

SHAKESPEARE, JULIUS CAESAR, AND YOU!

Grade Level: Sixth - Language Arts

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Length of Unit: Seven or eight weeks

I. ABSTRACT

Teaching Shakespeare at any level can be intimidating, but *Julius Caesar* to 6th graders? “Impossible!” you say. This workshop is designed specifically for these younger students and will enable them to enjoy that which was once so confusing. Participants will learn clever ways to engage their students including: act and scene summaries, translation made easy, games, a brief introduction to Shakespeare himself, and other highly motivating activities that work for almost any Shakespeare play.

II. OVERVIEW

A. Learning Goals/Objectives: Students will gain:

1. knowledge and understanding of the drama *Julius Caesar*.
2. knowledge and understanding of the elements of drama and poetry.
3. an appreciation for the life and works of William Shakespeare.

B. Specific Core Knowledge Content:

1. Drama - *Julius Caesar*
2. Speaking and Listening

C. Skills to be taught:

1. Developing vocabulary, oral and written
2. Creative response to history and literature
3. Context clues
4. Sequence of events
5. Responding to inferential and critical recall questions
6. Recognizing purpose in ancient Roman studies
7. Cultural differences (i.e. views on suicide)
8. Leadership skills
9. Organizing an oral presentation or recitation
10. Basic translation techniques for reading Shakespeare
11. Introducing William Shakespeare as a literary figure and a man
12. Prediction skills in a “what if...” situation
13. Using the Media Center
14. Research techniques using multiple resources

III. BACKGROUND KNOWLEDGE

A. For Teachers:

1. Chute, Marchette. *An Introduction to Shakespeare*. New York: Scholastic Inc., 1979, ISBN 0-590-42357-6 (Note: pp.75-77 about *Julius Caesar*)
2. Kennedy, X.J. *Literature: An Introduction to Fiction, Poetry, and Drama*. Boston: Little, Brown, and Company, 1983, ISBN 0-316-48876-3 (Note: Poetry & Drama review)

B. For Students:

1. History of Julius Caesar’s ancient Rome
2. Introduction to elements of poetry and drama
3. Cooperative group structure

IV. RESOURCES

A. Textbooks

1. Scribner Literature Series, *Introducing Literature*. California: Glencoe, 1989.
2. Banks, James A. *The World Past and Present*, Level 6. New York: Macmillan/McGrawHill School Publishing Co., 1993.

B. Books

1. Shakespeare, William. *Julius Caesar*. New York: Scholastic, Inc., 1623/1874, ISBN 0-590-36100-7
2. Hirsch, E.D., Jr., Kett, J.F., & Trefil, J. *The Dictionary of Cultural Literacy*. Boston: Houghton Mifflin Company, 1993, ISBN 0-395-65597-8

C. Video Reinforcements

1. *Julius Caesar: The Rise and Fall of the Roman Empire*, BBC Video Recording
2. *Julius Caesar*, Three part series of the play performed in London, BBC Video Recording

D. Activity Books

1. Egan, Lorraine H. *Teaching Shakespeare- Yes You Can!* New York: Scholastic Professional Books, 1998, ISBN 0-590-37401-X
2. Williams, Marcia. *Tales From Shakespeare*. New York: Scholastic, Inc., 1998, ISBN 0-590-99279-1

E. Internet Sites

1. <http://www.penguin.com/usa/academic/classics/caesar/before.html>
2. <http://www.penguin.com/usa/academic/classics/caesar/while.html>
3. <http://www.penguin.com/usa/academic/classics/caesar/study.html>
4. <http://www.penguin.com/usa/academic/classics/caesar/synopsis.html>
5. <http://www.tesser.com/csf/caesar91.html>

V. LESSONS

Lesson One: Pre-teaching *Julius Caesar* - Background Issues (4 days)

A. Daily Objectives:

1. Lesson Content: Discuss and brainstorm good/bad leadership and friendship qualities.
2. Concept Objective: The students will apply their values to determine what constitutes a good/bad leader of the people and a good/bad friend.
3. Skill Objective: The students will communicate their opinions effectively through public oral expression using the standards of American English.

B. Materials: None

C. Key Vocabulary:

1. Leader
2. Charisma
3. Friend
4. Suicide
5. Superstition
6. Omen

D. Procedures/Activities:

DAY 1

1. Define the word "leader" on the chalkboard. Open the discussion by asking the students to brainstorm every quality (adjective) they think a good leader should have. Record the responses on 1/2 the board. Then, ask them to do the same for qualities that make a bad leader. Record and compare the responses.
2. Recommended homework: Students will list 5 good leaders (past or present) and 5 bad leaders (past or present) and be prepared to defend their choices based on class discussion today.

