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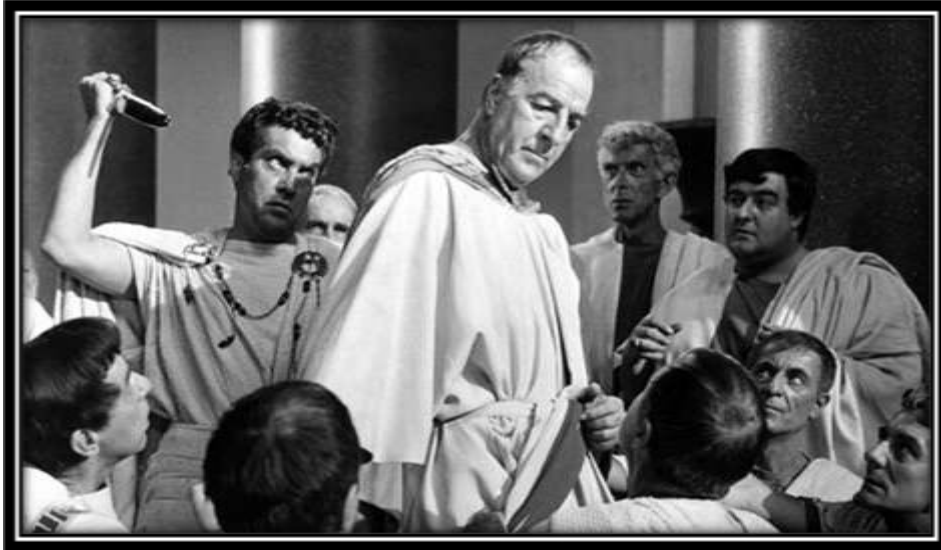
*Julius Caesar* by William Shakespeare

Date:

Mrs. Seemayer

# *Julius Caesar*

by William Shakespeare



## Unit Objectives

Know

- Students will know the literary, poetic, and dramatic techniques used by Shakespeare.
- Students will know background information about Shakespeare.
- Students will know historical details about the time period in which the play occurs.

Understand

- Students will understand how to get meaning from Shakespearean language.
- Students will understand the impact of Shakespeare's plays.
- Students will understand the importance of plays in Elizabethan/Shakespearean times.
- Students will understand the historical context of the plays (both setting and writing).

Do

- Students will be able to read and act out portions of a Shakespearean play.
- Students will be able to identify figurative language and deeper meaning within a play passages.
- Students will be able to conduct close readings of play passages.

## Anticipation Guide

True or false?

- \_\_\_\_\_ 1. Be careful whom you trust.
- \_\_\_\_\_ 2. Excessive pride can lead to your own ruin.
- \_\_\_\_\_ 3. Too much ambition can be dangerous.
- \_\_\_\_\_ 4. Good leaders acknowledge their own weaknesses.
- \_\_\_\_\_ 5. We cannot control our fate.
- \_\_\_\_\_ 6. Politicians are only concerned with what the majority of people want.
- \_\_\_\_\_ 7. Superstition can be a powerful driving force.
- \_\_\_\_\_ 8. People want to see the good in others.
- \_\_\_\_\_ 9. Weak people can be easily manipulated.
- \_\_\_\_\_ 10. One man's hero is another man's enemy.
- \_\_\_\_\_ 11. Words can be powerful weapons.

# Background PowerPoint Presentation

**Task:** Create a PowerPoint presentation that includes background of the Roman Empire.

## Requirements:

- 8 slides (Not including a cover slide)
- At least one picture on each slide
- Use your own words (DO NOT copy and paste from a website)
- Be prepared to deliver your presentation on \_\_\_\_\_

## Topic #1: Julius Caesar

Who is the man Julius Caesar? Provide significant biographical information. Focus on the years 100BC to 44BC. Include the following facts in your research:

- ◆ What was his origin/background?
- ◆ Was he married? Did he have children?
- ◆ Describe his career.
- ◆ Who were his friends? Who were his enemies?
- ◆ How did the Roman people feel about him?

## Topic #2: Roman Government

- ◆ Explain the Roman form of government.
  - Who is in charge? How did they achieve this position?
- ◆ Define and be able to explain the following terms: senator, praetor, consul, triumvirate, plebian, patrician, bondsman, tribune and republic.
- ◆ Why was the Roman Government so influential?

## Topic #3: Roman Culture

- ◆ Explain the Feast of Lupercal and the Ides of March.
- ◆ Find out information on Pompey, Romulus and Remus, Colossus, and Tarquin.
- ◆ Find information about religion, superstitions and traditions during Julius Caesar's reign.
- ◆ Find out information about daily life in Rome as a patrician and a plebian. What were their jobs? What did they do for entertainment?

## Topic #4: Roman Officials

Give significant biographical information about each of the following people (dates, position, interesting facts). Explain how each man is connected to Julius Caesar.

- ◆ Marcus Brutus
- ◆ Mark Antony
- ◆ Cassius

# Which Julius Caesar character are YOU?!

Take the personality quiz below and find out which character you're most like.

**1. Which character/person would you most likely dress up as?**

- a. Robin: He's a loyal friend to Batman, but can fight on his own if needed!
- b. King Henry VIII: He doesn't let anyone boss him around, even the pope!
- c. The Brain (from Pinky and the Brain): Always plotting to take over the world!
- d. A little of everything: Who can decide when there are so many options!

**2. Which is your greatest fear?**

- a. Autophobia: The fear of being alone.
- b. Athazagoraphobia: The fear of being ignored or unknown.
- c. Kakorrhaphiophobia: The fear of losing.
- d. Decidophobia: The fear of making decisions.



**3. Which sports position would you most likely play?**

- a. Volleyball setter: Setting up for the most amazing spikes.
- b. Power forward: Controlling the key and showing who's boss of the basketball court.
- c. Defensive back: Taking out the quarterback whenever the chance comes up.
- d. Marathon runner: You've got the strength and determination to run 26 miles—once you finally decide to do it, that is.

**4. Which priority best fits your personality?**

- a. Staying loyal to your friends.
- b. Being loved by everyone.
- c. Gaining power and control.
- d. Protecting your country.

**5. What reality show would you choose to star in?**

- a. *The Amazing Race*, as long as I can compete with my best friend
- b. *The Apprentice*, if I can be Donald Trump
- c. *Survivor*, because I can plot and scheme better than everyone
- d. Any documentaries about battles; I'll gladly die with honor

**6. Your cruise ship gets stranded on a desert island. What do you do?**

- a. Make sure everyone is safe and comfortable.
- b. Immediately take control by distributing food and providing entertainment to your shipmates.
- c. Take over the next ship that passes by
- d. Talk to the natives and passengers, observe possible escape options, and finally make a decision.

**7. Which statement best describes you?**

- a. Support your friends now, and you'll reap the rewards later.
- b. I deserve the very best!
- c. It's hard to know what's right, so think carefully.
- d. Who cares if I'm right, as long as I get my way!

## Results

### Mostly A's: The Affable Antony

A truly loyal friend to Caesar, Antony also knows how to persuade and manipulate, almost as well as Caesar. In fact, he pretends to side with the assassins in order to save his own life. He's vengeful but patient, waiting for the perfect moment to spur Romans to mutiny and chaos over Caesar's death. Antony is loyal to his friends—but if you're not a true friend, you'd better be careful.



### Mostly B's: The Stately Caesar



Caesar is the most powerful man Rome has ever seen, and he basks in the glory and love the Romans have for him. However, he is so in love with himself that he believes himself as invincible and everlasting as the North Star—unfortunately, this infallibility makes Caesar ignore warnings and omens about his upcoming death.

### Mostly C's: The Confident Cassius

Intelligent, experienced, and opportunistic—Cassius finds success both as a general and as a politician. Like Caesar, he'll find a way to seize power, even if it means manipulating and lying his way to get there. Cassius is a realist, seeing opportunities to get ahead and make life work his own way.



### Mostly D's: The Undecided Brutus

Brutus loves the Republic of Rome and will do anything to defend his country and government.



The problem is, he loves his friends, too. While Brutus loves Caesar as a friend and mentor, he fears Caesar will become too powerful and controlling. Brutus is truly an honorable man, unlike the rest of Caesar's assassins who are simply jealous and power hungry themselves. Because Brutus is so dedicated to Rome, he doesn't see that the others are manipulating him...until it's too late.

## Pre-Reading Characterization

**Directions:** Read the quotations about the characters listed below. The quotations will either be said about the character or by the character. From the quotations, write a description of the character in your own words (good and bad opinions of the characters are listed below).

