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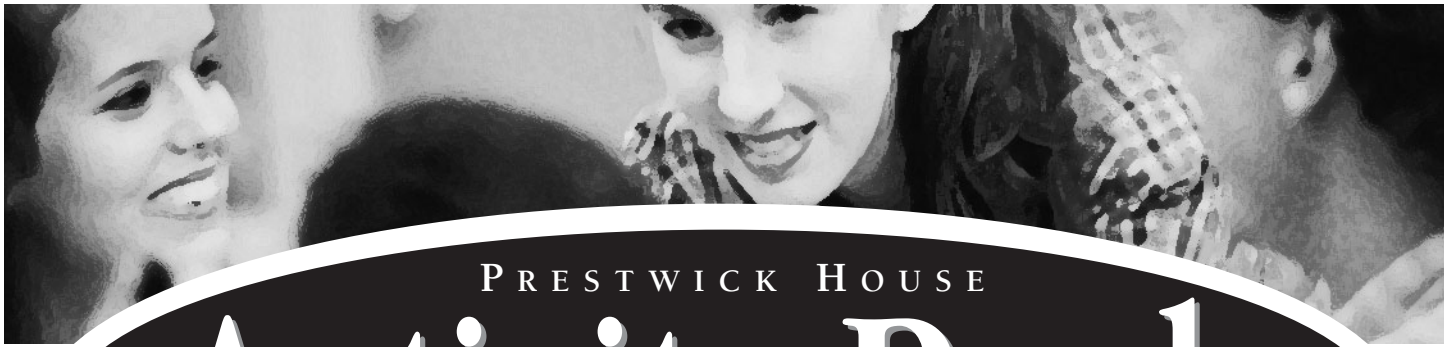
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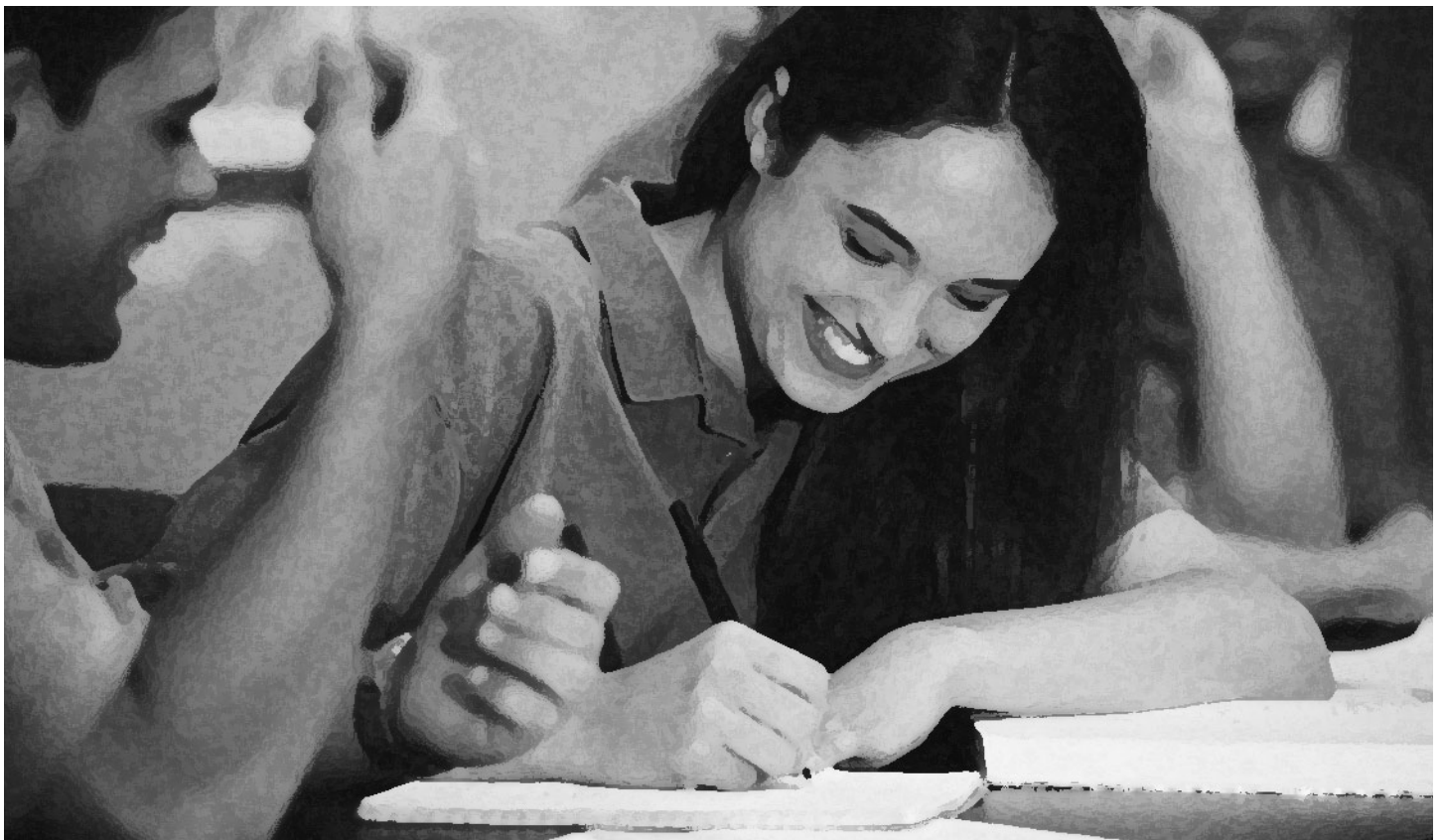


PRESTWICK HOUSE

Activity Pack

JULIUS CAESAR

BY WILLIAM SHAKESPEARE



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Julius Caesar

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JULIUS CAESAR

Activity Pack Teacher's Edition

Pre-reading

Research

Objective: Researching the author

Activity

Research and write a short biography of William Shakespeare. See if you can explain why most scholars consider him the greatest playwright who ever wrote in English. Write at least four paragraphs.

JULIUS CAESAR

Activity Pack Student Edition

Pre-reading

Research

Objective: Researching the author

Activity

Research and write a short biography of William Shakespeare. See if you can explain why most scholars consider him the greatest playwright who ever wrote in English. Write at least four paragraphs.

Pre-reading

Outlining

Objective: Writing an outline

Activity

You have read many books and plays, and have probably wondered if you might have been able to write one yourself. If you had written *Julius Caesar* today, though, you probably would have written the drama in novel form.

Imagine that you are planning to write the play as a mystery novel and outline a plot that is similar to Shakespeare's. As you describe the action, jot down notes to help you form the outline.

When you have finished, write five possible titles for your novel.

The outline should be at least three sections long, and it should use proper outline form.

Example:

I.

- A.
- B.
- C.

II.

- A.
- B.
- C.

III.

- A.
- B.
- C.

Pre-reading

Outlining

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I.

- A.
- B.
- C.

II.

- A.
- B.
- C.

III.

- A.
- B.
- C.

Pre-reading

Word Game

Objective: Finding words within words

Activity

In the play, you have seen many long names, and some of them don't sound anything like names with which we are familiar. There are, however, hidden words in the names in the play, and your job is to hunt them down. For example, in the word Caesar, there are a few other words: cares, races, case, are, car, ears, arcs, acres, scar, scare.

From the list below, take the letters of the names and see how many words you can make with the letters from each. Use each letter only as many times as it appears in each name. One or two letter words do not count.

Calpurnia -

Marcus Aurelius -

Popilius Lena -

Volumnius -

Mettellus Cimber -

Ligarius -

Artemidorus -

Decius Brutus -

Trebonius -

Dardanius -

Pre-reading

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Ligarius -

Artemidorus -

Decius Brutus -

Trebonius -

Dardanius -

Pre-Reading

Irony

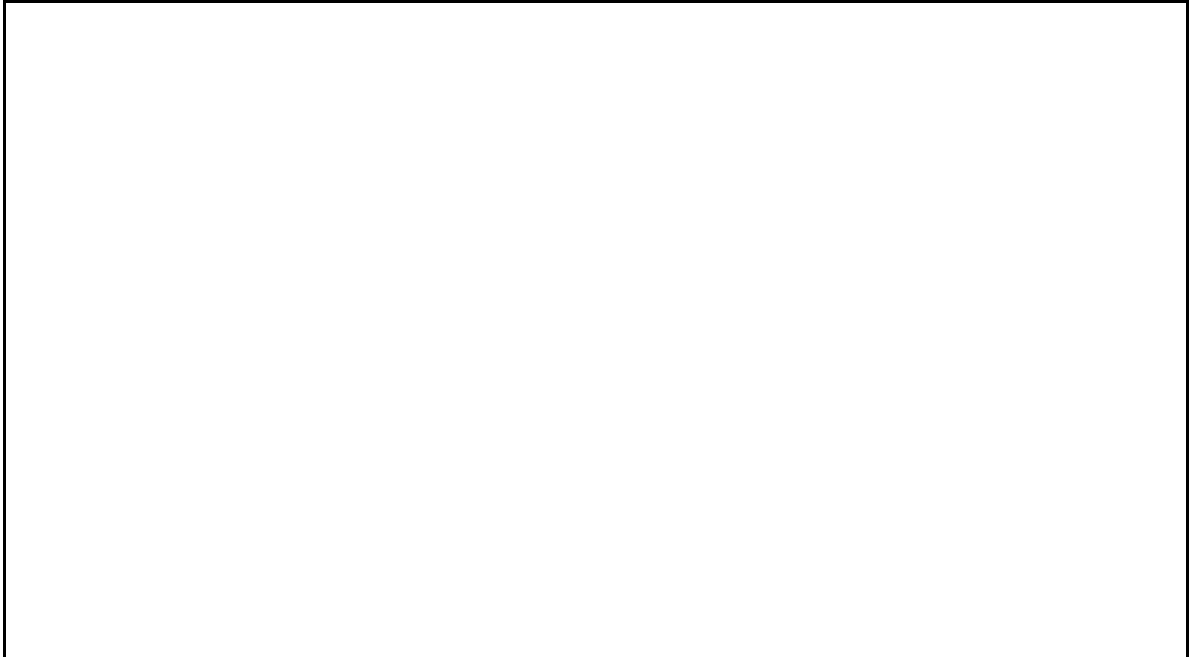
Objective: Finding irony in the play

Activity

In every newspaper today, we see editorial cartoons. Such cartoons and opinion based articles are usually syndicated in newspapers across the country and published in many magazines.

Tom Toles and Pat Oliphant are current editorial cartoonists, and as such, they find ironic humor in political situations and draw cartoons that depict their opinions. These cartoons appear on the opinion page, because, although they are based on facts as seen by the cartoonist, the drawings are caricatures (exaggerations) of actual events or people. These are frequently humorous, usually ironic, and are ordinarily influenced by the artist's viewpoint.

It's your turn to be a Tom Toles or a Pat Oliphant. Draw an editorial cartoon based on the play *Julius Caesar*, and use any character(s) you wish.



Pre-Reading

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Pre-reading

Characterization

Objective: Analyzing characters in the play

Activity

Psychiatrists are trained to examine patients to determine the source of problems and to seek possible solutions. In many cases, a detailed history of the patient's family life is helpful, as are the circumstances in which the patient lives. The psychiatrist bases conclusions on what the patient reports and makes evaluations based on all the facts as well as personal observations.

Today, you are the psychiatrist, and the following is your schedule of patients. Name the problem each one is complaining about, why you think each one has the problem, what you think may help the patient recover, and anything you feel may be pertinent to the case. The schedule has been made for you. For any characters who are dead, imagine that they are still alive. Write your interview with each patient, as well as your recommendations for improvement.

<u>PATIENT</u>	<u>PROBLEM</u>	<u>CAUSE</u>	<u>TREATMENT</u>
9:00 – Strato	<i>Guilt</i>	<i>Helped kill his boss.</i>	<i>Rehabilitation</i>
10:00 – Caius Cassius	<i>Excessive envy</i>	<i>Wants to be a king</i>	<i>Years of psychiatry</i>
11:00 – Marcus Antonius	<i>Trouble making people believe him</i>	<i>Forced to resort to deceitful tactics</i>	<i>Tranquilizers</i>
12:00 – Lunch			
12:30 – Marcus Brutus	<i>Weak spine</i>	<i>Henpecked</i>	<i>Divorce</i>

Pre-reading

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9:00 – Strato			
10:00 – Caius Cassius			
11:00 – Marcus Antonius			
12:00 – Lunch			
12:30 – Marcus Brutus			

1:30 – Calpurnia	<i>Worrier</i>	<i>Nightmares</i>	<i>Sleep disturbance clinic</i>
2:30 – Ligarius	<i>Feigning sickness</i>	<i>Fear of discovery</i>	<i>Removal from current circles of friends</i>
3:30 – Julius Caesar	<i>Indecisiveness</i>	<i>High position</i>	<i>Reassurance of beliefs</i>
4:30 – Portia	<i>Suicidal tendencies</i>	<i>Low self-esteem</i>	<i>Constant supervision</i>

1:30 – Calpurnia

2:30 – Ligarius

3:30 – Julius Caesar

4:30 – Portia

Pre-reading

Understanding Shakespeare's Language

Objective: Understanding poetic writing

Activity

Re-write the following script in Shakespeare's language so that it would make sense to the characters in the play.

Friend 1 – Hey! What's hap'nin'?

Friend 2 – Not much, t'sup?

Friend 3 – How ya' doin'?

Friend 1 - Where ya' goin'?

Friend 3 – Takin' my drivin' test, man, gonna wheel and deal.

Friend 2 – Hope you get a cool test guy, man.

Friend 3 – Thanks, man.

Friend 1 – Where ya' goin' when you're done?

Friend 3 – Probly run the mall, man. Wanna go?

Friend 1 – No, I'm gonna dig the game on TV.

Friend 3 – OK, man. Later.

We have begun the script for you.

Caius Robertus: "Ho! Prithee, what goeth forth?"

Caius Phillipius: "Naught concerns me this day, but I inquire as to your own good fare."

Caius Georgius: "Ho! How fareth thine own good life?"

Caius Robertus: "What deed taketh you away?"

Pre-reading

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Friend 3 – OK, man. Later.

*Caius Georgius: "Tribunes lead me to ride with haste to the field that my skill
with steed may be tried."*

*Caius Phillipius: "May the gods look upon you favorably with a kind and humble
public servant to see you through."*

Caius Georgius: "My gratitude is to your benefit."

Caius Robertus: "Whereto finds your next stance, good man?"

*Caius Georgius: "Gaming doth take my fancy, and if it be your own, wouldst care
to join in the festivity?"*

*Caius Robertus: "I beg to be excused today, good sir, but will chance to accept
your invitation hence."*

Caius Georgius: "Fare thee well till it be morrow."

We have begun the script for you.

Caius Robertus: “Ho! Prithee, what goeth forth?”

