“Et tu, Brute?” – The Characters, Conflict and Historical Context of Shakespeare’s Julius Caesar

Grade Level: 6th Grade Language Arts
Written by: Jessica Joy Fawcett, Platte River Academy, Highlands Ranch, CO
Length of Unit: Seven lessons (50 minute periods, 2-3 weeks to teach unit)

I. ABSTRACT
In this unit students will read, discuss, analyze, think and write critically in response to William Shakespeare’s Julius Caesar. Through oral reading of the play, a hands-on project focusing on characterization and plot development, and a culminating essay comparing and contrasting the play to the motion picture, students will develop an understanding and appreciation for Shakespeare. Students will also understand this work as a historical record and will draw upon their knowledge of Ancient Rome to further appreciate and think critically about this play.

II. OVERVIEW
A. Concept Objectives
1. Students will apply thinking skills to their reading, writing, speaking, listening and viewing. (Colorado State Standard (CSS) Reading and Writing 4)
2. Students will recognize literature as a record of human experience. (CSS Reading and Writing 6)
3. Students will develop an appreciation for classic literature and poetic language.
B. Content from the Core Knowledge Sequence
1. Drama: Julius Caesar (William Shakespeare)
C. Skill Objectives
1. Students will paraphrase, summarize, and synthesize information from a variety of text and genre. (CCS 6.1.A)
2. Students will use background knowledge of subject and text structure to make complex predictions of content and purpose of text. (CCS 6.1.F)
3. Students will read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar. (CCS 6.6.B)
4. Students will identify and analyze elements of plot and characterization. (CCS 6.6.C)
5. Students will identify and analyze characters, setting, problem/conflict, action/plot/events, resolution/solution, theme, mood/tone/atmosphere, and sequence in literature. (CCS 6.6.G)
6. Students will connect, compare, and contrast ideas, themes and issues across the text.

III. BACKGROUND KNOWLEDGE
A. For Teachers
1. Derrick, Thomas, Understanding Shakespeare’s Julius Caesar.
2. Hamer, Mary, Writers and Their Work: Julius Caesar.
B. For Students
1. Ancient Rome – Core Knowledge Sequence, Grades 3 and 6, pages 70 and 139
2. Exposure to Shakespearian work and terminology – Core Knowledge Sequence, Grade 5, page 111
IV. RESOURCES
A. Video: MGM’s *Julius Caesar* (1953)
B. See Appendices for additional handouts, rubrics, and assignments used in this lesson.

V. LESSONS
Lesson One: Overview – Shakespeare and the Historical Context of Julius Caesar

A. Daily Objectives
   1. Concept Objective
      a. Students will recognize literature as a record of human experience.
   2. Lesson Content
      a. Drama: *Julius Caesar* (William Shakespeare)
   3. Skill Objective
      a. Students will use background knowledge of subject and text structure to
         make complex predictions of content and purpose of text.

B. Materials
   1. Shakespeare timeline worksheets (one per student) -- see Appendices A & A.1
   2. Maps of Ancient Rome/Caesar’s Empire (one transparency plus student copies) –
      Appendices B and B.1
   3. Colored pencils
   4. Poster board – one large white poster board for KWL chart
   5. Overhead projector and red vis-à-vis pen

C. Key Vocabulary
   1. Blank Verse: metrical pattern composed of lines of unrhymed iambic pentameter;
      the typical pattern of English poetry – though neither exclusively nor originally
      English – blank verse is the medium of many long poems and nearly all verse
      dramas, including Shakespeare’s, though the plays also contain prose and, more
      rarely, other forms of verse
   2. Elizabethan Drama: art of writing for the theatre as practiced in England during
      the reign of Queen Elizabeth I (1558-1603); Shakespeare was undeniably the
      major figure of Elizabethan drama, but many other playwrights were active, and
      the period constitutes a Golden Age in English drama
   3. Soliloquy: speech made by a character, usually when alone on the stage,
      revealing his or her inner thoughts