DAY 2

1. Students open class by sharing their leader selections.
2. Lead students into a discussion about friendship by asking the qualities of a good and bad friend. Record responses and allow students to share personal experiences with these qualities in others. Lead them by asking the following:
 - (a) How far would you go to stop a friend from harming your country?
 - (b) How far would you go to obtain revenge on someone or some group who destroyed your best friend?
 - (c) Is there anything for which you would betray a friend?
3. Recommended homework: Students will write a brief (one page) essay defending whether friendship or personal principles is more important to them.

DAY 3

1. Take up essays.
2. Explain to the students that the personal exploration of the past 2 days is in preparation for reading a play called *Julius Caesar*, a tragedy set in ancient Rome that involves issues about leaders and friendship. Review the culture of ancient Rome briefly and remind them that what was accepted “before Christ” is not necessarily accepted now. (i.e. rigid superstitions, suicide).
3. Delve into their opinions about suicide and superstitions by giving them the following questions to answer for homework:
 - (a) In what modern cultures is suicide an acceptable, even honorable, way to die?
 - (b) How do you feel about suicide?
 - (c) To what extent do we control our own future?
 - (d) How superstitious are you?
 - (e) Do you have any good luck rituals that you perform before important occasions?
 - (f) List some superstitions that you know of and ways to “protect” yourself from bad omens.
 - (g) Do you read your horoscope every day? And, how often do you follow its advice?

DAY 4

1. Select students to share their answers. Poll the class to see who has the same opinions.
2. Wrap-up background issues by explaining the relevance of each to the development of the play and its characters without giving anything away.
3. Recommended homework: Students will use whatever resources they have to locate 10 facts about the life of William Shakespeare.

E. Evaluation/Assessment:

1. Teacher Observation
2. Essay Format (up to the individual teacher whether to check for style or spelling)
3. Research Findings

F. Standardized Test/State Test Connections: ITBS - Georgia

1. Word choice
2. Clear, formal, concise verbal and written expression
3. Spelling

Lesson Two: William Shakespeare (2 days)

A. Daily Objectives:

1. Lesson Content: A brief exploration into Shakespeare’s life (biographical information).
2. Concept Objective: Students will gain an understanding of Shakespeare the man as well as the poet and playwright.
3. Skill Objective: Students will retrieve information on a single topic using multiple resources.

B. Materials:

1. Media Center access

C. Key Vocabulary:

1. To be determined as students conduct their research

D. Procedures/Activities:

DAY 1

1. Divide the class into cooperative groups based on your structure (groups of 4 seem to work best). Assign each group one of the following topics to research about William Shakespeare:
 - (a) Family
 - (b) Poetry
 - (c) Locations
 - (d) Criticism
 - (e) Drama
 - (f) Birth/Death/Education
2. Go to the Media Center and begin to work. Do Not allow students computer access today.

DAY 2

1. Students will finalize their research and may refer to the computer for further information.
2. Allow the students time to present their findings to everyone.
3. Sum-up the information on the chalkboard and ask the students to record it into their Language Arts folder.

E. Evaluation/Assessment:

1. Cooperative Group Evaluation sheet
2. Oral Presentations

F. Standardized Test/State Test Connections: ITBS - Georgia

1. Fact and Opinion
2. Locating Information

Lesson Three: The Play's the Thing! (2 days)

A. Daily Objectives:

1. Lesson Content: Understanding the various elements of literature that make up a play.
2. Concept Objective: Students will gain an understanding of the literary elements of a drama.
3. Skill Objective: Students will identify literary elements and techniques.

B. Materials:

1. English or literature textbook (any)

C. Key Vocabulary:

1. Plot
2. Setting
3. Characters
4. Theme
5. Conflict
6. Figurative Language
7. Point of View

D. Procedures/Activities:

DAY 1 and DAY 2

1. Use the standard lessons in the textbook to enable the students to identify the literary elements of plot, setting, characters, theme, conflict, figurative language, and point of view.

2. Recommended homework: Students will complete standard exercises designed to promote identification of literary elements in a play

E. Evaluation/Assessment:

1. Student Exercises
2. Optional Standardized Quiz/Test

F. Standardized Test/State Test Connections: ITBS - Georgia

1. Identify Literary Elements

Lesson Four: *Julius Caesar* (5 weeks)

The actual teaching of the play may be broken up into any sections the teacher feels are noteworthy or may be taught as a whole as detailed below:

A. Daily Objectives:

1. Lesson Content: Translating and understanding the play *Julius Caesar*.
2. Concept Objective: Students will gain an understanding of the literary work *Julius Caesar*.
3. Skill Objective: Students will: interpret literal and nonliteral meanings of words and phrases, use word recognition strategies, use context clues, make predictions and comparisons, draw conclusions, expand reading vocabulary, and recognize cultures and values represented in literature.