Pre-reading

Characterization

Objective: Comparing opposing factions in the play to contemporary characters

Activity

Every century holds many examples of opposite ideals and the people who stand for them. In our country, there are two main political parties, which usually have differing views of how the country should be run. Other parties who propose candidates for office may hold yet another set of opinions, guided by what they feel are ideal situations.

It may not be as easy today to detect what main principles are in the forefront of a candidate's thinking. While Republicans are noted for basing their main interests in one direction, Democrats are noted for another. In the play, we know that Caesar and Brutus, as well as some of their loyal followers, feel that they have the best interests of their country at heart. The trouble seems to lie in who the best leader might be, and the once-good friends, so involved with their own ideals, become enemies, even though they are really fighting for the same principle.

Write an evaluation of how you see the power struggle between Brutus and Caesar. You may include any lines that led you to that decision.

Caesar is running things. Brutus is listening to a greedy, envious Cassius who has his own agenda. He thinks Brutus could easily take over if Caesar were done away with. Brutus allows himself to be swayed by Cassius and agonizes at length over the possible murder of Caesar in which he would share responsibility. Finally, he agrees that it would be better for Rome if he were in charge and decides to go along with Cassius' plan. Ultimately he realizes that even Caesar's death would not provide him with his original desired result. He discovers that Caesar's good friend Antony is willing to carry on the fight for Caesar's real cause, the good of Rome.

Pre-reading

Characterization

Objective: Comparing opposing factions in the play to contemporary characters

Activity

Every century holds many examples of opposite ideals and the people who stand for them. In our country, there are two main political parties, which usually have differing views of how the country should be run. Other parties who propose candidates for office may hold yet another set of opinions, guided by what they feel are ideal situations.

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ACT I

Motivation

Objective: Exposing and understanding characters' emotions

Activity

In Act I of the play, we see the plot formulated by several members opposing Julius Caesar. We can see that Brutus is especially moved by one of his friends, Cassius. The plot being fashioned by Cassius might not have been on Brutus' agenda if Cassius had not planted the seed in his mind.

There are many ways to talk people out of things they plan. For example, if you had wanted to go to a prom alone instead of with another in a group of people, your parents might have tried to talk you out of it by giving you sound reasons such as: no one to dance with, no one to talk to during the dance, looking like a person who couldn't get a date, etc. They may even have threatened to take away allowance money or bribe you with more allowance.

Now put yourself in someone else's shoes in the play.
If you were Cassius' mother, how would you advise your son?

Using Act I for reference, how would you persuade Cassius not to pursue his intentions before he speaks to Brutus? Write three examples on the following **INDIVIDUAL CHOICES CHART**, telling how each might have had some importance to Cassius. Then, write three answers Cassius might have given his mother in response to her attempts at persuasion.

Explain what you think the outcome might have been on the basis of these arguments and answers and how the play might have changed. We have completed one example of the discussion with Cassius' mother.

You do not have to write in Elizabethan language.

ACT I

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INDIVIDUAL CHOICES CHART

WHAT CASSIUS' MOTHER MIGHT SAY	POSSIBLE ANSWERS FROM CASSIUS	POSSIBLE OUTCOME
<p>"Cassius, how do you expect this plan to work? Do you really think Brutus will go for it? Have you thought about what would happen to your mother if this plan succeeds?"</p>	<p>"I guess you're right, Mother, and perhaps I haven't thought it through. There may be another way to deal with the situation, but don't worry, there will be enough money to see you through no matter what happens."</p>	<p>The play might have had a happy ending. Cassius and Brutus might have joined forces under Caesar, offering their allegiance to form a stronger and better Rome.</p>

INDIVIDUAL CHOICES CHART

WHAT CASSIUS' MOTHER MIGHT SAY	POSSIBLE ANSWERS FROM CASSIUS	POSSIBLE OUTCOME
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ACT I

Puns

Objective: Understanding puns

Activity

At the beginning of the play, some tribunes stop a tradesman in the street. They ask him who he is and what he does for a living. In Shakespeare's clever poetry, he lends a great deal of character to the profession of a cobbler. When the cobbler says he is "a mender of bad soles," the implied meaning is that his profession is much more than just fixing shoes. He also calls himself a "surgeon to old shoes, and when they are in great danger...re-covers them."

Take the six professions below, and describe each one, in Shakespeare's terms. See if you can come up with some puns similar to the ones he uses in Act I. For example, if you were describing your profession as an automobile mechanic, you might say that you are a trainer of horses, implying your craft deals with horsepower and that you help people win their races.

Write at least one line with a pun for each of the following:

- | | |
|-------------------|---|
| Electrician – | <i>I am a man whose charge to remove shocks from your life; I am able to fill your life with sparks.</i> |
| Plumber – | <i>If you are in need of blessed water, I cannot assist, but I will faithfully remove the holiness from your pipes.</i> |
| Cable installer – | <i>My line of work connects you directly.</i> |
| Doctor – | <i>I am a repairman to your parts; a body shop is what I operate.</i> |
| Teacher – | <i>I am an informer of those with a brain that smarts, I remain your classified public servant.</i> |
| Baker – | <i>You knead my services. We rise to the occasion.</i> |

ACT I

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Write at least one line with a pun for each of the following:

Electrician –

Plumber –

Cable installer –

Doctor –

Teacher –

Baker –

ACT II

Writing

Objective: Writing a descriptive paragraph

Activity

One of the tragic episodes in the play is the concern and fate of Brutus' wife, Portia. Re-read everything you can find about her, and write a descriptive paragraph about her death; how it occurred, what led up to it, her actions, and the effect those actions had on others.

Portia proved herself to be a very anxiety-ridden woman who expressed the hope that her troubled husband would tell her what was bothering him. She believed that she could have some influence on him if only he would talk to her. Portia used every means available to try to convince the brooding Brutus to reveal his secret, because she feared it would bring his downfall. She even told him she stabbed herself in the leg, and she had a servant go to the senate house to spy on him. It wasn't until much later in the play that we discover she had killed herself by swallowing live coals. Brutus believed the reason for her suicide was due to absolute despair over his actions. Her death left Cassius in a state of shock, which added to his feeling that there was little reason to continue in the battle of Philippi. He had Pindarus kill him. Ultimately her suicide added to the helplessness Brutus felt. His battle was being lost, and he too committed suicide with the aid of his servant.

ACT II

Writing

Objective: Writing a descriptive paragraph

Activity

One of the tragic episodes in the play is the concern and fate of Brutus' wife, Portia. Re-read everything you can find about her, and write a descriptive paragraph about her death; how it occurred, what led up to it, her actions, and the effect those actions had on others.

ACT II

Rhyming

Objective: Presenting drama in another, more modern form

Activity

Operas are plays with spoken words being sung instead. The lyrics for most operas are written in the native language of the composer.

Today, there are innovations set to a musical (instrumental) background, but a few don't really carry their own tune. Such a type is "rap," which usually has a rhyming scheme with a rhythm or music background.

Review the discussion in *Julius Caesar* that takes place between Caesar and Calpurnia in Act II, Scene ii and write rap lyrics that would be suitable for the situation. Picture what Calpurnia has seen in her dream and how she tries to relate it to Caesar. Find terms for what you perceive and translate these images into modern day language.

Keep in mind that there is a lot to be covered in a relatively short stanza, and certain rhyming schemes must fall into a certain rhythm. Write two stanzas (verses) in an appropriate rhythm.

A simple beginning might be:

"Had a dream, had a dream, had a dream last night
Huge yellow cats out lookin' for a fight ... "

ACT II

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ACT II

Interpreting Shakespeare

Objective: Interpreting the meaning of language

Activity

In Act II, Portia and Lucius, a servant to Brutus, have a discussion. Portia is very worried about Brutus because he was feeling poorly when he left her that day. She wants nothing to happen to Brutus, but she feels weak herself, and needs the assistance of 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,
Ere I can tell thee what thou shouldst do there.
O constancy, be strong upon my side!
Set a huge mountain 'tween me 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?

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,
For he went sickly forth: and take good note
What Caesar doth, what suitors press to him.
Hark, boy! What noise is this?

Lucius: I hear none, madam.

Portia: Prithee, listen well:
I heard a bustling rumour like a fray,
And the wind brings it from the Capitol.

Lucius: Sooth, madam, I hear nothing.

Rewrite the entire scene between Portia and Lucius in your own words, and explain what you think Portia was asking Lucius to do and why. Include stage directions

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O constancy, be strong upon my side!
Set a huge mountain 'tween me 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?

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,
For he went sickly forth: and take good note
What Caesar doth, what suitors press to him.
Hark, boy! What noise is this?

Lucius: I hear none, madam.

Portia: Prithee, listen well:
I heard a bustling rumour like a fray,
And the wind brings it from the Capitol.
Lucius: Sooth, madam, I hear nothing.

Rewrite the entire scene between Portia and Lucius in your own words, and explain what you think Portia was asking Lucius to do and why. Include stage directions

Example:

Portia (tapping foot, hands on hips): Lucius, I need you to get to the Capitol as fast as you can. Well, what are you waiting for?

Lucius (hesitantly, moving away from Portia) You have to tell me what you want me to do.

Portia: *Stop wasting time, you stupid thing. (Shakes her finger in his direction.) You could have been there and back by now!*

You're still standing there! What are we paying you for anyway?

Lucius: *So what do you want me to do, just run over there and come back? (Yawns).*

Portia (impatiently) *No, not just that. I need to know how Brutus is. He was a little sick this morning, and I want you to look at him and come back here to tell me what you've seen. Do I have to draw you a picture? I also want you to check out Caesar; tell me what's going on with him, and I want to know who he's hanging out with! Hold it! What's that noise?*

Lucius: *I don't hear anything.*

Portia: *What are you, deaf? You don't hear anything? There's an awful racket from down the street toward the Capitol!*

Lucius: *Calm down. I still don't hear anything.*

Portia was asking her husband's servant to "spy" on Brutus and Caesar; to return quickly to report his findings to her. She wanted a clear picture of Brutus' appearance and attitude, as well as to check on Caesar's activities.

Explain the meaning of the discussion and importance it holds in the play.

Because Brutus has not explained much to Portia, she feels she must secretly find out what is happening in the senate. She seems to have an idea what Brutus is going to do, and she will base her next actions on what she finds out.

How would you feel if you were Portia?

Curious, anxious, nervous, uncertain, frightened.

How would you feel if you were Lucius?

Impatient with the master's wife, irritated for being asked to do something for her, a little afraid of losing a job.

What is the significance of what Portia says at the end of the scene? Do you think there is any foreshadowing in it? Explain your answer.

Portia's discussion with Lucius holds a key to her later actions in the play, and hints that she knows how to find out what she wants to know despite her husband's silence. The scene offers a clue as to the possibility of her formulating a plan for herself. She also shows a physical weakness. The foreshadowing is that she feels she knows what is about to happen and will take appropriate action for her own future.

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Lucius (hesitantly, moving away from Portia) You have to tell me what you want me to do.

Explain the meaning of the discussion and importance it holds in the play.

How would you feel if you were Portia?

How would you feel if you were Lucius?

What is the significance of what Portia says at the end of the scene? Do you think there is any foreshadowing in it? Explain your answer.

ACTS I and II

Characterization Role Models

Objective: Recognizing character traits and how they might apply to personal choices

Activity

When you choose your friends, you may have a tendency to choose them on the basis of attributes you admire or might have yourself. When you find particular features you don't like in a person, you might have the tendency to stay away from him or her.

Carefully examine the traits of different characters in the Acts I and II. You may find that some characters have similar traits, while others are different. Using the chart on the following page, show which of the character(s) in the play you would use as role model(s), list their traits, and place a 'G' for 'good' or a 'B' for 'bad' after each.

For the third column, you will need to decide if you share that trait with the character.

Explain how you are similar in nature to the characters you have chosen, and explain how the role model(s) might influence your life.

Describe how the outcome of your life might be if you live it under the guidance of the role model(s) you have chosen.

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Answers show as examples

CHARACTER/ ROLL MODEL	TRAIT	I SHARE/ YES OR NO	SIMILARITIES	INFLUENCE	OUTCOME
Cassius	Persuasive (G)	YES	I can also be very persuasive.		I might have become a lawyer
<i>Caesar</i>	<i>Loyalty (G)</i>	<i>YES</i>		<i>Would make me a good citizen</i>	<i>Stronger government</i>
<i>Caesar</i>	<i>Indecision (B)</i>	<i>NO</i>		<i>Would teach me to have leadership qualities</i>	<i>As a leader, people would respect me</i>

CHARACTER/ ROLL MODEL	TRAIT	I SHARE/ YES OR NO	SIMILARITIES	INFLUENCE	OUTCOME
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Acts I, II, and III

Nature References

Objective: Recognizing references to specific objects in Acts I, II, and III

Activity

Locate and list five references to nature (on earth). List the Act and Scene.

Act I, Scene ii, Cassius: "The troubled Tiber chafing with her shores."

Act I, Scene iii, Casca: "I have seen tempests when the scalding winds/Have rived the knotty oaks, and I have seen/The ambitious ocean swell and rage and foam."

Act II, Scene i, Brutus: "It is the bright day that brings forth the adder."

Act II, Scene ii, Calpurnia: "A lioness hath whelped in the streets."

Act III, Scene ii, Antony: "You are not wood, you are not stones, but men."

Locate and list five references to the universe. List the Act and Scene.

Act I, Scene ii, Casca: "The fault, dear Brutus, is not in our stars/But in ourselves."

Act I, Scene iii, Casca: "To be exalted with the threatening clouds/Either there is a civil strife in heaven/Or else the world too saucy with the gods."

Act II, Scene i, Casca: "Here, as I point my sword, the sun rises."

Act II, Scene ii, Calpurnia: "Fierce, fiery warriors fight upon the clouds/When beggars die, there are no comets seen."

Act II, Scene iii, Portia: "The heavens speed thee in thy enterprise."

Acts I, II, and III

Nature References

Objective: Recognizing references to specific objects in Acts I, II, and III

Activity

Locate and list five references to nature (on earth). List the Act and Scene.

Locate and list five references to the universe. List the Act and Scene.

Locate and list five references to sharp objects. List the Act and Scene.

Locate and list five references to sharp objects. List the Act and Scene.

Act I, Scene i, Sec. Com.: "Truly, sir, all that I live by is the awl."

Act I, Scene ii, Caesar: "I hear a tongue, shriller than all the music."

Act I, Scene ii, Casca: "If Caesar had stabbed their mothers."

Act I, Scene iii, Casca: "Beside-I ha' not since put up my sword."

Act I, Scene iii, Cassius: "I know where I will wear this dagger then."

Locate and list five references to blood. List the Act and Scene.

Act I, Scene i, Marullus: "That comes in triumph over Pompey's blood."

Act I, Scene ii, Cassius: "Thou hast lost the breed of noble bloods."