D. Procedures/Activities
   1. This lesson will focus on a biographical overview of William Shakespeare, a
      review of Ancient Rome, and an introduction to *Julius Caesar*. To begin,
      distribute the Shakespeare Timeline handout (see Appendices A and A.1).
      Provide brief lecture on life, body of work and importance of Shakespeare
      (lecture is comprised of answering the blanks on the timeline worksheet).
      Additional lecture notes and an overview of Shakespeare and this play is
      available in the introduction to the parallel text version of *Julius Caesar*
      edited by Maurice Charney (also see bibliography for additional sources used).
      Ask students key questions after lecture that encourages them to repeat dates and
      events on the timeline.
   2. Distribute double-sided (blank) map worksheet of Ancient Roman Empire (and
      show map on overhead projector). Ask students to color in the Empire with a
      blue colored pencil on one side as it was at Caesar’s birth and on the flip side
      with a red pencil have them color the map as it was at his death (students can
      refer to representation on overhead transparency). Briefly discuss significance
      and scope of Caesar’s land holdings by asking students to summarize the
differences between the two maps. This is a good way to begin to gauge students’ knowledge of Ancient Rome which transitions into the next activity. (See Appendices B and B.1)

3. On a poster board, ask students to assist with filling out a KWL chart that will serve as a reference in the reading of Julius Caesar. A KWL chart includes three columns: the first lists what students already know (background historical knowledge about Caesar, the Roman Empire, Shakespeare’s writing style, etc.); the second column lists what students want to know (questions about the plot, the way of life, the significance of rituals, etc.); and the third column lists what students learn (the answers to their questions) after reading the text and exploring the subject matter. The first two columns of this chart should be completed and used to guide future class discussions.

4. Assign character parts for the reading of Act One (which will take place the following day). Rotate character parts throughout the play so that several students have the chance to read for lead characters.

E. Assessment/Evaluation
1. Participation and discussion in timeline and map activity.

Lesson Two: Julius Caesar, Act I

A. Daily Objectives
1. Concept Objective(s)
   a. Students will apply thinking skills to their reading, writing, speaking, listening and viewing.
   b. Students will develop an appreciation for classic literature and poetic language.

2. Lesson Content
   a. Drama: Julius Caesar (William Shakespeare)

3. Skill Objective(s)
   a. Students will read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar.
   b. Students will paraphrase, summarize, and synthesize information from a variety of text and genre.

B. Materials
1. Copies of Julius Caesar (Note: this unit is intended to be used with any version of Julius Caesar with minor modifications depending on the text; two suggested versions are: Julius Caesar, a parallel text edited by Maurice Charney and published by Perfection Learning Corp., and Julius Caesar, edited by David Bevington and published by Bantam)
2. Instructional handout for pin-wheel project (Appendices C and C.1)
3. Pinwheel materials:
   a. circular pieces of white paper (preferably cardstock or construction paper) – two per student
   b. butterfly clips (one per student)
   c. magazines
   d. markers, crayons and colored pencils
4. 3” x 5” note cards (for presentation notes/outlines)

C. Key Vocabulary
1. Cobbler: a commoner in Julius Caesar; one who repairs shoes
2. Conspiracy: secret agreement or plot
3. Soothsayer: a ‘fortune-teller’ who shares predictions and serves as an instrumental character in foreshadowing the events of *Julius Caesar*

D. **Procedures/Activities**
1. This lesson will cover Act I of *Julius Caesar* and introduce the pinwheel project for characterization and plot development that students will work on throughout the unit (see Appendices C and C.1). Read Act I aloud as a class (with students reading parts assigned to them in previous lesson). Check frequently for understanding and comprehension. Encourage students to adapt stage directions (i.e. tone of speech, cadence, etc.) to increase understanding and involvement in play.

2. After reading Act One have brief discussion in order to gauge student understanding and comprehension. Also, revisit KWL chart to see if any questions have been answered or additional information revealed in Act I.

3. Hand out instructions and materials for pinwheel project (see Appendices C and C.1). Pinwheels should be completed and ready to share the day after students have completed Act V. Give students class time to construct pinwheels and begin work on first section.

4. Assign reading parts for Act II (making sure that students with smaller parts rotate to larger roles, etc.)

E. **Assessment/Evaluation**
1. Class participation in play and discussion of reading.

**Lesson Three: Julius Caesar, Act II & Act III**

A. **Daily Objectives**
1. **Concept Objective(s)**
   a. Students will apply thinking skills to their reading, writing, speaking, listening and viewing.
   b. Students will develop an appreciation for classic literature and poetic language.

2. **Lesson Content**
   a. Drama: *Julius Caesar* (William Shakespeare)

3. **Skill Objective(s)**
   a. Students will read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar.
   b. Students will paraphrase, summarize, and synthesize information from a variety of text and genre.

B. **Materials**
1. Copies of *Julius Caesar*
2. Quiz question sheets (Appendix D)

C. **Key Vocabulary**
1. Eulogy: to praise highly, extol (often in commemoration of a person’s life at the time of their funeral)
2. Omen: sign or warning (noun); foretell, portend (verb)
3. Superstition: belief based on unfounded or irrational information

D. **Procedures/Activities**
1. Begin with short quiz over Act I as a means of assessing student comprehension and retention of reading. (For sample quiz with answers see Appendix D).