B. Materials:

1. Copy of *Julius Caesar*
2. Copy of *The Dictionary of Cultural Literacy*
3. Dictionaries

C. Key Vocabulary: A good copy of the play will have footnote references to difficult words and phrases or those that do not mean the same as the way we use them in modern times. Again - it is strongly recommended that the students use the Scholastic, Inc. copy of the play. It is up to the individual teacher to select those words he/she feels the students should study more intently.

D. Procedures/Activities:

Because reading Shakespeare can be difficult at any age, it is not suggested that the students "take turns" or roles when reading. Too many stumbling blocks will inhibit their ability to understand the text and what is occurring. The teacher should read all parts aloud, pausing often for clarity and questions.

WEEK 1

1. Instruct the students to create a folder or notebook section that is exclusively for *Julius Caesar* materials. They may decorate it appropriately with cartoons or phrases that appeal to them throughout the unit.
2. Introduce the students to the cast of characters and encourage them to begin practicing pronunciation and spelling of each. Point out the major characters. Note the location and year of the play.
3. Before you begin to read the actual play, refer to *Tales from Shakespeare* and share the abridged, cartoon adaptation of *Julius Caesar* so that the students will have some clue as to what the story is about.
4. Begin to read Act One, Scene One. Given the amount of time allotted for each class, this could take anywhere from 2 to 4 days. Be sure to ask probing questions during the reading to make sure the students understand what is going on at that time. Act One has three scenes. You may choose to read each or merely summarize here and there from the attached summaries (Appendix A)
5. Upon completion of every Act, show the students the BBC video reinforcement to further enhance their understanding of the material. This works well, too, in aiding the non-readers, or strictly visual learners in your classroom.

6. Provide the students with ACT 1 Critical Thinking Questions (Appendix B). Allow them to keep the questions in their folder with the corrected answers. (When all of the critical thinking questions have been answered for all acts, the student will find that he has a play-by-play summary of the important events of this drama.) This may be assigned as in-class work or homework, but the students must understand the importance of looking up each and every answer they can in the text. Correct the work in class so that any misunderstandings about answers can be cleared up before moving on to the next section.

WEEK 2

1. Begin to read Act Two, Scene One. Given the amount of time allotted for each class, this could take anywhere from 3 to 5 days. Be sure to ask probing questions during the reading to make sure the students understand what is going on at that time. Act Two has four scenes. You may choose to read each or merely summarize here and there from the attached summaries (Appendix A)
2. Upon completion of every Act, show the students the BBC video reinforcement to further enhance their understanding of the material. This works well, too, in aiding the non-readers, or strictly visual learners in your classroom.
3. Provide the students with ACT 2 Critical Thinking Questions (Appendix C). Allow them to keep the questions in their folder with the corrected answers. This may be assigned as in-class work or homework, but the students must understand the importance of looking up each and every answer they can in the text. Correct the work in class so that any misunderstandings about answers can be cleared up before moving on to the next section.

WEEK 3

(*****CRITICAL NOTE:** Do not choose to skip any part of Act Three. This is the pivotal act in the tragedy and must not be simply summarized. In Act 3 you will find Caesar's death scene, the people's reaction, and Brutus & Antony's funeral orations - all of which are essential Core Knowledge materials.)

1. Begin to read Act Three, Scene One. Given the amount of time allotted for each class this could take anywhere from 3 to 5 days. Be sure to ask probing questions during the reading to make sure the students understand what is going on at that time. Act Three has three scenes.
2. Within the reading of Act 3, assign the students to memorize the "Friends, Romans, Countrymen..." oration. Allow a week for preparation and 2 days for presentation. Encourage the students to dress appropriately and to "ham it up" as was the custom for all Shakespearean actors.
3. Upon completion of every Act, show the students the BBC video reinforcement to further enhance their understanding of the material. This works well, too, in aiding the non-readers, or strictly visual learners in your classroom.
4. Provide the students with ACT 3 Critical Thinking Questions (Appendix D). Allow them to keep the questions in their folder with the corrected answers. This may be assigned as in-class work or homework, but the students must understand the importance of looking up each and every answer they can in the text. Correct the work in class so that any misunderstandings about answers can be cleared up before moving on to the next section.
5. Upon completion of Act 3, summarize the play to this point using the students' answers in their *JC* folder. It is suggested that a quiz (Appendix E) is given at this time to evaluate the students' understanding of the more critical areas of the tragedy.

WEEK 4

1. Begin to read Act Four, Scene One. Given the amount of time allotted for each class, this could take anywhere from 2 to 3 days. Be sure to ask probing questions during the reading to make sure the students understand what is going on at that time. Act Four has

three scenes. As Act 4 is not as pivotal as Act 3, you may choose to read each or merely summarize here and there from the attached summaries (Appendix A)

2. Upon completion of every Act, show the students the BBC video reinforcement to further enhance their understanding of the material. This works well, too, in aiding the non-readers, or strictly visual learners in your classroom.
3. Provide the students with ACT 4 Critical Thinking Questions (Appendix F). Allow them to keep the questions in their folder with the corrected answers. This may be assigned as in-class work or homework, but the students must understand the importance of looking up each and every answer they can in the text. Correct the work in class so that any misunderstandings about answers can be cleared up before moving on to the next section.

