Introduction
UNIT SELECTION:

1. Title: "The Tragedy of Julius Caesar"

2. Grade: 10th

3. Target Group: Mainstream class with integrated ELLs


5. Source of Lessons: Caroline King; Grade 10 English Literature teacher; Naugatuck High School

6. Goals: - I want my students to know that the play "Julius Caesar" is historical literature.
   - I want my students to know who Shakespeare was.
   - I want my students to know what a Tragic hero is.
   - I want my students to know some Literary terms.
   - I want my students to know what blank verse is
<table>
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<th>Language Objectives</th>
<th>Content Objectives</th>
<th>Learning Strategies</th>
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<td><strong>Knowledge</strong></td>
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</table>
| 1. Key vocabulary in Elizabethan works. Anon, aye, betimes, e'en, e'er, hance, hie, hither, marry, prithee, sooth, withal, wont | 1. Shakespeare's biography  
2. The play Julius Caesar is historical fiction.  
3. What a Tragic Hero is  
4. Literary terms and devices  
5. Summary of Act I scene i | 1. How to use definitions in right hand column to facilitate the understanding of Shakespearean plays. |
| **Skills**                                                                          | **Skills**                                                                          | **Skills**                                                                          |
| 1. Read Shakespeare's Bio.  
2. Create a Eulogy on Shakespeare.  
3. Write a paragraph on what makes “Julius Caesar” Historical Literature  
4. Debate verbally the qualities of a Tragic Hero  
5. Discuss appropriate use of Literary devices  
6. Read Act I scene i  
7. Write examples of Literary terms from “JC” in Act I scene i | 1. Discuss Shakespeare's life as a playwright  
2. Describe what Historical Literature is  
3. List the qualities of a Tragic Hero.  
4. Connect a modern person to the term Tragic Hero  
5. Define Literary terms and devices  
6. Relate the Literary terms and devices to Act I scene i | 1. How to summarize information in order to write a Eulogy  
2. Highlight qualities to find those that are consistent with a Tragic Hero |
| **Attitude/Awareness**                                                             | **Attitude/Awareness**                                                             | **Attitude/Awareness**                                                             |
| 1. Appreciate how an author's use of Literary devices adds to a work.              | 1. Aware that Julius Caesar is a play based on an historical figure               | 1. Aware that Julius Caesar is a play based on an historical figure               |

**Introduction to “The Tragedy of Julius Caesar”**

Mary Johnson  
FLA 518  
Unit Objectives

Grade 10  
English Lit. class  
Mainstream w/ ELLs
Lesson 1
Introduction:

In the following lesson I have presented two versions of each step of the lesson; the original and a modified step. The lesson has been modified at every step to facilitate the English Language Learners (ELLs) acquisition of both content knowledge and language. The lesson is written for a mainstream grade ten English Literature classroom with varying levels of ELLs. All modifications have been made to allow all students to work in a safe, but stimulating environment. By using adjusted discourse, sheltered strategies, and actively engaging students in a safe and stimulating environment I make both content and language accessible to the ELL. These modifications will benefit the entire class by ongoing reinforcement of the content.
Lesson 1: Introducing Shakespeare

Goal: I want my students to know who Shakespeare is and that his play were written in Elizabethan English; including blank verse and the meanings of some Elizabethan terms.

Objectives:

SOME students will be able to describe Shakespeare’s life in detail and be able to translate several Elizabethan terms and write in blank verse.

MOST will be able to describe four facts about Shakespeare’s life and be able to translate some Elizabethan terms and write some lines in modern English blank verse.

ALL will be able to list four details about Shakespeare’s life and be aware that the play is written in Elizabethan English by naming two such words and know that blank verse has a beat.

Materials Needed:

✓ Biography on Shakespeare
✓ List of Elizabethan terminology
✓ Literature text book
✓ Dictionaries with Old English terms
✓ Overhead projector & transparencies
✓ Study guides (items A-M)

"Hence, ... you idle creatures, [let’s learn about Shakespeare]!"
## Functional/Notional Chart

**Unit:** The tragedy of Julius Caesar

**Lesson 1:** Introduction to Shakespeare

### Vocabulary
- **Vocabulary**
  - Playwright
  - Author
  - Poet
  - Shakespeare
  - Poems
  - England
  - London
  - Stratford-on-Avon
  - Anon.
  - Soon
  - Yes
  - Betwixt
  - Right now
  - E'en
  - Ever
  - Hence
  - Away from here
  - Hi!
  - Hurry
  - Hither
  - Here
  - Marry
  - Indeed
  - Pray thee
  - Sooth
  - Truly
  - Moreover
  - accustomed
  - Poet
  - Shakespeare's plays
  - Shakespeare's name
  - Blank verse
  - Iambic
  - Pentameter
  - Beat
  - Rhythm
  - Soft/But
  - Stressed/unstressed

### Grammar
- **Grammar**
  - Past Tense
  - Present Tense
  - Conditional
  - (If)
  - Translates to
  - Translates it
  - The Elizabethan word for
  - Present Tense
  - “To Be”
  - Present Tense
  - “Have”
  - Compound
  - Sound

### Formulae
- **Formulae**
  - Shakespeare wrote
  - Shakespeare lived in
  - Shakespeare's life and time

### Situation
- **Situation**
  - Elizabethan terms to today's English
  - Shakespeare's plays were written in
  - Shakespeare's name
  - Blank verse
  - “To Be”
  - Present Tense
  - “Have”

### Function
- **Function**
  - Read
  - Translate
  - Describe

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N. Johnson
*** Please note that all lesson plans will be written in the same pattern. The pattern will be that the lesson is broken into steps. Each step will start with the original lesson plan followed by a modified version.

*** All modifications will be designated by using italicized print.

*** All materials used during the lesson are provided at the end of the lesson and marked accordingly.

*= Beginner level modification

**PROCEDURE:**

1.) **Original- Motivate: (2 mins)** The teacher will say aloud “Hark, you idle creatures today we will begin our unit on William Shakespeare and his play ‘The Tragedy of Julius Caesar’ Now, Doth thou knoweth much about the knave William Shakespeare? Doth thou knoweth his plays? Doth thou knoweth how he wrote? Doth thou knoweth anything about the times in which he lived? After we have finished our Unit thou will know much of Shakespeare and his play ‘The Tragedy of Julius Caesar’ So, let us begin!”

1.) **Modified- Motivate: (2 mins)** The teacher will have a few terms written the board. The terms are shown below. The teacher will then say the same quote as above, but at a slower, natural pace with gestures throughout and point to the appropriate term on the board as she mentions it in her speech. A few examples of gestures would be when she says, “Hark” she should hold her hand up in the stop position. Another is when she says, “idle creatures” she should point to all of her students. The teacher will use one of the bulletin boards in her room as an ELL Literature Board. She will have already written the terms below on the Literature Board with pictures from the text. She will add to this board as the Unit progresses.

TERMS: William Shakespeare = playwright

“The Tragedy of Julius Caesar” = play

Bard = poet

Elizabethan Time = late 1500’s to early 1600’s

Elizabathen words = Old English ... knoweth thou

Blank Verse = iambic pentameter
2.) **Original- Step 1: (15 mins)** The teacher tells the class that they are going to begin the Unit on “The Tragedy of Julius Caesar” by learning about Shakespeare. The teacher hands out the biography, she is going to read aloud to the class. The teacher will make sure that she has everyone’s attention (use whatever tool you have established with your class – flick lights, clap hands …) and then begin reading the biography on William Shakespeare (see item A). The teacher checks for understanding after reading the biography by posing a few questions.

1.) Where did Shakespeare live?
   Possible answers: Stratford on Avon, London or England
   - If England is not offered the teacher should ask where s. on a or London is located.

2.) When did Shakespeare live?
   Possible answers: late 1500, - early 1600’s or Elizabethan time
   - If Elizabethan time is not offered the teacher will explain this to the class as it is not in the reading.

3.) What did he do for a living?
   Possible answers: wrote plays or was an actor

4.) Who can name one of his plays?
   Possible answers ‘The Tragedy of Julius Caesar’, ‘Hamlet’ ……
   - The teacher should pro students to mention some works that Are not in the biography.

2.) **Modified- Step 1 (20 mins)** The teacher tells the class that they are going to read a biography on William Shakespeare. She will speak at a modified pace and be holding up picture of Shakespeare (see item O). She would then initiate an Instructional conversation.

*Teacher: “We are going to be reading ‘The Tragedy of Julius Caesar’. As I mentioned William Shakespeare wrote ‘The Tragedy of Julius Caesar’. My confusion is, who is William Shakespeare?”*

*Student 1: (possible answer) He wrote plays like the one we are going to read."

*Teacher: (pause) He wrote plays. Hmmm… (pause)*

*Student 2: (possible response) Yeah, like Romeo and Juliet.*

*Student 1: (possible input) He also wrote MacBeth.*

*Student 3: (possible input) He also wrote poetry, right?*

* The teacher would allow this conversation to take its course while trying to get the students to mention that he wrote in Old English. After the Instructional Conversation is finished, she hands out the reading and gives the appropriately modified versions to the ELLs in her class (see items B & *C). The ELLs had been given a modified version the day before to either read*
at home or with an ESL Tutor. (see items C2 & *C3). After handing out the readings the teacher will tell the class that she is going to read the biography aloud and that they are to follow along. The teacher will read at a slow, natural pace. The teacher will pause often to let details digest and allow for questions. The teacher asks questions that correlate to the modified versions of the reading she has given her students as she is reading aloud. For example, after she finishes the first paragraph:

Teacher: “Let me see, this says that Shakespeare lived in Stratford-on-Avon. What country is Stratford-on-Avon located?”
Student: “England”. (pause)
Teacher: “Shakespeare lived in England” (pause)

This type of Q and A would continue throughout the reading to highlight the details presented in the modified texts.

3.) Original- Step 2(14 mins) The teacher will say something like, “Now that we have an idea of who William Shakespeare was and the time in which he lived we are going to look at how he wrote. There two things that we will look at- Elizabethan words and blank verse.” At this point the teacher will hand out the worksheet on Elizabethan terms (see item D). She asks the students to read the directions and encourage them to do as many as possible. After 8 mins. have passed the teacher will get the students attention (flick lights) and use an overhead, which is exactly like the handout to go over the answers.

3.) Modified- Step 2(16 mins) The teacher would say the same quote as above, but would point to the terms on the board and hold up the modified script all ELLs have either read at home last night or worked on with an ESL Tutor (see item *D2). The teacher will have the students break into their Literature Circles (These are predetermined groups that consist of students with varying level of abilities). At this point she will hand out the literature sheet(s) on Elizabethan words – use the appropriately modified version for the ELLs(see items E & *F). She will read the directions aloud with the class at a modified pace and encourage them to work as a group. At this point the teacher will circle the room to ensure that task is comprehensible and that the ELLs are being included in the group work. The beginning ELLs have a much modified version of the task, but will be able to work with the group to complete the ELLs task. After 8 mins. have passed, the teacher will get the students attention(flick lights) and use a modified version of the original overhead to go over the answers(see item G). As answers are given the teacher should use gestures or props to drive home the meaning (i.e. for aye/yes she should shake her head yes). The teacher will also point out
the struggle some of the students had trying to figure out the meanings of words written in a different language!

4.) Original- Step 3 (14 mins) The teacher will explain to the class now that they have ownership of some Elizabethan words they are going to see how they are used in blank verse. The teacher will ask if anyone could tell the class what blank verse is. She will correlate blank verse to rhythm in music. She will activate prior knowledge by asking them about their favorite songs and try to get the students to mention that the chorus of a song is always repeated in the same beat. The teacher will hand out the Blank Verse sheet (see item H). The teacher will read the directions out loud. She will read through the first two examples. She will have students do the next two on their own. She will then ask if anyone figured out how many beats (iams) there are in blank verse (the answer is 5 - no other possibilities). She will then encourage students to use their newly acquired Elizabethan vocabulary to write in blank verse. She will then have several students read their blank verses aloud.