3. Read Acts II and III aloud as a class (with students reading parts assigned to them in previous lesson). Check frequently for understanding and comprehension (by asking students to summarize the beginning, middle end of
the act or to describe the actions/feelings of specific characters). Encourage students to adapt stage directions (i.e. tone of speech, cadence, etc.) to increase understanding and involvement in play. (If reading group maintains a slower pace, assign remaining pages of Act II and Act III as homework in order to maximize class time).

4. Revisit KWL chart and continue discussion from previous lesson.
5. If time allows, instruct students to continue work on pinwheels.
6. Assign reading parts for Act IV and Act V (making sure that students with smaller parts rotate to larger roles, etc.)

E. Assessment/Evaluation
1. Quiz evaluation and class discussion participation.

Lesson Four: Julius Caesar, Act IV & Act V
A. Daily Objectives
1. Concept Objective(s)
   a. Students will apply thinking skills to their reading, writing, speaking, listening and viewing.
   b. Students will develop an appreciation for classic literature and poetic language.
2. Lesson Content
   a. Drama: *Julius Caesar* (William Shakespeare)
3. Skill Objective(s)
   a. Students will read, respond to, and discuss literature that represents points of view from places, people, and events that are familiar and unfamiliar.
   b. Students will paraphrase, summarize, and synthesize information from a variety of text and genre.

B. Materials
1. Copies of *Julius Caesar*
2. Quiz question sheets (Appendix D.1)

C. Key Vocabulary
None

D. Procedures/Activities
1. Begin with short quiz over Acts II and III as a means of assessing student comprehension and retention of reading. (For sample quiz with answers see Appendix D.1). Also, go over answers and student responses to Act I quiz.
2. Read Acts IV and V aloud as a class (with students reading parts assigned to them in previous lesson). Encourage students to adapt stage directions (i.e. tone of speech, cadence, etc.) to increase understanding and involvement in play. (If reading group maintains a slower pace, assign remaining pages of Act IV and Act V as homework in order to maximize class and discussion time).
3. Revisit KWL chart to make any additions, conclusions, etc.
5. If time allows, instruct students to continue work on pinwheels. (Note: Pinwheels will be due after the completion of Act V, so unfinished projects should be completed as homework.) Pinwheels will be assessed for content via a rubric (see Appendix C.1) and student presentations will culminate the unit.
6. Quiz students on Act IV and Act V (see Appendices D.2) and go over answers to Act II/III quiz.

E. Assessment/Evaluation
1. Quiz evaluation and class discussion participation.
Lesson Five: Film Viewing
A. Daily Objectives
   1. Concept Objective(s)
      a. Students will apply thinking skills to their reading, writing, speaking, listening and viewing.
      b. Students will recognize literature as a record of human experience.
      c. Students will develop an appreciation for classic literature and poetic language.
   2. Lesson Content
      a. Drama: Julius Caesar
   3. Skill Objective(s)
      a. Students will paraphrase, summarize, and synthesize information from a variety of text and genre.
      b. Students will connect, compare, and contrast ideas, themes and issues across the text.
B. Materials
   1. 1953 motion picture, Julius Caesar
   2. Copies of Appendices E and F for each student
C. Key Vocabulary
   None
D. Procedures/Activities
   1. Begin by going over Act V quiz.
   2. Pass out compare/contrast essay assignment (Appendix E) and introduce film that will be viewed during the next 2-3 class periods. Hint: give students a two-column worksheet (see Appendix F) where they can list similarities and differences that they notice between the play they read in class and the film. This note sheet will serve as a resource for the students when they write their final compare/contrast essays.
   3. View film, pausing at the end of critical scenes or acts to check for understanding and talk about the staging, timing, and character development the actors use to convey the story. An easy way to do this is to have students follow along with the film by using their books (they can easily spot similarities and differences between the two this way) and to pause at the end of each act in the film and ask students to compare the lists they have compiled. In this way, students can build extensive lists since students will pick up on different similarities and differences.
   4. After viewing the film and discussing key elements, have students begin drafting their compare/contrast essays in class (bringing in their completed first draft to the following class for peer editing in the writing workshop).
E. Assessment/Evaluation
   1. Participation in viewing the film, class discussion, and use of the two-column worksheet.