WEEK 5

1. Begin to read Act Five, Scene One. Given the amount of time allotted for each class, this could take anywhere from 3 to 4 days. Be sure to ask probing questions during the reading to make sure the students understand what is going on at that time. Act Five has five short scenes. Act 5 contains the majority of the suicide scenes. You may choose to read each or merely summarize here and there from the attached summaries (Appendix A)
2. Upon completion of every Act, show the students the BBC video reinforcement to further enhance their understanding of the material. This works well, too, in aiding the non-readers, or strictly visual learners in your classroom.
3. Provide the students with ACT 5 Critical Thinking Questions (Appendix G). Allow them to keep the questions in their folder with the corrected answers. This may be assigned as in-class work or homework, but the students must understand the importance of looking up each and every answer they can in the text. Correct the work in class so that any misunderstandings about answers can be cleared up before moving on to the next section.

E. Evaluation/Assessment:

1. Critical Thinking Questions
2. Teacher Observation
3. Student Interaction
4. Act 1, 2, 3 Quiz

F. Standardized Test/State Test Connections: ITBS - Georgia

1. Vocabulary
2. Spelling
3. Infer/Recall Information
4. Main Idea
5. Literary Elements

VI. CULMINATING ACTIVITY

Ending this unit can take several different paths. Some popular ideas follow, but teachers are by no means limited to using these as culminating activities only:

A. Exam (Appendix H)

B. Student Production of Act 3 (Their personal favorite!)

1. Hold auditions
2. Assign a Practice Schedule (Appendix I)

C. Dinner Theater

1. Perform Act 3 for audience at a spaghetti supper
2. Include other choice monologues such as Mark Antony's eulogy

VII. APPENDICES

- A. *Julius Caesar* Summary
- B. Act 1 Critical Thinking Questions
- C. Act 2 Critical Thinking Questions
- D. Act 3 Critical Thinking Questions
- E. Quiz - Acts 1, 2, & 3
- F. Act 4 Critical Thinking Questions
- G. Act 5 Critical Thinking Questions
- H. Exam
- I. Sample Play Practice Schedule

APPENDIX A

Julius Caesar Summary

Act 1, scene 1: (A street in Rome) Because Caesar has returned from his victory over Pompey's sons, the working people of Rome have a day off to celebrate. Flavius and Marullus, two Roman officers, are angered by the celebration because they see Caesar as a threat to Rome's Republican rule. They disperse the crowd and remove banners and signs honoring Caesar.

Act 1, scene 2: With a full entourage, Caesar marches through the streets of Rome. He has arrived just before the races that are a part of the celebration of the Feast of Lupercal. From out of the crowd, a soothsayer warns Caesar to "beware the ides of March." Caesar dismisses the man as a dreamer and continues with his attendants.

Lagging behind, two Roman senators begin discussing their fears that Caesar will gain even greater power and take away the powers of their class of Roman aristocracy. Cassius, long a political enemy of Caesar, begins to flatter Brutus, a friend of Caesar. Cassius' flattery is designed to plumb Brutus' feelings about Caesar's growing power and to determine if Brutus is willing to join the conspiracy to kill Caesar.

Caesar returns from the races and sees Cassius and Brutus talking. He tells Antony that he doesn't trust Cassius because he has a "lean and hungry look."

Casca tells Cassius and Brutus that the crowd offered Caesar a crown three times and that Caesar refused it each time. This information adds to the misgivings that the men already have about Caesar. Brutus admits that he is dissatisfied and agrees to talk to Cassius later about his feelings.

Act 1, scene 3: (A street in Rome) During a violent, stormy night, Cassius recruits Casca to the conspiracy despite portents the storm seems to hold. In a further attempt to recruit Brutus, Cassius instructs Cinna, a fellow conspirator, to place an anonymous note in Brutus' chair, throw one through Brutus' window, and fix yet another note to the statue of Brutus' father.

Act 2, scene 1: (Brutus' garden) Alone in his garden, Brutus decides that Caesar must be assassinated because of what he might become (a tyrant). The conspirators join Brutus and decide they will kill Caesar the next day at the Capitol. Brutus convinces them not to kill Antony because that would make them seem too murderous. Portia, Brutus' wife, enters after the conspirators leave and pleads with Brutus to tell her what is troubling him. Although he fears that she will not be able to bear the news, Portia proves her strength by wounding herself. After that act of courage, he tells her.

