Julius Caesar Lesson Plan #4

Intern:	**School:** Howard High	**Course:** English 9 Honors
Unit & Topic: • Dramatist as Social Commentator o ***Julius Caesar*** o *Raisin in the Sun*	**Lesson Sequence:** I. Imaginary Worlds II. Dramatist as Social Commentator a. Shakespeare Priming b. Background of Caesar's Rome **c. Reading the Play** i. Act I ii. Act II ***iii. Act III*** iv. Acts IV/V III. Reflections: Past to Present IV. Coming of Age	**Time & Date:** **Lesson 10 of 20** • Friday December 8th, 2017 • Period 1, 7:25 - 8:19 (54 minutes w/ morning announcements) • Period 6, 1:20 – 2:10

Content Standard/Objective from the Professional Society, MSDE, or Local Curriculum

CCSS.ELA-LITERACY.RL.9-10.6
Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

CCSS.ELA-LITERACY.RL.9-10.5
Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

CCSS.ELA-LITERACY.RL.9-10.9
Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).

CCSS.ELA-LITERACY.RL.9-10.2
Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RL.9-10.3
Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CCSS.ELA-LITERACY.RL.9-10.4
Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Interdisciplinary Connections (where relevant):

- ❖ Fine arts:
  - o Evaluation of both the performances of actors delivering the funeral speeches and the effectiveness of the filmmaker's versions that will be viewed.

Co-Teaching Approach/Roles: _X__Intern as lead teacher ___Intern as support teacher

Essential question(s)

- What purpose does social commentary serve?
- How is the genre of drama uniquely different from poetry, novels, etc. in terms of its ability to present social commentary?
- What are the conventions of a Shakespearean drama? How do they help the audience make meaning from the play?

Measurable lesson objectives

- **Students will** judge the funeral speeches in Act III of *Julius Caesar* **by** watching a recording of The Globe's production **in order to** analyze the representation of a subject in two different artistic mediums.

Domain 1: Planning and Preparation

- *What connections beyond the classroom to make this relevant & motivating?*
- *How does this lesson support the school's initiatives?*
- *What routines are in place?*
- *How will the performance expectations be made clear in advance?*
- *What accommodations are needed to support meaningful participation by all students respecting differences among learners (cultural ethnic, racial, gender, sexual orientation, ability, SES, etc.) in their classroom/ school?*
- *How will differentiation play a role?*
  - *Content:*
  - *Process*
  - *Product:*
  - *Grouping:*
- *What pre-requisite skills or knowledge will the students need?*
- *What content gaps (if any) will need to be addressed in order to teach this topic well*

Connections beyond the Classroom

HHS Motto: **Ready**, **S**[tudent voice]**E**[quity]**T**[echnology integration], **Roar**

- *Student voice* is encouraged & facilitated through active, student-centered discussion.
- *Equity* is created by supporting students through multimodal instruction (face to face, lecture, small groups, canvas discussion, etc.).
- *Technology* seen through the use of video recordings as the supplemental materials for the day's lesson.

Routines & Expectations

- Warm-up projected on screen as students enter.
- Students know to take out warm-up sheets and begin the warm-up as soon as they enter.
- Students know to raise hands to answer questions/contribute to discussion.

Accommodations & Differentiation Strategies

- ***See diversity & differentiation statement***

Necessary Pre-requisites / Content Gaps

- An understanding of Acts I-III of *Julius Caesar*, which have been being read aloud in class for the past 2 weeks.
- Knowledge of rhetoric & ethos/pathos/logos, which will be more closely examined through an analysis of the funeral speeches.

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<tr><th colspan="2">Domain 2: The Classroom Environment</th></tr>
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• *How will the physical space be organized for learning?*
○ *How will expectations be presented?*
• *What procedures are in place to manage student behavior?*
○ *How will each student become active in the learning process?*
○ *How will grouping & transitions be addressed?*
• *What materials, resources, and technology will be needed?*

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<u>The Physical Space</u>

- *[appendix 1]*

<u>Class Demographics</u>

- ***See diversity & differentiation statement***

<u>Chapters/Material Read Prior to Lesson</u>

- *Julius Caesar* acts I,II,III
- Ethos/Pathos/Logos activity
- Days 1 & 2 of thesis writing intervention: Day 1 was class-wide exercise & day 2 was partnered; today's is individual.

<u>Materials/Equipment Needed</u>

- Character magnets under document
- Playscripts for students
- Worksheet with Brutus and Antony's speeches for students to take notes *[lesson 4 materials]*
- PowerPoint with thesis writing intervention *[lesson 4 materials]*

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<tr><th colspan="2">Domain 3: Instructing for Learning</th></tr>
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• *<u>TRANSITIONS</u>*
• *What motivation/warm-up and anticipatory set strategies will be used?*
• *What pre-assessment of learning will be conducted?*
• *What will the teacher(s) do step by step?*
○ *Instructional Strategies?*
• *What will the students do step by step?*

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<u>Anticipatory Set</u>

{8 mins} **<u>Warm-Up / Pre-assessment of Learning</u>**

- Funky Friday: Painting Response – *Vercingetorix throws down his arms at the feet of Julius Caesar* by Lionel Royer.
  - Students respond to the painting, and identify the mood, theme, subject matter, connection to the text.
- Bubble Question: n/a – students will write "Writing Folder Exercise"

TRANSITION – "Ok, we've established the various ways an artist can establish the mood & purpose of a piece through their stylistic choices, so with that in mind, let's turn our attention to our own works of art – our writing folders.