Act II, Scene i, Brutus: "Did need an oath; when every drop of blood."

Act II, Scene ii, Caesar: "Did run pure blood."

Act III, Scene i, Brutus: "And let us bathe our hands in Caesar's blood."

Locate and list five references to love.

Act I, Scene ii, Brutus: "That you do love me, I am nothing jealous."

Act II, Scene ii, Decius: "Pardon me Caesar, for my dear dear love."

Act II, Scene iii, Artemidorus: "The mighty gods defend thee!/Thy lover."

Act III, Scene i, Servant: "Mark Antony shall not love Caesar dead."

Act III, Scene ii, Brutus: "That as I slew my best lover."

Locate and list five references to Rome. List the Act and Scene.

Act I, Scene ii, Cassius: "Where many of the best respect in Rome."

Act I, Scene iii, Cassius: "Let it be who it is: for Romans now."

Act II, Scene i, Brutus: "Shall Rome stand under one man's awe?"

Act II, Scene ii, Decius: "In which so many smiling Romans bathed."

Act III, Scene ii, Brutus: "Romans, countrymen and lovers!"

Locate and list five references to blood. List the Act and Scene.

Locate and list five references to love.

Locate and list five references to Rome. List the Act and Scene.

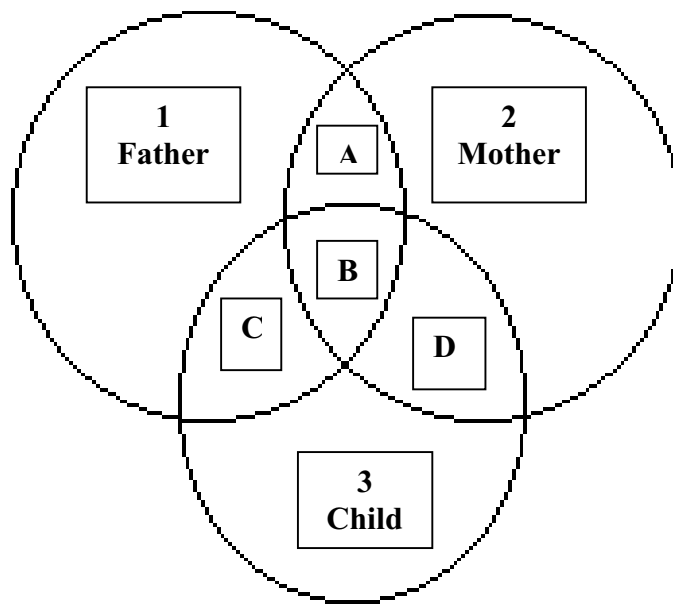
ACT III

Diagram

Objective: Making a Venn diagram

Activity

A Venn diagram is used to illustrate the interaction of thoughts, actions, people, places, or things and how they can influence other events. In the example of the Venn Diagram below, notice how the intersecting circles create four overlapped areas where there is a relationship between the three original people in an imaginary novel.



For example, if section 1 is a hypothetical Father, section 2 is a Mother, and section 3 is a Child, the intersecting area A would concern the interaction between Father and Mother. Section B would concern interaction between Father, Mother, and Child. Section C would concern interaction between Father and Child. Section D would concern interaction between Mother and Child.

1A and 2A represent what might be a discussion, an argument or some type of contact between the Father and Mother. The other interaction points illustrate the same among other family members.

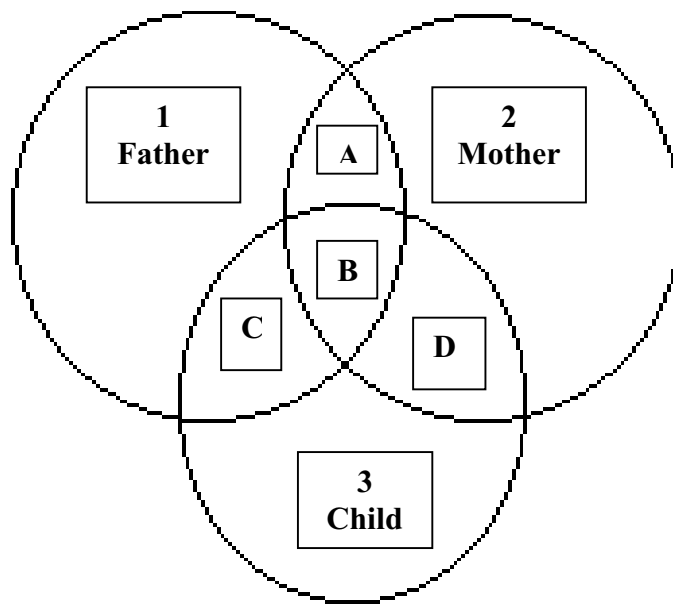
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1A and 2A represent what might be a discussion, an argument or some type of contact between the Father and Mother. The other interaction points illustrate the same among other family members.

The actions could be described as follows:

A - Father and Mother influence each other.

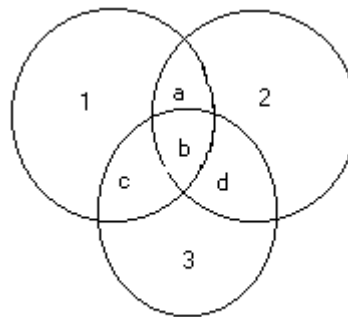
B – Father and Mother are influenced by Child. Child is influenced by Father and Mother.

C – Father is influenced by Child, and Child is influenced by Father.

D – Mother is influenced by Child, and Child is influenced by Mother.

Draw a Venn diagram using any three characters in Act III, and explain how their areas of concern influence each other, directly or indirectly.

Possible answer:



1 – Antony

2 – Brutus

3 – Cassius

1a – Antony is angered by Brutus

2a – Brutus is fearful of Antony's power

3c – Cassius is aware of the threat of Antony's presence

3d – Brutus and Cassius decide on an action against Caesar

1c – Antony regards Cassius as an enemy

2d – Brutus needs the support of Cassius

1b – Antony becomes aware of the union between Brutus and Cassius

2b – Brutus realizes that he cannot fight Antony alone and relies on Cassius

3b – Cassius remains an intermediary to try to convince both Brutus and Antony

The actions could be described as follows:

A - Father and Mother influence each other.

B – Father and Mother are influenced by Child. Child is influenced by Father and Mother.

C – Father is influenced by Child, and Child is influenced by Father.

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Draw a Venn diagram using any three characters in Act III, and explain how their areas of concern influence each other, directly or indirectly.

Act III

Current Events

Objective: Finding examples of current events in the play

Activity

Newspapers and television news broadcasts constantly remind us of errors we have made in our judicial system. We read or hear about convictions of criminals, but there are also stories about people who serve time in prison for crimes they didn't commit. Some convictions made years ago were made because there were not the methods of detection we have today, such as DNA evidence. Some charges were made and sentences carried out because a lack of evidence forced lawmen to make their own decisions to uphold what they judged to be right.

In *Julius Caesar*, there is an obvious case of "mistaken identity," and it is very well described. Find and make note of the Act and the Scene in which this case appears. Write exactly what happened, giving reasons for the action taken by those who judged the mistaken person to be someone else.

Explain why they jumped to their conclusion and how they handled the situation. Write what you would have done if you had been the mistaken person, and what position you would have taken as one of the "identifiers." Do you think what they did was justified? Why? Why not?

Act III, Scene iii, Cinna the poet was stopped by some citizens who judged him only by his name, which was the same as Cinna the conspirator, one of Caesar's murderers. In their anger, they brutally tore the innocent poet to pieces.

If I had been the mistaken person, I would have fought back by trying to explain myself with proper identification, but because there were so many of those who opposed me, I might have lost the battle, as did Cinna.

As an identifier, I probably would have had to go along with the rest of the group because even if I believed Cinna was not a murderer, I could not have convinced the rest of the attackers. They had already become an angry mob.

I do not think what they did was justified because they did not listen to reason or ask Cinna for any proof of what he claimed.

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ACT IV

Rating Characters

Objective: Rating Characters' importance

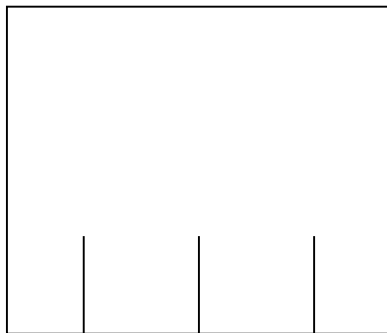
Activity

In Act IV, each character holds a position of some significance to the play. In Scene i for example, Antony, Octavius, and Lepidus meet, and each one has a level of importance to the rest of the play.

Complete the **CHARACTER BAR GRAPHS** below and compare the importance of three characters in each of the three scenes in Act IV. Decide which one you think will lend the most value to the rest of the play from his position in Act IV and give him the longest line. Give the next most important character a shorter line and the shortest line should be drawn for the character you think has the least importance of the three you have chosen to compare.

We have started one graph for you. Finish the lines for Scene i and make new graphs for the remaining scenes. Below the graph, write a short paragraph that explains your reasoning.

Scene i



Lepidus Octavius Antony

Scene ii



Scene iii



ACT IV

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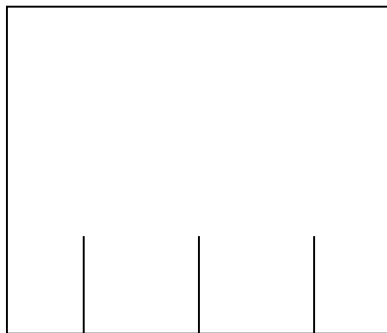
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Scene i



Lepidus Octavius Antony

Scene ii



Scene iii



Act IV

Motivation

Objective: Making a motivational chart

Activity

In Act IV Brutus displays many emotions which prompt him to certain actions. The death of his wife, for example, leads him to feel grief, which helped motivate him to verbally abuse Cassius.

Complete the **MOTIVATIONAL CHART** on the following page, depicting Brutus' actions in Act IV. Show what led to his actions and include any characters that influenced those actions. We have filled in some of the chart for you.