4.) Modified- Step 3 (17 mins) The teacher will open this step in the same way as above, but point to the term Blank Verse on the board and repeat the term Blank Verse and say that Blank Verse is iambic pentameter she will repeat the words iambic pentameter and say that Iams are beats and pentameter is a pattern while speaking at modified pace with a pauses. The teacher will then engage in an instructional conversation with her students about blank verse, music, beats, rhythm and chorus with the intent of someone mentioning that a beat helps you remember the words. The conversation may start as follows:

Teacher: “I have never been a good dancer because I don’t have rhythm. Does anyone sing or play an instrument?”
Student 5: (possible answer) “I play the guitar.”
Teacher: (pause) “Do you or anyone else have any suggestions for me?”
Student 4: (possible answer) “You just need to practice.”
Teacher: Um Hmm. (pause)
Student 6: (possible input) You need to listen to the beat.”
Teacher: (pause) The beat hmmm” (pause) So, you’re saying that finding the beat will help me?”

The teacher will follow the conversation through to get the last question confirmed. She will then have a few students bang out rhythms on their desks while pointing to the terms blank verse and iambic pentameter on the board. Keeping the students in their Literature groups the teacher will hand out the Blank Verse sheet(s) – use appropriately modified versions for the ELLs (see items I & *J). The teacher will read aloud the directions with the class at a
modified pace and snap her fingers when they get to the word unstressed and clap loudly when they get to the word stressed. She will also read the word iambic and snap her fingers and read the word pentameter and clap loudly. The teacher will go over the first two examples with the class while snapping and clapping as well as using the appropriate accenting. The class will then do the next two items on the sheet together in their small groups. The entire class will go over the examples with a few students (include at least one ELL) snapping and clapping as the class reads the lines. The groups will then be told that they are going to write blank verse using Elizabethan words. Depending on the ELLs proficiency level he/she might write in modern English- beginners will use item J2 to work on vocabulary. Have each group read one of their blank verses with appropriate accenting while someone in that group snaps and claps along.

5.) Original- Closure (5mins) The teacher will remind students of all they’ve accomplished. She will tell them that they have gained knowledge on Shakespeare, how he wrote and the vocabulary of his time. The teacher will then assign homework, which is for the students to write a Eulogy on Shakespeare. The students have done this before, but she hands out an outline of a Eulogy just in case. The students are also suppose to review the set-up of a play (Acts, scenes...)

5.) Modified- Closure (5mins) The teacher will remind students of all that we have accomplished while pointing to terms on the board and using pauses. She will tell them that they have gained knowledge on Shakespeare (points to the word), how he wrote (point to blank verse and iambic pentameter) and the vocabulary of his time (point to Elizabethan words and hold up the sheet of terms). The teacher will assign homework, which is for the students to write a Eulogy on Shakespeare - use modified assignments for ELLs give according to their levels of proficiency (see items K & *L). While talking about the Homework the teacher will have a copy of a Eulogy on the overhead for students to view (see item M). The students also need to review the set-up of a play. She will hold up page 310 of their text and point to the words Act and scene.

*** Targeted lesson time was 60 minutes.
Narrative:

I used numerous modifications in the lesson. There are several modifications that once applied a few times will come naturally to a teacher and will facilitate the learning process for all learners. These modifications are used to make input comprehensible for all learners. These modifications are:

- Slower pace of speech
- Pauses
- Gestures
- Repetition
- Consistent vocabulary and formulae
- Visuals

Beyond the modifications above I used several sheltered strategies in my reworking of the original lesson. I created a Literature board where key vocabulary and pictures were posted. By having key words and visuals readily available the teacher is reinforcing content knowledge by making a connection to the literature.

I made use of instructional conversations to lessen the amount of teacher talk time in the classroom. This tool is very effective at the secondary level of education as it allows the students to take ownership of the lesson. This tool is excellent to work on interpretation and prediction, both of which fit quite neatly into my topic.

For reading and writing I used multiple modifications simultaneously. I used gesturing and modeling to make the reading more comprehensible. ELLs were given a modified version of the text ahead of time in order to either translate it or work with an ESL Tutor. I modified all writing and reading activities to meet the multiple levels of the ELLs. I also used iconic devices to make input comprehensible. All overhead transparencies were modified to align with the ELLs assignments. This allowed even beginning ELLs to participate in all aspects of the lesson. All of these modifications are opportunities to engage all learners in the learning process.

I adjusted the teacher's speech in every step of the lesson by slowing down the pace and accenting syllables when necessary. I adjusted when questions were asked to bring them in line with the beginning ELLs reading. I also modified the questions so they followed the formulae that was in the beginning ELLs reading. I also modified the way the teacher gave directions by having the class read them with the teacher. Vocabulary was also written on the chalkboard where the teacher pointed to it whenever it was mentioned.
I made use of small groups to allow students to work collectively toward a common goal. Also, I made reference in at least one activity of how my mainstream learners noticed how difficult it is to learn a second language (Elizabethan terms and literature). This reference allowed the native speakers a glimpse into the world of language learners. The use of small groups (Literature Circles), also allowed students to serve as models for other students. By being in a small group the ELL has a chance to negotiate meaning, ask questions, scaffold ideas, and also observe the dynamics of working as part of a group.

I used modified discourse as a preview for the next day’s class. By providing the ELLs with work before the class I have given them a powerful foundation upon which they can expand the knowledge. The ELLs then have a chance to translate the material if necessary, look up unfamiliar terms, and become acquainted with the new material to be covered.

To summarize these are the modifications I made to make discourse comprehensible.

- Literature Board
- Instructional conversations
- Create modified text to be read or translated ahead of time
- Modify in class reading text
- Iconic devises
- Modify transparencies
- Write vocabulary on the board
- Small Groups
- Preview of next days work
William Shakespeare was born in April of 1564 in the town of Stratford-on-Avon. His parents were Mary Arden and John Shakespeare. One of the greatest ironies of Shakespeare's life was that both of his parents were illiterate.

William Shakespeare received a solid education. He attended Stratford Grammar School where the children of Gentry attended. It was here that he was exposed to the standard Elizabethan curriculum strong on Greek and Latin literature, rhetoric, and Christian ethics. These influences are persuasive in Shakespeare's works. Shakespeare enjoyed History chronicles during his school days. Shakespeare left school in 1579, due to family financial problems. Shakespeare never finished his education. He never attended a university and was therefore not considered a truly learned man.

In November of 1582 Shakespeare married Anne Hathaway who was eight years his senior. They had three children together; Susanna and twins Hamnet and Judith. Hamnet, Shakespeare's only son, died at age eleven. There is speculation that Shakespeare's marriage was an unhappy one. It is believed that this is why he decided to leave his family and move to London; closer to the stage. He would travel to see his family as often as he could, but his career was becoming increasingly more important.

There is a period in Shakespeare's life of some seven years (1585 – 1592) from which there is no information on his life. Many theories have arisen, but no concrete evidence has ever arisen.

Between the early 1590’s and the second decade of the seventeenth century Shakespeare composed the most extraordinary bodies of works in the history of world drama. His works are often divided into periods, moving roughly from comedies to tragedies and then to romances. Shakespeare was often called the “Bard of Avon”. A bard is a poet or traveling actor.

Shakespeare had to retreat from London in the plague years of 1592 – 1594. During this time he left play writing aside and composed poems. It was during this time that Shakespeare began to gain sponsorship and the patronage of Queen Elizabeth. Just as Shakespeare's popularity began to rise he experienced a personal tragedy. Shakespeare's son Hamnet died in 1596. His son's death drew Shakespeare closer to his family. He purchased a huge Tudor Mansion in his hometown called New Place. Shakespeare continued to work in London during the theatrical season, but spent a good deal of time in Stratford.

The theater season was not very long as in those days there were no roofs on theaters. Weather severely guided the length a show would play. The theater that Shakespeare worked in The Globe. Some of the plays that Shakespeare wrote are Romeo and Juliet, MacBeth, Julius Caesar, Hamlet, Othello, Much Ado About Nothing, Twelfth Night, Merchant of Venice, A Midsummer Night's Dream, As You Like It, King Lear, The Tempest, Antony and Cleopatra, The Taming of the Shrew.

Shakespeare died in April of 1616 at the age of 52, William Shakespeare is buried at Trinity Church, where he was baptized. Carved on the flat stone of his grave are words he wrote himself.

Good friend, for Jesus' sake forbear
To dig the dust enclosed here!
Blest be the man that spares these stones
And cursed be he that moves my bones.
William Shakespeare was born in April of 1564 in the town of Stratford-on-Avon. His parents were Mary Arden and John Shakespeare. One of the greatest ironies of Shakespeare's life was that both of his parents were illiterate.

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The theater season was not very long as in those days there were no roofs on theaters. Weather severely guided the length a show would play. The theater that Shakespeare worked in was The Globe. Some of the plays that Shakespeare wrote are Romeo and Juliet, MacBeth, Julius Caesar, Hamlet, Othello, Much Ado About Nothing, Twelfth Night, Merchant of Venice, A Midsummer Night's Dream, As You Like It, King Lear, The Tempest, Antony and Cleopatra, The Taming of the Shrew.

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William Shakespeare
1564 – 1616

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*Good friend, for Jesus’ sake forbear*
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And cursed be he that moves my bones.*
William Shakespeare was born in 1564. Shakespeare lived in England during the reign of Queen Elizabeth. Shakespeare did well in school. He learned Greek and Latin. He liked History. Shakespeare moved from his hometown to London to be closer to the theater. Shakespeare wrote many different types of plays. Shakespeare wrote comedies, tragedies and romances. Shakespeare was called "Bard of Avon". A bard is a poet. Shakespeare started to become famous in 1594 when Queen Elizabeth recognized his talent. Shakespeare's son died at the age of eleven. His son's death made Shakespeare grow closer to the rest of his family. Shakespeare wrote many things. Some of his plays are "The Tragedy of Julius Caesar", "Hamlet" and "MacBeth". Shakespeare died in 1611. He had written his own epitaph. An epitaph is saying written on the marker of a grave.

Shakespeare's Epitaph

*Good friend, for Jesus' sake forbear*
*To dig the dust enclosed here!*
*Blest be the man that spares these stones*
*And cursed be he that moves my bones.*

16 60
William Shakespeare
1564 – 1616

William Shakespeare lived in Elizabethan times.
Shakespeare loved history in school.
Shakespeare was a playwright.
Shakespeare was called “Bard of Avon”.
A bard is a poet.
Shakespeare wrote plays.
Shakespeare wrote “The Tragedy of Julius Caesar”
Shakespeare died in 1611.
Elizabethan Words

Use the dictionaries assigned to your groups to find the modern day meanings of these Elizabethan words.

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<th>Modern English</th>
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Use the play "The Tragedy of Julius Caesar to find six Elizabethan words and their modern meanings.

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Elizabethan Words

Elizabethan words are words from the late 16th Century. We live in the 21st Century.

Elizabethan words are old English. We speak modern English.

Elizabethan words are different from today's words. The Elizabethan word for yes is aye.

Two Elizabethan words are hither and hence.

The Elizabethan word hither means here.

The Elizabethan word hence means away from here.

Hither and hence are opposites.
Elizabethan Words

Elizabethan words come from the Elizabethan times in England. The Elizabethan time was from the late 1500’s to the early 1600’s. These years were called the Elizabethan times because it was when Queen Elizabeth ruled England. William Shakespeare, a playwright, lived during the Elizabethan time. Shakespeare wrote using Elizabethan words. As we read the play we will point out the Elizabethan words and search for the meanings of the Elizabethan words. Below is a list of some of the words Shakespeare used and the words modern day meaning. Use the assigned dictionaries to find the modern meaning of the Elizabethan terms that are blank.