Character	Quotations from the Play	Characterization
Julius Caesar	<p>“We make holiday to see Caesar and to rejoice in his triumph.” (Cobbler, 1.1)</p> <p>“When Caesar says, ‘Do this,’ it is performed.” (Antony, 1.2)</p> <p>“I do fear the people/Choose Caesar for their king.” (Brutus, 1.2)</p> <p>“Caesar cried, Help me, Cassius, or I sink!” (Cassius, 1.2)</p> <p>“this man/ Is now become a god,” (Cassius, 1.2)</p> <p>“He had a fever when he was in Spain,/And when the fit was on him, I did mark/How he did shake.” (Cassius, 1.2)</p> <p>“He doth bestride the...world/ Like a Colossus, and we.../Walk under his huge legs.../To find ourselves dishonorable graves.” (Cassius, 1.2)</p> <p>“he hath the falling sickness.” (Brutus, 1.2)</p> <p>“a man.../That thunders, lightens, opens graves, and roars” (Cassius, 1.3)</p>	
Brutus	<p>“I am not gamesome.” (Brutus, 1.2)</p> <p>“Vexèd I am/Of late with passions of some difference,” (Brutus, 1.2)</p> <p>“poor Brutus, with himself at war,/Forgets the shows of love to other men.” (Brutus, 1.2)</p> <p>“I love/ The name of honor more than I fear death.” (Brutus, 1.2)</p> <p>“I know that virtue to be in you, Brutus,” (Cassius, 1.2)</p> <p>“Brutus will start a spirit as soon as Caesar.” (Cassius, 1.2)</p> <p>“Brutus had rather be a villager/ Than to repute himself a son of Rome/ Under these hard conditions as this time” (Brutus, 1.2)</p> <p>“Brutus, thou art noble.” (Cassius, 1.2)</p>	

## ***Julius Caesar Act I.i: Close Reading***

**Directions:** Close read, translate each line, and answer the following questions.

**Murellus speaking to Commoners** (lines 32-44):

**Translation**

Wherefore rejoice? What conquest brings he home?  
What tributaries follow him to Rome,  
To grace in captive bonds his chariot wheels  
You blocks, you stones, you worse than senseless things!  
O you hard hearts, you cruel men of Rome,  
Knew you not Pompey? Many a time and oft  
Have you climb'd up to walls and battlements,  
To tow'rs and windows, yea, to chimney tops,  
Your infants in your arms, and there have sate  
The livelong day, with patient expectation,  
To see great Pompey pass the streets of Rome;  
And when you saw his chariot but appear  
Have you not made an universal shout

1. How would you characterize the tone of this speech? Cite some lines to support why.

2. This is not the whole speech. Near the end, Murellus shouts "Be gone!" lines that are not in iambic pentameter. What effect does this have on his speech?

## ***Julius Caesar Act I.ii: Close Reading***

**Directions:** Close read, translate each line, and answer the following questions.

**Cassius speaking to Brutus** (lines 135-147):

**Translation**

Why, man, he doth bestride the narrow world  
Like a Colossus, and we petty men  
Walk under his huge legs, and peep about  
To find ourselves dishonorable graves.  
Men at some time are masters of their fates;  
The fault, dear Brutus, is not in our stars,  
But in ourselves, that we are underlings.  
Brutus and Caesar; what should be in that “Caesar”?  
Why should that name be sounded more than yours?  
Write them together, yours is as fair a name;  
Sound them, it doth become the mouth as well;  
Weigh them, it is as heavy; conjure with ‘em,  
“Brutus” will start a spirit as soon as “Caesar.”

1. How does Cassius try to persuade Brutus? Cite support to show what he says.

2. Why is it so important for Brutus to join the conspirators?







## ***Julius Caesar Act I.iii: Close Reading***

**Directions:** Close read, translate each line, and answer the following questions.

**Cassius** *speaking to Casca* (lines 103-115):

**Translation**

And why should Caesar be tyrant then?  
Poor man, I know he would not be a wolf,  
But that he sees the Romans are but sheep;  
He were no lion, were not Roman hinds  
Those that with haste will make a mighty fire  
Begin it with weak straws. What trash is Rome?  
What rubbish and what offal? When it serves  
For the vane matter to illuminate  
So vile a thing as Caesar? But, O, grief,  
Where hast thou left me? I, perhaps, speak this  
Before a willing bondman; then I know  
My answer must be made. But I am arm'd  
And dangers are to me indifferent.

1. List the things that Cassius compares Caesar to.
2. List the things that Cassius compares the Romans to.
3. How does Cassius feel about the Roman people? How do you know? Use text in your response
4. What seems to be Cassius's motivation for wanting to take down Caesar, if it's not for the people?

## Superstitious Beliefs

Examine ACT I for superstitious beliefs. Write the line in the first column. In the second column, explain what it means. See the example below.

<b>Superstitious Belief or Event</b>	<b>Explanation</b>
Cassius say, "the fault, dear Brutus, is not in our stars,/ But in ourselves, that we are underlings.	Some people believe that the star or planet under which you were born determines your fate. Cassius does not agree with this.

Short Response: How do these superstitions and beliefs add to the "drama" of the play?

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## Setting

Setting is the time and place of a play. It is established early in the story. Setting also includes the entire background of things and customs that go with a certain time and place. For example, you would expect the events of a presidential campaign to contribute to a play set in Washington, D.C., in 1996.

### Understanding Setting

Match each setting clue with the best answer from the list below by writing the letter on the line at the left of the item. Some answers are used twice.

- a. The time period is a pagan, not a Christian, era.
- b. The horse is still the main means of transportation.
- c. Workers get some days off.
- d. The place is the city of Rome.
- e. One scene occurs on a stormy night.
- f. Some are discontented with the way things are going under Caesar, the current political leader.

\_\_\_\_\_ 1. References are made to chariot wheels and chariots.

\_\_\_\_\_ 2. Soothsayers are taken seriously.

\_\_\_\_\_ 3. People are celebrating the Lupercal, a pagan fertility festival.

\_\_\_\_\_ 4. Aeneas, legendary ancestor of the Roman people, is called "our great ancestor." (Scene 2, line 12)

\_\_\_\_\_ 5. Working people are dressed in their best clothes.

\_\_\_\_\_ 6. "What conquest brings he home? / What tributaries follow him to Rome... ?" (Scene 1, lines 32-33)

\_\_\_\_\_ 7. "groaning underneath this age's yoke" (Scene 2, line 61)

\_\_\_\_\_ 8. "I do fear the people *I* Choose Caesar for their king." (Scene 2, lines 79-80)

\_\_\_\_\_ 9. "Good night then, Casca; this disturbed sky / Is not to walk in." (Scene 3, lines 39-40)

## Setting, Tone, and Mood

**Setting** is the time, place, and atmosphere in which the action of a story takes place. Setting can include time of day, weather, season, era, location, and social or political atmosphere; for example: *It is night; an old barn outside of Greenbow, Alabama; Spring, 1932; Depression Era.*

**Tone** is the author's feeling toward his subject; a clever writer can use a sympathetic tone to make the reader feel sorry for a character, for example. Conversely, writers can use a distant, detached tone to keep the reader from relating to or feeling sentiment for a character. **Mood** is the general emotional response that a reader feels when reading. Writers use figurative language, details, dialogue, and foreshadowing to help set the mood in a piece of literature. Mood is often expressed in adjectives which describe how the writer intends to make you feel, like: *tense, serene, somber, optimistic, dark, and depressed.*

In Act One, Shakespeare creates a mood of tension and unrest from the very first moment the characters appear onstage. Although the men are engaged in humorous wordplay, it is clear that Caesar's rise to power has created tension in Rome.

**Directions:** For each of the quotes from the text, underline the words that reveal the setting, including clues about time, place, and atmosphere. Then explain how these particular words indicate specifics about the setting. Next, explain the tone Shakespeare uses to create mood. Include comments on the use of figurative language, imagery, etc., if apparent. Finally, describe the mood of the excerpt using as many details and appropriate adjectives as possible. An example has been done for you.

**Ex.** "Wherefore rejoice? What conquest brings he home? / What tributaries follow him to Rome / To grace in captive bonds his chariot wheels? / You blocks, you stones, you worse than senseless things! / O you hard hearts, you cruel men of Rome, / Knew you not Pompey?" (scene i, lines 31-36)

**a. Setting:** Rome is the city in which the story takes place; captive bonds refers to slaves and slavery, which was legal at the time; chariot wheels indicate they used chariots, which were used for transportation and in sport; Pompey was the ruler of Rome until Caesar took power.