Act IV

Motivation

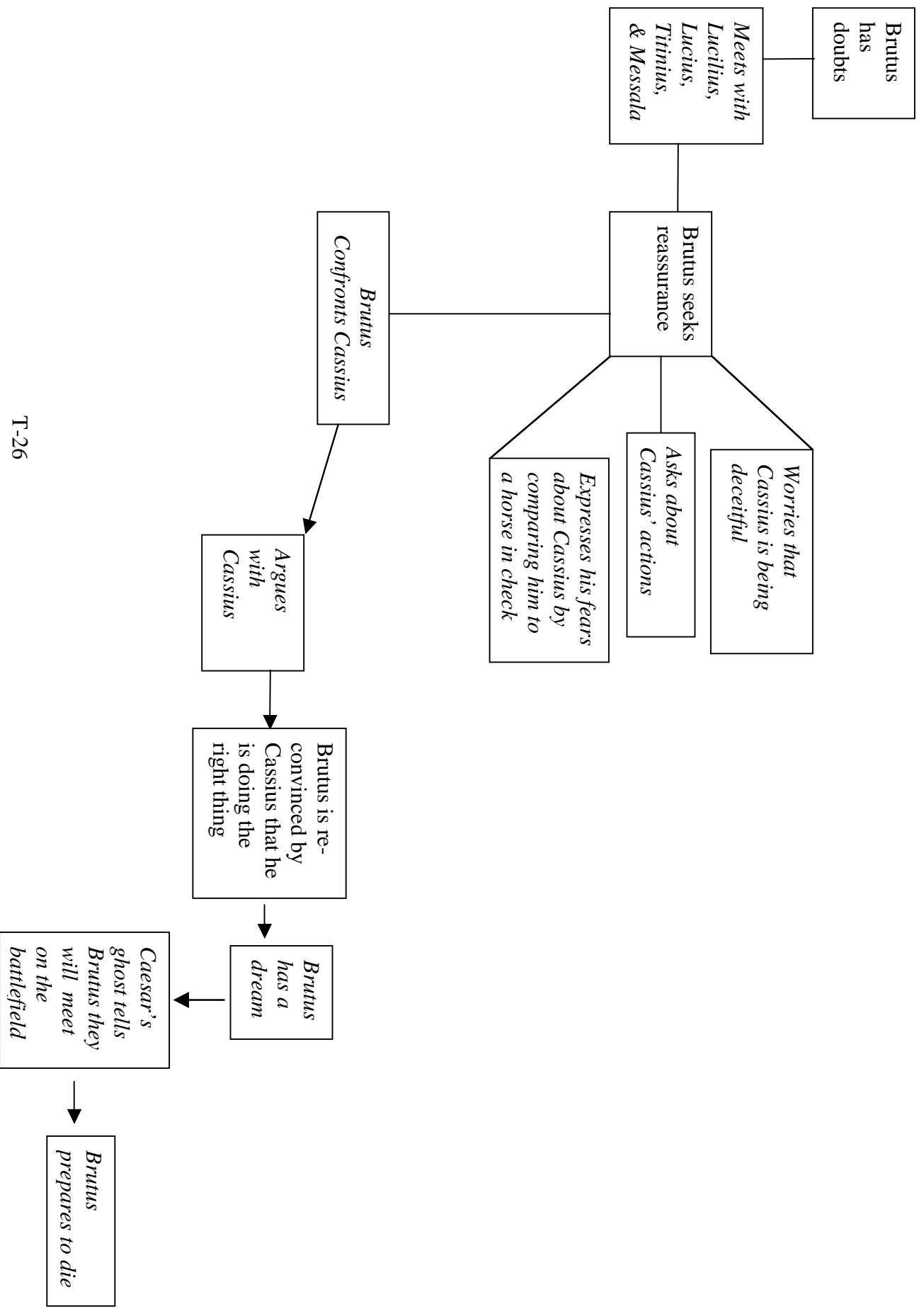
Objective: Making a motivational chart

Activity

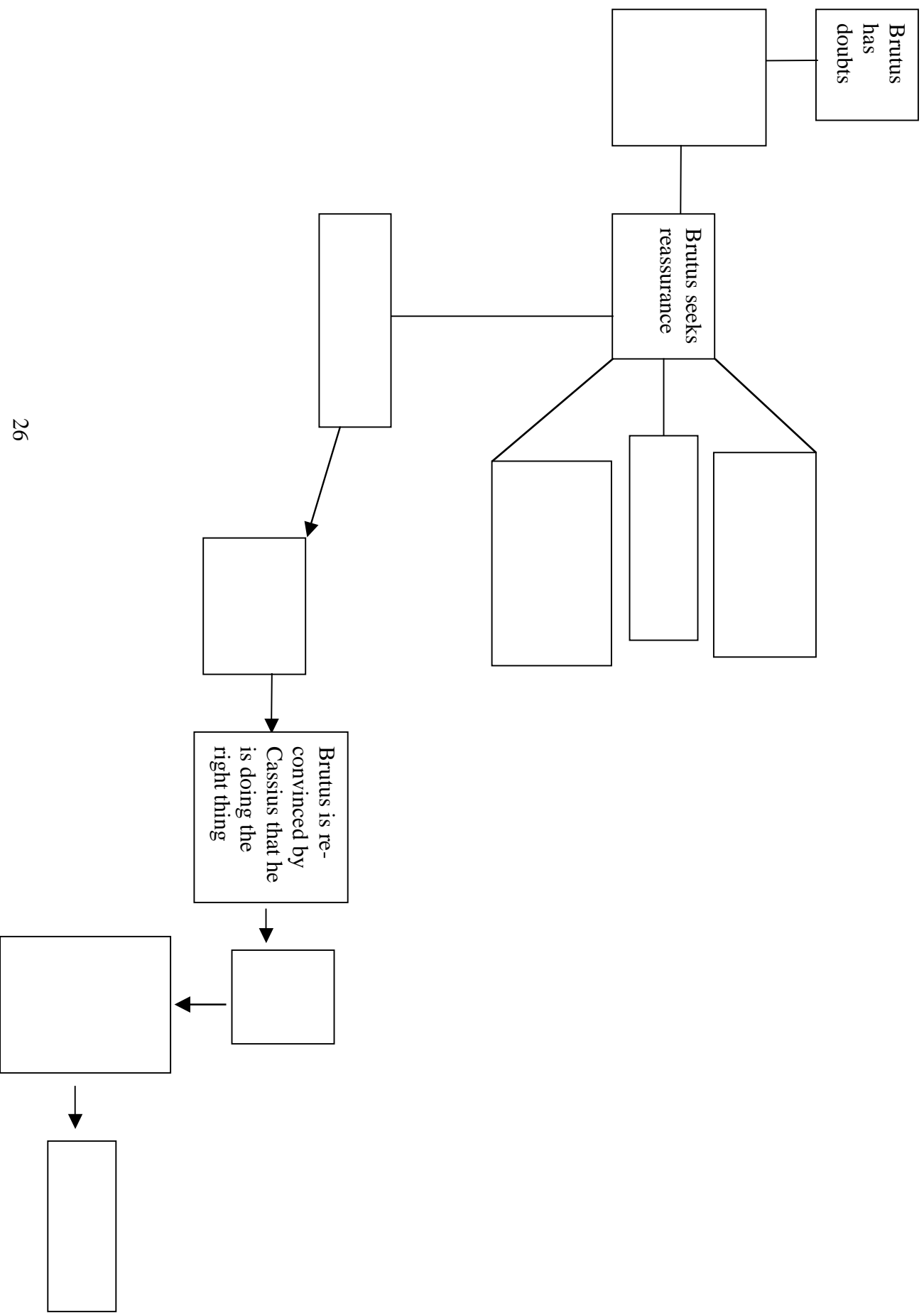
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ACT IV MOTIVATIONAL CHART FOR BRUTUS' ACTIONS



ACT IV MOTIVATIONAL CHART FOR BRUTUS' ACTIONS



Act IV

RHYMING

Objective: Finding actual rhyming schemes

Activity

Shakespeare did not use obvious rhyming schemes such as that found in limericks or song lyrics. His rhyming was more difficult to find and recognize. In Scene i, for example, Antony says,

“This is a slight unmeritable man,
Meet to be sent on errands; is it fit,
The three-fold world divided, he should stand
One of the three to share it?”

Find at least three more instances of Shakespeare’s rhyming schemes. Some are obvious, some are not obvious, and some can be found in single lines.

Antony:
To ease ourselves of divers slanderous loads,
He shall but bear them as the ass bears gold.” (Scene i)

Brutus:
“But when they should endure the bloody spur,” (Scene ii)

Cassius:
“That brought my answer back. Brutus hath rived my heart:
A friend should bear his friend’s infirmities,
But Brutus makes mine greater than they are.” (Scene iii)

Cassius:
“To cast into my teeth. O, I could weep.” (Scene iii)

Poet:
“Love, and be friends, as two such men should be;
For I have seen more years, I’m sure, than ye.” (Scene iii)

Cassius:
“Ha, ha! How vilely doth this cynic rhyme!”

Brutus:
“Get you hence, sirrah; saucy fellow, hence!”

Cassius:
“Bear with him, Brutus: ‘t is his fashion.”

Brutus:
“I’ll know his humour when he knows his time.” (Scene iii)

Cassius:
“Are full of rest, defence and nimbleness.” (Scene iii)

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ACT V

Cryptogram

Objective: Writing a cryptogram

Activity

A cryptogram is an exercise involving writing in code, and it is often used for puzzles similar to crosswords. In cryptograms, every letter of the alphabet stands for a different letter, and every word in a message is written with these substitute letters. The word “there” for example, might become “cogsg” and the recipient of the message would have to figure out the substitutions before being able to understand the message. So, if you determine that the coded letter “c” stands for the real letter “a” in the message, each time you find a “c,” you should substitute an a in the puzzle. The author of the message is spelled in the same manner as the message.

In Act V, where one army might not want the other army to understand what is being said, they might code their messages. By using cryptograms, decode the following messages taken from Act V. We have completed the first one for you with the appropriate coding below it. We have also supplied one decoded word to help you begin to solve each puzzle. **The letters are different in each cryptogram.**

“FIHMAVYE, ODMU JFYB ZMHHOD EFKHOJ FC,/ YGFC HRD ODKH RMCU FK HRD DADC KVDU.” – MCHFCJ

“Octavius, lead your battle softly on,/ Upon the left hand of the even field.” - Antony

- A. “MLEP, MLEP, VPAATZT, MLEP, AND XLIP KWPAP NLZZA /RHKJ KWP ZPXLJHA JH KWP JKWPM ALEP.” - NMRKRA

“Ride, ride, Messala, ride, and give these bills /Unto the legions on the other side.” – Brutus

- B. ““OJL OKWBB P’UGPUQ; FSA WPIFSL, EBO ERE SJTKO /RB LKFGG OWE DPWOZSB JS F LBUPSA DJTKO.” – MWZOZL

“’Tis three o’clock; and Romans, yet ere night /We shall try fortune in a second fight.” – Brutus

- C. LGP WJWSBWV CZRW BEAT GV QL QCW EBQ: BQ BV SLPW ALPQCM QL HWZE BJ LGP VWHRWV.” OPGQGV

“Our enemies have beat us to the pit: /It is more worthy to leap in ourselves.” Brutus

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ACT V

Newspaper Reporting

Objective: Writing a news story about the play

Activity

News reporters must make notes on events they witness, especially when they might influence the general public, for example. In the instance of a war, a watchful people await factual news from the front lines and depend on their news commentary, to make proper evaluations. A reading public does not expect exaggeration or creativity in news reporting, nor can people base their assessment of a war on anything but objective facts.

You, as reporter for the *New York Times*, have been asked to cover the battle of Philippi in Act V of *Julius Caesar*, and have been sent to the front lines. With your notebook in hand, you must not forget to answer the basic questions, as they will help you to report the action at the front.

You will want to answer the questions of “Who, Where, Why, What, When, and How” without inserting your opinion so that no one is influenced by your slant on the event, but only by the outcome of the war. List your answers to each of those basic questions before you proceed with your coverage.

Your first paragraph should be a short, condensed version of what happened and should be interesting enough to induce the reader to finish your entire article. It might start something like this:

Antony’s war came to a satisfactory conclusion for today as Caesar’s murderers were forced to abandon their fight. Brutus committed suicide without implicating his accomplice in that bloody deed.

When your story is complete, write a front-page, banner headline for it. It might read:

BRUTUS DIES BY OWN SWORD; ANTONY’S REVENGE COMPLETE!

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Group Activity

Research

Objective: Comparing contemporary careers

Activity

Research and make notations on the following people in history who lived during the years of Shakespeare.

Using the headings below on the **SHAKESPEARE’S CONTEMPORARIES CHART** show in what field each person excelled, his country of origin, year of birth and death, and accomplishments that were historically important or noteworthy. Follow the example that has been completed for you.

SHAKESPEARE’S CONTEMPORARIES CHART			
PERSON	COUNTRY	FIELD	ACCOMPLISHMENT
John Donne 1572-1631	England	Literature	Poet “Songs & Sonnets” (for ex.)
John Milton 1608-1674	England	Literature	Poet “Paradise Lost”
Ambroise Pare 1510-1590	France	Science	Invented artificial limbs
Konrad Gesner 1516-1565	Switzerland	Science	Invented graphite pencil
Zacharius Jansen Circa 1500-1590	Netherlands	Science	Invented compound microscope
Johann Bach 1685-1750	Germany	Music	Composer
Antonio Vivaldi 1675-1741	Italy	Music	Composer
Benedict Spinoza 1632-1677	Netherlands	Philosophy	Theories of deductive reasoning Famous for “knowledge is power”
Rene Descartes 1596-1650	France	Philosophy	Philosopher- Famous for “I think, therefore I am.”

Group Activity

Research

Objective: Comparing contemporary careers

Activity

Research and make notations on the following people in history who lived during the years of Shakespeare.

Using the headings below on the **SHAKESPEARE'S CONTEMPORARIES CHART** show in what field each person excelled, his country of origin, year of birth and death, and accomplishments that were historically important or noteworthy. Follow the example that has been completed for you.

SHAKESPEARE'S CONTEMPORARIES CHART			
PERSON	COUNTRY	FIELD	ACCOMPLISHMENT
John Donne <i>1572-1631</i>	England	Literature	Poet "Songs & Sonnets" (for ex.)
John Milton			
Ambroise Pare			
Konrad Gesner			
Zacharius Jansen			
Johann Bach			
Antonio Vivaldi			
Benedict Spinoza			
Rene Descartes			

Wrap Up

Humor

Objective: Finding humor in a tragedy

Activity

There is usually a small bit of humor in almost any situation. In many tragedies, operas, or other serious works, one can find a trace of the author's sense of humor. In *Julius Caesar*, Shakespeare put in a few touches of humor throughout the play

Supply the line(s) in which you find humor from the following Acts:

Example:

- 1 - Scene ii, Casca: "I durst not laugh, for fear of opening my lips and receiving the bad air."

Explanation 1- Casca was being witty as he sarcastically displayed his distaste for Caesar's followers.

Act I

- 2 – Scene i, Sec. Com: "*I am sir, indeed a surgeon to old shoes; ...*"
- 3 - Scene ii, Casca: "*Ay, if I be alive, and your mind hold, and your dinner worth the eating.*"

Act II

- 4 – Scene i, Decius: "*...that unicorns may be betray'd with trees and bears with glasses, elephants with holes, ...*"
- 5 – Scene i, Portia: "*Dwell I but in the suburbs/ Of your good pleasure? If it be no more,/ Portia is Brutus' harlot, not his wife.*"

Act IV

- 6 – Scene ii, after Octavius says, "*but he's a tried and valiant soldier, Antony says: So is my horse ...*"
- 7- Scene iii, Cassius: "*... when that rash humour which my mother gave me makes me forgetful?*"

Wrap Up

Humor

Objective: Finding humor in a tragedy

Activity

There is usually a small bit of humor in almost any situation. In many tragedies, operas, or other serious works, one can find a trace of the author's sense of humor. In *Julius Caesar*, Shakespeare put in a few touches of humor throughout the play

Supply the line(s) in which you find humor from the following Acts:

On the following page, give the explanation for the humor found in each quote.

Example: 1 –

Scene ii, Casca: “I durst not laugh, for fear of opening my lips and receiving the bad air.”

Explanation 1- Casca was being witty as he sarcastically displayed his distaste for Caesar's followers.

Act I

2 – Scene i, Sec. Com

3 - Scene ii, Casca:

Act II

4 – Scene i, Decius

5 – Scene i, Portia:

Act IV

6 – Scene ii, after Octavius says,

7- Scene iii, Cassius: “

Now explain the humor in the quotations, and why you think Shakespeare used any at all.

Explanations

2 – Old shoes need repair, as do physical and moral ills. The cobbler – tongue-in-cheek - refers to mending both.

3 – Casca jokingly accepted the invitation as if to say, “What have you got to eat?”

4 – Decius was making an exaggerated picture of a ridiculous situation.

5 – Portia’s humorous sarcasm made fun of herself and her position. She was trying to make a point with Brutus to force him to tell her what she wanted to know.

6 – Antony’s funny remark illustrates his feeling that there is good in every creature, but that that one good quality of a man does not rank any higher than the good quality of his own animal.

7 – Jokingly forgives himself for being a little short-tempered with Brutus by blaming it on an inherited trait from his mother.

Shakespeare chose to illustrate that in every situation of life, there is a bit of humor no matter how tragic things may seem. His expression of humor is also an indication that he couldn’t withhold this innate tendency from his writing.

Now explain the humor in the quotations, and why you think Shakespeare used any at all.

Wrap-up

Simile

Objective: Recognizing a simile

Activity

A simile is a comparison of unlike things with the use of the words *like*, or *as*. For example, people may say, “I slept like a baby,” or that something is “as fresh as a daisy.” Many of these expressions have become overused because they are a lot easier to refer to than saying what actually occurred. “Sleeping like a baby” implies that one slept peacefully and quietly in a deep sleep, as if he or she was a few months old. It is also much easier to say a clean towel is “fresh as a daisy” because it would take a lot more to say, “the towel had been thoroughly washed, dried, and softened so as to be gentle to the touch and sweet smelling.”

Shakespeare used similes in making reference to things easily recognized in his day, and you will find a number of similes in *Julius Caesar*. They appear in almost every act. In Act III, Scene i, for example, Caesar says, “I am constant as the northern star,” indicating that his loyalty would always remain the same as the star. The use of the simile in this instance is in keeping with the times of Caesar, in which people relied on fixed objects such as stars, the sun, the moon, etc.

Find ten similes in the play and list them. Then re-write them on the **SIMILE CHART** that follows, in your own imaginative way, and attempt to use words that Shakespeare might have used. We have re-written the above simile for you on the chart.