Act 2, scene 2: (Caesar's house) Calpurnia, Caesar's wife, sees evil omens in the night's storm and asks Caesar not to go to the Capitol. He agrees until Decius, one of the conspirators, plays on his pride with a flattering interpretation of Calpurnia's dream and convinces him to go.

Act 2, scene 3: (A street near the Capitol) Artemidorus reads a paper he plans to give Caesar warning him about the conspiracy.

Act 2, scene 4: (Another part of the street) A very nervous Portia sends her servant boy Lucius to the Capitol to gain news about Brutus. She also questions a soothsayer for news of Caesar's whereabouts.

Act 3, scene 1: (Rome, before the Capitol) Caesar ignores the warnings of Calpurnia and two others and goes to the Capitol. There, he gives an arrogant speech and is murdered by the conspirators.

Antony approaches the conspirators, says he understands and forgives them, and asks to give Caesar's eulogy. Brutus agrees, against the wishes of the more realistic Cassius. When left alone with Caesar's body, Antony vows to seek revenge against the conspirators.

Act 3, scene 2: (The Forum) Brutus gives a logical, unemotional speech winning the crowd over to the suggestion of making Brutus the new Caesar. Antony halts the crowd's support for the conspirators with a masterful speech that plays on the crowd's emotions. Antony learns that Octavius and Lepidus are staying at Caesar's house, and that Brutus and Cassius have left the city because of the people's reaction to Antony's speech. He plans to meet with Octavius and Lepidus to suggest they join forces.

Act 3, scene 3: (A street in Rome) The enraged crowd attacks the poet Cinna and rips him apart because they think he is one of the conspirators.

Act 4, scene 1: (A house in Rome) The triumvirate of Antony, Octavius, and Lepidus plan to pursue and destroy Brutus and Cassius. In their preparations, they coldly compile a death list of anyone who might stand in their way.

Act 4, scene 2: (A camp near Sardis) Brutus waits for Cassius' arrival by speculating that their relationship has deteriorated.

Act 4, scene 3: (A camp near Sardis) Brutus and Cassius argue violently over Cassius allowing his officers to accept bribes. The quarrel ends when Cassius learns that Brutus' anger is really the result of the news that Portia has killed herself. That night, Brutus is visited by the ghost of Caesar who tells Brutus he will meet him at Philippi.

Act 5, scene 1: (The Plains of Philippi) The two armies meet and the generals argue over who is at fault. When nothing is resolved, they return to their armies and prepare for battle. Brutus and Cassius vow to win or not to be taken alive.

Act 5, scene 2: (The field of battle) Brutus sends a messenger to Cassius instructing him to attack Octavius.

Act 5, scene 3: (The field of battle) Retreating from the onslaught of Octavius' troops, Cassius sends his trusted friend Titinius to see if the oncoming troops are friends or foes. Seeing Titinius suddenly surrounded by the troops, Cassius mistakenly believes they are enemies. Having lost all hope for victory, he takes his own life. Brutus mourns Cassius' death.

Act 5, scene 4: (The field of battle) Lucilius, masquerading as Brutus, is captured by Antony's troops. Antony honors him for protecting Brutus.

Act 5, scene 5: (The field of battle) When he sees that the battle is lost, Brutus runs upon his own sword rather than be captured. Antony gives a moving eulogy over his body proclaiming him "the noblest Roman of them all." In a gesture of good will, Octavius agrees to pardon all of Brutus' men and take them into his service. The civil war ends with an omen of peace for the future.

APPENDIX B
Act 1 Critical Thinking Questions

1. What are the people doing that angers Marullus and Flavius?
2. Why do the people's actions anger Marullus and Flavius?
3. What do Marullus and Flavius decide to do that eventually gets them killed?
4. What other reason besides Caesar may the statues be decorated?
5. What does Caesar tell Calpurnia to do at the races?
6. What must Antony remember to do at the races?
7. What problem do the people believe this ritual will cure?
8. What important information is revealed to us about Antony's service to Caesar?
9. What does the soothsayer tell Caesar to beware (watch out for)?
10. What reason does Brutus give for not going to the races with Cassius?
11. What explanation does Brutus give for his rude behavior?
12. What is one way that Cassius flatters Brutus in Act 1, Scene 2?
13. What distracts Cassius and Brutus from their conversation twice?
14. What does Brutus reveal is the true reason for "passions of some difference?"
15. What does Brutus love more than he fears death?
16. List the 3 ways Cassius points out that Caesar is just like everyone else.
17. Tell me the 2 examples Cassius gives that Caesar is truly a wimp.
18. What did one of Brutus' ancestors do long ago?
19. How does Caesar describe Cassius' jealous look?
20. Who defends Cassius to Caesar?
21. What 3 things about Cassius do not seem normal to Caesar?
22. What does Casca tell us happened thrice that day? (BOTH PARTS)
23. What is Cassius' plan to get Brutus on his side completely?
24. What is the weather like that evening?
25. List 2 unusual occurrences that have caused Casca to be frightened and worried.
26. What strange thing does Cassius admit to doing during storms?
27. Cassius accuses the Romans of being governed by whom (meaning they're weak)?
28. Where are all the conspirators meeting Cassius later that night?
29. Who is going to put the notes in and around Brutus' house?
30. LONG ANSWER: Why is it SO important that the conspirators get Brutus on their side against Caesar? (Refer to page 29 for help.)