<table>
<thead>
<tr>
<th>Elizabethan Word</th>
<th>Modern word</th>
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<tbody>
<tr>
<td>Anon</td>
<td>means</td>
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<td>Aye</td>
<td>means</td>
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<td>Betimes</td>
<td>means</td>
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<td>E’en</td>
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<td>E’er</td>
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<td>Hence</td>
<td>means</td>
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<td>Hie</td>
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<td>Hither</td>
<td>means</td>
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<td>Marry</td>
<td>means</td>
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<td>Prithee</td>
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<td>Sooth</td>
<td>means</td>
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<td>Withal</td>
<td>means</td>
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<tr>
<td>Wont</td>
<td>means</td>
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Elizabethan Words

Elizabethan words are words from the late 16th Century.
We live in the 21st Century.

Elizabethan words are old English.
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Elizabethan words are different from today's words.
The Elizabethan word for yes is aye.

Two Elizabethan words are hither and hence.

The Elizabethan word hither means here.

The Elizabethan word hence means away from here.

Hither and hence are opposites.

Use the sentences above to fill in the blanks (__________).

________ words are words from the 16th Century.

Elizabethan words are old __________.

The Elizabethan word for yes is __________.

The Elizabethan word for here is __________.

The Elizabethan word for away from here is __________.
<table>
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<th>Modern English</th>
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<tr>
<td>Withal</td>
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<tr>
<td>Wont</td>
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</tbody>
</table>

Review:

__________ words are words from the 16th Century.

Elizabethan words are old ____________.

The Elizabethan word for yes is ____________.

The Elizabethan word for here is ____________.

The Elizabethan word for away from here is ____________.
Blank Verse

Blank Verse is poetry that is written in a metrical pattern called *pentameter*. The *pentameter* has five beats. These beats are called *iamb*bs. The iambbs have unstressed = (soft) and stressed = (loud) syllables.

For example:
Blank Verse = paragraph
Pentameter = sentence
Iambs = word

\[(\text{iamb}) \quad * = \text{unstressed (soft)} \quad ^\wedge = \text{stressed (loud)}\]

The following are lines from “The Tragedy of Julius Caesar”

```
*   ^  *   ^  *  ^  *   ^  *   ^  *
To grace in captive bonds his chariot wheels?

*  ^  *  ^  *  ^  *  ^  *  ^
What tributaries follow him to Rome

Where is thy leather apron and thy rule?

But wherefore art not in thy shop today?
```

**Try to write your own Blank Verses!**

```
*  ^  *  ^  *  ^  *  ^  *  ^  *
Today I want to learn about blank verse.
```
Blank Verse

Blank Verse is poetry that is written in a metrical pattern called *pentameter*. The *pentameter* has five beats. These beats are called *iambs*. The iambs have unstressed = (soft) and stressed = (loud) syllables.

For example:
Blank Verse = paragraph
Pentameter = sentence
Iambs= word

(Iamb) * = soft ^ = loud

The following are lines from “The Tragedy of Julius Caesar”

To grace in captive bonds his chariot wheels?

* ^ * ^ * ^ * ^ * ^

What tributaries follow him to Rome

Where is thy leather apron and thy rule?

But wherefore art not in thy shop today?

Try to write your own Blank Verses!

* ^ * ^ * ^ * ^ * ^

Today I want to learn about blank verse.
Blank Verse

Shakespeare writes in blank verse.

Blank verse is writing that has a pattern.

The pattern has five beats.

The pattern is called a pentameter.

A pentameter is a pattern of beats.

Iambs are the beats.

Iambs have soft and loud parts.

Blank verse is writing that has a pattern.

Pentameter is the pattern.

A pentameter has five beats

Iambs are the beats.

Iambs have soft and loud parts.

Shakespeare wrote in Blank Verse.
Blank Verse

Directions: Write a word for each symbol. Use the words below.

\[ \text{heart} \quad \text{lightning bolt} \quad \text{heart} \quad \text{heart} \quad \text{heart} \quad \text{heart} \quad 2 \quad \text{notes} \]

- beat
- soft
- loud
- pattern
- pair

Blank verse has a pattern.

\[ \heartsuit \quad \wedge \quad \heartsuit \quad \wedge \]

The pattern is pairs of soft and loud sounds.

\[ 2 \quad \heartsuit \quad \text{lightning bolt} \]

Shakespeare wrote in blank verse.

Blank verse has five beats.

\[ 5 \quad \text{notes} \]

Blank verse is writing that has a pattern.

Pairs of soft and loud beats are the pattern.

\[ \heartsuit \quad \wedge \quad \heartsuit \quad \wedge \]

Iamb is the beat.

\[ \text{Iamb} \]

Pentameter is the pattern.

\[ \heartsuit \quad \wedge \quad \heartsuit \quad \wedge \]
Use Shakespeare’s biography to complete the following writing prompts.

William Shakespeare was a man who loved History as a child. William took his love for history and turned into a career as a ..... 

While in London William ...... 

William was a bard. He was a ..... 

William will be admired for centuries for his... 

I will never forget him because...
William Shakespeare was a great playwright. Shakespeare lived in England. Shakespeare loved History in school. 
Shakespeare was an actor and a playwright. Shakespeare was called the Bard of Avon. Shakespeare was a bard. Shakespeare was a poet. Shakespeare wrote tragedies. Shakespeare wrote "The Tragedy of Julius Caesar".
Use the paragraph to fill in the blanks.

William Shakespeare was a great playwright. Shakespeare lived in________. Shakespeare loved________ in school.
Shakespeare was an_______ and a _________. Shakespeare was called the ________ of Avon. Shakespeare was a bard.
Shakespeare was a ________ Shakespeare wrote________. Shakespeare wrote "The Tragedy of Julius________".
Sally was a kind and loving person who lived her entire life in the town of Naugatuck. Sally was a brilliant educator who dedicated 37 years to her students. Teaching was Sally's life. Sally had the smile that drew everyone close to her especially her family. Sally loved to bake and work in her garden. Sally had over 90 different types of flowers in her garden. Everything bloomed in Sally's care – everything. Sally made us all grow in our belief of good will. We will never forget the annual Christmas cookie bake offs! Yes, the Nestle and Pillsbury corporations are going to wonder what happened to their fourth quarter sales! We will all miss you Sally.
EULOGY

Well Chosen Words

Questions to ask yourself:

1. What do you want to say?
   - Collect facts ... age, family information
   - What stories come to mind?
   - What did you admire about the person?
   - What will you miss about the person?

2. Have you collected enough facts?
   - Do you have the dates right?
   - Do you have the correct occupation?
   - Do you have the person's hobbies?

3. What theme do you want to follow?
   - Was the person generous?
   - Was the person a hero?
   - Was the person a good writer?
   - Was the person a politician?

4. How will you organize your Eulogy?
   - Will you start from the past and move forward?
   - Will you start with the present and move to the past?
   - Will you move in and out of the past and present?
Lesson 2
Lesson 2: Historical Literature

Goal: I want my students to know what Historical Literature is and that the play “The Tragedy of Julius Caesar” is Historical Literature. I want my students to know what a Tragic Hero is and be able to select a Tragic Hero from previously read literature.

Objectives:

SOME students will know that “The Tragedy of Julius Caesar” is Historical Literature by being able to describe it in a paragraph and know the six basic characteristics of a Tragic Hero and be able to apply this knowledge by giving examples of Tragic Heroes.

MOST students will know that “The Tragedy of Julius Caesar” is Historical Literature and be able to list three reasons why and know three of the basic characteristics of a Tragic Hero.

ALL students will know that “The Tragedy of Julius Caesar” is Historical Literature and know that Julius Caesar was a Tragic Hero.

Materials Needed:

✓ Assessment pieces
✓ Historical Literature pieces
✓ Tragic Hero pieces
### Functional/Notional Chart

**Lesson 2: Historical Literature**

**Unit:** The play "Tragedy of Julius Caesar"

<table>
<thead>
<tr>
<th>Function</th>
<th>Situation</th>
<th>Formulae</th>
<th>Grammar</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>Describe</td>
<td>Historical Literature</td>
<td>Historical Literature is ___</td>
<td>Present Tense</td>
<td>Literature based on facts</td>
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<td></td>
<td></td>
<td>&quot;To Be&quot;</td>
<td></td>
<td>Fact-based literature</td>
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<tr>
<td>Apply</td>
<td>Historical Literature</td>
<td>An example of Historical Literature is ___</td>
<td>Present Tense</td>
<td>Julius Caesar</td>
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<td></td>
<td></td>
<td>&quot;To Be&quot;</td>
<td></td>
<td>Ann Frank</td>
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<td></td>
<td></td>
<td>An example of Historical Literature is ___ because...</td>
<td>Noun</td>
<td>Gettysburg</td>
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<td>Declarative</td>
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<tr>
<td>Define</td>
<td>Tragic Hero</td>
<td>___ is a characteristic of a Tragic Hero.</td>
<td>Present Tense</td>
<td>Noble stature</td>
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<tr>
<td></td>
<td></td>
<td>___ and ___ are characteristics of a Tragic Hero.</td>
<td>&quot;To Be&quot;</td>
<td>Tragic flaw</td>
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<td></td>
<td>Free choice</td>
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<td></td>
<td>Punishment exceeds crime</td>
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<td></td>
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<td></td>
<td></td>
<td>Increased awareness</td>
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<td>Produces catharsis for the audience</td>
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<td>Compound</td>
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<td>Descriptive</td>
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<tr>
<td>Apply</td>
<td>Tragic Hero to literature or real life.</td>
<td>___ is a Tragic Hero.</td>
<td>Present Tense</td>
<td>Cleopatra</td>
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<td>An example of a Tragic Hero is ___</td>
<td>&quot;To Be&quot;</td>
<td>Marc Antony</td>
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<td>An example of a Tragic Hero is ___ because ...</td>
<td>Noun</td>
<td>Antigone</td>
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<td>Richard Nixon</td>
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<td>Oliver North</td>
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**PROCEDURE:**

**ASSESSMENTS—**

1. **Original Opening (5 mins)** The teacher will assess how much the students remember about Shakespeare and Blank verse by simply asking, “Who can tell me one detail about Shakespeare’s life?” The teacher will call on several students to ensure that most are able to respond with at least one detail. She will then say, “I need eight volunteers to come up to the board and write a line in blank verse and I want everyone else to write one in you writing journals under a heading – blank verse and be sure to mark down the date.” The teacher will then read aloud through each blank verse that was written on the board and correct any mistakes. She follows through by asking if anyone had any difficulty and collects the journals to read and assess later.

1. **Modified Opening (15 mins)** The teacher will start the day with the students in their Literature groups. The teacher will assess the students’ knowledge of Shakespeare by using a graphic organizer transparency (see item A) which she has copied and handed out to the class. The ELLs have modified versions of the transparency (see items B & *C). The teacher will ask the class to give her details and she writes them down on the transparency for the class to read and copy. Once she has gotten all the details she will read aloud all the details again with a pause after each one and then ask if anyone has any questions. The teacher will then have the students take out their writing journals and have them write the words blank verse as their topic. She will have the words Blank Verse written on the board and point to them as she says them. She will ask them to write as many lines of blank verse as they can within two minutes. The ELLs have been given prompts in their journals (see items D & *E). Once the two minutes are up the students will read their lines aloud to the group who will assess orally whether the student is on target. The teacher will circle the room and take an anecdotal record of the students’ progress.
2.) **Original Step 1: (15 mins)** The teacher will hand out copies of the piece on Historical Literature (see item F). The teacher will read the piece to the class. The teacher will then ask the students to describe Historical Literature in their own words. The teacher would then tell the class that the play they will be reading, “The Tragedy of Julius Caesar” is Historical Literature. The teacher would then ask the students to give examples of Historical Literature and have the students defend their choices based on what they just read.