Lesson Six: Writing Workshop
A. Daily Objectives
   1. Concept Objective(s)
      a. Students will apply thinking skills to their reading, writing, speaking, listening and viewing
   2. Lesson Content
      a. Drama: Julius Caesar (William Shakespeare)
3. **Skill Objective(s)**  
   a. Students will paraphrase, summarize and synthesize information from a variety of text and genre.  
   b. Students will connect, compare, and contrast ideas, themes and issues across the text.

B. **Materials**  
1. Drafts of student essays  
2. Peer Editing Rubric (Appendix G)

C. **Key Vocabulary**  
None

D. **Procedures/Activities**  
1. Students bring drafts of compare/contrast essay to class. Break students into groups of four. Students exchange essays in pairs and complete and sign peer-editing rubric. They exchange with the other two students in their group so that each student has had their draft proofread and edited by three peers. Students must turn in their first draft along with the peer edit sheets when they turn in their final essay (all pieces will be used in final assessment).  
2. Students use peer edit sheets and corrections/suggestions made in class to write final draft of essay as homework. Final essay will be due during next class period.  
3. Remind students that oral presentations (3-5 minutes to present their pinwheel) will take place during the next lesson.

E. **Assessment/Evaluation**  
1. Production of first draft and participation in peer editing process.

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**Lesson Seven: Pulling It All Together: Synthesis and Presentations**

A. **Daily Objectives**  
1. **Concept Objective(s)**  
   a. Students will apply thinking skills to their reading, writing, speaking, listening and viewing.  
   b. Students will develop an appreciation for classic literature and poetic language.  

1. **Lesson Content**  
   a. Drama: *Julius Caesar* (William Shakespeare)

2. **Skill Objective(s)**  
   a. Students will paraphrase, summarize, and synthesize information from a variety of text and genre.  
   b. Students will identify and analyze elements of plot and characterization.  
   c. Students will identify and analyze characters, setting, problem/conflict, action/plot/events, resolution/solution, theme, mood/tone/atmosphere, and sequence in literature. (CCS 6.6.G)

B. **Materials**  
1. Completed pinwheels for presentation  
2. Presentation notes/outlines (3” x 5” note card)

C. **Key Vocabulary**  
None

D. **Procedures/Activities**  
1. Allow students 3-5 minutes for the sharing of their plot/character pinwheels, (Appendix C). Student should be able to articulately summarize the plot and/or characters they chose to feature and explain the symbols they used to represent each piece of the wheel.
2. Now that the reading and film viewing of the entire play has taken place, the KWL chart should be revisited one last time to fill in any missing pieces of knowledge or questions generated by the students.

3. After the presentations are completed, pinwheels can be displayed in the classroom.

4. As a final formal assessment, students should take a final test (see Appendix H) which is a culmination of the vocabulary, character, and plot elements they have learned throughout the unit.

VI. CULMINATING ACTIVITY
A. Refer to Lesson Seven (presentation of pin-wheel projects).
B. Final test.

VII. HANDOUTS/WORKSHEETS
A. Appendices A and A.1: Shakespeare Timeline
B. Appendices B and B.1: Roman Territory Maps
C. Appendix C and C.1: Pinwheel Project Instructions and Rubric
D. Appendices D, D.1, D.2: Quizzes (Acts 1 – V)
E. Appendix E: Compare/Contrast Essay Instructions and Rubric
F. Appendix F: Compare/Contrast Film Worksheet
G. Appendix G: Peer Editing Rubric
H. Appendix H: Final Test

VIII. BIBLIOGRAPHY

Appendix A
Shakespeare Timeline Worksheet (Key)

1. 1564: William Shakespeare is born (third child of John and Mary Shakespeare).

2. 1582: William Shakespeare marries Anne Hathaway.

3. 1583: William and Anne have their first child, Susanna.

4. 1594: Shakespeare performs before Queen Elizabeth.

5. 1594 – 1602: Shakespeare writes *Julius Caesar* among other plays during this time period.

6. 1597: William Shakespeare purchases New Place, one of the largest homes in Stratford.

7. 1599: The Globe Theatre is built and opened by Shakespeare’s company.

8. 1610: Probable retirement of Shakespeare to Stratford.


10. 1623: Publication of Shakespeare’s collected plays, *The First Folio*. 
Appendix A.1
Shakespeare Timeline Handout

1. 1564: William Shakespeare is _______ (third child of John and Mary Shakespeare).

2. 1582: William Shakespeare __________ Anne Hathaway.

3. ______: William and Anne have their first child, Susanna.

4. 1594: Shakespeare acts before __________ ____________.

