?

What is the role and responsibility of government?

Who should have the power to make decisions in a society?

Your response will be assessed using the 12.2 Performance Assessment Rubric.

Guidelines

Be sure to:

- Closely read the prompt
- Organize your ideas and evidence
- Develop a response that synthesizes content from all three module texts
- Cite strong and thorough textual evidence to support your analysis
- Follow the conventions of standard written English

CCSS: CCRA.R.9; W.11-12.2.a-f; W.11-12.9.a, b; L.11-12.1

Commentary on the Task:

This task measures CCRA.R.9 because it demands that students:

- Analyze how two or more texts address similar themes or topics in order to build knowledge or compare the approaches the authors take.

This task measures W.11-12.2.a-f because it demands that students:

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
 - Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.

- Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

This task measures W.11-12.9.a, b because it demands that students:

- Draw evidence from literary or informational texts to support analysis, reflection, and research.
 - Apply *grades 11–12 Reading standards* to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics”).
 - Apply *grades 11–12 Reading standards* 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]”).

This task measures L.11-12.1 because it demands that students:

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

12.2 Performance Assessment Rubric

____ / ____ (Total points)

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Content and Analysis The extent to which the response analyzes how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take. CCSS.ELA-Literacy.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.	Skillfully analyze how two or more texts address similar themes or topics.	Accurately analyze how two or more texts address similar themes or topics.	With partial accuracy, analyze how two or more texts address similar themes or topics.	Inaccurately analyze how two or more texts address similar themes or topics.
Content and Analysis The extent to which the response interprets, analyzes, and evaluates narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations. CCSS.ELA-Literacy.RL.11-12.11 Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	Skillfully interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making deep and meaningful connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	Accurately interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making meaningful connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	With partial accuracy, interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making relevant connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.	Inaccurately interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making few or irrelevant connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
Command of Evidence and Reasoning The extent to which the response thoroughly develops the topic through the effective selection and analysis of the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. CCSS.ELA-Literacy.W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. CCSS.ELA-Literacy.W.11-12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.	Thoroughly and skillfully develop the topic with the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)	Develop the topic with significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)	Partially develop the topic with weak facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)	Minimally develop the topic, providing few or irrelevant facts, extended definitions, details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic. (W.11-12.2.b)
Command of Evidence and Reasoning The extent to which the response draws evidence from literary and informational texts to support analysis, reflection, or research. CCSS.ELA-Literacy.W.11-12.9.a, b Draw evidence from literary and	Skillfully utilize textual evidence from literary and informational texts to support analysis, reflection, or research.	Accurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.	Somewhat effectively or with partial accuracy utilize textual evidence from literary and informational texts to support analysis, reflection, or research.	Ineffectively or inaccurately utilize textual evidence from literary and informational texts to support analysis, reflection, or research.

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
informational texts to support analysis, reflection, and research; apply <i>grades 11–12 Reading standards</i> to literature or literary nonfiction.				
<p>Coherence, Organization, and Style</p> <p>The extent to which the response introduces a topic and organizes complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, includes formatting, graphics, and multimedia.</p> <p>CCSS.ELA-Literacy.W.11-12.2</p> <p>Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.</p> <p>CCSS.ELA-Literacy.W.11-12.2.a</p> <p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.</p> <p>The extent to which the response uses appropriate and varied transitions and syntax to link the</p>	<p>Skillfully introduce a topic; effectively organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, skillfully include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Skillfully use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Skillfully use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Skillfully establish and maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that clearly follows from and skillfully supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; when useful to aiding comprehension, include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Effectively use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented. (W.11-12.2.f)</p>	<p>Ineffectively introduce a topic; organize complex ideas, concepts, and information so that each new element partially builds on that which precedes it to create a loosely unified whole; when useful to aiding comprehension, somewhat effectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Somewhat effectively use transitions or use unvaried transitions and syntax to link the major sections of the text, creating limited cohesion or clarity in the relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Inconsistently use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Establish but fail to maintain a formal style and objective tone that is appropriate for the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that loosely follows from and so ineffectively supports the information or explanation presented.</p>	<p>Lack a clear a topic; illogically arrange ideas, concepts, and information, failing to create a unified whole; when useful to aiding comprehension, ineffectively include formatting, graphics, and multimedia. (W.11-12.2.a)</p> <p>Ineffectively use transitions and syntax to link the major sections of the text, creating incoherent or unclear relationships among complex ideas and concepts. (W.11-12.2.c)</p> <p>Rarely or inaccurately use precise language, domain-specific vocabulary, or any techniques such as metaphor, simile, and analogy to manage the complexity of the topic. (W.11-12.2.d)</p> <p>Lack a formal style and objective tone that adheres to the norms and conventions of the discipline. (W.11-12.2.e)</p> <p>Provide a concluding statement or section that does not follow from or support the information or explanation presented. (W.11-12.2.f)</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>CCSS.ELA-Literacy.W.11-12.2.c</p> <p>Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.</p> <p>The extent to which the response includes and uses precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>CCSS.ELA-Literacy.W.11-12.2.d</p> <p>Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.</p> <p>The extent to which the response properly establishes and maintains a formal style and objective tone as well as adheres to the writing conventions of the discipline.</p> <p>CCSS.ELA-Literacy.W.11-12.2.e</p> <p>Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.</p> <p>The extent to which the response provides a concluding statement or</p>			(W.11-12.2.f)	