APPENDIX C
Act 2 Critical Thinking Questions

1. Who is Lucius and where is he when Brutus is looking for him?
2. To whom does Brutus promise redress at his own hands?
3. What does Brutus call the group that comes to his home?
4. What time does the group come to Brutus' home?
5. Who are the two true leaders of the group?
6. What does Brutus insist that they all do not need in order to carry out the plan?
7. Who does Cassius remind the group that they should not leave out?
8. Why does Metellus want to include this person (#7 answer) in the plan?
9. What is the exact word reason that Brutus says to leave that man out?
10. How does Cassius let us know that he wants to kill Mark Antony too?
11. How does Brutus describe Antony to the group?
12. Why does the group expect Antony to kill himself?
13. What is the great theatrical anachronism?
14. What last problem must the group solve before leaving Brutus' home?
15. Why might Caesar not go to the Capitol today?
16. Who promises to persuade Caesar to go to the Capitol?
17. What explanation does Brutus give to Portia for his strange behavior?
18. Who was Portia's father and what happened to him?
19. What does Portia do (words from the play) to prove to Brutus she can stay quiet?
20. Without using the word "good," how does Brutus feel about Portia and her proof?
21. How do we know that Ligarius is ill?
22. What does Caesar want the priests to do?
23. What famous line involves "cowards," "the valiant," and "death?"
24. What was missing from the priest's sacrifice?
25. How is Caesar represented in Calpurnia's nightmares?
26. What does Caesar tell Decius the cause is for him not going to the Capitol?
27. What does Decius do to persuade Caesar to go to the Capitol?
28. What time do the conspirators show up at Caesar's house?
29. Why does Artemidorus wait to see Caesar? (Be as specific as you can.)
30. Why does the Soothsayer go to see Caesar?

APPENDIX D
Act 3 Critical Thinking Questions

1. Where are all of the characters when Act 3 begins? (Use *stage directions*.)
2. Who are the two guys that present Caesar with something to read?
3. Who's humble suit does Decius present to Caesar?
4. What reason does Caesar give for reading Artemidorus' letter last? (exact words)
5. What does Popilius wish upon Cassius?
6. How do Brutus and Cassius know that Popilius isn't telling on them?
7. Who decides that Casca raises his hand first against Caesar?
8. Who is Metellus Cimber's brother and what has happened to him?
9. What constellation, with what quality, does Caesar compare himself ?
10. What are Caesar's exact and total last words?
11. Why does Brutus tell everyone to "fly not, stand still?" (exact words)
12. What does "Ambition's debt is paid" mean?
13. Where is Antony after the murder?
14. Name one reason why Antony is not at the scene.
15. What is the exact wording of the benefit the conspirators have given Caesar according to Casca?
16. The "knot" of conspirators shall oft be called what?
17. What does Antony send his servant to Brutus to find out?
18. When Antony shows up, what does he beg from the conspirators?
19. Without using the word "good," how does Antony behave towards the assassins?
20. What does Antony do as a sign of friendship and respect with the assassins?
21. What TWO things does Antony seek? (The reason of the death is NOT one.)
22. Who is against Antony speaking at Caesar's funeral?
23. What do we discover about Antony when he is alone with Caesar's body?
24. Who lies within seven leagues of Rome?
25. Brutus calls Caesar what and Antony calls Brutus what?
26. What does Antony prove about Caesar when he gives his eulogy?
27. What piece of evidence does Antony have proving Caesar's love of the people?
28. Why does Antony continue to calm the crowd and deny trying to stir them up?
29. As we discussed, why is Cinna *still* killed after they know he is a poet?

APPENDIX E
Acts 1, 2, and 3 Quiz

Exact words from the play are only required for #17

Act 1

1. What do Marullus and Flavius decide to do that eventually gets them killed?
2. What does the soothsayer tell Caesar to beware (watch out for)?
3. What does Brutus reveal is the true reason for "passions of some difference" /"
4. What does Brutus love more than he fears death?
5. How does Caesar describe Cassius' jealous look?
6. What does Casca tell us happened thrice that day? (BOTH PARTS)
7. Where are all the conspirators meeting Cassius later that night?