5. 1594 – 1602: Shakespeare writes _________ _________ among other plays during this time period.

6. 1597: William Shakespeare purchases ______ ________, one of the largest _________ in Stratford.

7. 1599: The _________ Theatre is built and opened by Shakespeare’s company.

8. 1610: Probable _____________ of Shakespeare to _____________.

9. 1616: Shakespeare _________ at Stratford.

10. 1623: _____________ of Shakespeare’s collected plays, The First Folio.
Appendix B
Roman Territory Map At Caesar’s Birth (100 B.C.)
Appendix B.1
Roman Territory Map At Caesar’s Death (44 B.C.)
Appendix C
Project:
Pinwheel Plot/Character Instructions

INSTRUCTIONS:

1. Distribute two large, white circular pieces of paper (preferably cardstock or construction paper) to each student. One circular piece should be divided into five equal parts (pie-chart style) and the second circular piece should be blank with one-fifth of a space cut out of the circular sheet.

   Bottom Piece (divide into fifths)  Top Piece (with one-fifth cut out)

2. Students have two options for the content of the pinwheel: option one – students use each section of the five-part circular piece of paper to represent each act in *Julius Caesar* (Act I – V); or option two – students use each section of the five-part circular piece of paper to represent one of the major characters and different aspects of that character’s behavior, personality and role in the in the play. Thus, students have a choice as to what the content of their project will be and the class will have a mixture of plot and character presentations to share and display.

3. After the student chooses which option (character or plot) they will use for their pinwheel, the students then start constructing each of the five parts on their circular piece of paper. For either option, students should write a brief paragraph or outline (on 3" x 5" note cards) that either describes the character or the act/events they are capturing in their project (these will serve as basis for their oral presentations). Students should use the bottom circular piece (divided into fifths) to depict their act/character with a symbol that the student either creates by hand (drawing, tracing, etc.) or cuts and pastes collage style (from magazines, clipart, etc.)

4. When the students have completed each fifth of the pie chart, they should color and title the second circular piece (with the one-fifth section cut out). After they have designed the top circular piece, students should place it on top of their plot/character pie chart and connect the two in the middle with a butterfly clip. The end product will result in a ‘pinwheel’ that only reveals one-fifth of the whole project at any given time and that students can rotate to see each piece of the plot/character.

5. Completed pinwheels are due the class period after finishing the reading of Act V. The unit will end with 3-5 minute oral presentations on each pinwheel (using the paragraphs they wrote while constructing their pinwheels that describe and explain each ‘fifth’ of their complete project). See rubric for assessment instructions.
Appendix C.1
Pinwheel Project Rubric

<table>
<thead>
<tr>
<th>Neatness and Creativity</th>
<th>5 Exceptional</th>
<th>4 Above Average</th>
<th>3 Average</th>
<th>2 Below Average</th>
<th>1 Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pinwheel is neat, clean, with no visible mistakes and uses creative, well-thought symbols to depict plot/characters.</td>
<td>Pinwheel is neat with minimal mistakes (1-2) and shows creativity and effort.</td>
<td>Pinwheel is adequately neat with 3-4 minor mistakes, and symbols that show understanding of plot/characters student is depicting.</td>
<td>Pinwheel is sloppy or poorly put together. Symbols do not show any understanding of play or thoughtfulness in construction of project.</td>
<td>Pinwheel is messy, unfinished, or laden with mistakes.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Presentation Content</th>
<th>5 Exceptional</th>
<th>4 Above Average</th>
<th>3 Average</th>
<th>2 Below Average</th>
<th>1 Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presentation is well thought out, coherent and relates directly to information on pinwheel and content of play.</td>
<td>Structured and organized presentation that shows grasp of material.</td>
<td>Understanding of material evident, average presentation.</td>
<td>Presentation shows no (or minimal) knowledge of play and does not explain symbols in project.</td>
<td>No presentation given or total lack of effort in presentation demonstrated.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Presentation Skills</th>
<th>5 Exceptional</th>
<th>4 Above Average</th>
<th>3 Average</th>
<th>2 Below Average</th>
<th>1 Incomplete</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presenter is audible, articulate, well organized and poised.</td>
<td>Good presentation with minimal pausing, stumbling, etc.</td>
<td>Average presentation with unpolished presentation skills.</td>
<td>Presenter is inaudible, cannot formulate or present thoughts or speaks for less than 3 minutes.</td>
<td>No presentation given.</td>
<td></td>
</tr>
</tbody>
</table>
Appendix D (page 1 of 2)
Quiz: Act I

QUESTIONS:

1. What holiday is being celebrated at the time Caesar returns to Rome?

2. What is Caesar’s reaction to the soothsayer’s warning about the ides of March?

3. What is the relationship between Brutus and Cassius?

4. How many times was Caesar offered the crown? How many times did he accept or refuse the crown?

5. What do the conspirators fear? In other words, why do they refuse to support Caesar?
ANSWERS:

1. The Romans are celebrating the Feast of Lupercal (the Lupercalia). Note: This is an annual festival in honor of Lupercus, the god Pan. The rites connected with it had the dual purpose of purification and fertilization.