**b. Tone:** defiant, ironic, condescending, bitter, "preachy"

**c. Mood:** anxious, hostile, tense, offensive

1. "And when you saw his chariot but appear, / Have you not made an universal shout, / That Tiber trembled underneath her banks / To hear the replication of your sounds / Made in her concave shores? / And do you now put on your best attire? / And do you now cull out a holiday? / And do you now strew flowers in his way / That comes in triumph over Pompey's blood? / Be gone!" (scene 1, lines 42-51)

**a. Setting:**

**b. Tone:**

**c. Mood:**

2. CASCA: “Bid every noise be still. Peace yet again.” / CAESAR: “Who is it in the press that calls on me? I hear a tongue shriller than all the music / Cry ‘Caesar!’ Speak; Caesar is turned to hear.” / SOOTHSAYER: “Beware the ides of March.” (scene ii, lines 14-17)

**a. Setting:**

**b. Tone:**

**c. Mood:**

3. BRUTUS: “Into what dangers would you lead me, Cassius, / That you would have me seek into myself / For that which is not in me? / CASSIUS: “Therefore, good Brutus, be prepared to hear. / And since you know you cannot see yourself / So well as by reflection, I, your glass, / Will modestly discover to yourself / That of yourself which you yet know not of.” (scene ii, lines 63-70)

**a. Setting:**

**b. Tone:**

**c. Mood:**

4. “Are you not moved, when all the sway of earth / Shakes like a thing unfirm? O Cicero / I have seen tempests, when the scolding winds / Have rived the knotty oaks, and I have seen / Th’ ambitious ocean swell and rage and foam, / To be exalted with the threat’ning clouds; / But never till tonight, never till now, / Did I go through a tempest dropping fire. / Either there is a civil strife in heaven, / Or else the world, too saucy with the gods, / Incenses them to send destruction.” (scene iii, lines 3-13)

**a. Setting:**

**b. Tone:**

**c. Mood:**

5. “But if you would consider the true cause— / Why all these fires; why all these gliding ghosts; Why birds and beasts, from quality and kind; / Why old men, fools, and children calculate; / Why all these things change from their ordinance / Their natures, and performed faculties, / To monstrous quality—why you shall find / That heaven hath infused them with these spirits / To make them instruments of fear and warning / Unto some monstrous state.” (scene iii, lines 64-73)

**a. Setting:**

**b. Tone:**

**c. Mood:**

**ACT I**

**Scene I**

**1. At the beginning of Act I Scene I, who are Flavius and Murellus, and why are they upset?**

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**Scene II**

**1. What advice does the Soothsayer give Caesar? What is Caesar's reaction?**

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**2. In your own words describe Brutus.**

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**3. Describe the three times Caesar rejected the crown? Why does Cassius claim he rejects it?**

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**Scene III**

**1. Why does Casca think the weather is an omen from the gods?**

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**2. By the end of Act I, who are the 8 conspirators?**

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## **SOLILQUY**

**A dramatic speech or monologue delivered in a play, in which a character talks to him or herself and reveals their thoughts or feelings aloud.**

### **(Act 2, Scene I)**

BRUTUS: The only way is to kill Caesar. I have no personal reason to strike at him—only the best interest of the people. He wants to be crowned. The question is, how would being king change him? Evil can come from good, just as poisonous snakes tend to come out into the open on bright sunny days—which means we have to walk carefully. If we crown him, I have to admit we'd be giving him the power to do damage.

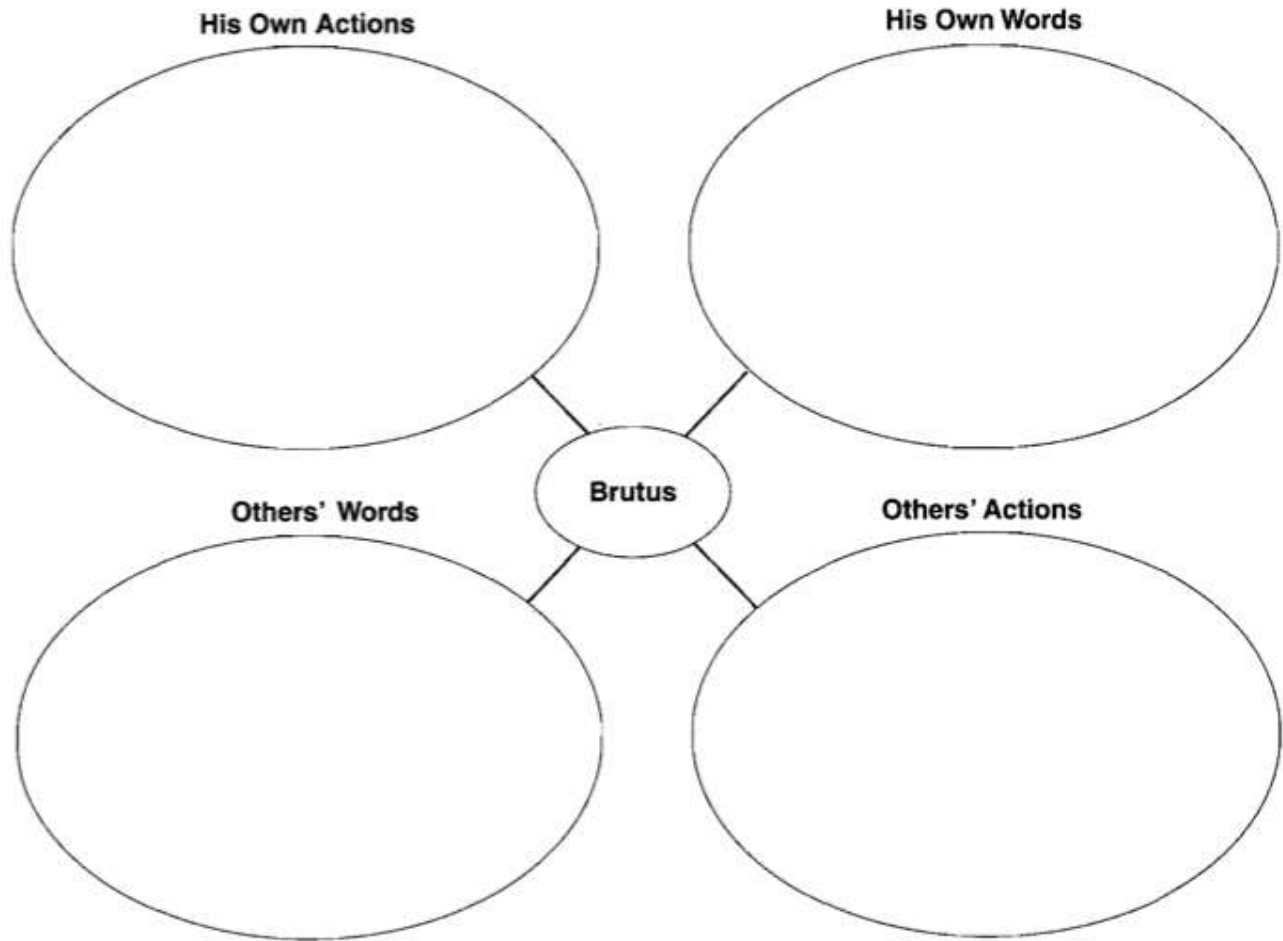
Rulers abuse their power when they separate it from compassion. To be honest, I've never known Caesar to let his emotions get the better of his reason. But everyone knows that an ambitious young man uses humility to advance himself, but when he reaches the top, he turns his back on his supporters and reaches for the skies while scorning those who helped him get where he is. Caesar might act like that. Therefore, in case he does, we must hold him back. And since our quarrel is with his future behavior, not what he does now, I must frame the argument like this: if his position is furthered, his character will fulfill these predictions. And therefore we should liken him to a serpent's egg—once it has hatched, it becomes dangerous, like all serpents. Thus we must kill him while he's still in the shell...





## Who Is Brutus?

In Act II, we see Brutus take a leading role. Use the web below to construct a picture of Brutus's character. In each oval, write quotations and lines from the play that reveal what he is like. These may include Brutus's own words and actions, as well as the words and actions of others.



1. What does Brutus's soliloquy at the opening of Act II reveal about his character?

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2. At this point in the play, whom do you consider the play's hero? Who is the villain? Why?