2.) **Modified Step 1: (15 mins)** The day before teacher provided the ELLs with a modified version of the Historical Literature piece to either work on at home or with an ESL Tutor – the modifications are done according to proficiency level (see items G & *H). The teacher will have the following terms written on the board:

- Historical Literature (in Larger print than the others)
- Biography
- Diary
- Factual Event
- "The Tragedy of Julius Caesar"

The teacher will point to each term and say it aloud. The teacher will tell the class, while speaking at a modified pace, that they are going to be reading about Historical Literature; as she is saying this she is pointing to the term Historical Literature on the board and holding the piece of reading up in her hand. The teacher will then hand the piece out to the students. She will give the ELLs the modified versions of the reading according to their proficiency levels (see items I & *J). She will tell the class to follow along and then proceeds to read aloud at a modified pace with several pauses. As she comes to the terms above in the reading she will point to them on the board. The teacher will note that at the bottom of the reading there are three [holding up three fingers] examples of Historical Literature and she will read them aloud and pause after each one. When the teacher gets to “The Tragedy of Julius Caesar” she will point to each of these words on the board. The teacher will then ask each group, they are still in their Literature groups, to think of three pieces of Historical Literature that they have already read. The group will write the names of the stories down and have each member in the group write a reason why that story is Historical Literature; a low intermediate ELL
may say a reason and a beginning ELL may point to a reason on his/her modified sheet. The teacher will circulate around the room and take anecdotal assessments of the class’ progress.

3.) **Original Step 2 (15 mins)** The teacher will handout the reading on a Tragic Hero (see item K). The teacher will read the introduction aloud. She will then have volunteers read each of the characteristics. After they read each characteristic the teacher will ask the class to give examples. When they get to the section on Tragic Flaws the teacher will write these examples on the board. She will then tell the class that for homework they each need to find a person that they believe is a Tragic Hero. The teacher will tell the class that their choice should meet all of the criteria, but may be missing one characteristic. The teacher will give an example of a Tragic Hero – Richard Nixon. The teacher will ask the class what makes Nixon a Tragic Hero and she will write their answers on the board.

3.) **Modified Step 2 (20 mins)** The teacher has given the ELLs an introduction to the reading at the end of class yesterday to either work on at home or with an ESL Tutor (see item sL & *M). The teacher will have written some terms on the board before class started. These terms are:

- Tragic Hero
- Noble Stature - King, President
- Tragic Flaw - pride
- Free Choice – to choose something

The teacher will tell the class that they are going to be reading a piece on what makes a person a Tragic Hero and will point to the words Tragic Hero on the board. The teacher will then hand out the readings – there are modified versions for the ELLs (see items N & *O). The teacher will read the introduction at a modified pace and a slight pause after each sentence. She will then have a students read each description at a modified pace [the teacher may want to remind the class that they are not aiming for speed; they are aiming for knowledge]. The teacher will point to the terms on the board as they are read. She will ask for examples of the characteristics after each topic is read. After the class has finished reading the teacher will put a transparency up (see item P). The teacher will make the claim that Darth Vader is a Tragic Hero. The teacher will then defend her choice by putting her reasoning on the transparency (see item Q). The teacher will tell the class that for homework they are each going to pick a person that think is a Tragic Hero and defend their choice.
4.) **Original Closure (5 mins)** The teacher will ask the class “What is Historical Literature?” The teacher will call on at least four students to get varied responses. The teacher will then remind the class that their homework assignment is to pick a Tragic Hero and defend their choice by applying the six basic characteristics of a Tragic Hero.

4.) **Modified Closure (10 mins)** The teacher will ask the question, “What is Historical Literature?” She will have the question written on the board and point to each word as she says it. Each person, will write a response to the question on their Exit Ticket (see item R) [ASSESSMENT]. **Modified versions are provided for the ELLS (see items S & *T).** The students will hand in their Exit Ticket as they leave. The teacher reminds the students of their Homework assignment. She points to the words Tragic Hero on the board while holding up a graphic organizer. The teacher tells the class to use the Tragic Hero sheet as a guideline. She then hands out a graphic organizer for the class to use that will allow the students to write their information in an organized and useful manner (see item U) - there are modified versions for the ELLs (see items V & *W).

*** Targeted lesson time was 60 minutes
Narrative:

Many of the modifications in this lesson are the same as in Lesson 1. I did this because I wanted to create a routine for my ELLs. By offering a routine and by varying discourse I was able to meet the needs of my ELLs as well as other students who are challenged by the content.

The original lesson opened with an assessment, the writing journals. I took this assessment a step further with the peers reading and commenting on the writing as well as the teacher using anecdotal records.

I also chose a different Tragic Hero. The teacher had chosen Richard Nixon. I felt that many of the students, not just ELLs, would have little or no knowledge of Richard Nixon. I chose to use Darth Vader, who is a character in trilogy that this generation is familiar with.

Exit Slips- This is a new device added in this lesson. This is a quick assessment tool where the students give a quick summary of a topic.

Modifications Used:

- Gestures
- Slower speech pace
- Pauses
- Vocabulary written on the board
- Small groups
- Modified readings
- Writing prompts
- Exit Slips
William Shakespeare
William Shakespeare

Shakespeare was born in ________.

He lived in ____________.

Shakespeare liked _________ in school.

Shakespeare learned Greek and _________ in school.

Shakespeare was a _________ and an actor.

Shakespeare was called ______ of Avon.

A _______ is a poet.

Shakespeare wrote _________.

Shakespeare wrote comedies, _________ and romances.

Shakespeare wrote "_________________".

Shakespeare also wrote ____________________.

Shakespeare died in ________.
William Shakespeare

Shakespeare was born in ________.
(1564 OR 1616)

He lived in ____________.
(United States OR England)

Shakespeare liked ________ in school
(Math OR History)

Shakespeare was a ____________.
(singer OR playwright)

Shakespeare was called _______ of Avon.
(Bard OR prince)

Shakespeare wrote ________.
(plays OR songs)

Shakespeare wrote “__________________”.
(I Love Mickey Mouse OR The Tragedy of Julius Caesar)

Shakespeare died in ________.
(1564 OR 1616)
Blank Verse

**Directions:** Try to write two lines in blank verse. Write more lines in Blank Verse if you have time.

Here are two examples:

- beat | beat | beat | beat | beat | beat
- But wherefore art not in thy shop today?
- Where is thy leather apron and thy rule?
Blank Verse

Shakespeare wrote in blank verse.

Blank verse has a pattern called pentameter.

A pentameter has five beats.

The beats are called iams.

The iams have soft and loud parts.

Below are two examples of Blank Verse.

```
iam iam iam iam iam
(beat) (beat) (beat) (beat) (beat)
But wherefore art not in thy shop today?
= pentameter (5 iams)
```

```
iam iam iam iam iam
(beat) (beat) (beat) (beat) (beat)
Where is thy leather apron and thy rule?
= pentameter (5 iams)
```

Try to write one the words below in a blank _____.

1. A pentameter has _____ beats.
2. The beats are called ______.
3. The iams have soft and ______ parts.

iams five loud
Historical Literature:

History is much more than just a collection of dates and facts; it is what makes us who we are. And one way to make history come alive is through literature. Whether it is in the form of a biography, a diary, or a fictional account based on true events, literature goes beyond merely reporting historical events. Good historical literature introduces its readers to the people who were living during those interesting times you have heard about in History class, men, women and children who may differ from you in many ways, yet also have many similarities. Literature allows the reader to realize how fascinating history can really be and make a connection with it through an interesting character or story line.

Historical Literature is different than a history textbook in that it is a narrative not expository writing. A biography is Historical Literature that tells about a person's life. A diary is a first hand account of a person's life that documents certain events. Another type of Historical Literature is based on a factual event, but the details may be altered to fit the theme of the story. There are also fictional accounts that are based on real events, but the character is not real. Historical Literature is history told as an enriching story.

Examples of Historical Literature:

Uncle Tom's Cabin
The Diary of Ann Frank
The Tragedy of Julius Caesar
Historical Literature

**Directions:** Read the following paragraph.

Literature brings history to life. The type of literature that is based on the past is called Historical Literature. A biography or a diary is a type of Historical Literature. Historical Literature is an interesting story or play about real people or events from history. Historical Literature is not a textbook. Textbooks do not give facts by telling a story. Textbooks provide information only; there is no story involved. Historical Literature is a story or play based on facts. You will be reading a piece of Historical Literature called “The Tragedy of Julius Caesar”. Julius Caesar was a real person who was the leader of Rome in 40 BC. William Shakespeare took facts from Caesar’s life and wrote a play.

**Directions:** Use the paragraph above to answer the following questions.

1. What are two types of Historical Literature?

2. How is Historical Literature different from a textbook?

3. What is a fact about Julius Caesar?
Historical Literature

Directions: Use a dictionary to find the meaning of these words.

1. biography-
2. diary-
3. fact-
4. actual-
5. event-
6. murder-

Directions: Read the following lines.

Historical Literature is a story about the past.

Historical Literature is a story about the past that is based on facts.

A biography is Historical Literature.

A diary is Historical Literature.

A story based on an actual event is Historical Literature.

Julius Caesar was a real person.

Julius Caesar was murdered.

“The Tragedy of Julius Caesar” is Historical Literature.
Historical Literature:

History is much more than just a collection of dates and facts; it is what makes us who we are. And one way to make history come alive is through literature. Whether it is in the form of a biography, a diary, or a fictional account based on true events, literature goes beyond merely reporting historical events. Good historical literature introduces its readers to the people who were living during those interesting times you have heard about in History class, men, women and children who may differ from you in many ways, yet also have many similarities. Literature allows the reader to realize how fascinating history can really be and make a connection with it through an interesting character or story line.

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The Tragedy of Julius Caesar
Historical Literature:

History is much more than just a collection of dates and facts; it is what makes us who we are. And one way to make history come alive is through literature. Whether it is in the form of a biography, a diary, or a fictional account based on true events, literature goes beyond merely reporting historical events. Good historical literature introduces its readers to the people who were living during those interesting times you have heard about in History class, men, women and children who may differ from you in many ways, yet also have many similarities. Literature allows the reader to realize how fascinating history can really be and make a connection with it through an interesting character or story line.

Historical Literature is different than a history textbook in that it is a narrative not expository writing. A biography is Historical Literature that tells about a person’s life. A diary is a first hand account of a person’s life that documents certain events. Another type of Historical Literature is based on a factual event, but the details may be altered to fit the theme of the story. There are also fictional accounts that are based on real events, but the character is not real. Historical Literature is history told as an enriching story.

Examples of Historical Literature:

Uncle Tom’s Cabin

The Diary of Ann Frank

The Tragedy of Julius Caesar

These are Historical Literature.
Tragic Hero

A Tragic Hero is either the main character of a play or another important character. The type of play is a Tragedy where a hero is brought to his ruin. The character must submit to six basic characteristics.

1. **Noble Stature:** Since tragedy often involves the "fall" of a hero, he or she must have a lofty position to fall from, or else there is no tragedy. Another explanation of this characteristic is that tragedies involving people of stature affect the lives of others. In the case of a king, the tragedy would not only involve the king and his family, but also his entire kingdom would be affected.

2. **Tragic Flaw:** The tragic hero must "fall" due to some flaw in his own personality. The most common tragic flaw is hubris (excessive pride). One who tries to attain too much possesses hubris.

3. **Free Choice:** While there is often a discussion of the role of fate in the downfall, there must be an element of choice in order for it to be a true tragedy. The hero falls because he chooses one course of action over another.

4. **The punishment Exceeds the Crime:** The audience must not be left feeling that the hero got what he deserved. They must witness the injustice of what has just occurred.

5. **Hero has Increased Awareness:** It is crucial that the hero come to some sort of an understanding of what went wrong or of what was really going on before he comes to his end.

6. **Produces Catharsis:** Catharsis is a feeling of emotional purgation that an audience feels after witnessing the plight of a tragic hero: we feel emotionally drained, but exultant.
Tragic Hero

A tragic hero is a person who has six basic characteristics. These characteristics are:

1. Noble Stature: This is a powerful position. Some examples are king, queen, president, dictator, and governor.
2. Tragic Flaw: A flaw is something wrong; like a scratch on a car. Too much pride is a flaw in a person’s personality.
3. Free Choice: This is the ability to make a choice. The hero “falls” from his powerful position because he chooses one course of action over another.
4. The Punishment Exceeds the Crime: The punishment was unfair. An example of this is, if you stole milk from a store you punishment was to be put to death!
5. Hero has increased Awareness: The hero knows that he made the wrong choice and this is why he/she “fell” from the powerful position.
6. Produces Catharsis: The audience feels they have learned something about life by watching the Hero “fall” from the powerful position.