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
<p>section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p> <p>CCSS.ELA-Literacy.W.11-12.2.f</p> <p>Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).</p>				
<p>Collaboration and Presentation</p> <p>The extent to which the response presents information, findings, and evidence, conveying a clear perspective, such that listeners can follow the line of reasoning; and address alternative or opposing perspectives. The extent to which the response demonstrates organization, development, substance, and style appropriate to the purpose, audience, and task.</p> <p>CCSS.ELA-Literacy.SL.11-12.4</p> <p>Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of</p>	<p>Skillfully present information, findings, and evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning; skillfully address alternative or opposing perspectives. Demonstrate skillful organization, development, substance, and style appropriate to the purpose, audience, and task.</p>	<p>Present information, findings, and evidence, conveying a clear perspective, such that listeners can follow the line of reasoning; address alternative or opposing perspectives. Demonstrate organization, development, substance, and style appropriate to the purpose, audience, and task.</p>	<p>Somewhat effectively present information, findings, and evidence, conveying an indistinct perspective, such that listeners struggle to follow the line of reasoning; insufficiently address alternative or opposing perspectives. Demonstrate organization, development, substance, and style somewhat appropriate to the purpose, audience, and task.</p>	<p>Ineffectively present information, findings, and evidence with an unclear perspective, failing to establish a clear line of reasoning or address alternative or opposing perspectives. Rarely demonstrate organization, development, substance, and style appropriate to the purpose, audience, and task.</p>

Criteria	4 – Responses at this Level:	3 – Responses at this Level:	2 – Responses at this Level:	1 – Responses at this Level:
formal and informal tasks.				
Control of Conventions The extent to which the response demonstrates command of the conventions of standard English grammar and usage. CCSS.ELA-Literacy.L.11-12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	Demonstrate skillful command of conventions with no grammar or usage errors.	Demonstrate command of conventions with occasional grammar or usage errors that do not hinder comprehension.	Demonstrate partial command of conventions with several grammar or usage errors that hinder comprehension.	Demonstrate insufficient command of conventions with frequent grammar or usage errors that make comprehension difficult.

- A response that is a personal response and makes little or no reference to the task or text can be scored no higher than a 1.
- A response that is totally copied from the text with no original writing must be given a 0.
- A response that is totally unrelated to the task, illegible, incoherent, blank, or unrecognizable as English must be scored as a 0.

12.2 Performance Assessment Checklist

Assessed Standards: _____

	Does my response...	✓
Content and Analysis	Analyze how two or more texts address similar themes or topics? (CCRA.R.9)	<input type="checkbox"/>
	Interpret, analyze, and evaluate narratives, poetry, and drama, aesthetically and philosophically by making connections to: other texts, ideas, cultural perspectives, eras, personal events, and situations? (RL.11-12.11)	<input type="checkbox"/>
Command of Evidence and Reasoning	Develop the topic with the most significant and relevant textual evidence? (W.11-12.2.b)	<input type="checkbox"/>
	Utilize textual evidence to support analysis, reflection, or research? (W.11-12.9.a, W.11-12.9.b)	<input type="checkbox"/>
Coherence, Organization, and Style	Introduce a topic? (W.11-12.2.a)	<input type="checkbox"/>
	Organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole? (W.11-12.2.a)	<input type="checkbox"/>
	When useful to aiding comprehension, include formatting, graphics, and multimedia? (W.11-12.2.a)	<input type="checkbox"/>
	Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts? (W.11-12.2.c)	<input type="checkbox"/>
	Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic? (W.11-12.2.d)	<input type="checkbox"/>
	Establish a formal style and objective tone that is appropriate for the norms and conventions of the discipline? (W.11-12.2.e)	<input type="checkbox"/>
	Provide a concluding statement or section that follows from and supports the explanation or analysis? (W.11-12.2.f)	<input type="checkbox"/>
Collaboration and	Present information, findings, and supporting evidence,	<input type="checkbox"/>

Presentation	conveying a clear and distinct perspective, such that listeners can follow the line of reasoning? (SL.11-12.4)	
	Address alternative or opposing perspectives? (SL.11-12.4)	<input type="checkbox"/>
	Demonstrate organization, development, substance, and style appropriate to the specific purpose, audience, and task? (SL.11-12.4)	<input type="checkbox"/>
Control of Conventions	Demonstrate command of the conventions of standard English grammar and usage? (L.11-12.1)	<input type="checkbox"/>