Act 2

8. Who are the two true leaders of the conspirators?
9. Who does Cassius want to kill along with Caesar?
10. What is the great theatrical anachronism?
11. Who was Portia's father and what happened to him?
12. What does Portia do to prove to Brutus that she can stay quiet?
13. What was missing from the priest's sacrifice?
14. How is Caesar represented in Calpurnia's nightmares?
15. Why does Artemidorus wait to see Caesar? (Be as specific as you can.)

Act 3

16. Who decides that Casca raises his hand first against Caesar?
17. What are Caesar's exact and total last words?
18. What does Antony send his servant to Brutus to find out?
19. What does Antony do as a sign of friendship and respect with the assassins?
20. Who is against Antony speaking at Caesar's funeral?
21. What do we discover about Antony when he is alone with Caesar's body?
22. Brutus calls Caesar what during his eulogy of Caesar?
23. What does Antony prove about Caesar when he gives his eulogy?
24. What does Antony call Brutus during his eulogy of Caesar?
25. What piece of evidence does Antony have proving Caesar's love of the people?
26. Where are the people heading and why at the end of Act 3, Scene 2?
27. As we discussed, why is Cinna *still* killed after they know he is a poet?

APPENDIX F
Act 4 Critical Thinking Questions

1. Why are the triumvirs "pricking" names?
2. What relative does Lepidus agree must die?
3. Who is Mark Antony's nephew?
4. Why does Antony want Caesar's will?
5. For what purpose only is Lepidus good for according to Antony?
6. What are the three parts that the world has been divided into?
7. How is Lepidus like a donkey to Antony?
8. What does Octavius say to defend Lepidus?
9. Who is Cassius' servant?
10. What does Brutus wish?
11. What change in Cassius' behavior does Lucilius notice?
12. What do ancient Roman soldiers say *instead of* "Stop and be quiet?"
13. When Cassius arrives, what does Brutus NOT want to do?
14. Who was caught taking bribes from the Sardians?
15. How does Brutus describe having such a greed for money that Cassius would accept bribes too?
16. Brutus would rather be what than a Roman who accepts bribes?
17. How does Cassius describe himself as a soldier? (two things)
18. For what does Brutus say he will use Cassius from this day forth?
19. Besides the bribe stuff, why else is Brutus angry with Cassius?
20. Cassius is so upset that he calls to Antony and Octavius to come and do what?
21. How do you know that Brutus and Cassius have made up?
22. Why does the poet come to Brutus' tent?
23. What sorrowful news does Brutus reveal while drinking wine?
24. How did Portia die, according to the play?
25. Why does Cassius want to wait for the enemy to come to them?
26. Where is the fighting going to take place (location)?
27. Why does Brutus say they must go to the enemy now - not wait?
28. What instrument does Lucius play?
29. Where is the book that Brutus thought he had lost?
30. What comes to Brutus in the middle of the night? (Be specific.)

APPENDIX G
Act 5 Critical Thinking Questions

1. What does Octavius mean when he says their hopes are answered?
2. How do Cassius' and Brutus' armies show the enemy that they are ready for battle?
3. Where does Antony tell Octavius to go with Octavius' army?
4. Why does Antony send the men where he does in #4?
5. What does Cassius say the generals must do before they begin battling?
6. When does Antony say they will fight with the others?
7. Where does Antony think that Casca struck Caesar?
8. According to Cassius, whose fault is it that they are in a war?
9. How does Cassius think the war could have been avoided in the first place?
10. How many times was Caesar stabbed?
11. When will Octavius sheathe his sword? (Be specific from the play.)
12. What way does Brutus suggest is the most honorable way to die?
13. What special occasion just happens to be on the first day of the war?
14. Cassius thinks the birds are looking down on the men as if the men were what?
15. What does it mean to say you look "ready to give up the ghost?"
16. What is Brutus' philosophy called?
17. What does Cassius say will happen to Brutus if they lose this battle?
18. What will Brutus and Cassius do to avoid being led through the streets of Rome?
19. If Brutus and Cassius meet again, what will they do?
20. Why does Cassius send Titinius out on his horse?
21. What physical problem does Cassius have?
22. What does Cassius think has happened to Titinius?
23. Where was Pindarus when Cassius took him prisoner long ago?
24. What does Cassius do for Pindarus before falling upon the sword and dying?
25. Why did Cassius kill himself according to Titinius (from the play)?
26. What does Titinius kill himself with? (be specific)
27. Who is young Cato?
28. What *three* characters refuse to hold Brutus' sword when he asks them to help him kill himself?
29. Who ends up holding the sword that Brutus runs himself upon?
30. Why does Antony call the end a "happy day"? (NOT - because Brutus is dead)

APPENDIX H
JULIUS CAESAR EXAM

USE YOUR OWN PAPER TO GIVE THE ANSWER ONLY FOR THE FOLLOWING EXAM QUESTIONS. IF A DIRECT QUOTE IS NEEDED, THE QUESTION IS MARKED WITH A *, OTHERWISE, DO THE BEST YOU CAN.