Directions: Try to answer the following questions.

1. What are some other Noble Statures?

2. What are some other personality flaws?

3. What is an example of a punishment not fitting the crime?
Tragic Hero

Directions: Read the sentences below.

Julius Caesar was a Tragic Hero.

A Tragic Hero is a person.

A Tragic Hero is a person who loses his powerful position.

A powerful position is called noble stature.

A Tragic Hero has too much pride.

Pride is thinking highly of yourself.

Too much pride is a tragic flaw.

A Tragic Hero makes choices.

A Tragic hero chooses one thing over another.

A Tragic Hero has free choice.

Julius Caesar was a Tragic Hero.

Directions: Write a word in the blanks (______).

Julius Caesar was a ____________.

A powerful position is called ____________.

Too much pride is a ____________.

A Tragic Hero has ____________.
Tragic Hero

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Tragic Hero?

CHARACTERISTICS:

1. Noble stature:

2. Tragic Flaw:

3. Free Choice:

4. Punishment Exceeds the crime:

5. Increased Awareness:

6. Produces Catharsis:

Darth Vader
also known as Anakin Skywalker
Jedi knight and eventually #2 man in the Empire.

Obsessed with becoming powerful.

Chose to separate himself from the Jedi order.

Anakin physically died.

Realizes that he chose power over family.

Audience realized that Anakin was worth saving but Darth Vader needed to die.
EXIT SLIP

Historical Literature
EXIT SLIP

Historical Literature

Historical Literature is a story...

Two examples of Historical Literature are...
EXIT SLIP

Historical Literature

Historical Literature is a story about the _____.

A _______ is Historical Literature.

Historical Literature is a story based on _______ events.

Julius ______ was a real person.

“The Tragedy of Julius Caesar” is

_______     ________.
Tragic Hero

Noble Stature \[\rightarrow\] Tragic Flaw \[\rightarrow\] Free Choice

Punishment \[\leftarrow\] Increased Awareness

Produces Catharsis
Tragic Hero

Tragic Hero ____________________________

Noble Stature
__ was a ....
(name)
(Tell what his/her job or position was)

Tragic Flaw
A flaw in _______ personality
(name)
was _______.
(flaw)

Free Choice
Because _______
(name)
was too _______
(Tragic Flaw)
he/she chose ...
(tell the choice)

Punishment
The punishment for _______
(name)
was _______. The
(punishment)
punishment exceeded the crime
because...
(WHY was the punishment too strong?)

Increased Awareness
_____ realized his/her
(name)
mistake was...
(WHAT was the mistake?)

Produces Catharsis
The audience or public felt ...
(tell HOW the audience felt)
because ...
(WHY did the audience feel that way)
Tragic Hero

Tragic Hero = Julius Caesar

Noble Stature
Julius Caesar was the leader of Rome.
Julius Caesar led Rome in 44 BC.
BC = Before Christ.

Tragic Flaw
A flaw is something bad.
Too much pride is a flaw
Julius Caesar had too much pride.

Free Choice
Julius Caesar chose not to share his power.

Punishment
Julius Caesar was murdered.
Julius Caesar was murdered by men who thought Caesar had too much power.

Increased Awareness
Julius Caesar realized he should have shared his power.
Julius Caesar realized he made a mistake.

Produce Catharsis
(We will fill this one in after you read the play!)
Lesson 3
Lesson 3: Literary Terms and Act I scene i

Goals: I want my students to know what Literary terms are and how they enhance Literature.

I want my students to know the key characters in the play.

I want my students to be able to summarize Act I scene i of the play.

Objectives:

SOME students will know several Literary Terms an be able to demonstrate them effectively and these students will be able to give a detailed summary of Act I scene ii and know the characters in the play.

MOST students will know some Literary Terms and be able to demonstrate well and these students will know some information from Act I scene i and know several of the characters in the play.

ALL students will know Literary Terms exist and these students will know a few details about Act I scene i and know the three main characters in Act I scene i.

Materials needed:

✓ Literary Term sheets
✓ Literary Acting cards
✓ Literature books
✓ Modified versions of Literature books
✓ Character sheets
# Functional/ Notional Chart

**Lesson 3: Literary terms/ Act I scene 1**  
**Unit: The play “The Tragedy of Julius Caesar”**

<table>
<thead>
<tr>
<th>FUNCTION</th>
<th>SITUATION</th>
<th>FORMULAE</th>
<th>GRAMMAR</th>
<th>VOCABULARY</th>
</tr>
</thead>
</table>
| Define       | Literary Terms/Devices | A literary devise is ...  
_____ is a Literary term because....  
______ is an example of a Literary term or device.  
______ is an example of a Literary term/device because.... | Present Tense “To Be”  
Descriptive | Pun  
Irony  
Foreshadowing  
Aside  
Soliloquy  
Antagonist  
Imagery  
Persuasion |
| Give examples| Literary Terms/Devices | _____ is a Literary term.  
_____ is an example of a Literary term or device.  
_____ is an example of a Literary term/device because.... | Present tense “To Be” | Pun  
Irony  
Foreshadowing  
Aside  
Imagery  
Antagonist |
| Assign       | Literary Terms/Devices | You will be _____  
I will be _____  
You do a _____  
I will do a _____ | Future  
Noun | Child  
fireman  
swimmer  
play  
shark  
Pun, Imagery, Soliloquy |
| Introduce    | Characters          | _____ is a character from “The Tragedy of Julius Caesar”  
_____ is either a friend of Julius Caesar or not. | Noun  
Conditional (either/ or) | Julius Caesar  
Portia  
Marc Antony  
Casca  
Marcus Brutus  
Cassius  
Calpurnia |
| Discuss      | Act I scene 1        | Flavius and Marullus ______ Caesar and the cobbler ______ Caesar.  
Before the race Caesar asks Antony for a favor.  
During the race Cassius asks Brutus for a favor. | Compound  
Prepositions | Do not like  
Hate  
Dislike  
Envy  
Have contempt  
Like  
Love  
Admire  
Worship  
Before  
During |
* = Beginner level modifications

**PROCEDURE:**

1.) **Original Opening (1 min)** The teacher tells the class that they have three things to accomplish today. First they are going to look at some Literary Terms then they will learn some information about the characters in the play and lastly they are going to read the first scene of the play.

2.) **Modified Opening (2 mins)** The teacher will have written the following on the board.
   1. Literary Terms
   2. Characters
   3. Read Act I scene 1

   The teacher will point to each topic as she says each topic aloud. *The students have sat in their Literature Groups.*

2.) **Original Step 1 (10 mins)** The teacher will have the students work on eight Literary Terms. She will use an overhead that has the terms and their definitions (see item A). She will read each definition with the class and try to elicit an example for each term from the class, which she will write on the overhead. She will transfer these to poster paper, which she will hang up for the students to use as a reference tool.

2.) **Modified Step 1 (16 mins)** *The teacher will use several modified versions of the overhead (item A) that are much less wordy (see items *B - *I). The teacher will give a copy to every student. The teacher will read the examples aloud with pauses at a modified pace. She will transfer the examples to poster paper at a later time to have in the class as a reference tool. The teacher will then tell the class that they are going to be putting the Literary Terms to work - literally (see item J). The teacher explains that each group is going to be given a topic and the group will act out a scene using at least five literary tools - the mini-plays will be done on Tuesday (day 7 of the Unit). The students are given a few minutes to discuss their assigned topic - 20 minutes of prep time will be allotted on days 5 and 6.*

3.) **Original Step 2 (25 mins)** The teacher will write the names of the main characters on the board as well as Flavius, Marullus, and cobbler. She tells the
students to make a chart in their notebook with ample room where they can add details when necessary – (10 mins are allotted for this task). The teacher then gives a detail for each person's personality (see item K). She explains to the class that it is the personality that will cause an action, which is part of an event. The teacher then has the class focus on the three blocks Marullus, Flavius and the cobbler. She tells the class that these are characters from Act I scene i. She leaves these blank to fill in after they have read the scene.

3.) Modified Step 2 (15 mins) The teacher will have item K made into a transparency and also have copies made for the students and modified versions were created for the ELLs (see items L & *M). The teacher will read each characters name aloud while pointing to it and pause after each name is read. The teacher will have given the ELLs a different modified version the day before to take home or work with an ESL Tutor (see items N & *O). The teacher will then give a personality trait for the main characters only [Caesar, Antony, Brutus and Cassius] the remainder will be filled in as the class reads the play. The teacher will then have the class look at the last three blocks [Metullus, Flavius and cobbler]. She will say the names aloud while pointing to each one. The teacher will explain that these are the characters from Act I scene i. The ELLs have a modified version of this sheet (see item N & *O). The teacher will tell the class that they will fill this chart in after they read Act I scene i. As she is saying this she will hold up the transparency and mock filling it in and gesture (after) by pointing a finger over the book (after).

4.) Original Step 3 (20 mins) The teacher has the students open their books to page 309. The teacher assigns the four speaking parts to students. The students read through the scene. The teacher then reviews the scene by walking the class through it and clarifying the terminology. The teacher then fills in the personality chart for Metullus, Flavius, and the cobbler. The students are to finish the chart for homework and to summarize the scene.

4.) Modified Step 3 (25 mins) The ELLs were given a list a vocabulary to translate and/or define (see item *P) Modified versions of the play were created for the ELLs to read ahead of time (see items Q & *R). The teacher has the students open their books to page 309. The ELLs have a modified version of the original play (see items S & *T). The teacher will read the parts using a change of voice for each part. The teacher will say the name of the character before she says the line. The teacher will read at a moderate pace and pause.
briefly after each part. The teacher will clarify terminology as she reads. An example is…

“Where is thy leather apron and rule?”  “Where is thy (your) leather apron and rule (tools)?”

After the teacher finishes reading she will ask the Literature Groups to draft bullets of information of the scene on an Exit Slip (see item U). Each group will have one slip with everyone’s intake on it. The ELLs have a modified version to use if they prefer (see items V & *W). This will be collected at the end of class (ASSESSMENT). The teacher draws the class’ attention to the transparency again. The teacher will point to the characters name while saying it aloud. The teacher then asks the class for a good word to describe this persons personality (REMINDER – the ELLs have been given a modified version of this the day before – items N & O). The teacher aims for at least three descriptions per character. She will repeat the word the students give and say the word aloud as she writes it. The students are to complete the remainder of the chart for homework.

5.) **Original Closure (2 mins)** The teacher reminds the class about the Homework and make certain that they bring their character charts to class every day. The teacher will ask if anyone has a question.

5.) **Modified Closure (2 mins)** While pointing to the transparency the teacher will remind the class of their homework assignment. She then puts up one of the Literary Term transparency and reminds the class of that assignment as well.
Narrative:

As mentioned in my last narrative I have chosen to use many of the same Sheltered strategies. Once again, I do this to provide consistency for my ELLs. I continue to provide modified discourse ahead of time to my ELLs so they are able to keep pace in this fast paced classroom.

In this lesson I did however choose not to use an original transparency. The transparency was too wordy for my liking. I toned down that part of the lesson by using the modified versions I had created for my ELLs. I believe these versions will work for all students.

Modifications Used:

- Gestures
- Slower speech pace
- Pauses
- Small Groups
- Modified Readings
**Literary Terms**

**Antagonist**- a character or force that is in conflict with the main character.

EXAMPLE: ____________________________

**Aside**- a short speech delivered by an actor in a play and spoken in an undertone to suggest that the rest of the characters on stage are unable to hear what is being said.