- {12 mins} **<u>Mini Lesson</u> –** Writing Folders
  - Teacher will pass out the student's writing folders with all the formal writing they have completed thus far.
  - Students will first look through their feedback and ask for any clarification they may need on teacher's notes.

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○ *How will students be monitored for understanding formatively?* ○ *How will review, re-teaching & acceleration be supported?* • *Students will…* • *Teacher will…* • *Teacher will…* • *Students will…*	○ Teacher will ask students to draw their attention to their most recent essay and pull out their thesis statement. ○ Students will copy down the thesis and then rewrite it using the skills acquired in the previous two days of writing interventions. TRANSITION – "Let's turn in our amended thesis statements and take out both our *Julius Caesar* character sheets and our plays. Turn to III.ii." **Main Lesson –** Funeral Speech comparison ○ {14 mins} **Reading the speeches** ▪ Teacher will cast one student as Brutus, and 4 students as the citizens. ▪ Teacher will read Marc Antony ▪ Students and teacher will read through III.ii, with the teacher stopping at moments of most intense rhetoric during these famous speeches. ▪ Students are encouraged to "beat the teacher" and identify the strong arguments first. ▪ Students who are not reading have copies of the speeches in front of them for annotating. *[lesson 4 materials]* ○ {12 mins} **Watching the speeches** ▪ Teacher will ask students to remind him of some Shakespearean staging conventions before turning on a film version of the globe production ▪ Students will watch the funeral speeches again, this time paying special attention to how the unique Shakespearean staging conventions help make meaning of the play. ▪ Students will continue to annotate and take notes on their speech comparison worksheet TRANSITION – "Alright, what did you think of our first time watching some of the best Shakespearean actors in the world tackle this text?"
Assessment & Closure	
• *How will closure be integrated into the lesson?* • *Describe the evidence that will determine student understanding and how it will be measured?*	**Assessment/Evaluation** {4 mins} **Closure** • Class will come back together to answer questions about the two forms of the play:

• *How are the outcome, learning activities & assessment aligned with the objectives of the lesson?* • *How will students reflect on their learning & acquisition of the outcome?*	○ How does reading it, with the text in front of us, give a different perspective than watching an actor attack it on their own? What about the audience interaction at The Globe? Do you see how "alive" a piece of theatre really is? ○ Teacher then reminds students about the Canvas HW. • **Formative Assessment:** Students have a Canvas journal post to respond to about the speeches, with a large chunk of the grade requiring demonstrated mastery of thesis writing skills. • The prompt is: Today in class we read & watched Antony's & Brutus's famous funeral speeches. **In a response of no more than 2 paragraphs, I want you to write a journal entry persuading me of whose speech was more effective.** Was it Antony? Brutus? How did they get the crowd on their side; what sort of rhetorical devices were used, and to what to effect? Did they use more ethos, pathos, or logos? **4 points** of this grade will be for your thesis, and the **other 8 points** are for the strength of your persuasive argument. For your thesis, remember what we did in class {WHAT + ACTION VERB + IDEA/CONCEPT}! Your thesis states what you'll be arguing, or persuading, through strong diction. See below for a list of strong verbs. http://www.westga.edu/~aellison/awesome_action_verbs.htm
Teacher Reflection	
• *How did this lesson demonstrate the following:* • *Rigor (content + expectations + higher order thinking):* • *Relevance (background knowledge + connections):* • *Quality learning environment (relationship + cultural proficiency + engagement):* ○ *What modifications would be necessary when this lesson is taught again?*	This lesson was a fun and effective way to vary up our in-class readings. While the students had been enjoying reading the play together and getting on their feet in class, it was time to show them something different. They responded very positively to The Globe recording, and it provided an excellent opportunity tackle both a Howard County Essential Question about the unit (how do Shakespearean staging conventions help make meaning of the play), as well as the CCSS about analyzing a piece through various mediums. One change I would make would be to provide the students with a more thorough graphic organizer. The one I used, which is attached in this appendix, was left intentionally bare bones, to allow the students freedom to evaluate the importance of information and write what they deemed

	most important. However, I think it would have benefited them to have some guiding questions on the page. The Canvas post was a very successful way for the students to assess their own learning, as well as a strong way for me to provide prompt feedback on their responses and let them know if they were on the right track with theme dissection. It was also a great way to wrap up the thesis writing intervention, for they were told to focus all they had learned in the intervention into that thesis statement.