1. What do Marullus and Flavius decide to do that eventually gets them killed?
2. What other reason besides Caesar may the statues be decorated?
3. What does the soothsayer tell Caesar to beware (watch out for)?*
4. What does Brutus love more than he fears death?
5. How does Caesar describe Cassius' jealous look?
6. Cassius accuses the Romans of being governed by whom (meaning they're weak)?
7. Where are all the conspirators meeting Cassius later that night?
8. To whom does Brutus promise redress at his own hands?
9. Who are the two true leaders of the conspirators?
10. What is the great theatrical anachronism?
11. Who was Portia's father and what happened to him?
12. What famous line involves "cowards," "the valiant," and "death"?*
13. How is Caesar represented in Calpurnia's nightmares?
14. What does Popilius wish upon Cassius?
15. Who decides that Casca raises his hand first against Caesar?
16. What constellation does Caesar compare himself to?
17. What are Caesar's exact and total last words?*
18. What does Antony do as a sign of friendship and respect with the assassins?
19. Who is against Antony speaking at Caesar's funeral?
20. Who lies within seven leagues of Rome?
21. What does Antony prove about Caesar when he gives his eulogy?
22. What piece of evidence does Antony have proving Caesar's love of the people?
23. Who is Mark Antony's nephew?
24. What are the three parts that the world has been divided into?
25. What does Brutus wish?
26. When Cassius arrives, what does Brutus NOT want to do?

APPENDIX H cont.

27. How did Portia die, according to the play?
28. Where is the fighting going to take place (location)?
29. What comes to Brutus in the middle of the night? (Be specific.)
30. According to Cassius, whose fault is it that they are in a war?
31. How does Cassius think the war could have been avoided in the first place?
32. How many times was Caesar stabbed?
33. What is Brutus' philosophy called?
34. What will Brutus and Cassius do to avoid being led through the streets of Rome?
35. If Brutus and Cassius meet again, what will they do?
36. What does Cassius do for Pindarus before falling upon the sword and dying?
37. Who ends up holding the sword that Brutus runs himself upon?
38. What does Brutus call the group that comes to his home?
39. What last problem must the group solve before leaving Brutus' home?
40. Who is Metellus Cimber's brother and what has happened to him?

BONUS: Possible +10 points

- a. +1 Who is the author of *Julius Caesar*? (spelling counts)
- b. +2 What category of play is *Julius Caesar*?
- c. +3 Who is Lupercus?
- d. +1 What is Caesar's wife's name?
- e. +1 What is a taper?
- f. +2 Who was the ruler that Caesar killed?

APPENDIX I
Sample Play Schedule

JULIUS CAESAR REHEARSAL SCHEDULE

Students are expected to be at the rehearsals that apply to their role from 3:30 to 4:30. Make sure your ride picks you up on time.

We will be "on book" (reading our lines as necessary) until _____. You must know all of your lines and when you say them by that date regardless of whether or not you are rehearsing that week. When we go "off book," you will be aided with your lines by the Stage Manager.

Please note, if you miss 3 rehearsals due to discipline reasons, you will be cut from the show. Additionally, any display of bad attitude or unwillingness to accept responsibility will also result in your being cut. We are here for the pleasure of the group and will not tolerate misbehavior.

ON BOOK:

Tuesday, 3/3	-	Scene 1 participants	-	Read Through
Wednesday 3/4	-	Scene 1 participants	-	Blocking
Thursday 3/5	-	Scene 1 participants	-	Blocking

OFF BOOK:

Tuesday, 3/10	-	Scene 2 participants	-	Read Through
Wednesday 3/11	-	Scene 2 participants	-	Blocking
Thursday 3/12	-	Scene 2 participants	-	Blocking

OFF BOOK:

Tuesday, 3/17	-	Scene 2 & 3 participants	-	Read Through
Wednesday 3/18	-	Scene 2 & 3 participants	-	Blocking
Thursday 3/19	-	Scene 2 & 3 participants	-	Blocking

OFF BOOK:

Tuesday, 3/24	-	Everybody for a FULL RUN THROUGH
Wednesday 3/25	-	Everybody for a FULL RUN THROUGH
Thursday 3/26	-	Everybody for a FULL RUN THROUGH

****DRESS REHEARSAL:** Wednesday 4/2 (May run longer than 4:30- I'll notify you)

****THE SHOW:** Friday 4/4 (Time not yet determined)

If we can have everyone's cooperation and no silliness or wasting time, I know that this will be a very noteworthy venture. I am already so proud of everyone involved!

Don't hesitate to call the school, _____, if you have a scheduling conflict or would like to help secure props and costume donations from the community.

Thank you for your support!