**Foreshadowing**- the use of clues that suggest events that have yet to occur.

EXAMPLE: ____________________________

**Imagery**- descriptive language used to recreate sensory experiences

EXAMPLE: ____________________________

**Irony**- words are used that suggest the opposite of their meaning.

EXAMPLE: ____________________________

**Persuasion**- a piece of writing or a speech that attempts to convince someone to adopt a particular course of action.

EXAMPLE: ____________________________

**Pun**- this is a play on words.

EXAMPLE: ____________________________

**Soliloquy**- a long speech made by a character who is alone.
Literary Terms
“The Tragedy of Julius Caesar”

**Foreshadowing:** Foreshadowing is clues.
Foreshadowing is clues of events.
Foreshadowing is clues of events that have yet to happen.
Literary Terms
"The Tragedy of Julius Caesar"

**ASIDE:** An aside is to think aloud.
An aside is to think aloud to yourself.
An aside is to think aloud to yourself around people.
Literary Terms
"The Tragedy of Julius Caesar"

Soliloquy: A soliloquy is a long speech.
A soliloquy is a long speech made by a character.
A soliloquy is a long speech made by a character when alone.
Literary Terms

"The Tragedy of Julius Caesar"

Pun: A pun is funny.
A pun is a funny word.
A pun is a funny word that means something else.
Literary Terms
“The Tragedy of Julius Caesar”

Cassius: Caesar is not a better man than you. Why should he have more power than you?

Brutus: Hmm, Cassius is right.

PERSUASION: Persuasion is to convince someone.
Persuasion is to convince someone that you are right.
Persuasion is to convince someone that you are right and they should join you.
**Imagery:** Imagery is using words to make a picture. Imagery is using words to make a picture in your head. Imagery is using words to make a picture of the story in your head.
Literary Terms
"The Tragedy of Julius Caesar"

**Irony:**
Irony is the use of words.
Irony is the use of words to say the opposite.
Irony is the use of word to say the opposite of the word's literal meaning.
Literary Terms
"The Tragedy of Julius Caesar"

**Antagonist:** An antagonist is a person. 
   An antagonist is a person who is angry. 
   An antagonist is a person who is angry at the main character.
You need one set of cards for each Literature group.
People visiting a zoo.

People relaxing in a park.
Football team playing in a game.

Soldiers fighting in a battle
Firemen putting out a fire.

A classroom of students
People stuck in a traffic jam.

Family at the beach.
Pun

- This is a play on words.

Soliloquy:

- a long speech made by a character who is alone.
Antagonist:
- a character or force that is in conflict with the main character.

Aside:
- short speech delivered by an actor in a play and spoken in an undertone to suggest that the rest of the characters on stage are unable to hear what is being said.
CHARACTERS

Marc Antony
Personality
Action
Event

Caesar
Personality
Action
Event

Brutus
Personality
Action
Event

Cassius
Personality
Action
Event

(4 pages of)
Marullus

Personality
Rude- have no respect
Angry- to be mad

Action
1. He spoke rudely...
2. He was angry....

Event
1. The cobbler....
2. The commoners....

Flavius

Personality
Rude- have no respect
Jealous- to want what someone else has

Action
1. He yelled rudely...
2. He was jealous of...

Event
1. The cobbler...
2. He took down....

Cabbler

Personality
Joker- likes to play tricks on people
Offended- do not like what someone said

Action
1. He joked ...
2. He was offended by....

Event
1. Flavius became angry....
2. He and his friends....

Marullus ____ a friend of Caesar.

Flavius ____ a friend of Caesar.

The cobbler ____ a friend of Caesar.
Marullus

Personality
Rude- have no respect
Angry- to be mad

Action
1. He spoke rudely to the commoners.
2. He was angry people had forgotten Pompey.

Event
1. The cobbler began to joke with him.
2. The commoners walked away offended.

Flavius

Personality
Rude- have no respect
Jealous- to want what someone else has

Action
1. He yelled rudely at the men for not being at work.
2. He was jealous of Caesar and said that Caesar must be stopped before he becomes too strong.

Event
1. The cobbler began to joke with Marullus.
2. He took down the decorations throughout Rome.

Cabbler

Personality
Joker- likes to play tricks on people
Offended- do not like what someone said

Action
1. He joked with Marullus that he could mend him.
2. He was offended by Marullus' speech about the people forgetting Pompey.

Event
1. Flavius became angry and demanded to know why the commoners were in the street.
2. He and his friends walked away.

Marullus is not a friend of Caesar.
Flavius is not a friend of Caesar.
The cobbler is a friend of Caesar.
Characters

ACT I scene i:

**Marullus**- He is a Tribune, which means he works for the state. He is jealous of Caesar. He is also angry with Caesar because Caesar killed Pompey. He is rude to the commoners.

**Flavius**- He is also a Tribune. He is jealous of Caesar too. He is also rude to the commoners. He decides to take down Caesar’s decorations and send all the commoners home.

**cobbler**- He is in the street celebrating Caesars victory. He is a real jokester. He enjoys giving Flavius and Marullus a hard time. He does not give them straight answers to their questions.
ACT I scene i:

Marullus- He is not a friend of Caesar.
   He is rude to the common people.
   He is rude to the cobbler.
   He is rude to the carpenter.
   He is rude when he yells at the commoners.
   He is rude when he yells at the commoners for forgetting Pompey.

Flavius- He is not a friend of Caesar.
   He is jealous of Caesar.
   He is jealous of Caesar’s power.
   He is jealous and takes down Caesars decorations.

cobbler- He is a friend of Caesar.
   He is a common worker.
   He is a person that fixes shoes.
   He is a joker.
   He is a man who likes to joke.
   He is the man who joked with Marullus.
   He is the man that made Flavius angry.
Characters

Julius Caesar - He is the leader of Rome in 44 BC.
   He is superstitious.
   He is ambitious.
   He is not liked by everyone.

Brutus - He is a friend of Caesar.
   He believes that too much power is bad.
   He believes that Caesar has too much power.
   He believes that Caesar needs to die for the good of Rome.

Cassius - He is not a friend of Caesar.
   He is jealous of Caesar.
   He wants Caesar to die.
   He wants Brutus to help him kill Caesar.

Marc Antony - He is a friend of Caesar.
   He is angry with the men who killed Caesar.
   He tells the people of Rome that Brutus is bad.
   He tells the people of Rome that Caesar loved them.

Calpurnia - She is Caesar’s wife.
   She is not able to have children.
   She is superstitious.
   She has a dream about Caesar’s death.

Soothsayer - He warns Caesar about March 15th.
   He warns Caesar to be careful.
   He says, “Beware the Ides of March.”

Casca - He is not a friend of Caesar.
   He is the first to stab Caesar.

Portia - She is Brutus’ wife.
   She is loyal to Brutus.
The Tragedy of Julius Caesar

Directions: Use a dual-language dictionary to find the definitions of the words below.

Become- 
Carpenter - 
Cobbler- 
Decorations- 
Doctor- 
Fix- 
Fool- 
Friends- 
Job- 
Leave- 
Popular- 
Ruler- 
Silence- 
Sin- 
Sole- 
Statues- 
Tools- 

<table>
<thead>
<tr>
<th>Character</th>
<th>Role</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Julius Caesar</strong></td>
<td>Leader of the Roman Empire</td>
</tr>
<tr>
<td>Octavius, Antony,</td>
<td>Leaders after the death of Caesar</td>
</tr>
<tr>
<td>and Lepidus</td>
<td></td>
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<tr>
<td>Cicero, Publius,</td>
<td>Senators of Rome</td>
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<tr>
<td>and Popilius</td>
<td></td>
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<tr>
<td>Brutus, Cassius, Casca,</td>
<td>Plotters against Caesar</td>
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<td>Trebonius, Ligarius,</td>
<td></td>
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<tr>
<td>Decius, Metellus,</td>
<td></td>
</tr>
<tr>
<td>and Cinna</td>
<td></td>
</tr>
<tr>
<td>Flavius and Morellus</td>
<td>Law officers</td>
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<tr>
<td>Artemidorus</td>
<td>A teacher</td>
</tr>
<tr>
<td>Soothsayer</td>
<td>A teller of the future</td>
</tr>
<tr>
<td>Lucilius, Titinius, Messala,</td>
<td>Friends of Brutus and Cassius</td>
</tr>
<tr>
<td>and Young Cato</td>
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<td>Lucius and Strato</td>
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<td>Pindarus</td>
<td>Servants of Brutus</td>
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</table>
Act 1

Caesar returns to Rome in victory, and the working people have a day off to celebrate. Flavius and Murellus, seeing Caesar as a threat to Rome's Republican rule, stop the celebration. A soothsayer, or prophet, warns Caesar to be careful, but Caesar does not take the warning seriously. Behind Caesar's back, some men whom he considers friends plan to kill him. They want to get Brutus in on the plot.

Scene 1

A street in Rome. Flavius, Murellus, and some Commoners enter.

Flavius: Get off the streets,
You lazy creatures!
Go home! Is this a holiday?
Don't you know that you should not
Be walking around on a workday
Without the tools of your trade? Tell me,
What is your trade?

Commoner: I am a cobbler, sir.
It is a trade that I use in good conscience.
Indeed, sir, I am a mender of bad soles.
All that I live by is with the awl.
You see, I use my awl to mend old shoes.
I am, in a way, sir, a doctor to old shoes.
When they are in great danger,
I recover them.

Flavius: Why are you not in your shop?
Why are you in the streets today?
COMMONER: Well, sir, if I lead these men
About the streets, their shoes will wear out.
Then I can get myself some more work.
But I am just joking, sir. The truth is that
We are having a holiday, to see Caesar
And to celebrate his victory.

MURELLUS: Why are you celebrating?
What victory has he won?
What captives are following him to Rome?
You blocks, you stones,
You worse-than-senseless things!
Oh, you hard hearts,
You cruel men of Rome!
Did you not know Pompey?
Have you not climbed up the city walls,
To towers and windows, even to rooftops,
With your babies in your arms? Did you not
Sit there all day, waiting to see Pompey
Pass through the streets of Rome?
And when you saw him,
Did you not cheer and shout?
And do you now put on your best clothes?
And do you now declare a holiday?
And do you now lay flowers in the path
Of the man who comes in victory
Over Pompey's blood? Be gone!
Run to your houses, fall on your knees,
Pray to the gods to stop the plague
That they must send to punish you!

FLAVIUS: Go, go, good countrypeople.
Call a meeting of all poor men like you.

Meet on the banks of the Tiber River,
And weep your tears into the river.
(COMMONERS exit.)
See, Murellus, how they leave in silence.
They must feel guilty for what they do.
You go that way, toward the Capitol.
I will go this way. If you see any banners
Honoring Caesar, pull them down.

MURELLUS: Do you think we should?
FLAVIUS: Of course! The more feathers
We pluck from Caesar's wings, the lower
He will fly. Otherwise, he'll soar
Above us all and keep us in fear.

(All exit.)

Scene 2
A public place. CAESAR, ANTONY, CALPURNIA,
PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS, CASCA, a
SOOTHSAYER, MURELLUS, and FLAVIUS enter.

CAESAR: Calpurnia!
CALPURNIA: Here, my lord.
CAESAR: Stand in Antony's path
During the sacred race on this feast day.
If he touches you as he runs, perhaps
You will be able to have a child for us.
It is said that childless women, if touched
In this race, can soon bear children.
And Antony!

ANTONY: Caesar, my lord?
**Act 1 scene 1:**

Caesar has returned to Rome after defeating Pompey.

Pompey used to rule Rome.

Caesar won the war.

Now Caesar rules Rome.

The people of Rome are happy that Caesar won.

The people of Rome are celebrating.

The people of Rome are not working today.

The people of Rome are in the streets to see Caesar.

Flavius and Marullus do not like Caesar.

Flavius and Marullus believe Caesar has too much power.

Flavius and Marullus are angry that the people are not at work.

A carpenter and a cobbler are with a crowd of people.

Marullus asks the carpenter "What is your job?"

The carpenter says, "I am a carpenter."

Marullus is angry at the carpenter.

Marullus is angry because the carpenter is not at work.