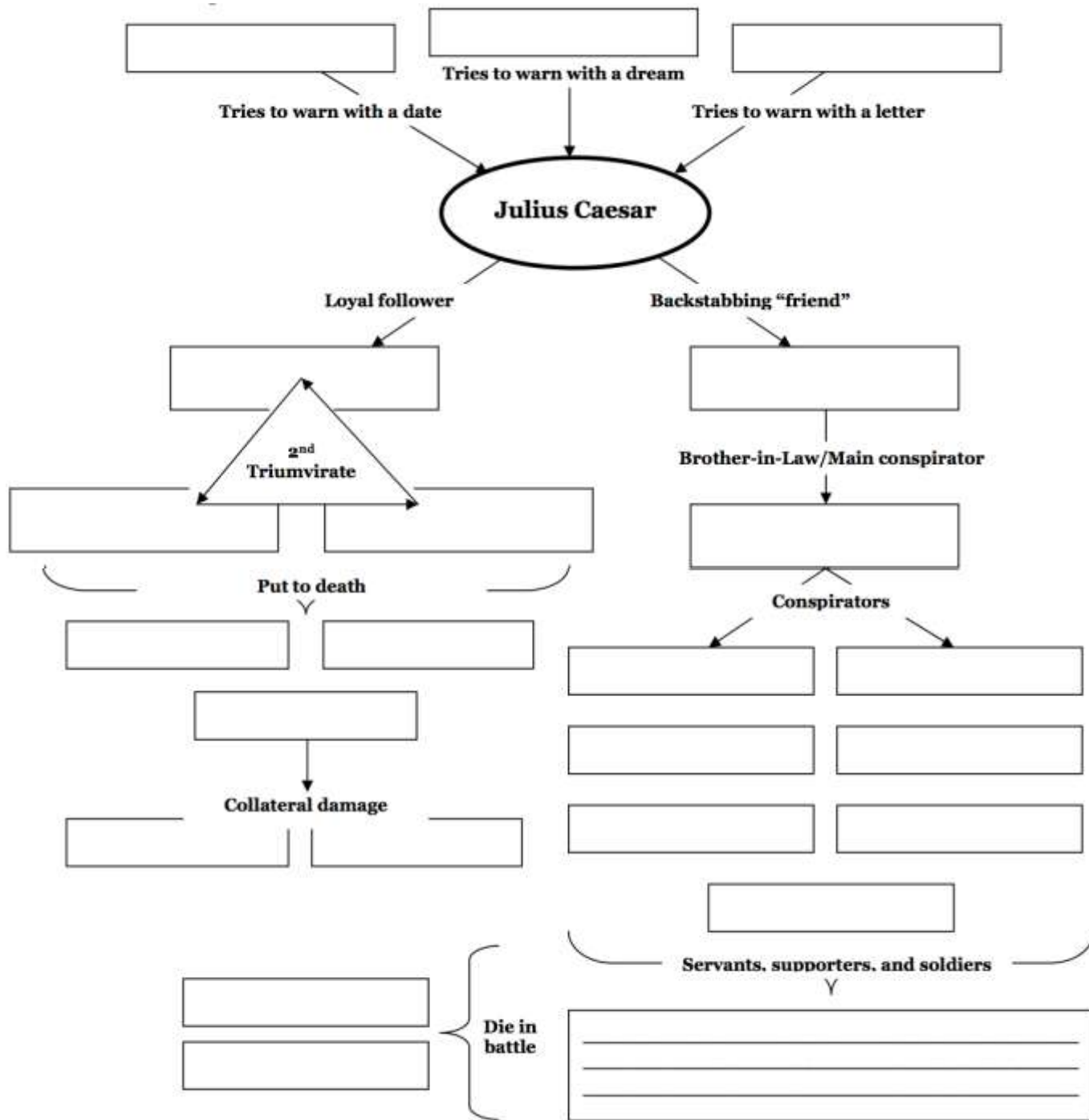
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# Character Map

**Directions:** There are numerous characters in **Julius Caesar**, which can make reading and following the plot quite confusing. Complete the Character Map below as much as you can from the information you have been given in Acts One and Two. As you read the rest of the play, fill in each blank with the names of other characters. When you finish reading the play, your Character Map should be complete.



## Characterization and Character Motivation

**Characterization** is the technique by which authors develop characters.

**Direct characterization** is when the author or narrator tells the reader what the character is like.

For example, “Rhonda works diligently to make sure her cookies are the best in town.”

**Indirect characterization** is when the author gives information about a character and allows the reader to draw his or her own conclusions about that character. *Two ways we can learn about a character through indirect characterization are:*

- A character’s own thoughts, feelings and actions—the reader witnesses what the character does or says, and learns something about the character from these thoughts, feelings or actions. *For example, “On her way to class after lunch, Susan saw some trash on the ground that wasn’t hers. She decided to pick it up anyway, and threw it in the trash can.”*

→ The reader can make some assumptions about Susan from this excerpt: she cares about the environment, she takes pride in her school, she likes things neat and tidy, etc. Each of these are appropriate assumptions based on Susan’s actions.

- Interactions with other characters—the reader witnesses the interactions between characters, such as how other characters act, and what they say about another character. *For example, “Emma said, ‘Julia seems to not care about her school work anymore. It’s as if she is distracted or concerned about something. What do you think?’ ‘I don’t know, but it is certainly unlike her to get bad grades,’ Ashley replied.”*

→ The reader can make assumptions about Julia from the conversation between Emma and Ashley. The reader can conclude that Julia used to work hard and get good grades in school, that she is distracted about something, and that she is not behaving like her usual self.

In a play, there is often very little direct characterization. We learn about the characters through their dialogue; therefore, much of the character development comes from what characters say about each other or what they say about themselves through indirect characterization.

**Motivation** is what drives a character to do what they do. In other words, ask yourself: *what is this character’s strongest desire?* Characters’ decisions are important to the plot, and in many cases, their decisions will affect the play’s outcome. Just as we can tell a great deal about a person by the way he or she lives his or her life, we can also learn a lot about characters by what they say and do. Similarly, just as some of the decisions we make in our lives are minor and trivial, and others change our lives forever, a skilled writer develops characters that also make both seemingly unimportant as well as life-altering choices.

**Directions:** For each of the characters below, complete the chart with textual examples of indirect characterization from Act One or Two of the play. First, find a quote in which another character describes something about that character, and then find a quote in which the character describes himself. Be sure to give scene and line numbers from where you obtained the quote. Then in your own words, fill in what you think is the character's main motivation this far in the play. An example has been done for you.

<b>Character</b>	<b>Brutus</b>
Another Character's Description	"Brutus, I do observe you now of late. / I have not from your eyes that gentleness / And show of love as I was wont to have. / You bear too stubborn and too strange a hand / Over your friend that loves you." (Act I, Scene ii, lines 32-36)
Description of Himself	"Cassius, / Be not deceived. If I have veiled my look, / I turn the trouble of my countenance / merely upon myself. Vexed I am / Of late with passions of some difference, / Conceptions only proper to myself, / Which give some soil, perhaps, to my behaviors." (Act I, Scene ii, lines 36-42)
Motivation	While Brutus likes Caesar, and is his friend, he does not think that Caesar is the best ruler of Rome. His heart is with his people, and he fears Caesar is a tyrant. His main motivation is to see that his people are not harmed, which means that he must remove Caesar from power any way he can.
<b>Character</b>	<b>Caesar</b>
Another Character's Description	
Description of Himself	
Motivation	
<b>Character</b>	<b>Cassius</b>
Another Character's Description	
Description of Himself	
Motivation	



<b>Character</b>	<b>Antony</b>
Another Character's Description	
Description of Himself	
Motivation	
<b>Character</b>	<b>Casca</b>
Another Character's Description	
Description of Himself	
Motivation	

**ACT II**

**Scene I**

**1. At the beginning of Act 2, Scene 1 why does Brutus reveal he hasn't slept?**

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**2. Why does Brutus say the conspirators should not swear to their resolution? Do you agree or disagree with him?**

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**3. Why does Brutus say they should not kill Mark Antony? How does he say Caesar should be killed?**

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**4. Why does Cassius suspect they will have a have time getting Caesar to the Capitol?**

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**5. Who is Portia, and why is she upset with Brutus?**

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**Scene II**

**1. Why does Calphurnia beg Caesar not to go to work? What is his response?**

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**2. What do the priests find and recommend Caesar to do? How does he interpret their findings?**

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**3. How does Decius interpret the dream? Does this change Caesar's mind? Why or why not?**

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**Scene III**

**1. Re-write Artemidorus' letter to Caesar in your own words. Why does he say he will go to the Capitol?**

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**2. Why does Portia sent Lucius to the Capitol?**

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# Imagery

Imagery is the use of language that appeals to the senses. Most images are word pictures-that is, they appeal to the sense of sight. But images may also appeal to the senses of hearing, smell, touch, or taste. Images of blood almost overwhelm the reader in Act III of *Julius Caesar*.

## Understanding Imagery

**Directions:** Read the following passages from *Julius Caesar*, and answer the questions below each passage.

1. "... Stoop, Romans, stoop, And let us bathe our hands in Caesar's blood Up to the elbows, and besmear our swords. Then walk we forth, even to the market place, And waving our red weapons O'er our heads, Let's all cry 'Peace, freedom, and liberty!'" (Scene 1, lines 105-110)

a. Which words especially appeal to the sense of sight?

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b. Which words especially evoke the sense of touch?

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c. How does Brutus's proposed action make you feel?