2. Caesar calls him a dreamer and passes him by. Of course, Caesar cannot allow himself to appear frightened by or concerned with the warning before his men or the public.

3. They are brothers-in-law (although with very different and often opposing personalities and viewpoints).

4. He was offered the crown by Antony three times, and he refused to accept the crown three times.

5. They fear that Caesar will become an all-powerful, tyrannical King. They are jealous of his defeat of Pompey and continue to pledge support to Pompey.
Appendix D.1 (page 1 of 2)
Quiz: Acts II and III

QUESTIONS:

1. Why troubles Brutus at the beginning of Act II?

2. What reasons does Portia give Brutus for her right to know what is troubling him?

3. In Act II, Calpurnia pleads with Caesar in a scene that resembles the conversation with Brutus and Portia. Explain the similarities between these two conversations.

4. Why does Caesar change his mind and not stay home with Calpurnia?

5. What is the irony of Caesar’s encounter with Artemidorus at the beginning of Act III?

6. What is the significance of Caesar’s dying words, “Et tu, Brute?”

7. Why does Antony shake the bloody hands of the conspirators?

8. Why does Brutus allow Antony to address the citizens of Rome?

9. Explain the theme in Brutus’ speech and the theme of Antony’s eulogy. Which speech do you think was more convincing and why?

10. The play is only half-over and the title character is dead. Do you believe Caesar to be the main character of the play? Explain why or why not. If you disagree, who do you think the main character is?
Appendix D.1 (page 2)
Quiz: Acts II and III-Answer Key

ANSWERS:

1. While Brutus has no personal grudge against Caesar, he feels Caesar must be killed for the common good, to prevent him from seizing power and harming everyone.

2. Portia reminds Brutus that the bonds of marriage should have no limitation, and that she is not only his wife, but she is the daughter of Cato (who had opposed Caesar).

3. A similarity is that both women are troubled by their husbands’ behavior and both ask something of them because of their fears (Portia asks Brutus to disclose what is on his mind and Calpurnia pleads with Caesar to stay home instead of going to the Capitol). In both cases, the wife’s plea is unsuccessful.

4. Decius arrives and gives Calpurnia’s frightening dream a different (and favorable) interpretation. Also, Caesar does not want to seem cowardly (or weak to his wife’s requests), if he allows her dream to keep him at home when he is expected at the Capitol.

5. If Caesar had taken the time to read Artemidorus’ letter, he would have been warned about a very specific plot against him, and presumably he could have saved his own life.

6. Brutus was the last to stab Caesar. Caesar had mistrusted Cassius, but he had considered Brutus a friend which is why he asks, “And (or even) you, too, Brutus?”

7. He must be careful not to arouse their suspicions of him until he can carry out his plot to turn the people against them. They are all too eager too eager to believe they have converted Antony to their point of view.

8. Brutus believes he will win the approval of the crowd with his own speech, and that allowing Antony to follow him in speaking will present no danger.

9. Brutus’ theme is that the assassination was not a case of loving Caesar less but of loving Rome more. He accuses Caesar of ambition and warns of the threat that ambition would present to the democracy of Rome. The theme of Antony’s speech repeatedly quotes Brutus and adds the phrase, “Brutus is an honorable man.” He defends Caesar while remaining ‘respectful’ toward Brutus and the conspirators. By and by, the irony of his speech occurs to the crowd and they turn against Brutus and the conspirators. (While in the play Antony’s speech is more effective, students should back up their opinion with examples from the text).