Marullus is angry because the carpenter is not in his work clothes.

Marullus asks the cobbler what his job is.

The cobbler does not like Marullus.

The cobbler decides to joke with Marullus.

The cobbler tells Marullus that he is a cobbler.

**The word cobbler means a clumsy worker.**

Marullus does not like the joke.

Marullus tells the cobbler to be honest with him.

The cobbler tells Marullus that he likes his job.

The cobbler tells Marullus that he mends soles.

Flavius is angry.
Flavius does not like the cobbler’s jokes.
Flavius demands the cobbler tell him his job.

The cobbler looks at Marullus.
The cobbler tells Marullus that he could fix him.

Marullus is angry.
Marullus says, “What do you mean fix me?”

The cobbler says, “I will fix you.”

Flavius asks, “You are a cobbler?”
Flavius asks, “Why are you not at work?”

The cobbler tells Flavius that he is a cobbler.
The cobbler tells Flavius that he fixes old shoes.
The cobbler tells Flavius that he is celebrating Caesars victory.

Marullus does not like the cobbler’s answer.
Marullus is angry that people have forgotten that Pompey was a Roman.
Marullus is angry that people are ready to give Caesar power.
Marullus is angry that people are celebrating a Roman killing a Roman.

Flavius tells the people to go home.
Flavius tells the people to pray for Rome.
Flavius tells the people to be fearful of the power Caesar has.

Decorations were put up to honor Caesar.

Flavius and Marullus take down the decorations.
Flavius and Marullus tell all the workers to go back home.
Blank Verse

Blank verse is a poetic form written in the metrical pattern of iambic pentameter. Iambic means that an unaccented or unstressed syllable is followed by an accented or stressed one. Pentameter means that there are five iambs per line. In the following lines, / labels a stressed syllable and \ an unstressed one.

What tributaries follow him to Rome

To grace in captive bonds his chariot-wheels?

(Act I, Scene i, lines 34–35)

Focus

Shakespeare's work is the source of many well-known sayings. The following famous quotation, for instance, occurs in Act I, Scene ii: "The fault, dear Brutus, is not in our stars. But in ourselves, that we are underlings." With a group of students, speculate on the meaning of this quotation. Then read Act I to see whether you were correct.

Vocabulary

Knowing the following words will help you as you read Act I of The Tragedy of Julius Caesar.

replication (rep' la kā' shən) n.: Echo or reverberation (p. 311)
mettle (met' ɪl) n.: Basic character (p. 311)
spare (sper) adj.: Lean or thin (p. 318)
infirmity (in fir' mə tē) n.: Bodily weakness (p. 320)
tempests (tem' pistz) n.: Violent windstorms often with rain, snow, or hail (p. 322)
surly (sur' ě) adv.: In a proud, commanding way (p. 322)
portentous (pər ten' əs) adj.: Foreboding; full of unspecified meaning (p. 322)
prodigious (prə dij' əs) adj.: Impressively forceful (p. 324)
The Tragedy of Julius Caesar
William Shakespeare

CHARACTERS

Julius Caesar
Octavius Caesar
Marcus Antonius
M. Aemilius Lepidus
Cicero
Publius
Popilius Lena
Marcus Brutus
Cassius
Casca
Trebonius
Ligarius
Decius Brutus
Metellius Cimber
Cinna
Flavius
Marullus
Artemidorus of Cnidos,
a teacher of rhetoric

A Soothsayer
Cinna, a poet
Another Poet
Lucilius
Titinius
Messala
Young Cato
Volumnius
Varro
Clitus
Claudius
Strato
Lucius
Dardanius
Pindarus, servant to Cassius
Caipurnia, wife to Caesar
Portia, wife to Brutus
Senators, Citizens, Guards,
Attendants, and so on

Scene: During most of the play, at Rome;
afterward near Sardis, and near Philippi.

*triumvirs* (tri um' varz) n.: in ancient Rome, a group
of three rulers who share authority equally.
Act I

Scene i. Rome. A street.

[Enter Flavius, Marullus, and certain Commoners over the stage.]

FLAVIUS. Hence! Home, you idle creatures, get you home! Is this a holiday? What, know you not, Being mechanical, you ought not walk Upon a laboring day without the sign Of your profession? Speak, what trade art thou?

CARPENTER. Why, sir, a carpenter.

MARULLUS. Where is thy leather apron and thy rule? What dost thou with thy best apparel on? You, sir, what trade are you?

COBBLER. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.

MARULLUS. But what trade art thou? Answer me directly.

COBBLER. A trade, sir, that, I hope, I may use with a safe conscience, which is indeed, sir, a mender of bad soles.

FLAVIUS. What trade, thou knave? Thou naughty knave, what trade?

COBBLER. Nay, I beseech you, sir, be not out with me: yet, if you be out, sir, I can mend you.

MARULLUS. What mean'st thou by that? Mend me, thou saucy fellow?

COBBLER. Why, sir, cobble you.

FLAVIUS. Thou art a cobbler, art thou?

COBBLER. Truly, sir, all that I live by is with the awl. I meddle with no tradesman's matters, nor women's matters; but withal, I am indeed, sir, a surgeon to old shoes: when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

FLAVIUS. But wherefore art not in thy shop today? Why dost thou lead these men about the streets?

1. commoners (kəm'ən arz) n.: People not of the nobility or upper classes.
2. mechanical: Of the working class.
3. sign/Of your profession: Work clothes and tools.
4. in respect of a fine workman: In relation to a skilled worker.
5. cobbler: Mender of shoes or a clumsy, bungling worker.
6. knave (nāv) n.: A tricky rascal: a rogue.
7. be not out . . if you be out: Be not angry . . . If you have worn-out shoes.
8. mend you: Mend your shoes or improve your disposition.
9. awl (awl) n.: A small, pointed tool for making holes in leather.
10. neat's leather: Leather made from the hides of cattle.
COBBLER. Truly, sir, to wear out their shoes, to get myself into more work. But indeed, sir, we make holiday to see Caesar and to rejoice in his triumph.\(^1\)

MARULLUS. Wherefore rejoice? What conquest brings he home?

What tributaries\(^2\) 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?\(^3\) Many a time and oft
Have you climbed up to walls and battlements,
To tow'rs and windows, yea, to chimney tops,
Your infants in your arms, and there have sat
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,
That Tiber\(^4\) trembled underneath her banks
To hear the replication of your sounds
Made in her concave shores?\(^5\)
And do you now put on your best attire?
And do you now cull out\(^6\) a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?\(^7\)
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague\(^8\)
That needs must light on this ingratitude.

FLAVIUS. Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.\(^9\)

[All the Commoners exit.]

See, whe'r their basest mettle\(^10\) be not moved,
They vanish (tongue-tied in their guiltiness.
Go you down that way toward the Capitol;
This way will I. Disrobe the images,
If you do find them decked with ceremonies.\(^11\)

MARULLUS. May we do so?
You know it is the feast of Lupercal.\(^12\)

\(^{11.}\) triumph (trɪ'əmф) n.: In ancient Rome, a procession celebrating the return of a victorious general and his army.

\(^{12.}\) tributaries (trib' yoo ter' ěz) n.: Captives.

\(^{13.}\) Pompey (pām' pē'): A Roman general and triumvir defeated by Caesar in 48 B.C. and later murdered.

\(^{14.}\) Tiber (ti' bar): River that flows through Rome.

\(^{15.}\) concave shores: hollowed-out banks; overhanging banks.

\(^{16.}\) cull out: Pick out; select.

\(^{17.}\) Pompey's blood: Pompey's sons, whom Caesar has just defeated.

\(^{18.}\) intermit the plague (plāg): Stop the calamity or trouble.

\(^{19.}\) the most exalted shores of all: The highest banks.

\(^{20.}\) whe'r their basest mettle: Whether the most inferior material of which they are made.

\(^{21.}\) Disrobe the images ... decked with ceremonies: Strip the statues ... covered with decorations.

\(^{22.}\) feast of Lupercal (lùp'ər kal): An ancient Roman festival celebrated on February 15.

*The Tragedy of Julius Caesar, Act I, Scene I*
FLAVIUS. It is no matter; let no images
70 Be hung with Caesar's trophies. I'll about
And drive away the vulgar\(^23\) from the streets;
So do you too, where you perceive them thick.
'These growing feathers plucked from Caesar's wing
Will make him fly an ordinary pitch,\(^24\)
75 Who else would soar above the view of men.
And keep us all in servile fearfulness. [Exit.]

Scene ii. A public place.
[Enter Caesar, Antony (for the course),\(^1\) Calpurnia, Portia,
Dectus, Cicero, Brutus, Cassius, Casca, a Soothsayer: after
them, Marullus and Flavius.]

CAESAR. Calpurnia!
CASCA. Peace, ho! Caesar speaks.
CAESAR. Calpurnia!
CALPURNIA. Here, my lord.
CAESAR. Stand you directly in Antonius' way
When he doth run his course. Antonius!
ANTONY. Caesar, my lord?
CAESAR. Forget not in your speed, Antonius;
To touch Calpurnia; for our elders say
The barren, touched in this holy chase,
Shake off their sterile curse.\(^2\)
ANTONY. I shall remember:
When Caesar says "Do this," it is performed.
CAESAR. Set on, and leave no ceremony out.
SOOTHSAYER. Caesar!
CAESAR. Hal Who calls?
CASCA. Bid every noise be still; peace yet again!
CAESAR. Who is it in the press\(^3\) 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.\(^4\)
CAESAR. What man is that?
BRUTUS. A soothsayer bids you beware the ides of March.

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23. vulgar (vul' gar) n.: The common people.
24. pitch: The upward flight of a hawk.
1. for the course: Ready for the footrace that was part of the Lupercal festivities.
2. barren ... sterile curse: It was believed that women who were unable to bear children (such as Calpurnia), if touched by a runner during this race, would then be able to bear children.
3. press n.: Crowd.
4. ides (idz) of March: March 15.
The Tragedy
of Julius Caesar
William Shakespeare

CHARACTERS

Julius Caesar
Octavius Caesar
Marcus Antonius
M. Aemilius Lepidus
Cicero
Publius
Popilius Lena
Marcus Brutus
Cassius
Casca
Trebonius
Ligarius
Decius Brutus
Metellus Cimber
Cinna
Flavius
Marullus
Artemidorus of Cnidos,
a teacher of rhetoric

A Soothsayer
Cinna, a poet
Another Poet
Lucilius
Titinius
Messala
Young Cato
Volumnius
Varro
Citus
Claudius
Strato
Lucius
Dardanius
Pindarus, servant to Cassius
Calpurnia, wife to Caesar
Portia, wife to Brutus
Senators, Citizens, Guards,
Attendants, and so on

triumvirs* after
the death of
Julius Caesar

senators

conspirators against
Julius Caesar

friends

to Brutus
and Cassius

servants

to Brutus

Scene: During most of the play, at Rome;
afterward near Sardis, and near Philippi.

*tromvirs (tri um' varz) n.: In ancient Rome, a group
of three rulers who share authority equally.

[individuals in society]

Act 1 Scene 1
Act I

Scene i. Rome. A street.

[Enter Flavius, Marullus, and certain Commoners over the stage.]

FLAVIUS. Hence! Home, you idle creatures, get you home! Is this a holiday? What, know you not. Being mechanical, you ought not walk Upon a laboring day without the sign Of your profession. Speak, what trade art thou?

CARPENTER. Why, sir, a carpenter.

MARULLUS. Where is thy leather apron and thy rule? What dost thou with thy best apparel on? You, sir, what trade are you?

COBBLER. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.

MARULLUS. But what trade art thou? Answer me directly.

COBBLER. A trade, sir, that, I hope, I may use with a safe conscience, which is indeed, sir, a mender of bad soles.

FLAVIUS. What trade, thou knave? Thou naughty knave, what trade?

COBBLER. Nay, I beseech you, sir, be not out with me; yet, if you be out, sir, I can mend you. (Joker)

MARULLUS. What mean'st thou by that? Mend me, thou saucy fellow?