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2. With these words, Antony asks Brutus and the others to kill him immediately if they intend to kill him: "I do beseech ye, if you bear me hard, Now, whilst your purpled hands do reek and smoke, Fulfill your pleasure." (Scene 1, lines 157-159)

a. Which word appeals strongly to the sense of sight?

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b. Which words evoke the sense of smell?

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**Applying Skills**

Antony twice compares Caesar's wounds with other parts of the body. Read the images below. Explain the literal meaning of each, and then explain why the image is appropriate.

1. "Had I as many eyes as thou [Caesar] hast wounds, Weeping as fast as they stream forth thy blood ..." (Scene 1, lines 200-201)

a. The wounds are like \_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_

b. The image is appropriate because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. "Over thy wounds now do I prophesy (Which like dumb mouths do ope their ruby lips To beg the voice and utterance of my tongue). . . ." (Scene 1, lines 259-261)

a. The wounds are like \_\_\_\_\_ because \_\_\_\_\_

\_\_\_\_\_

b. The image is appropriate because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_









## *Julius Caesar Act III, Scenes 1--2: Dramatic Speeches*

### **Types of Speeches:**

**Aside:** a brief comment a character makes that reveals his or her thought to the audience or another character

- is heard only by the audience or the character to whom it is directed

**Soliloquy:** a longer speech in which a character speaks as if to him/herself

- Speaker is usually alone on stage, but even if others are on stage, they do not hear the character speaking.

**Monologue:** a long, uninterrupted speech by one character

- is heard by other characters

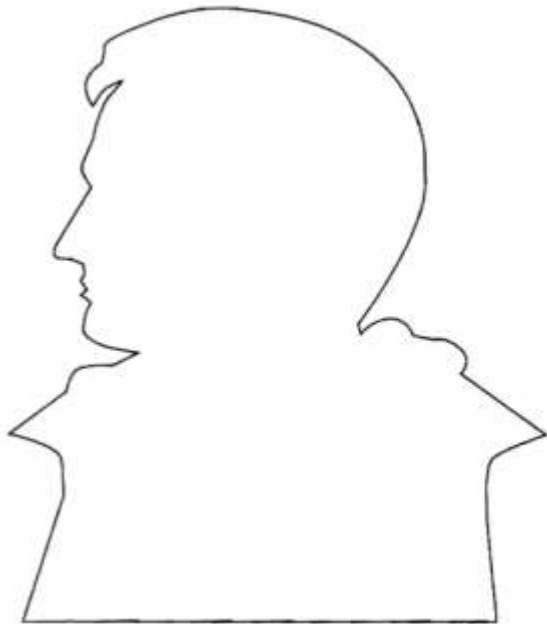
**Directions:** Identify the type of dramatic speech (aside, soliloquy, or monologue) and explain how each speech reveals the speaker's feelings.

Speech Reference and Type	Tone of Speech (and evidence)
Cassius (III.i.232-234) Type:	
Caesar, (III.i.58-73) Type:	
Brutus, (III.1.103-110) Type:	
Antony, (III.1.254-275) Type:	
Antony, III.ii.261-262) Type:	

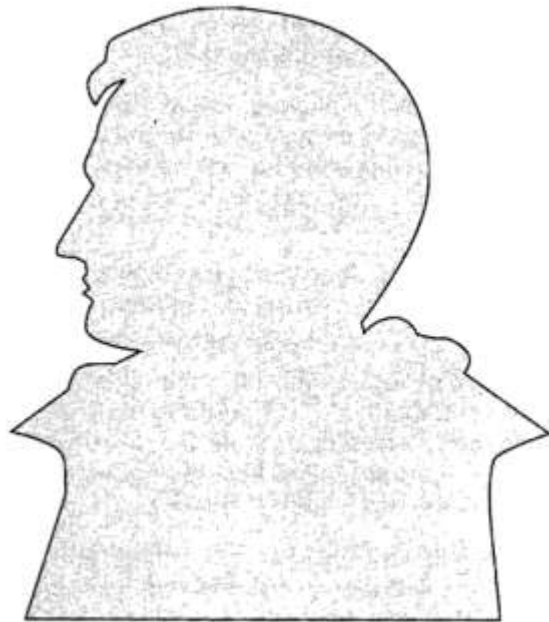
## Who Is Mark Antony?

Mark Antony has only a minor role in the play until Act III, when he becomes the major force moving the action. On the busts below, record lines from the play that contrast how Mark Antony is presented before Act III with how he is revealed in Act III. Then, on the lines provided below the busts, summarize your own view of Antony's character. You might consider these lines from Acts I and II; Act I, Scene 2, lines 9-10, 28-29, and 234--235; Act II, Scene 1, lines 155-184, and Scene 2, lines 52-53.

**Before Act III**



**In Act III**



1. Do you consider Antony a hero or a villain or something in between? Explain.

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2. Make a prediction: What will happen as a result of Antony's having turned the crowd against the conspirators?

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## Rhetoric

**Rhetoric** in its simplest form is the art of *persuasive speech or writing*. For thousands of years, politicians and orators have been known for their use of rhetoric to influence and persuade an audience to their side or way of thinking. One of the most famous orators happens to be Antony from **Julius Caesar**. Antony skillfully uses several types of rhetorical devices to earn the citizens' trust and turn them against Brutus, Cassius, and the other conspirators. Antony's talent lies in his ability to persuade the audience before his enemies even realize his scheme.

Today, rhetoric is all around us, in the form of political speeches, commercials, art, television, movies, newspaper and magazine articles—even in our everyday conversations. Each time we want to get our way, or take out our money to buy a product we saw in a commercial, we are either using rhetoric or are persuaded by the use of rhetoric. While various media use different ways of appealing to an audience, they each have the same purpose: to persuade.

In order to understand how Antony persuaded the citizens of Rome to turn against Brutus and the other conspirators, it is important to know what rhetorical devices are and how they can be used.

There are different ways a speaker or writer can appeal to his or her audience: 1) logic or reason (logos), 2) emotion (pathos), and/or 3) ethics and morals (ethos).

- **logos**: by appealing to an audience's sense of reason and logic, the speaker or writer intends to make the audience think clearly about the sensible and/or obvious answer to a problem
- **pathos**: by appealing to the audience's emotions, the speaker or writer can make the audience feel sorrow, shame, sympathy, embarrassment, anger, excitement, and/or fear
- **ethos**: the overall appeal of the speaker or writer himself or herself; it is important that this person have impressive credentials, a notable knowledge of the subject, and/or appear to be a likeable and moral person

It is not only important what a speaker or writer has to say, but how he or she actually says or presents it. There are literally hundreds of rhetorical devices, dating back to the famous orators Socrates, Plato, and Aristotle. Besides using devices you may already be familiar with, such as figures of speech (metaphor, simile, personification) and sound devices (alliteration, assonance, consonance), writers and speakers use many other rhetorical devices to communicate their message. Below and on the next pages is a short list of rhetorical devices, their definitions, and a brief example of the device in use.

- **alliteration**: repetition of consonant sounds at the beginning of words  
→ ex. "**P**eter **P**iper **p**icked a **p**eck of **p**ickled **p**eppers."
- **anaphora**: repetition of a word or phrase at the beginning of successive phrases, clauses or lines.  
→ ex. "Mad world! Mad kings! Mad composition!" (*King John*, II, i)
- **antithesis**: opposition or juxtaposition of ideas or words in a balanced or parallel construction  
→ ex. "Not that I loved Caesar less, but that I loved Rome more." (*Julius Caesar*, III, ii)

- **aporia:** questioning oneself (or rhetorically asking the audience), often pretending to be in doubt  
→ ex. “The baptism of John, whence was it? From heaven, or of men?” (Matthew 21:25)
- **aposiopesis:** a sudden pause or interruption in the middle of a sentence (often for dramatic effect)  
→ ex. “I will have revenges on you both / That all the world shall— I will do such things — What they are yet, I know not; but they shall be / The terrors of the earth! (*King Lear* II, iv)
- **apostrophe:** a sudden turn from the general audience to address a specific group or person, either absent or present, real or imagined  
→ ex. “Oh death, where is thy sting? Oh grave, where is thy victory? (1 Cor. 15:55)
- **asyndeton:** the absence of conjunctions between coordinate phrases, clauses, or words  
→ ex. “Are all thy conquests, glories, triumphs, spoils, / Shrunk to this little measure?” (*Julius Caesar*, III, i)
- **conduplicatio:** repetition of a key word over successive phrases or clauses  
→ “We will have difficult times. We’ve had difficult times in the past. And we will have difficult times in the future.” Robert F. Kennedy’s Eulogy for Martin Luther King, Jr. (1968)
- **euphemism:** a substitution of a more pleasant expression for one whose meaning may come across as rude or offensive  
→ ex. “He passed away,” rather than “He died.”
- **hyperbole:** exaggeration for emphasis or for rhetorical effect  
→ ex. “I died laughing.”
- **irony:** (verbal) expression in which words mean something contrary to what is actually said  
→ ex. Looking at your wallet full of nothing but a few pennies, and exclaiming, “Lunch is on me, guys— I am rich!”
- **metonymy:** a reference to an object or person by naming only a part of the object or person  
→ ex. She stood in the driveway watching as the bears moved her furniture into her new house.
- **paralipsis:** pretending to omit something by drawing attention to it  
→ ex. A politician saying: “I will not even mention the fact that my opponent was a poor student.”
- **personification:** giving human characteristics to non-human objects

→ ex. The pen danced across the author's page.