10. Again, students could argue that other characters (Antony, Brutus) are the main characters, or that Caesar is as the title character and focus of the plot – however, any character claim should be supported with facts or details to support their claim.
Appendix D.2 (page 1 of 2)
Quiz: Acts IV and V

QUESTIONS:

1. What is the source of the disagreement between Brutus and Cassius at the beginning of Act IV?

2. What prompts the reconciliation between Brutus and Cassius?

3. What effect does the vision of Caesar’s ghost have on Brutus?

4. What is Brutus’ philosophy on the matter of suicide?

5. How is the presence of Caesar felt by his killers as the tide of battle clearly turns against them?

6. By what means is the battle of Philippi brought to the readers of the play?

7. Why does Brutus say he kills himself more willingly than he killed Caesar?

8. Describe the role that signs, omens, ghosts and natural phenomena have on the characters of Julius Caesar. What makes the use of such signs effective or ineffective tools to tell the story?

9. List three errors in judgment that Brutus made throughout the course of the play. How did such errors determine the direction of the plot?

10. Discuss your favorite scene or character in Julius Caesar. Give examples or evidence from the play to support why that scene/character is your favorite.
Appendix D.2 (page 2)
Quiz: Acts IV and V-Answer Key

ANSWERS:

1. Cassius is angry because Brutus has refused his plea on behalf of a petty crook who has been taking bribes. Brutus is angry that Cassius has involved himself in the affair. They exchange recriminations and each accuses the other of a lack of friendship.

2. Brutus explains his distress over the news of his wife’s suicide. Cassius consoles his friend and the previous argument is forgotten.

3. Brutus is frightened, but he is also curious to learn more from the visitation.

4. Brutus has a moral objection to suicide, yet despite his professed belief, he will not allow himself to be taken alive by Antony’s forces.

5. As one by one they yield to suicide, Brutus remarks that Caesar is still mighty because he has turned their own swords against themselves.

6. The battle is not enacted on stage. Instead, it is explained to the reader through the reports of various characters. The only on-stage violence that is performed is the suicides.

7. To the end, Brutus believes he acted for the common good in killing Caesar and in freeing Rome from the threat of tyranny. However, he never wanted to kill Caesar and has mourned him all along.

8. This answer to some extent is an opinion/essay question that should be backed up by students with examples from the text. Students should refer to the multiple signs explained in the play which can include: the omens foretelling the assassination on the ides of March (the storm, lion, etc.); the prophecy of the soothsayer, Calpurnia’s dreams, and the ghost of Caesar, and how these or other ‘supernatural’ factors foreshadowed the events of the plot in a way that strengthened (or weakened) the story.

9. Brutus’ errors in judgment included joining the conspiracy and agreeing to kill Caesar; allowing Antony to speak to the crowd after Caesar’s death; and deciding to march to Philippi instead of forcing Antony’s army to exert themselves and attack in Brutus’ territory. Each of these mistakes was a critical pre-cursor to a major event in the plot (the assassination of Caesar, the negative reaction of the people to the conspirators actions, and the defeat and suicides of Cassius, Brutus, and the rest of their men).

10. Students should explain a specific scene or character and support their choice with textual references and critical thinking skills.
Appendix E
Final Writing Assignment:
Compare/Contrast Essay Instructions and Rubric

INSTRUCTIONS:

1. Write an essay comparing and contrasting the 1953 motion picture *Julius Caesar* with the play read aloud in class. Use the similarities/differences worksheet and notes you made while viewing the film.

2. The focus of your essay could include the following: How are the characters depicted in the film vs. the play? What cuts/edits did the director make that aren’t a part of the written play? Describe the difference in the battle between Antony and Brutus being acted versus having characters describe the violence to the audience…which do you believe to be more effective and why?

3. All essays should be written using proper spelling, grammar and punctuation rules. Essays should have a strong introduction, thesis statement, body paragraphs supported with details from the text and film, and a conclusion.

4. First drafts of the essays will be evaluated by three classmates using the peer-editing rubric. Final drafts of the essay will be evaluated by the teacher using the rubric below (30 points possible).

<table>
<thead>
<tr>
<th>10-9 Exceptional</th>
<th>8-7 Above Average</th>
<th>6-5 Average</th>
<th>4-3 Below Average</th>
<th>2 or less Incomplete (Fail)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>STYLE</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Impeccable grammar, sentence structure and organization.</td>
<td>Excellent sentence structure and organization with 1-3 minor errors.</td>
<td>Minimal grammar, organization and structural errors (3-6).</td>
<td>Frequent errors in grammar, structure and organization – carelessly written.</td>
<td>Inadequate essay (no proofreading) – major errors, incomplete sentences, etc.</td>
</tr>
<tr>
<td><strong>CONTENT</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exceptional, well thought out comparisons and contrasts that show deep understanding of plot.</td>
<td>Good comparisons drawn; knowledge of plot and character development evident.</td>
<td>Followed directions, at least one adequate comparison and contrast made.</td>
<td>Inconsequential comparisons made that do not rely on knowledge of play and viewing of film.</td>
<td>No comparisons or contrasts drawn; incomplete essay that didn’t follow directions.</td>
</tr>
<tr>
<td><strong>PROCESS</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Used 3 peer edits to enhance, clarify and strengthen essay.</td>
<td>Utilized peer editing process and improved essay from first draft to final essay.</td>
<td>Adequate use of peer editing process; didn’t excel in enhancing final essay.</td>
<td>Inadequate editing (less than 3, incomplete peer edit forms, etc.)</td>
<td>Did not participate or utilize peer-editing process at all.</td>
</tr>
</tbody>
</table>
Appendix F
Compare/Contrast Worksheet
(t be completed while viewing film)