Wrap-up

Simile

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SIMILE CHART

<u>ORIGINAL</u>	<u>ACT, SCENE</u>	<u>REWRITTEN</u>
"I am constant as the northern star."	Act III, Scene i	My loyalty keeps time with the dawning light, shining forth each morn as a beacon to the day.
<i>"Like a Colossus"</i>	<i>Act I, Scene ii</i>	<i>Enormous to envisage as the sky itself is endless.</i>
<i>"Roars as doth the lion in the Capitol."</i>	<i>Act I, Scene iii</i>	<i>Makes a noise as ferocious as the deepest thunder.</i>
<i>"His countenance like richest alchemy"</i>	<i>Act I, Scene iii</i>	<i>He has a face that shines like gold.</i>
<i>"The state of man/Like to a little kingdom."</i>	<i>Act II, Scene i</i>	<i>Each is in his own domain as coins held in a pouch.</i>
<i>"Let's carve him as a dish fit for the gods"</i>	<i>Act II, Scene i</i>	<i>We shall make of him a stew as grand as a meal for kings</i>
<i>"I spurn thee like a cur out of my way."</i>	<i>Act III, Scene i</i>	<i>You as scornful as a rat in the gutters of the street.</i>
<i>"Like madmen through the gates of Rome."</i>	<i>Act III, Scene ii</i>	<i>They carouse like animals scavenging for food.</i>
<i>"My statue,/Which like a fountain with an hundred spouts/Did run pure blood"</i>	<i>Act II, Scene ii</i>	<i>A carving of mine own image that pour'd like a crimson torrent.</i>
<i>"He shall but bear them as the ass bears gold."</i>	<i>Act IV, Scene i</i>	<i>They will be borne on his shoulders as the gods carry the weight of the world.</i>
<i>"But hollow men, like horses hot at hand"</i>	<i>Act IV, Scene ii</i>	<i>Pretending fools like a river's driving flood we will strain to keep in check.</i>

SIMILE CHART

<u>ORIGINAL</u>	<u>ACT, SCENE</u>	<u>REWRITTEN</u>
<p>“I am constant as the northern star.”</p>	<p>Act III, Scene i</p>	<p>My loyalty keeps time with the dawning light, shining forth each morn as a beacon to the day.</p>

Wrap Up

Map Making

Objective: Locating places in the play

Activity

Draw a map showing the route from each of the characters' houses, to the senate house, to the street where crowds gather. Locate Brutus' orchard, Caesar's house, the street where Artemidorus meets Caesar, the street that passes by Brutus' house, the house in Rome where Antony, Octavius and Lepidus meet at a table.

Approximate the distance from the scenes listed above to the camp near Sardis; locate Brutus' tent, the Plains of Philippi and all the different fields of battle. Place an X on the approximate spot where Brutus is stabbed.

Wrap Up

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Approximate the distance from the scenes listed above to the camp near Sardis; locate Brutus' tent, the Plains of Philippi and all the different fields of battle. Place an X on the approximate spot where Brutus is stabbed.

Wrap-up

Metaphor

Objective: Recognizing a metaphor

Activity

Similar to the simile, the metaphor is a comparison of two unlike things, but without the use of the words *like* or *as*.

Metaphors are used primarily to paint pictures by use of exaggeration to the extent that a person could be likened to a common figure that would exemplify the character. In Act III, Scene i, for example, Antony compares Caesar to a hunted animal that had been caught, when he says, “Here wast thou bay’d, brave hart, here didst thou fall, and here thy hunters stand...O world, thou wast the forest to this hart...” He goes on to use the word “heart” as a play on the word “hart”, which means a mature male deer.

There are many other metaphors in the play. Find at least four more of them in addition to the ones below; explain their meaning or what you think Shakespeare was trying to tell us about a character or thing.

Begin with Cassius’ statement to Brutus in Act I, Scene ii, where he says, “I, your glass ...” Explain why he says that and what he means by it.

Additionally, find those listed below in the Acts given, cite the line with the metaphor, who says it, and follow with the appropriate explanations.

2. Act I, Scene ii - Cassius “...rudeness is a sauce to his good wit.”
3. Act I, Scene iii - Cassius “...he would not be a wolf, but that he sees the Romans are but sheep...”
4. Act II, Scene i - Brutus “...lowliness is young ambition’s ladder...”
5. Act II, Scene i - Brutus “...For Antony is but a limb of Caesar....”

List below on the **METAPHOR CHART** the others you find and explain them as above.

Wrap-up

Metaphor

Objective: Recognizing a metaphor

Activity

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List below on the **METAPHOR CHART** the others you find and explain them as above.

METAPHOR CHART		
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<u>METAPHOR</u>	<u>ACT, SCENE</u>	<u>MEANING</u>
"I, your glass"	Act I, Scene ii	<i>Brutus was being told to look at Cassius as a mirror image of himself.</i>
"You blocks, you stones."	Act I, Scene i	<i>Marullus was insulting the commoners because they were showing honor for Caesar, and the author was pointing out the bigotry of the tribunes toward Caesar's followers.</i>
"Rudeness is a sauce to his good wit."	Act I, Scene ii	<i>Cassius was insulting Casca, and Shakespeare was showing Cassius' true nature.</i>
"He would not be a wolf/But that he sees the Romans are but sheep."	Act I, Scene iii	<i>Cassius tried to make less of Caesar by saying that he saw Romans only as followers. Again, Shakespeare was revealing the nature of a man who was jealous of Caesar and was thinking about getting rid of him.</i>
"That lowliness is young ambition's ladder."	Act II, Scene i	<i>Brutus was saying that Caesar put himself in a lowly position while rising to leadership, but once he attained position, he would forget his followers.</i>

METAPHOR CHART

<u>METAPHOR</u>	<u>ACT, SCENE</u>	<u>MEANING</u>
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“I, your glass”	Act I, Scene ii	
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“You blocks, you stones.”	Act I, Scene i	
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“Rudeness is a sauce to his good wit.”	Act I, Scene ii	
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“He would not be a wolf/But that he sees the Romans are but sheep.”		
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“That lowliness is young ambition’s ladder.	Act II, Scene i	
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Wrap-up

Game Playing

Objective: Inventing a means to remember characters and events in the play

Activity

One of the best ways to remember facts is to be able to answer questions about them, making associations between questions and answers. Using the entire play, write a set of “Jeopardy” questions supplying the answers in the following categories.

In this exercise, using the ‘Jeopardy’ board below for a group activity, each group should come up with answers to present to the rest of the class for questions. Include the appropriate Act and Scene in your question. We have supplied four answers for you.

LADIES IN WAITING	SOLDIERS OF FORTUNE	PRIDE & PREJUDICE	UNKINDEST CUTS	WHODUNIT
\$200	\$200 MESSALA	\$200	\$200 THE FIRST MAN TO STAB CAESAR	\$200
\$400 “I HEARD A BRISTLING RUMOUR LIKE A FRAY,/ AND THE WIND BRINGS IT FROM THE CAPITOL.”	\$400	\$400	\$400	\$400
\$800	\$800	\$800	\$800	\$800 PINDARUS
\$1000	\$1000	\$1000 “CROWN HIM? – THAT; - AND THEN, I GRANT WE PUT A STING IN HIM,”	\$1000	\$1000

Wrap-up

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LADIES IN WAITING - \$400 – *What did Portia say to Lucius in Act II, Scene iii?*

SOLDIERS OF FORTUNE - \$200 – *Who did Brutus use to deliver orders in Act V, Scene ii?*

PRIDE & PREJUDICE - \$1000 – *While walking in his orchard, what did Brutus say to himself about Caesar in Act II, Scene i?*

UNKINDEST CUTS - \$200 – *Who is Casca? Act III, Scene i*

WHODUNIT - \$800 – *Who killed Cassius? Act V, Scene iii*

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Wrap-up

Alliteration

Objective: Recognizing alliteration

Activity

Alliteration is the repetition of a letter at the beginning of each word in a succession of words, such as we find in most tongue twisters. For example, *Peter Piper picked a peck of pickled peppers*, and *she sells seashells by the seashore*.

Alliteration doesn't have to be used in a long group of words, but frequently in poetry, only two successive words are alliterated. Occasionally, there may be a word between the alliterative words. For example, the phrase "grand and glorious" could be considered alliterative.

While Shakespeare didn't rely heavily on alliteration, there are a few occasions of it in *Julius Caesar*. One example is in Act I, Scene iii, where Cassius says, "Why all these fires, why all these gliding ghosts..."

Find as many more cases of alliteration in the play as you can (but try to find at least ten) and list them. Write ten of your own alliterative phrases in place of any phrase Shakespeare wrote.

Examples:

- Act I, Scene i, Tiber trembled
- Act I, Scene iii, woe the while, Strength of spirit, Pompey's porch, upon a heap a hundred
- Act II, Scene i, break off betimes, honey-heavy dew, a woman but withal a woman well reputed, and by and by thy bosom
- Act II, Scene ii, satisfy the senate
- Act III, Scene i, banish'd brother
- Act III, Scene ii, neither wit, nor words, nor worth
- Act IV, Scene ii, but hollow men like horses hot at hand.

Wrap-up

Alliteration

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Wrap-up

Interpretation of Action

Objective: Recognizing aspects of the play that relate to modern day

Activity

Famous cases of police brutality have been noted in our country over the last few years. The Rodney King case was very prominent for quite a while, and as court proceedings were made public, we became more aware of other such cases.

Find a case of “police brutality” and list the Act and Scene in which it appears.

Tribunes Flavius and Marullus stop a tradesman in the street; they severely reprimand him for appearing in his good clothes, and interrogate and insult him. Act I, Scene i

Make a list of the characters in the play you would apprehend and give reasons for the arrests. If you feel they have committed a crime, list it. List what you think the outcome might be if the case were taken to court. We have done one for you as an example.

CHARACTER	REASON	CRIME	OUTCOME
Cobbler	Fancy dress	Loitering	Let him go – insufficient evidence
<i>Soothsayer (I, ii)</i>	<i>Speaking in public</i>	<i>Police interference</i>	<i>Fine</i>
<i>Cassius (II, i)</i>	<i>Whispering conspiracy</i>	<i>Suspicion of treason</i>	<i>Jail awaiting trial</i>
<i>Casca (III, i)</i>	<i>Carrying concealed weapon</i>	<i>Murder</i>	<i>Life term</i>
<i>Antony (III, ii)</i>	<i>Unlawful gathering</i>	<i>Inciting to riot</i>	<i>5 years probation</i>
<i>Lucius (II, iii)</i>	<i>Arguing with master's wife</i>	<i>Disobeying orders</i>	<i>Community Service</i>
<i>Cassius (IV, iii)</i>	<i>Itching palm</i>	<i>Taking bribes</i>	<i>Death by sword</i>

Wrap-up

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<u>CHARACTER</u>	<u>REASON</u>	<u>CRIME</u>	<u>OUTCOME</u>
Cobbler	Fancy dress	Loitering	Let him go – insufficient evidence

Wrap Up

Creative Writing

Objective: Creating a review about the play

Activity

Find and read reviews of any plays from the newspaper, and using them as guides, write a review of *Julius Caesar*. If you have seen the play performed, use that to expand your review.

Make as many references to the lines in the play as you like, and when you include them in your review, remember to put quotation marks around each quote and reference the Act and Scene. Include your opinion of the play, back it up with facts, and rate the play. The review should be at least three paragraphs long.

Wrap Up

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Wrap-up

Quiz

Objective: Testing knowledge of the play

Activity

1. What does Caesar refer to when he asks who it is in the *press* that calls on him?

Act I, Scene ii, Caesar refers to the crowd of people pressing on him.

2. In Act II, Scene i, to what does Brutus refer when he says, “Our course will seem too bloody, Caius Cassius, to cut the head off and then hack the limbs.”?

He is referring to the dismemberment of the group of Caesar’s loyal followers.

3. What does *Dramatis Personae* mean?

Persons in the drama or list of characters

4. In Act IV, Scene iii, Brutus remarks, “How ill this taper burns.” What does that mean, and what effect would it have on his next six lines?

Brutus blames a candle for an eerie sight in the room, which is Caesar’s ghost.

5. What is Lupercalia?

Act I, Scene ii, an annual Roman festival of purification

6. The term “lovers” is used throughout the play in reference to men only. What is the meaning of that term in the play?

Friends, either men or women, in Caesar’s time were referred to as lovers indicating only that they had great fondness for and loyalty to one another.

7. In what country does *Julius Caesar* take place?

Italy

Wrap-up

Quiz

Objective: Testing knowledge of the play

Activity

1. What does Caesar refer to when he asks who it is in the *press* that calls on him?
2. In Act II, Scene i, to what does Brutus refer when he says, “Our course will seem too bloody, Caius Cassius, to cut the head off and then hack the limbs.”?
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5. What is Lupercalia?
6. The term “lovers” is used throughout the play in reference to men only. What is the meaning of that term in the play?
7. In what country does *Julius Caesar* take place?

Wrap-up

Quiz

Objective: Testing knowledge of the play

Activity

1. What is a soothsayer?

A person who is able to foretell the future or has clairvoyance.

2. How many modes of travel do you observe in the play? What are they?

Two - foot and horseback

3. In Act IV, Scene iii, Brutus and Cassius have a falling out. What is it concerned with, and how does it end?

Brutus is angry with Cassius for having what he calls an “itching palm” and taking bribes. They have angry words, but apologize and part friends.

4. What does Caesar mean in Act III, Scene ii, when he tells Brutus his wound is the “unkindest cut of all” ?

Caesar loved Brutus as a best friend, but Brutus’ betrayal of that friendship hurt him more than the stab with the sword, because it broke Caesar’s heart.

5. In Act II, Scene i, Lucius says, “Sir, March is wasted fifteen days.” To whom does he say it, why, and what does it mean?

He says it to Brutus, who asks him what day it is, and tells him to look it up on the calendar. It means the evening of the fifteenth of March.

6. In Act II, Scene i, Brutus refers to a place between earth and Hades – Erebus - a very dark place, contending that even its darkness could not hide the conspiracy of his followers. What does he suggest they do?

Brutus suggests that instead of trying to hide themselves, they smile and show themselves and act naturally to avoid suspicion.

7. Casca’s speech to Cassius in Act I, Scene ii, uses a phrase that is commonly spoken today to indicate that a subject or idea is beyond a person’s understanding. Find it.

He says, “It was Greek to me.”

Wrap-up

Quiz

Objective: Testing knowledge of the play

Activity

1. What is a soothsayer?
2. How many modes of travel do you observe in the play? What are they?
3. In Act IV, Scene iii, Brutus and Cassius have a falling out. What is it concerned with, and how does it end?
4. What does Caesar mean in Act III, Scene ii, when he tells Brutus his wound is the “unkindest cut of all” ?
5. In Act II, Scene i, Lucius says, “Sir, March is wasted fifteen days.” To whom does he say it, why, and what does it mean?
6. In Act II, Scene i, Brutus refers to a place between earth and Hades – Erebus - a very dark place, contending that even its darkness could not hide the conspiracy of his followers. What does he suggest they do?

8. Explain what Calpurnia means in Act II, Scene ii, when she tells Caesar his wisdom is consumed in confidence.

She means his overconfidence causes him to ignore what she thinks is fact.

7. Casca's speech to Cassius in Act I, Scene ii, uses a phrase that is commonly spoken today to indicate that a subject or idea is beyond a person's understanding. Find it.
8. Explain what Calpurnia means in Act II, Scene ii, when she tells Caesar his wisdom is consumed in confidence.

Wrap-up

Quotations

Objective: Identifying characters in the play

Activity

Below you will find two columns. The first is a list of quotes from the play *Julius Caesar*, and the column on the right is a list of characters in the play. Match up the items in the left column with the appropriate person who said the line.