• **polysyndeton:** using conjunctions to emphasize rhythm, and therefore emphasize a certain point

→ ex. "In years gone by, there were in every community men and women who spoke the language of duty and morality and loyalty and obligation." *William F. Buckley*

• **synecdoche:** a part or quality of something which is used in substitution of the larger whole, or vice versa

→ ex. The hospital worked for hours to revive him. (referring to the doctors and nurses inside the hospital) OR She took us outside to look at her new set of wheels. (referring to her new car)

• **rhetorical question:** a question that is posed for emphasis, not requiring an answer

→ ex. "Art thou mad? Is not the truth the truth?" (*Henry IV, Part I, II, iv*)

• **understatement:** deliberately de-emphasizing something in order to downplay its importance

→ ex. To say the Internet improved our means of communication is an understatement.

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**Directions:** For each of the following underlined excerpts from Antony's speech in Act Three, scene 2, identify which rhetorical device is being used and explain how it is used, according to the definitions and examples on the previous pages. Note: not all devices will be used. An example has been done for you.

**Example:** For Brutus is an honorable man; / So are they all, all honorable men— (lines 77-78); But Brutus says he was ambitious; / And Brutus is an honorable man. (lines 81-82); Yet Brutus says he was ambitious; / And Brutus is an honorable man. (lines 88-89); Yet Brutus says he was ambitious; / And, sure, he is an honorable man. (lines 93-94); I should do Brutus wrong, and Cassius wrong, / Who, you all know, are honorable men (lines 118-119)

**Rhetorical device:** irony through the constant, deliberate repetition of "ambitious" and "honorable"

1. Friends, Romans, countrymen, lend me your ears (line 68)

**Rhetorical device:**

2. Did this in Caesar seem ambitious? (line 85)

**Rhetorical device:**

3. I thrice presented him a kingly crown, / Which he did thrice refuse: was this ambition? (line 92)

**Rhetorical device:**

4. I speak not to disprove what Brutus spoke, / But here I am to speak what I do know. (lines 95-96)

**Rhetorical device:**

5. What cause withholds you then, to mourn for him? / O judgment! thou art fled to brutish beasts, / And men have lost their reason. (lines 98-99)

**Rhetorical device:**

6. My heart is in the coffin there with Caesar, / And I must pause till it come back to me. (lines 101-102)

**Rhetorical device:**

7. I should do Brutus wrong, and Cassius wrong, Who, you all know, are honorable men. / I will not do them wrong; I rather choose / To wrong the dead, to wrong myself and you, / Than I will wrong such honorable men. (lines 118-122)

**Rhetorical device:**

8. Let but the commons hear this testament, / Which, pardon me, I do not mean to read, (lines 125-126)

**Rhetorical device:**

9. And they would go and kiss dead Caesar's wounds / And dip their napkins in his sacred blood, / Yea, beg a hair of him for memory, / And, dying, mention it within their wills, / Bequeathing it as a rich legacy / Unto their issue. (lines 127-132)

**Rhetorical device:**

10. Will you be patient? Will you stay awhile? / I have o'ershot myself to tell you of it. (lines 144-145)

**Rhetorical device:**

11. I fear I wrong the honorable men / Whose daggers have stabb'd Caesar; I do fear it. (lines 146-147)

**Rhetorical device:**

**ACT III**

**Scene I**

**1. What matter do the conspirators pretend to discuss with Caesar in order to distract him?**

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**2. Who is the first to stab Caesar and who is the last?**

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**3. “Et tu Brute?- Then fall, Caesar,” What does Caesar mean when saying this?**

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**4. When the conspirators refuse to kill Antony, what does he ask them to allow him to do? On what condition do they allow his request to happen?**

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**Scene II**

**1. In his eulogy, why does Brutus say is the reason he killed Caesar? How do the people respond to him?**

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**2. How does Mark Antony eulogize Caesar? How does he use items like Caesar's cloak and will to help the Plebians understand how Caesar was wronged?**

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**3. What items does Caesar leave to the people of Rome in his will?**

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**4. By the end of scene II, where are the conspirators?**

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**Scene III**

**1. Why do the Plebians attack Cinna the Poet? What does this scene show about their feelings towards Caesar?**

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## Who Is Cassius?

At the beginning of Act IV, Scene 3, Brutus is angry with Cassius and makes several accusations against him. What are they? Create a "Wanted" poster for Cassius by filling in the lines below.

<b>Wanted: Cassius</b>
<b>Physical Description:</b> _____ _____ _____
<b>Crimes:</b> _____ _____ _____
<b>Brief History:</b> _____ _____ _____
<b>Personality Traits:</b> _____ _____ _____
<b>Attitude Toward Government:</b> _____ _____ _____

1. How have Brutus's feelings changed by the end of Scene 3?

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2. How have your feelings about Cassius changed through the play so far?

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## Figurative Language

One of the most captivating aspects of Shakespeare's work is his mastery of **figurative language**, or ideas communicated beyond their literal meaning to create an image in the reader's mind. There are several types of figurative language:

- metaphor** - a comparison made between two unlike objects
- simile** - a comparison between two unlike objects using the words "like" or "as" in the comparison
- personification** - giving human qualities or characteristics to non-human objects
- imagery** - using words to appeal to the senses: sight, touch, taste, hearing, or smell

**Directions:** Read each quote from Act Four. First, decide what type of figurative language is being used, then explain the comparison and WHY Shakespeare chose to include it. An example has been done for you.

Example: These many then shall die; their names are prick'd. (*scene i, line 1*)

Figure of speech: **metaphor**

Comparison: **substitution of prick'd for picked or chosen; makes the idea of killing the men sound much more sinister**

1. He shall not live; look, with a spot I damn him. (*scene i, line 6*)

Figure of speech:

Comparison:

2. Octavius, I have seen more days than you (*scene i, line 18*)

Figure of speech:

Comparison:

3. And some that smile have in their hearts, I fear, / Millions of mischiefs. (*scene i, lines 50-51*)

Figure of speech:

Comparison:

4. They fall their crests, and, like deceitful jades / Sink in the trial. (*scene ii, lines 26-27*)

Figure of speech:

Comparison:

5. The name of Cassius honors this corruption, / And chastisement doth therefore hide his head.  
(*scene iii, lines 15-16*)

Figure of speech:

Comparison:

6. A flatterer's would not, though they do appear / As huge as high Olympus. (*scene iii, lines 90-91*)

Figure of speech:

Comparison:

7. My heart is thirsty for that noble pledge. (*scene iii, line 158*)

Figure of speech:

Comparison:

8. I cannot drink too much of Brutus' love. (*scene iii, line 160*)

Figure of speech:

Comparison:

9. The deep of night is crept upon our talk, / And nature must obey necessity (*scene iii, lines 225-226*)

Figure of speech:

Comparison:

10. This is a sleepy tune.—O murderous Slumber, / Lay'st thou thy leaden mace upon my boy, / That plays thee music?— (*scene iii, lines 266-268*)

Figure of speech:

Comparison:

## Dialogue, Monologue, and Soliloquy

Plays are different from novels in that plays rely solely on dialogue and action to convey a story. Novels use dialogue and action as well, but the majority of the text is a story told by a narrator. The narrator can either be an outside observer of the action, or a character in the story itself. Plays are meant to be performed in front of an audience; therefore dialogue, monologue, and soliloquy are important characteristics of plays.

**Dialogue** is a conversation between two or more people. A **monologue** is a speech by one person in the presence of other characters. A soliloquy is similar to a monologue, however, a **soliloquy** is a speech given by a character when he is alone or thinks he is alone on stage. Shakespeare skillfully uses dialogue, monologue, and soliloquy to create some of the most powerful and effective speeches in all of literature.

**Directions:** For each of the following excerpts from Act Four of Julius Caesar, a) determine who is on stage at that particular point (may not only be the people who are actually speaking), b) determine whether the excerpt is a dialogue, monologue, or soliloquy, and c) answer the questions that follow.