<table>
<thead>
<tr>
<th>SIMILARITIES</th>
<th>DIFFERENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>(sample observations are listed; “answers” will vary)</td>
<td></td>
</tr>
<tr>
<td>Sequence of plot</td>
<td>Battle scene (film = action/special effects; play action via dialogue).</td>
</tr>
<tr>
<td>Characters</td>
<td>Role of female characters</td>
</tr>
<tr>
<td>Major dialogue; soliloquies</td>
<td></td>
</tr>
<tr>
<td>Scene changes</td>
<td></td>
</tr>
</tbody>
</table>
Appendix G

Peer Editing Rubric

Please read and edit your classmate’s essay using the rubric below to evaluate the style (grammar, sentence structure, etc.), organization and content of their essay. Be thorough and constructive in your suggestions for improvement. The peer editing process (participation and end results) will be a factor taken into consideration when calculating your final grade for this writing assignment. Make sure the edits you make are valid, (for example: if you mark something “very good” be able to list why). You must edit three essays and have three classmates edit your essay in order to complete the peer editing process.

Essay Written By: ______________________________________________________________

Edited by: _____________________________________________________________________

<table>
<thead>
<tr>
<th>Style (grammar, sentence structure, spelling, punctuation, etc.)</th>
<th>Very Good (Minor edits)</th>
<th>Good (Some edits)</th>
<th>Needs Work (Lots of edits)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organization (introduction, thesis, body, conclusion, transitions, etc.)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Content (Can you tell the writer read the play? Do they make comparisons? Are the contrasts they draw valid?)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Additional suggestions/comments: _________________________________________________
______________________________________________________________________________
______________________________________________________________________________
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______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

2003 Core Knowledge® National Conference, Et tu, Brute-Julius Caesar, Grade 6 24
Appendix H
Final Test

Vocabulary: Please match the following terms with the letter that corresponds to the definition.

1. _____ Soliloquy                     A. Secret agreement or plot.
2. _____ Blank Verse                  B. A commoner, one who repairs shoes.
3. _____ Elizabethan Drama           C. Speech made by a character, usually when alone
                                            on the stage, revealing his or her inner thoughts.
4. _____ Cobbler                      D. Sign or warning; to foretell, portend.
5. _____ Conspiracy                  E. Metrical pattern composed of lines of unrhymed
                                            iambic pentameter.
6. _____ Soothsayer                   F. Belief based on unfounded or irrational
                                            information.
7. _____ Eulogy                      G. Art of writing for the theater as practiced in
                                            England during the reign of Queen Elizabeth.
8. _____ Omen                        H. To praise highly, extol (often to commemorate a
                                            life at a funeral).
9. _____ Superstition                 I. A “fortune-teller” who shares predictions and
                                            serves as an instrumental character for
                                            foreshadowing events in the play’s plot.

Characters: Match the characters with proper descriptions.

10. _____ Brutus                      A. Brutus’ wife
11. _____ Caesar                      B. General who defeats Brutus
12. _____ Portia                     C. Roman dictator
13. _____ Cassius                    D. Conspirator who recruits Brutus
14. _____ Antony                    E. “Noblest Roman”

Quotations: Match the quotation with the character who said it.

15. _____ “Let’s be sacrificers, but not butchers, Cassius.”          A. Caesar
16. _____ “Cowards die many times before their deaths.”             B. Calpurnia
17. _____ “(Caesar), do not go forth today.”                         C. Brutus
18. _____ “He doth bestride the narrow world like a Colossus.”      D. Cassius
19. _____ “I come to bury Caesar, not to praise him.”             E. Antony

Essay: Please answer the following question using complete sentences.

20. Who do you think was the most noble character in the play: Caesar, Brutus or Antony? Give three examples from the play to support/defend your answer.