Whose line is it anyway?

- | | |
|--|---------------|
| _____ 1. "Yes, Bring me word, boy, if thy lord look well ..." | A. Pindarus |
| _____ 2. "I have as much of this in art as you ..." | B. Brutus |
| _____ 3. "Help me, Cassius, or I sink." | C. Calpurnia |
| _____ 4. "Beware the ides of March." | D. Cassius |
| _____ 5. "Fates, we will know your pleasures, that we shall die ..." | E. Antony |
| _____ 6. "I do not doubt but that my noble master will appear ..." | F. Strato |
| _____ 7. "Yet, countrymen, O yet hold up your heads." | G. Octavius |
| _____ 8. "When beggars die, there are no comets seen ..." | H. Portia |
| _____ 9. "A piece of work that will make sick men whole ..." | I. Trebonius |
| _____ 10. "You may do your will, but he's a tried and valiant soldier." | J. Casca |
| _____ 11. "Give me your hand first; fare you well, my lord." | K. Caesar |
| _____ 12. "He fell down in the market place and foamed at the mouth ..." | L. Soothsayer |

Answer Key

1-H 2-D 3-K 4-L 5-B 6-A 7-B 8-C 9-B 10-G 11-F 12-J

Wrap-up

Quotations

Objective: Identifying characters in the play

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| _____ 11. "Give me your hand first; fare you well, my lord." | K. Caesar |
| _____ 12. "He fell down in the market place and foamed at the mouth ..." | L. Soothsayer |

Wrap-up

Converting Shakespeare's Language

Objective: Using Shakespeare's words for modern phrases

Activity

How did Shakespeare have his characters say the following?

1. "Have a nice day." *Act II, Scene iiiii, Soothsayer: "Good morrow."*
2. "Pretty please?" *Act II, Scene iiiii, Portia: "Prithee?"*
3. "What's on your mind?" *Act IV, Scene ii, Brutus: "Speak your griefs".*
4. "Just go away!" *Act I, Scene i, Marullus: "Be gone!"*
5. "I've got troubles." *Act I, Scene ii, Brutus: "Vexed I am."*
6. "Don't be scared." *Act III, Scene i, Brutus: "Be not affrighted."*
7. "Just listen to this!" *Act III, Scene ii, Brutus: "Give me audience."*
8. "Take that guy off the list." *Act IV, Scene i, Octavius: "Prick him down."*
9. "Don't you dare!" *Act IV, Scene iii, Cassius: "Durst not."*
10. "Hurry up!" *Act IV, Scene iii, Titinius: "Hie you, Messala."*

Wrap-up

Converting Shakespeare's Language

Objective: Using Shakespeare's words for modern phrases

Activity

How did Shakespeare have his characters say the following?

1. "Have a nice day."
2. "Pretty please?"
3. "What's on your mind?"
4. "Just go away!"
5. "I've got troubles."
6. "Don't be scared."
7. "Just listen to this!"
8. "Take that guy off the list."
9. "Don't you dare!"
10. "Hurry up!"

Wrap-up

Titles Drawing

Objective: Creating various alternatives for titles
Visualizing a book cover

Activity

Write five titles for Shakespeare's *Julius Caesar* and make reference to the situation that inspired you to write each. As you do this, evaluate each title as you think it might increase sales of the book.

Draw a cover for the book jacket for one of the titles you have written, and write a brief biography of the author for the back cover.

POSSIBLE ALTERNATIVE MODERN TITLES

Death in the Fields of Time – people love to read about horrors.

Conspiracy to Honor – curiosity about what happens behind closed doors.

Honesty Among Thieves – finding the good among the bad.

Forever Embers – destruction incites morbid interest.

Portrait of a King – melancholy reference to what might have been.

Wrap-up

Titles Drawing

Objective: Creating various alternatives for titles
Visualizing a book cover

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Wrap Up

Plot Diagram

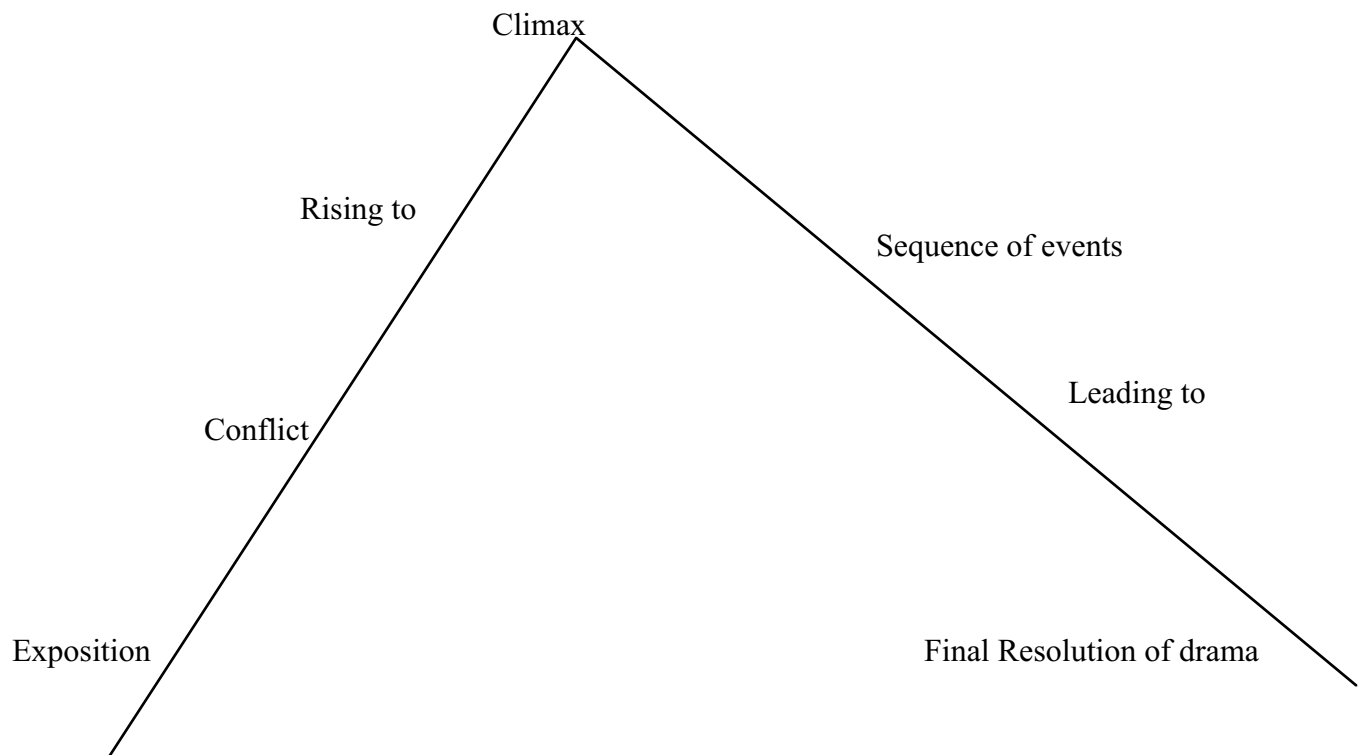
Objective: Developing a plot

Activity

Shakespeare carefully developed the plot for *Julius Caesar* from what appeared to be an innocent beginning to a terrible, bloody end.

Write two paragraphs on the development of the plot, and make reference to the Acts and the Scenes that progressed to the final battle. Include any lines you wish to assist in showing the progression, and any pertinent information supplied by any characters, including those individuals secondary to the main characters.

You might begin with the first indication that some scheme was underway when the tribunes stopped an innocent bystander in the first scene of Act I.



Wrap Up

Plot Diagram

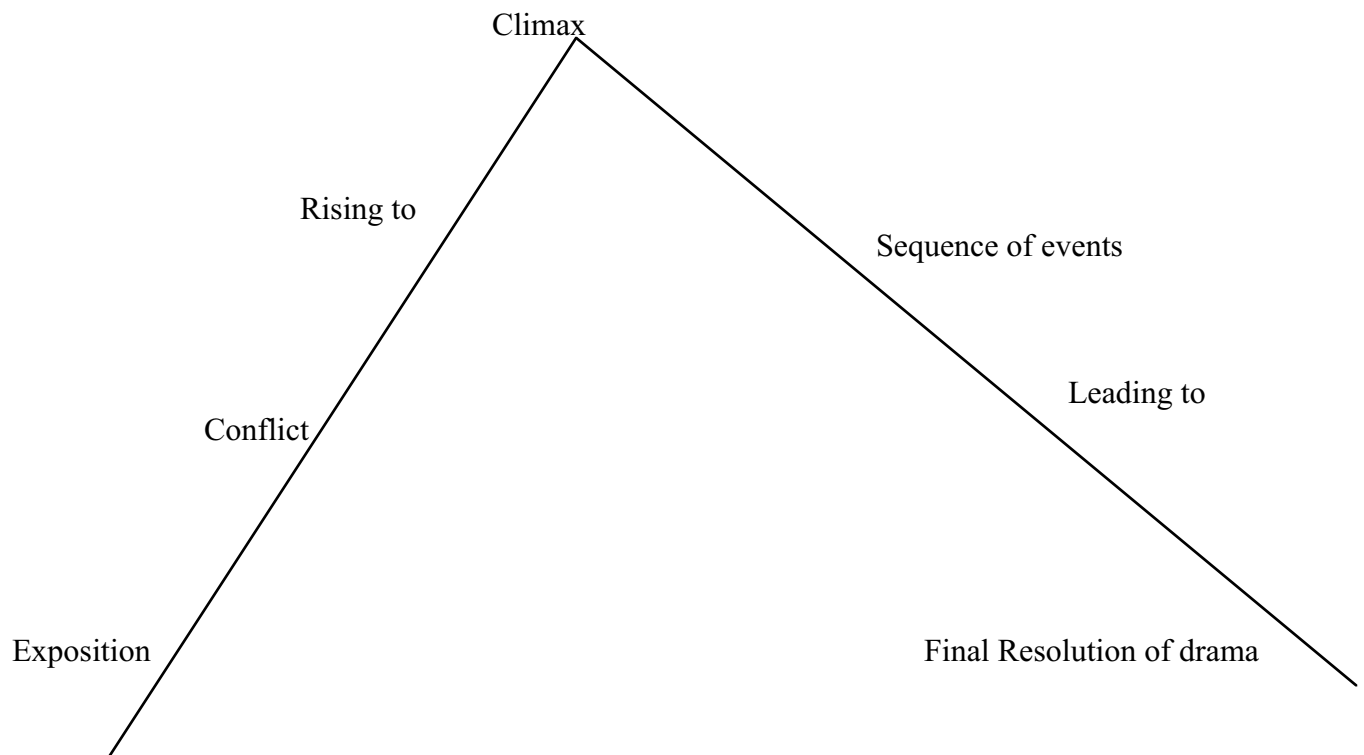
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Wrap Up

Deaths/Fate

Objective: Identifying characters and their fates

Activity

Tragedies frequently show death and destruction, including the horrible ways in which certain characters meet their ends.

The list of characters on the **FATES CHART** below includes those we know to have died in the play. Write how each one died and the Act and Scene in which we discover it. Add what you think might have been changed, and how each character's living might have changed the outcome of the play. We have done the first one for you.

FATES CHART			
<u>CHARACTER</u>	<u>HOW DIED</u>	<u>ACT AND SCENE</u>	<u>IF THEY LIVED</u>
Cinna the poet	torn to pieces	Act III, Scene iii	Cinna might have written more inspiring verses to provide support for a leader and the general public. He might have saved Caesar from being killed.
Caesar	<i>stabbing</i>	<i>Act III, Scene i</i>	<i>He might have accepted the crown and perhaps the outcome of his rule might have had adverse effects on the populous.</i>

Wrap Up

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Cinna the poet	torn to pieces	Act III, Scene iii	Cinna might have written more inspiring verses to provide support for a leader and the general public. He might have saved Caesar from being killed.
Caesar			
Portia			

Portia	<i>suicide</i>	<i>Act IV, Scene iii</i>	<i>She might have borne children who could have been great warriors or leaders. Those children might have become adversaries of their father.</i>
Brutus	<i>sword</i>	<i>Act V, Scene v</i>	<i>He might have become Rome's greatest leader. The play might have ended in a different battle between Brutus and Caesar.</i>
Cassius	<i>sword</i>	<i>Act V, Scene iii</i>	<i>Cassius might have been able to accept the rule of a leader other than himself. He might have provided the play's only totally rehabilitated conspirator.</i>

Brutus

Cassius

Wrap-up

Letter Writing

Objective: Writing to characters in the play

Activity

After reading a play such as *Julius Caesar*, one is tempted to communicate with characters. Reasons might be to prevent deaths, help characters out of trouble, change their fates, etc.

Make up emails to send to each of three conspirators on what you think they should do. Write emails to three government agencies, warning them of the proposed scheme, and express your opinion about what they might do to prevent it.

Write emails to the murder victims before they are killed and advise them as to what they can or should be doing about it.

Write emails to the two women in the play, tell them what's going to happen to their husbands, and what might happen to them as a result of the murder scheme if it is carried out.

Examples:

Brutus@aol.com: We see what you're doing and we don't like it. You'd better re-think your plan or you'll have us to answer to.

CIA.gov, cc. FBI.gov, OSS.gov: A plot is underway to murder our leader. We'll tell you where to find the conspirators, and you keep our names out of it.

Cassius@earthlink.com: Protective agencies are on to you. Stop plan immediately.

Casca@aol.com: Cassius and Brutus warned. Stand alone and be jailed.

Caesar@Rome.net: A plan is underway to murder you. Listen to Calpurnia.

Cinna@Poetrylink.edu: Do not go out today. Stay home and write sonnets.

Calpurnia@Rome.net: Your dream was prophetic. Find some means to keep your husband with you. Get help and flee the city or you both will be killed.

Portia@aol.com: Dear Madam, Please do not let Brutus out of your sight. He can be persuaded to forgo the murderous plan Cassius has planted in his mind. If you do not convince him, your thoughts of self-destruction may be unavoidable.

Wrap-up

Letter Writing

Objective: Writing to characters in the play

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Wrap-up

Writing to Shakespeare

Objective: Communicating with the author

Activity

In the space below, write a letter to Shakespeare, telling him what you think of *Julius Caesar*. Include references to Acts and Scenes to help you describe what you like or do not like about the play.

We have started the letter for you.

Dear Mr. Shakespeare,

After reading your play, I have a few questions as well as a few comments I would like to make.

In Act III, Scene iii, you chose to allow the death of an innocent man when all he did was write poetry. As a poet, you should have been more protective of this gentle person.

Wrap-up

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Objective: Communicating with the author

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Wrap-up

Sequels

Objective: Being creative with writing

Activity

Bearing in mind that many movies and books have sequels, write one for *Julius Caesar*. Begin after the battle at Philippi, and predict what will be happening in Rome directly after the war, and in the ensuing years.