### 1.

**ANTONY** : [Lepidous] 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?

**OCTAVIUS** : So you thought him; / And took his voice who should be prick'd to die, / In our black sentence and proscription.

**ANTONY** : Octavius, I have seen more days than you: / And though we lay these honours on this man, / To ease ourselves of divers slanderous loads, / He shall but bear them as the ass bears gold, / To groan and sweat under the business, / Either led or driven, as we point the way; / And having brought our treasure where we will, / Then take we down his load, and turn him off, / Like to the empty ass, to shake his ears, / And graze in commons.

**OCTAVIUS** : You may do your will; / But he's a tried and valiant soldier.

**ANTONY** : So is my horse, Octavius; and for that / I do appoint him store of provender: / It is a creature that I teach to fight, / To wind, to stop, to run directly on, / His corporal motion govern'd by my spirit. / And, in some taste, is Lepidus but so; / He must be taught and train'd and bid go forth; / A barren-spirited fellow; one that feeds / On objects, orts and imitations, / Which, out of use and staled by other men, / Begin his fashion: do not talk of him, / But as a property. And now, Octavius, / Listen great things:--Brutus and Cassius / Are levying powers: we must straight make head: / Therefore let our alliance be combined, / Our best friends made, our means stretch'd / And let us presently go sit in council, / How covert matters may be best disclosed, / And open perils surest answered.

**OCTAVIUS** : Let us do so: for we are at the stake, / And bay'd about with many enemies; / And some that smile have in their hearts, I fear, / Millions of mischiefs.

a. On stage:

b. Dialogue, Monologue, or Soliloquy?

c. Questions:

i. How does Antony feel about Lepidous?

ii. To what does Antony compare Lepidous? What does this tell you about Lepidous (at least from Antony's point of view)?

**2.**

**BRUTUS:** Bear with me, good boy, I am much forgetful. / Canst thou hold up thy heavy eyes awhile, / And touch thy instrument a strain or two?

**LUCIUS:** Ay, my lord, an't please you.

**BRUTUS:** It does, my boy: / I trouble thee too much, but thou art willing.

**LUCIUS:** It is my duty, sir.

**BRUTUS:** I should not urge thy duty past thy might; / I know young bloods look for a time of rest.

**LUCIUS:** I have slept, my lord, already.

**BRUTUS:** It was well done; and thou shalt sleep again; / I will not hold thee long: if I do live, / I will be good to thee.

*Music, and a song*

This is a sleepy tune. O murderous slumber, / Lay'st thou thy leaden mace upon my boy, / That plays thee music? Gentle knave, good night; / I will not do thee so much wrong to wake thee: / If thou dost nod, thou break'st thy instrument; / I'll take it from thee; and, good boy, good night. / Let me see, let me see; is not the leaf turn'd down / Where I left reading? Here it is, I think.

*Enter the Ghost of CAESAR*

How ill this taper burns! Ha! who comes here? / I think it is the weakness of mine eyes / That shapes this monstrous apparition. / It comes upon me. Art thou any thing? / Art thou some god, some angel, or some devil, / That makest my blood cold and my hair to stare? / Speak to me what thou art.

**GHOST** Thy evil spirit, Brutus.

**BRUTUS** Why comest thou?

**GHOST** To tell thee thou shalt see me at Philippi.

**BRUTUS** Well; then I shall see thee again?

**GHOST** Ay, at Philippi.

**BRUTUS** Why, I will see thee at Philippi, then.

*Exit Ghost*

a. On stage:

b. Dialogue, Monologue, or Soliloquy?

c. Questions:

i. Why do you think Brutus sees the ghost of Caesar? Is it real or his imagination?

ii. Why do you think Shakespeare included this brief conversation between Brutus and his servant? What does it reveal about Brutus as a person?

**3.**

**CASSIUS** Messala, / This is my birth-day; as this very day / Was Cassius born. Give me thy hand,  
Messala: / Be thou my witness that against my will, / As Pompey was, am I compell'd to set / Upon one  
battle all our liberties. / You know that I held Epicurus strong / And his opinion: now I change my mind, /  
And partly credit things that do presage. / Coming from Sardis, on our former ensign / Two mighty eagles  
fell, and there they perch'd, / Gorging and feeding from our soldiers' hands; / Who to Philippi here  
consorted us:/ This morning are they fled away and gone; / And in their steads do ravens, crows and kites,  
/ Fly o'er our heads and downward look on us, / As we were sickly prey: their shadows seem / A canopy  
most fatal, under which/ Our army lies, ready to give up the ghost.

a. On stage:

b. Dialogue, Monologue, or Soliloquy?

c. Questions:

i. What does this speech reveal about Cassius's motivations?

ii. Who are the "two mighty eagles" to which Cassius refers?

iii. What does Cassius mean when he says that his army lies "ready to give up the ghost"?



## Conflict

**Conflict** is a struggle or clash between opposing characters, forces, or emotions. In an **external conflict** a character struggles against an outside force—another character, a social group, a force of nature, or even a force from some supernatural realm. **Internal conflict** is the struggle between opposing needs, desires, or emotions within a character.

### Understanding Conflict

On the line to the left of each item below, write the letter of the type of conflict shown by each event from Act IV of *Julius Caesar*. Some answers are used twice.

- a. Person versus self
- b. Person versus the supernatural
- c. Person versus person
- d. Group versus group

- \_\_\_\_\_ 1. The armies of Brutus and Cassius are opposed by those of Antony, Octavius, and Lepidus.
- \_\_\_\_\_ 2. Cassius and Brutus argue so bitterly that Cassius offers to let Brutus stab him.
- \_\_\_\_\_ 3. Brutus's wife, Portia, is so depressed over events that she commits suicide.
- \_\_\_\_\_ 4. Brutus confronts the ghost of Caesar.
- \_\_\_\_\_ 5. The people are beginning to oppose the armies of Brutus and Cassius.
- \_\_\_\_\_ 6. Brutus is so troubled that he misplaces things.

### Applying Skills

In Scene 3 of Act IV, conflict erupts when Brutus and Cassius, who have long been friends, quarrel violently. Label each statement *T* if true or *F* if false in the blanks at the left.

- \_\_\_\_\_ 1. The two men restrain themselves and avoid showing their anger openly.
- \_\_\_\_\_ 2. Brutus accuses Cassius of handling bribes.
- \_\_\_\_\_ 3. Brutus calls Cassius a "slight man" and a "madman."
- \_\_\_\_\_ 4. Cassius points out that Brutus is the older of the two men.
- \_\_\_\_\_ 5. Brutus claims that Cassius deprived him of funds.
- \_\_\_\_\_ 6. Cassius draws his dagger.
- \_\_\_\_\_ 7. Brutus strikes Cassius.
- \_\_\_\_\_ 8. Cassius becomes sympathetic when he learns that Brutus's wife is dead.
- \_\_\_\_\_ 9. Their anger vented, both men apologize.
- \_\_\_\_\_ 10. The conflict is resolved at least in part because each man genuinely respects the other.
- \_\_\_\_\_ 11. Cassius defers to Brutus's judgment as to how the next battle should be fought.

**ACT IV**

**Scene I**

**1. Who is currently running Rome?**

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**2. Why does Antony compare Lepidus to his horse?**

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**Scene II**

**1. How has Brutus and Cassius' relationship changed? Why do you think that is?**

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**2. Why do Brutus and Cassius go into a tent to talk?**

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**Scene III**

**1. How does Cassius say Brutus has wronged him? What is Brutus' response? How have the men changed from act one?**

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**2. Why does Brutus accuse Cassius of being greedy?**

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**3. What does Brutus reveal has happened to Portia? Why?**

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**4. What does one of the letters Messala receives tell him Octavius, Antony, and Lepidus have done?**

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**5. As the men prepare to meet Octavius and crew in Philippi, why does Cassius think it is not a good idea to march there? Why does Brutus think they should? Whom do you agree with?**

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**6. At the end of Act 4 Scene 3, who visits Brutus? What does he tell him?**

