

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.

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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	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

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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.

- Who is responsible for Cinna's death and why?

High Performance Response(s)

A High Performance Response should:

- 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

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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

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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

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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.

- 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 this lesson:

What do you notice about the Plebeians in this scene?

Provide students with the definition of *brands*.

- 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.
- **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.

- **Differentiation Consideration:** If necessary, consider providing time for students to reread the lesson's excerpt before they respond in writing to the following prompt.

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- 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.
- 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.
 - 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.
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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.
- **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.
- 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.
- 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.

- 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.
- 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.

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- 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 :	
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Group Members:

Text: *Julius Caesar*, 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.	

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	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 :	
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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:	

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Question discussed in group:

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