We have supplied a possible beginning for you.

Our beloved Brutus is dead! We are left to maintain the momentum of his plan. We must blame Caesar for his suicide, and rally against Caesar's protégé, Marcus Antonius. We will work for the common good, and will avenge Brutus' death.

Wrap-up

Sequels

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Wrap-up

Changing Plot

Objective: Bringing Shakespeare to the box office

Activity

You have just become a movie maker. *Julius Caesar* has been made into a movie before, and with various actors in leading roles, but now you are going to produce the movie in today's world and today's language. The script has been written for your approval, but you have to make a few changes. Here they are:

1. Make Portia Caesar's wife, and let Brutus be a woman.
2. Put Marcus Antonius in opposition to Caesar.
3. Have the soothsayer be a phony.
4. Make Cinna the poet the murderer.
5. Give the play a happy ending.

Now pick the cast. Use modern day actors. You do not have to cast the "citizens," the guards, the attendants, or any of the crowd of extras. Use living actors, and try to select the perfect person for each part.

Wrap-up

Changing Plot

Objective: Bringing Shakespeare to the box office

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Wrap-up

Writing Headlines

Objective: Creating progressive headlines

Activity

Every story that appears in newspapers or journals will give a one-line statement telling what the story is about. Headlines on the other hand, are brief and to the point, frequently sensationalizing a story so the reader will go further.

In *Julius Caesar*, it is quite apparent that many lines in a given scene can be revealed in a single headline. “*Worried wife’s nightmare forebodes danger*” for example, would give a reader a clue as to what would follow, and might induce the reader to find out more.

Reviewing the play, write a series of progressive headlines that would summarize ten events or actions. Begin at the beginning, and use as much of any Act or Scene as you need to write the headline.

One example for the beginning of the play could be: **Innocents Arrested!**

Senate Meets Today

Soothsayer Warns Caesar

Secret Meeting Held Before Capitol

Caesar Murdered

Marcus Antonius To Read Will

Army Forms To Oppose Brutus

Battle Rages At Philippi

Portia Found Dead

Cassius Accused Of Bribery

Brutus Commits Suicide

Wrap-up

Writing Headlines

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One example for the beginning of the play could be: **Innocents Arrested!**

Wrap-up

Emotions

Objective: Finding quotes

Activity

In every act and scene in the play, we see any number of emotions displayed. While we can find splashes of humor in the play, it is not something to indicate there is much joy. Most of the tragedy has many other emotions that are not difficult to find. On the following **EMOTIONS CHART** find a quotation that displays each emotion listed, write the character quoted, and the Act and Scene in which you find it. The first one has been done for you.

EMOTIONS CHART

EMOTION	QUOTE	CHARACTER	ACT AND SCENE
Envy	"And this is become a God and Cassius is a wretched creature	Cassius	Act I, Scene ii
Worry	" <i>Is Brutus sick, and is it physical?</i> "	Portia	Act II, Scene i
Hatred	" <i>So vile a thing as Caesar.</i> "	Cassius	Act I, Scene iii
Fervor	" <i>We'll hear him, we'll follow him, we'll die with him</i>	Second Citizen	Act III, Scene ii
Fear	" <i>I do fear, the people/Choose Caesar for their king.</i> "	Brutus	Act I, Scene ii
Love	" <i>O ye gods render me worthy of this good wife.</i> "	Brutus	Act II, Scene i
Anxiety	" <i>Why, know'st thou any harm's intended towards him?</i> "	Portia	Act II, Scene iv
Wrath	" <i>Age, thou art ashamed!/ Rome thou hast lost the breed of noble bloods.</i> "	Cassius	Act I, Scene ii
Sadness	" <i>Thou art the ruins of the noblest man/That ever lived in the tide of times.</i> "	Antony	Act III, Scene i

Wrap-up

Emotions

Objective: Finding quotes

Activity

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Fear			
Love			
Anxiety			
Wrath			
Sadness			

Group Activity

Interviewing

Objective: Interviewing a main character

Activity

It might have been interesting to be able to speak with some of the main characters in the play prior to the actual events in which the people appear.

You have a chance to interview Julius Caesar for your talk radio show. You will, of course, have an open mike show and take telephone calls from listeners. In your interview before the phone calls, you will want to attempt to discover what Caesar is feeling the first day he appears to us and if he is apprehensive about anything. You may want to question him about his politics and his stand on government issues.

Bring out some debatable issues to which people will want to respond, such as his alleged ambitious nature. Try to find out what his plans may be for the future of Rome, and ask questions that will provoke emotions in him as well as the listeners. Write the script below. We have asked the first question for you.

Why did you cast aside the soothsayer who warned you of danger?

What exactly did he say to you?

Didn't your wife tell you of a dream she had as sort of a premonition?

What was her dream about?

You decided to go to the Capitol despite warnings. Why didn't you take the easy way out and say you were sick that day?

Do you think your friend Brutus could betray you?

Do you trust Cassius?

How many loyal followers do you think will stay with you in trouble?

Has Marcus Antonius given you any reason to believe he isn't on your side?

Do you believe you are truly a brave man?

How do intend to work for the betterment of Rome and its citizens?

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Why did you cast aside the soothsayer who warned you of danger?

Wrap-up

Interpreting Shakespeare in Modern Terms

Objective: Finding useful guides in centuries-old poetry

Activity

Many statements and lines of Shakespeare could be useful in everyday life. In Act I, Scene ii, for example, the Soothsayer says, “Beware the ides of March.” We could use that any day we feel a warning is necessary, and many times it has been used to describe the annual income tax payment in this country, which was at one time, March 15th.

Give a brief explanation as to how each of the ten lines quoted below might be used today. There might be more than one response possible for each line.

1. Act I, Scene ii, Cassius: “Honor is the subject of my story.”

I would never copy my test answers from another person's paper.

2. Act I, Scene ii, Caesar: “Let me have men about me that are fat ...”

It is a comfort to know I have a protective group of trusted friends.

3. Act I, Scene ii, Cassius: “That noble minds keep ever with their likes ...”

All the smartest people are taking charge of our company.

4. Act I, Scene iii, Casca: “And I will set this foot of mine as far as who goes farthest.”

I will match the best you have to offer with my own gift.

5. Act II, Scene i, Brutus: “Give me your hands ... one by one.”

We are all in agreement and can make a difference in the world.

Wrap-up

Interpreting Shakespeare in Modern Terms

Objective: Finding useful guides in centuries-old poetry

Activity

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4. Act I, Scene iii, Casca: “And I will set this foot of mine as far as who goes farthest.”
5. Act II, Scene i, Brutus: “Give me your hands ... one by one.”

6. Act II, Scene i, Metellus: “It shall be said his judgment ruled our hands ...”

Each one of us will do whatever our leaders mandate.

7. Act II, Scene ii, Calpurnia: “When beggars die, there are no comets seen ...”

Great fanfare is made for the passing of a beloved champion.

8. Act III, Scene ii, Antony: “The evil that men do lives after them ...”

Everyone suffers for the serious harm done by even one man.

9. Act III, Scene ii, Antony: “If you have tears, prepare to shed them now.”

This will be the saddest news you will ever hear.

10. Act IV, Scene ii, Cassius: “Most noble brother you have done me wrong.”

I know you care deeply for me, but you have caused me heartache.

6. Act II, Scene i, Metellus: "It shall be said his judgment ruled our hands ..."
7. Act II, Scene ii, Calpurnia: "When beggars die, there are no comets seen ..."
8. Act III, Scene ii, Antony: "The evil that men do lives after them ..."
9. Act III, Scene ii, Antony: "If you have tears, prepare to shed them now."
10. Act IV, Scene ii, Cassius: "Most noble brother you have done me wrong."

Wrap-up

Images

Objective: Locating examples of images and understanding how they affect the reader

Activity

There are many instances of Shakespeare's use of imagery in *Julius Caesar*. Some of them put the reader in the same mood as the character he is depicting.

For example, in Act II, Scene i, Portia speaks to her husband Brutus because he is out of bed rather late at night. She says, "You've ungently, Brutus, /Stole from my bed: and yesternight at supper, /You suddenly arose and walk'd about, /Musing and sighing, with your arms across; /And when I asked you what the matter was, /You stared upon me with ungentle looks: / I urged you further; then you scratch'd your head,/And too impatiently stamp'd with your foot ..."

This excerpt shows a picture of a nervous man who (ungently) jumps out of bed, paces the floor and utters all sorts of noises as he thinks and worries. His body language shows that he is within himself – the arms folded across his chest, the head scratching, etc. - He can't even answer his wife civilly, stomps his foot in impatience, and then stays silent.

It portrays a fidgety man who is so worried or lost in his own thoughts that he does not act in a normal way.

Find five instances of Shakespeare's painting of such pictures in the play and note the feelings each of those pictures brought to your mind on the following
IMAGE AND EFFECT CHART.

As you find them, list them and give the proper references. We have done one for you.

Wrap-up

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There are many instances of Shakespeare's use of imagery in *Julius Caesar*. Some of them put the reader in the same mood as the character he is depicting.

For example, in Act II, Scene i, Portia speaks to her husband Brutus because he is out of bed rather late at night. She says, "You've ungently, Brutus, /Stole from my bed: and yesternight at supper, /You suddenly arose and walk'd about, /Musing and sighing, with your arms across; /And when I asked you what the matter was, /You stared upon me with ungentle looks: / I urged you further; then you scratch'd your head,/And too impatiently stamp'd with your foot ..."

This excerpt shows a picture of a nervous man who (ungently) jumps out of bed, paces the floor and utters all sorts of noises as he thinks and worries. His body language shows that he is within himself – the arms folded across his chest, the head scratching, etc. - He can't even answer his wife civilly, stomps his foot in impatience, and then stays silent.

It portrays a fidgety man who is so worried or lost in his own thoughts that he does not act in a normal way.

Find five instances of Shakespeare's painting of such pictures in the play and note the feelings each of those pictures brought to your mind on the following **IMAGE AND EFFECT CHART**.

As you find them, list them and give the proper references. We have done one for you.

IMAGE AND EFFECT CHART

<u>IMAGE</u>	<u>HOW IT MADE YOU FEEL</u>
Act I, Scene ii, Flavius: “These growing feathers pluck’d from Caesar’s wing...”	without support or freedom
<i>Act III, Scene i, Caesar: “The skies are painted with unnumbered sparks; they are all fire and every one doth shine; ...”</i>	<i>as though I were looking up at the night sky</i>
<i>Act I, Scene iii, Casca: “ ... A common slave ... held up his left hand which did flame and burn like twenty torches join’d, and yet his hand not sensible of fire remain’d unscorch’d.”</i>	<i>in awe of a what seemed like a fantasy</i>
<i>Act II, Scene i, Cinna: “ ... and yon grey lines that fret the clouds are messengers of day.”</i>	<i>as though I was watching a sunrise</i>
<i>Act II, Scene ii, Decius: “Your statue spouting blood in many pipes, in which so many smiling Romans bathed ...”</i>	<i>I was seeing a man bleed to death, and people were glad to see him die</i>

IMAGE AND EFFECT CHART

<u>IMAGE</u>	<u>HOW IT MADE YOU FEEL</u>
Act I, Scene ii, Flavius: “These growing feathers pluck’d from Caesar’s wing...”	without support or freedom

Wrap up

Characterization

Objective: Recognizing similarities between people who have different principles

Activity

Even opposing forces can have similar character traits or flaws. In life, we are all different but can recognize how we are alike in many respects. We usually gravitate toward people who have the same likes and dislikes as we do; it is harder to realize that people we don't really like can have the same qualities as we have.

Your best friend, for example, may like the clothing you like, and that makes a type of bond between you. If you discover that your enemy wears the same clothing line, you may decide to buy from another designer.

In *Julius Caesar*, certain characters banded together because they had the same principles in mind. One of the qualities they all felt they had was a love of Rome, and they thought they were fighting for their country's best interests, even as they opposed each other.

Two distinct, opposing members of the cast, Julius Caesar and Marcus Brutus, each thought he was on the side of righteousness. When Cassius instigated a rivalry between them, they became opponents. They did, however, share many fine attributes, as well as some that were not so admirable.

Evaluate the aspects of each character; on the following **TRAIT CHART** make a list of ten traits possessed by each man, and draw parallels between the two, or show how they differed.

Example:

Brutus was easily convinced by others because of his pride. Caesar was tempted by his followers, but did not allow his pride to control him, as he declined the crown.

Wrap up

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TRAIT CHART

<u>TRAIT</u>	<u>SIMILARITY OR DIFFERENCE</u>
Pride	<i>Brutus' pride was influenced by others. Caesar did not let his pride control him.</i>
Courage	<i>Both men had courage.</i>
Dependability	<i>Each man had a degree of dependability to those who followed them.</i>
Resentfulness	<i>Caesar did not show resentment, but Brutus held a great deal of it for Caesar.</i>
Greed	<i>Brutus' greed was for position and power. Caesar declined the crown that would have given him ultimate power three times.</i>
Decisiveness	<i>Brutus struggled with decisions, but once led, he carried out what he felt was his duty. Caesar displayed indecision, as evidenced by his wife's influence over him.</i>
Charisma	<i>Caesar seemed to have had this trait, but Brutus was used by others because it appeared that he had too little.</i>
Leadership	<i>Caesar was killed because he had more leadership and loyal followers than Brutus, who relied on his "followers" to lead him.</i>
Envy	<i>Caesar did not appear to envy anyone, but Brutus had a great deal of envy for Caesar's position.</i>
Loyalty	<i>Both men showed loyalty. Brutus thought he was loyal to Rome, a loyalty that was mixed with his drive for power. Caesar showed loyalty to the people of Rome.</i>

TRAIT CHART

<u>TRAIT</u>	<u>SIMILARITY OR DIFFERENCE</u>
---------------------	--

Pride	
-------	--

Courage	
---------	--

Dependability	
---------------	--

Resentfulness	
---------------	--

Greed	
-------	--

Decisiveness	
--------------	--

Charisma	
----------	--

Leadership	
------------	--

Envy	
------	--

Loyalty	
---------	--

Julius Caesar Activity Pack

Appendix

Newspaper

News Article - This is an accurate and objective reporting of an event. News articles should include the “Five W’s”: What, When, Where, Who, and Why. A good newspaper writer usually can include all the necessary information in the first paragraph of the article. This is done so that readers can understand what the article is about simply by reading one paragraph and then deciding if they want to read further to get more detailed information.

The next paragraphs in the news article expand on the Five W’s of the first paragraph.

Example:

Last night at 10 PM, a train from Philadelphia, PA to Pittsburgh slid off the tracks near Johnstown. No injuries were reported, but the train had been carrying flammable materials. A spokesperson for the Pennsylvania Railroad, Mr. Robert Graves, said that while there was no evidence of sabotage, “that possibility is being looked into by police.” This is the second derailling on this route in two years.