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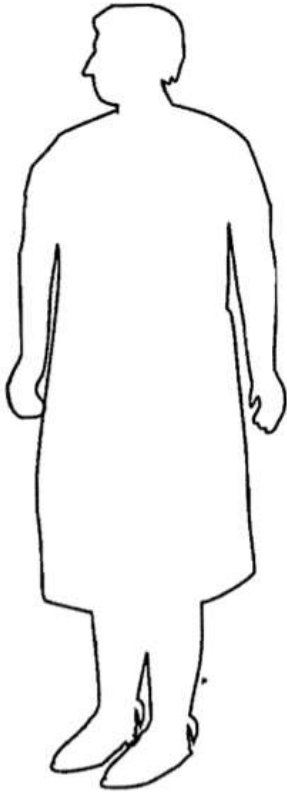
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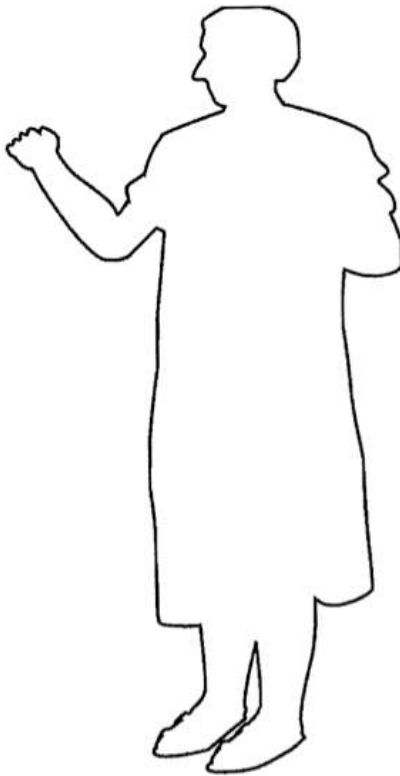


## Who's Who Now?

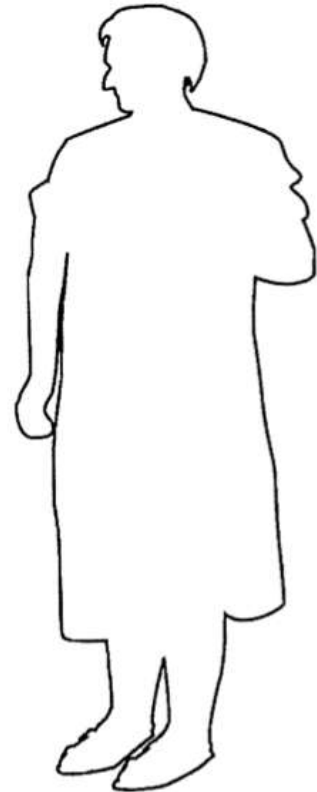
In the outlines below, write your final evaluation of the characters of Antony, Brutus, and Cassius based on their actions in the last act. Include at least one quotation from the act to support your opinion.



Antony



Brutus



Cassius

1. At the end of the play, which of the three characters do you admire most? Why?

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2. Which do you consider the most villainous? Why?

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## The Tragic Hero

A **tragic hero** is the main character of a tragedy, a play in which the hero comes to an unhappy end. A tragic hero is usually dignified, courageous, and high ranking. The hero's downfall is caused by a tragic flaw (character weakness) or by forces beyond his or her control. Such a hero usually wins some self-knowledge and wisdom, despite defeat or even death.

### Understanding the Tragic Hero

Does *Julius Caesar* have a tragic hero? Fill in the chart to help you decide whether Caesar or Brutus has most of the defining characteristics of the tragic hero, or whether they both have them.

Characteristic	Julius Caesar	Brutus
Is the main character		
Shows evidence of high rank		
Shows nobility of character		
Is marred by tragic flaw or fatal mistake in judgment		
Gains self-knowledge and wisdom		
Comes to an unhappy end		

### Applying Skills

On the basis of your completed chart, choose one of these topic sentences, and then write a CEPEP paragraph.

- a. The play *Julius Caesar* has no true tragic hero.
- b. Julius Caesar is the tragic hero of the play.
- c. Brutus is the tragic hero of the play.

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**ACT V**

**Scene I**

**1. When the two sides meet up, why does Cassius blame Brutus for their current situation?**

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**2. When does Octavius say he will put away his sword?**

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**3. What does Cassius reveal today is?**

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**4. How does Brutus feel about committing suicide? Why do he and Cassius say their goodbyes to one another?**

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**Scene III**

**1. Why does Cassius say his life has “run full circle?”**

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**2. What do Pindarus and Cassius think has happened to Titinius? What does Cassius make Pindarus do to earn his freedom?**

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**Scene IV**

**1. What directions does Antony give his men about the capture of Brutus?**

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**Scene V**

**1. At the beginning of Act 5 Scene 5, what do you think Brutus is whispering into the men’s ears? How does Brutus know his hour has come?**

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**2. What does Brutus ask Strato to do?**

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**3. Why does Antony call Brutus “the noblest Roman of them all”**

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## 30 – Second *Julius Caesar*

Actor 1 – Hail Caesar!

Actor 2 – Beware the Ides of March.

Actor 3 – He is a dreamer.

Actor 4 – I do fear the people choose Caesar for their king.

Actor 5 – Cassius from bondage will deliver Cassius.

Actor 4 – O Rome, I make thee promise.

Actor 6 – March is wasted fifteen days.

Actor 4 – Let's be sacrificers, but not butchers.

Actor 3 – Calphurnia stays me at home.

Actor 7 – Senate have concluded to give this day a crown to mighty Caesar.

Actor 3 – Give me my robe, for I will go.

Actor 8 – Caesar beware!

Actor 3 – I am constant as the northern star.

Actor 9 – Speak hands for me!

Actor 3 – Et tu, Brute? (dies)

Actor 4, 5, 7, 9 – Liberty! Freedom! Tyranny is dead!

Actor 10 – Pardon me, thou bleeding piece of earth.

Actor 4 – Not that I loved Caesar less, but that I loved Rome more.

Actor 1 – Let him be Caesar!

Actor 10 – Brutus says he was ambitious.

Actor 1 – To Brutus', to Cassius', burn all!

Actor 5 – We'll meet then at Philippi.

Actor 11 – Prepare you, generals.

Actor 5 – Caesar, thou art reveng'd. (dies)

Actor 4 – Caesar, now be still. (dies)

Actor 12 – This was a man!



## Chronological Order

**Directions:** Using numbers, put the following events from “Julius Caesar” in chronological order.

- \_\_\_\_\_ a. Antony decides to bury Brutus as a hero.
- \_\_\_\_\_ b. Brutus cannot sleep but refuses to tell Portia what is troubling him.
- \_\_\_\_\_ c. Brutus speaks at Caesar’s funeral.
- \_\_\_\_\_ d. Mark Antony offers Caesar the crown three times.
- \_\_\_\_\_ e. After seeing that Brutus is stabbing him with the rest of the conspirators, Caesar dies.
- \_\_\_\_\_ f. The soothsayer warns Caesar – the first time – to be careful.
- \_\_\_\_\_ g. Calpurnia begs Caesar not to go to the Senate.
- \_\_\_\_\_ h. Antony is allowed to speak at Caesar’s funeral.
- \_\_\_\_\_ i. Julius Caesar returns to Rome.
- \_\_\_\_\_ j. Antony enters and cries, “If you’re going to kill me, do it now!”
- \_\_\_\_\_ k. The traitors flee Rome in fear for their lives.

# Newspaper Project

Congratulations, you are now a newspaper editor! Your job is to report to the public what has been happening in their town! Your reports are meant to be realistic and professional. Make sure your information is correct and your formatting is aesthetically pleasing.

## Requirements:

- 1-2 pictures must be included in your newspaper (If you need to print at school, please email them to [Lindsey.Seemayer@DestinySchool.com](mailto:Lindsey.Seemayer@DestinySchool.com) They will be printed in black-and-white after school.)
- A clear newspaper format (can use publisher or print and paste onto a posterboard)
- Times New Roman (or other, approved) font, 12 point, single-spaced
- A creative title for your newspaper
- Headlines/titles for each article
- Feature Article**- One article that summarizes the events of the play in a reporter-style article
- At LEAST **TWO** articles from below (Each article MUST include AT LEAST **TWO** pieces of text evidence → QUOTATIONS!)

## Article Options- Choose At least TWO:

- Court Trial**- Write a synopsis of a court trial that was held to decide who was guilty for the tragic events of the play. Who is on trial? What evidence is found for or against them? Who was found guilty?
- Classified Ad**- One of the characters from the play is looking for true love! Write a classified ad in which the character describes what they are looking for and what they have to offer to a potential spouse.
- Expose**- Write an article exposing the corruption that is taking place in the town. Be sure to include who is the corrupt person, and who is the victim.
- Interview**- Write an interview out between a reporter and a character from the play. Be sure to make it realistic and focus on an event from the play that readers would want to know about.
- Advice Column**- Write a column in which a character writes to the newspaper for advice about a situation, then, have the columnist respond to the letter, offering the character a recommendation about what they should do.
- Comic Strip**- Illustrate and add words to a comic strip about an event from the play.
- Obituary**- Write an obituary for a character describing who they were, their lifetime achievements, and what they leave behind as their legacy.
- Wanted Ad**- Write an ad describing a character who is wanted by the police. Why are they wanted? How can they be recognized?
- Crossword Puzzle**- Create a crossword puzzle using characters' names. For the hints, use significant quotations by that character.