The rest of the article would expand upon and give background and further information on the accident.

Editorial - This is a piece in which the writer gives opinions about an issue. A possible solution may be suggested. The requirements of the Five W’s and absolute, unbiased accuracy are not adhered to as strictly as they are in a news article.

Example:

How many train wrecks will we have before the government steps in? Will it take a fatality before trains in our state are made safer? Should explosives, poisonous materials, and hazardous wastes continue to be shipped with only minor considerations to safety? This newspaper’s opinion is a firm and resounding “No!” If the Federal Transportation Commission does not recognize its own failings and correct the problems, it will be our local politicians’ job to re-route trains carrying potentially dangerous cargoes away from our communities.

Human-Interest Story - This type differs from the previous two because it has a different overall intent. As in a news article, the intent is to inform the reader of facts, but in the human-interest story, writers add the element of appealing to the readers' sympathies. Answering the Five W's is usually adhered to, but not as strictly as in the news article. Frequent topics of human-interest stories are animals, heroic deeds, strange occurrences of fate, money, etc.

Example:

Huddled among the broken railroad cars and destroyed contents of yesterday's train derailment near us, sat someone's lost puppy. Police found it early this morning after hearing whimpering from inside one of the cars. The poor dog's leg had been severed in the accident, and it was trapped by rubble. Had another hour elapsed, it probably would have died, says a local veterinarian, who treated the mixed-breed, black-and-white dog. According to the vet, Stumpy, as the dog is now called, has received more than twenty requests for adoption since his lucky rescue was accomplished.

Headline – This is a short heading over an article, which is set in large type, and which gives an indication of the subject of the article. Headlines are short and are designed to catch the readers' interest. All important words in the headline should be capitalized. Each article in a newspaper contains a headline. The wording of headlines is very important. If they say too much, readers may skip reading the article; if they are too vague, the subject may not interest the reader. Simple words such as *a*, *and*, *the* are frequently left out of headlines.

Examples:

Train Jumps Tracks; Second in Two Years

Two Train Wrecks Are Too Many

Injured Puppy Found in Train Debris

Directions for Interviews

Planning in Small Groups

First, discuss what you, as interviewer, want to know and the reasons you want to know it. Decide what you want to use as your specific questions.

Second, anticipate what the person being interviewed will answer. Use as many quotations from the text as possible. The answers should be consistent with things the character or narrative text says.

Finally, plan the interviewer's summary remark. Try to explain how the information in the questions/answers relates to the plot in general and thematic ideas of the novel.

SMALL GROUP LEARNING

Small Group Learning is defined as two to five students working together for a common goal. For it to be successful, three basic elements must be present.

1. **SOCIAL SKILLS IN GROUP WORK:** Most students, unless they are taught the appropriate skills, do not participate as effectively as they might in small group work. Like any other skill, those needed for group work must be identified, practiced, and reinforced. To this end, we have included a Social Skills Behavior Checklist which we will ask you to use to rate your group. At this time, please read the related objectives listed below.

Social-Behavioral Objectives

1. Everyone is addressed by his or her first name.
2. Everyone speaks quietly in order not to disturb other groups.
3. No one ever uses put-downs or name calling.
4. Everyone is always physically and mentally part of the group. The following are prohibited and may result in the group's grade being lowered:
 - A. Putting one's head down on the desk.
 - B. Reading or working on unrelated items.
 - C. Moving about the room or talking to members of other groups.
5. Everyone is encouraged to participate and does participate.
6. Everyone offers praise and encouragement.
7. Everyone recognizes that on some points of opinion two equally valid points of view can be supported.
8. Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.

Social-Intellectual Objectives

9. Ideas are discussed aloud.
10. Ideas are summarized.
11. Clarification is asked for and received.
12. Explanations are given until everyone understands.
13. Ideas, not people, are criticized.
14. Difficult ideas are paraphrased.
15. Multiple points of view are examined.
16. Work is organized within available time and available resources.
17. Questions are asked and answered satisfactorily.
18. Ideas are examined, elaborated on, and pulled together.
19. Reasons and rationale are asked for and provided.
20. Conclusions are challenged with new information.
21. Ideas are created in brainstorming.

2. **POSITIVE INTERDEPENDENCE:** Critical to successful *group work* is the realization on the part of the students “that we are all in this together; we either sink or swim as a group.” In terms of this unit, it may mean that everyone in the group will share the group grade on the project, whether it is an “A” or an “F.”
3. **INDIVIDUAL ACCOUNTABILITY:** The bottom line of any teaching method is, of course, how well the students have mastered the objectives being taught. Therefore, you must understand that the small group process, while it is more fun than other methods, is serious business. At the conclusion of this unit, a test may be used to evaluate how well each individual has mastered the objectives. As a consequence, the student who slacks off in the group or in his homework not only lets the group down, but also hurts him or herself.

PROCEDURES FOR SMALL GROUP WORK

As well as mastery of content and concepts, grades will be based on the demonstration of the following skills.

1. **Linguistic-Intellectual Skills** – These skills are fostered when students examine ideas from multiple points of view and critically probe for strengths and weaknesses.
2. **Group Social Skills** – Before anything else can be mastered, the small group must function effectively as a learning unit, which makes the mastery of these skills the first priority.

Linguistic-Intellectual Skills to be Demonstrated

Examples of these skills in action

Explaining

It seems to me...
One way of looking at it...
How does everyone feel about...
The idea that...

Encouraging

What's your idea?
I didn't think of that.
Good idea!
That helps.
Good; go on with that thought.

Clarifying

Let's put it this way...
Perhaps if we draw a chart...
It may mean that...
How does this sound...
Where does this lead us?

Elaborating

That's right and it also may include...
Another instance of that is when...
A point we might also include...

Qualifying

I agree with your premise, but...
I see it leading somewhere else...
That is one reason, but it may also...
I agree with the examples, but I come to a different conclusion. Does that conclusion hold up in every instance?

Questioning

Why do you say that?
What is the proof for that conclusion?
Is that a valid generalization?
How did you reach that point?

Disagreeing

It seems to me there could be a different reason.
But looking at it from his point of view...
We may be jumping to a conclusion without looking at all the facts.
Here's another way of looking at it...

SMALL GROUP EVALUATION SHEET

Social-Behavioral Skills in our group		Poor			Good		
1.	Everyone is addressed by his or her first name.	1	2	3	4	5	
2.	Everyone speaks quietly. (If one group gets loud, other groups get louder to hear each other.)	1	2	3	4	5	
3.	No one ever uses put-downs or name calling.	1	2	3	4	5	
4.	Everyone is always physically and mentally part of the group.	1	2	3	4	5	
5.	Everyone is encouraged to and does participate.	1	2	3	4	5	
6.	Everyone offers praise and encouragement.	1	2	3	4	5	
7.	Everyone recognizes that on some opinions, two equally valid points of view can be supported.	1	2	3	4	5	
8.	Everyone also recognizes, however, that the worth of an idea (opinion) depends on the strength of the facts that support it.	1	2	3	4	5	

Social-Intellectual Skills in our group

9.	Ideas are examined and discussed aloud.	1	2	3	4	5	
10.	Ideas are summarized.	1	2	3	4	5	
11.	Clarification is asked for and received.	1	2	3	4	5	
12.	Explanations are given until everyone understands.	1	2	3	4	5	
13.	Ideas, not people, are criticized.	1	2	3	4	5	
14.	Difficult ideas are paraphrased.	1	2	3	4	5	
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19.	Reasons and rationales are asked for and provided.	1	2	3	4	5	
20.	Conclusions are challenged with new information.	1	2	3	4	5	
21.	Ideas are created in brainstorming.	1	2	3	4	5	

Total Score_____

STUDENT ROLES IN GROUP DISCUSSIONS

1. **Reader:** The reader's job is to read the questions aloud and to be sure everyone knows the meaning of unfamiliar words and understands the questions.
2. **Recorder:** The recorder takes notes and is responsible for writing down the group's final answers.
3. **Timer and Voice Monitor:** The timer and voice monitor is responsible for reminding individuals when they get too loud and for keeping track of the time. Because of a concern for finishing the project on time, the monitor will be the one to get the students back on task when they stray or get bogged down on one point.
4. **Checker and Encourager:** This person's chief responsibility is to encourage all members to contribute, to compliment when appropriate, and to remind everyone of the necessity of avoiding name calling and/or put-downs.

Emoticons

Laughter

:-) Humor
:-) (-: Masking theatrical comments
:-T Keeping a straight face (tight-lipped)
:-D Said with a smile
:-> Alternate happy face
:-) :-) :-) Loud guffaw
:*) Clowning around
:-? Licking lips
%-} Silly

Sarcasm

:/) Not funny
:-" Pursing lips
:-r Bleahhh (sticking tongue out)
:-f Smirks
:-p "
:-l "
:-, "
:-| Disgusted
:-J Tongue-in-cheek comments
:-! Foot in mouth
:-\$ Put your money where your mouth is
:-D Talks too much
:-I Chewing on bone

Anger

%&\$%& You know what that means...
:-P Shouting
:-y "
:-o "
:-(Unhappy
:-c Real unhappy
(:-& Anger
(:^(Broken nose
(:<) Blabber mouth
?-(Black eye
%-) Broken glasses
:-b Tongue stuck out
:-p Left-handed tongue stuck out

Sentiment

>--->--- A rose

||*(Handshake offered
 ||*) Handshake accepted
 :-x Kiss kiss
 o= A burning candle to start a flame
 ~= Flaming message
 -= A doused candle to end a flame
 |-<> Kissy face
 [] Hug

Conspiracy

(-_-) Secret smile
 '-) Wink
 ;-) Say no more; nudge, nudge
 :-* Oops! (Covering mouth with hand)
 :-# Censored
 :-8 Talking out both sides of your mouth
 >:> Leer
 :-X Not saying a word

Despondency

(:--- Heart-breaking message...
 :-o "Oh, noooooo!" (a la Mr. Bill)
 #:-o Same as previous
 ...---... S.O.S.
 :-< Forlorn
 |-(Late night messages
 (:-\$ Ill
 (:-(Sad
 %- Hung over
 :~/ All mixed up
 #-) Another all-night partier
 :-| With a cold
 %+{ Loser in a fight

Astonishment

() You're kidding!
 <:-O Eeek!
 :-C Unbelieving (jaw dropped)
 :-(*) About to vomit

Writing Poems

1. Definition Poem

Start with an abstract word. Then give images of that word.

Definition poems can begin as follows:

Happiness is

or

A delinquent's life is

The lines that follow define the abstraction by giving specific, detailed examples or images.

2. Cinquain – a poem 5 lines long that does not rhyme.

line 1 has two syllables

line 2 has four

line 3 has six

line 4 has eight

line 5 has two again

My dog

The best, I think

Of course, you may have one.

Mine has to be cuter than yours

She's mine

3. Diamantes

A diamante is a diamond-shaped poem based on contrasts. Although there are variations, the most common pattern produces a seven-line poem with the following form:

Line 1 – one word, usually a noun

Line 2 – two adjectives that describe the noun

Line 3 – three participles also describing the noun

Line 4 – provides a transition from the word in line 1 to the word in line 7

Line 5 – three participles that describe the noun in line 7

Line 6 – two adjectives that describe the noun in line 7

Line 7 – a noun that contrasts with line 1

Fire
orange and yellow
licking, leaping, lighting
caught between desire and indifference
staring, glaring, glistening
silver and blue
Ice

4. Many other types of poems are written in a free, non-rhyming form, without a standard meter, but arranged in stanzas. These will probably be the easiest for you to write, although you are encouraged to attempt all types of poetry.

The thousand knights in armor
And on horses
Flew down the hill,
Yelling their ferocious battle cries
To make us tremble and retreat.
We stayed,
Ready to meet our death
Proudly.

5. One of the most well-known poetic forms is Haiku, and it is quite simple to write. It consists of three lines only that may not rhyme. The first line has 5 syllables, the second has seven, and the third has five again.

Many winters pass;
The oak grows taller each year.
When will acorns form?

Terms and Definitions

Alliteration - the repetition of sounds at the beginning of words. **Example:** More Mischief and Merriment.

Caricature - an exaggerated flat or static character. Certain features or mannerisms are exaggerated for satirical effect. **Example:** Napoleon in *Animal Farm*.

Imagery - the use of words to evoke impressions and meanings that are more than just the basic, accepted definitions of the words themselves. **Example:** The quotation, “Get thee to a nunnery,” from *Hamlet* implies that Ophelia must regain her purity and chastity and does not simply mean that she needs to go to a convent.

Irony - a perception of inconsistency, sometimes humorous, in which the significance and understanding of a statement or event is changed by its context. **Example:** The firehouse burned down.

- *Dramatic Irony* - the audience or reader knows more about a character’s situation than the character does and knows that the character’s understanding is incorrect. **Example:** In *Medea*, Creon asks, “What atrocities could she commit in one day?” The reader, however, knows Medea will destroy her family and Creon’s by day’s end.
- *Structural Irony* – the use of a naïve hero, whose incorrect perceptions differ from the reader’s correct ones. **Example:** Huck Finn.
- *Verbal Irony* - a discrepancy between what is said and what is really meant; sarcasm.
Example: A large man whose nickname is “Tiny.”

Metaphor - a comparison of two things that are basically dissimilar in which one is described in terms of the other. **Example:** The moon, a haunting lantern, shone through the clouds.

Pun - an expression that achieves emphasis or humor by utilizing:

- two distinctly different meanings for the same word. **Example:** “play” meaning “fun” and “play” meaning a performance on stage.
or
- two similar sounding words. **Example:** close/clothes.

Example: In *Romeo and Juliet*, one character, Mercutio, says after being fatally stabbed, “Ask for me tomorrow and you will find me a grave man.”

Simile - a comparison between two different things using either *like* or *as*. **Examples:** I am as hungry as a horse. The huge trees broke like twigs during the hurricane.

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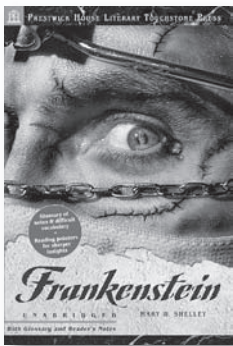
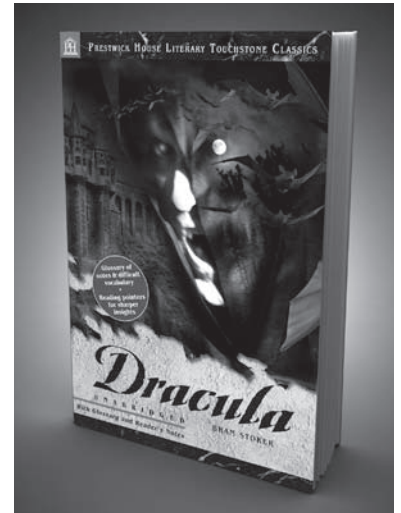
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