COBBLER. Why, sir, cobble you. (Fix you)

FLAVIUS. Thou art a cobbler, art thou?

COBBLER. Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters; but withal, I am indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

FLAVIUS. But wherefore art not in thy shop today? Why dost thou lead these men about the streets?

1. commoners (kām'ən orz) n.: People not of the nobility or upper classes.

2. mechanical: Of the working class.

3. sign: Of your profession: Work clothes and tools.

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5. cobbler: Mender of shoes or a clumsy, bungling worker.

6. knave (nāv) n.: A tricky rascal; a rogue.

7. be not out...if you be out: Be not angry...if you have worn-out shoes.

8. mend you: Mend your shoes or improve your disposition.

9. awl (ål) n.: A small, pointed tool for making holes in leather.

10. neat's leather: Leather made from the hides of cattle.

---

Us and Marullus are angry that the workmen (cobblers and carpenter) are not at work. The cobbler tries to joke with Flavius. The cobbler says that he could fix Flavius (his attitude). Flavius is insulted. He then asks why the men aren't at work.
COBBLER. Truly, sir, to wear out their shoes, to get myself into more work. But indeed, sir, we make holiday to see Caesar and to rejoice in his triumph.

MARULLUS. 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 climbed up to walls and battlements, To tow'rs and windows, yea, to chimney tops,
Your infants in your arms, and there have sat 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, 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!
Run to your houses, fall upon your knees, Pray to the gods to intermit the plague That needs must light on this ingratitude.

FLAVIUS. Go, go, good countrymen, and, for this fault, Assemble all the poor men of your sort; Draw them to Tiber banks and weep your tears Into the channel, till the lowest stream Do kiss the most exalted shores of all.

[All the Commoners exit.]

See, whe'r their basest mettle be not moved, They vanish tongue-tied in their guiltiness. Go you down that way toward the Capitol; This way will I. Disrobe the images, If you do find them decked with ceremonies.

MARULLUS. May we do so? You know it is the feast of Lupercal.

---

**Definitions:**

11. **triumph** (trı' amf) n.: In ancient Rome, a procession celebrating the return of a victorious general and his army.

12. tributaries (trib' yŏō ter' ēz) n.: Captives.

13. **Pompey** (pām' pē): A Roman general and triumvir defeated by Caesar in 48 B.C. and later murdered.


15. **concave shores**: Hollowed-out banks; overhanging banks.

16. **call out**: Pick out; select.

17. **Pompey's blood**: Pompey's sons, whom Caesar has just defeated.

18. **intermit the plague** (plag): Stop the calamity or trouble.

19. the most exalted shores of all: The highest banks.

20. whe'r their basest mettle: Whether the most inferior material of which they are made.

21. Disrobe the images . . . decked with ceremonies: Strip the statues . . . covered with decorations.

22. **feast of Lupercal** (lōp' ēr kal): An ancient Roman festival celebrated on February 15.
FLAVIUS. It is no matter; let no images
Be hung with Caesar's trophies. I'll about
And drive away the vulgar from the streets:
So do you too, where you perceive them thick.
These growing feathers plucked from Caesar's wing
Will make him fly an ordinary pitch.
Who else would soar above the view of men
And keep us all in servile fearfulness. [Exit.]

Scene ii. A public place.

Enter Caesar, Antony (for the course), Calpurnia, Portia,
Decius, Cicero, Brutus, Cassius, Casca, a Soothsayer; after
them, Marullus and Flavius.

CAESAR. Calpurnia!

CASCA. Peace, ho! Caesar speaks.

CAESAR. Calpurnia!

CALPURNIA. Here, my lord.

CAESAR. Stand you directly in Antonius' way
When he doth run his course. Antonius!

ANTONY. Caesar, my lord? What?

CAESAR. Forget not in your speed, Antonius,
To touch Calpurnia; for our elders say
The barren touched in this holy chase,
Shake on their sterile curse.

ANTONY. I shall remember:

When Caesar says "Do this," it is performed.

CAESAR. Set on) and leave no ceremony out.

Soothsayer. Caesar!

CAESAR. Ha! Who calls? 

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.

CAESAR. What man is that?

BRUTUS. A soothsayer bids you beware the ides of March.

Flavius believes that Caesar will become so strong that no
man would be his equal. Flavius does not want Caesar to rise
 too high a power.

Caesar asks Marc Antony to touch Calpurnia's stomach during
the race. Caesar is superstitious. He believes that Antony's
touch will allow Calpurnia to become pregnant. A soothsayer
tells Caesar. "Beware the Ides of March." (March 15th)
The Tragedy of Julius Caesar

Act 1 scene 1

This scene takes place in the streets of Rome.

Characters:

Flavius – He does not like Caesar.
Marullus- He does not like Caesar.
Carpenter- He wants to see Caesar.
Cobbler- He wants to see Caesar.
FLAVIUS. Hence! Home, you idle creatures, get you home! Is this a holiday? What, know you not. Being mechanical, you ought not walk Upon a laboring day without the sign Of your profession? Speak, what trade art thou?

CARPENTER. Why, sir, a carpenter.

MARULLUS. Where is thy leather apron and thy rule? What dost thou with thy best apparel on? You, sir, what trade are you?

COBBLER. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.

MARULLUS. But what trade art thou? Answer me directly.

COBBLER. A trade, sir, that, I hope, I may use with a safe conscience, which is indeed, sir, a mender of bad soles.

FLAVIUS. What trade, thou knave? Thou naughty knave, what trade?
COBBLER. Nay, I beseech you, sir, be not out with me; yet, if you be out, sir, I can mend you.

MANULLUS. What mean'st thou by that? Mend me, thou saucy fellow?

COBBLER. Why, sir, cobble you.

FLAVIUS. Thou art a cobbler, art thou?

COBBLER. Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters; but withal, I am indeed, sir, a surgeon to old shoes: when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

FLAVIUS. But wherefore art not in thy shop today? Why dost thou lead these men about the streets?

Definitions

7. be not out . . . if you be out: Be not angry . . . you have worn-out shoes.
8. mend you: Mend your shoes or improve your disposition.

9. awl (awl) n.: A small, pointed tool for making holes in leather.

10. neat's leather: Leather made from the hides of cattle.
COBBLER. Truly, sir, to wear out their shoes, to get myself into more work. But indeed, sir, we make holiday to see Caesar and to rejoice in his triumph.\footnote{triumph (trı’ə mən) n.: In ancient Rome, a procession celebrating the return of a victorious general and his army.}

MARIUS. Wherefore rejoice? What conquest brings he home?

What tributaries\footnote{tributaries (trib’ yōō ter’ ēz) n.: Captives.} 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?\footnote{Pompey (pam’ pé): A Roman general and triumvir defeated by Caesar in 48 B.C. and later murdered.} Many a time and oft
Have you climbed up to walls and battlements,
To tow’rs and windows, yea, to chimney tops,
Your infants in your arms, and there have sat
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,
That Tiber\footnote{Tiber (ti’ bor): River that flows through Rome.} trembled underneath her banks
To hear the replication of your sounds
Made in her concave shores?\footnote{concave shores: hollowed-out banks; overhanging banks.}
And do you now put on your best attire?
And do you now cull out\footnote{cull out: Pick out; select.} a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey’s blood?\footnote{Pompey’s blood: Pompey’s sons, whom Caesar has just defeated.}
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague.\footnote{intermit the plague (plāg): Stop the calamity or trouble.}
That needs must light on this ingratitude.

FLAVIUS. Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.\footnote{the most exalted shores of all: The highest banks.}
See, whe’r their basest mettle\footnote{whe’r their basest mettle: Whether the most inferior material of which they are made.} be not moved,
They vanish tongue-tied in their guiltiness.
Go you down that way toward the Capitol;
This way will I. Disrobe the images,
If you do find them decked with ceremonies.\footnote{Disrobe the images . . . decked with ceremonies: Strip the statues . . . covered with decorations.}

MARIUS. May we do so?
You know it is the feast of Lupercal.\footnote{feast of Lupercal (lu’ por’ kal): An ancient Roman festival celebrated on February 15.}
FLAVIUS. It is no matter; let no images
Be hung with Caesar's trophies. I'll about
And drive away the vulgar\(^{23}\) from the streets;
So do you too, where you perceive them thick.
These growing feathers plucked from Caesar's wing
Will make him fly an ordinary pitch,\(^{24}\)
Who else would soar above the view of men.
And keep us all in servile fearfulness. \[Exit.\]

Notes:

Yes.
We can not let Caesar become too popular.

Definitions:

23. vulgar (vul' gar) n The common people.

24. pitch: The upward flight of a hawk.
EXIT SLIP

Act I scene i
EXIT SLIP

Act I scene I

In Act I scene I Flavius ...

In Act I scene I the cobbler...

In Act I scene I Marullus...

At the end of the scene Flavius and Marullus ...

...
EXIT SLIP

Act I scene I

DIRECTIONS: Fill in the blanks with a verb from below.

The people of Rome are ________ Caesar’s victory.

Flavius and Marllus do ________ Caesar.

The cobbler ________ Caesar.

The cobbler ________ with Marullus.

Marullus ________ at the people for forgetting Pompey.

Flavius ________ the people to go home.

Flavius and Marullus ________ the decorations.

yells    celebrating    not like
take down   likes   jokes   tells
Lesson 4
Lesson 4: Act I scene ii

Goal: I want my students to understand Act I scene ii

I want my students to use their knowledge of the play and predict what will happen in Act I scene iii.

Objectives:

SOME students will know exactly what happened in the scene and be able to accurately predict what will happen in scene iii.

MOST students will know most of the details in the scene and will be able to predict what will happen in scene iii.

ALL students will be able to give a few details about the scene and know that another scene will follow.

Materials Needed:

- Literature books
- Modified versions of the Literature book
- Pun transparency
- Pun prompt sheets
# Functional/Notional Chart

**Lesson 4: Act I scene ii**  
**Unit: The play “The Tragedy of Julius Caesar”**

<table>
<thead>
<tr>
<th>FUNCTION</th>
<th>SITUATION</th>
<th>FORMULAE</th>
<th>GRAMMAR</th>
<th>VOCABULARY</th>
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</thead>
<tbody>
<tr>
<td>Locate</td>
<td>Act I scene i</td>
<td>An example of a pun is found on line ___ of the play.</td>
<td>Present Tense</td>
<td>(Number words – one, two….)</td>
</tr>
<tr>
<td>Review</td>
<td>Act I scene i</td>
<td>In Act I scene i I learned ____ dislikes ________.</td>
<td>Past Tense</td>
<td>Flavius Marullus Caesar cobbler</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I learned that Marullus is angry about _______ because…</td>
<td>Noun</td>
<td>Pompey Caesar War Rome</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pompey ruled Rome before Caesar. Caesar ruled Rome after Pompey.</td>
<td>Descriptive</td>
<td></td>
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<td>Prepositions</td>
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<tr>
<td>Discuss</td>
<td>Act I scene ii</td>
<td>In Act I scene ii ……</td>
<td>Past Tense</td>
<td>Brutus Cassius Caesar Antony king Republic</td>
</tr>
<tr>
<td></td>
<td></td>
<td>An example of a superstition is…</td>
<td>Descriptive</td>
<td>Calpurnia stomach race “Beware the Ides of March”</td>
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<tr>
<td>Predict</td>
<td>Act I scene iii</td>
<td>I think ….</td>
<td>Future Tense</td>
<td>Brutus Cassius Caesar Antony</td>
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<td>I believe …</td>
<td>Noun</td>
<td>Talk discuss</td>
</tr>
<tr>
<td></td>
<td></td>
<td>I predict that ……</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
PROCEDURE:

1.) Original Opening (2 mins) The teacher will tell the class that they are going to do four things today. She will tell them that they are going to review Act I scene i, find some puns in that scene, read Act I scene ii, and predict what will happen in scene iii.

1.) Modified Opening (2 mins) The teacher will have the following steps written on the board.
   1. Review Act I scene i
   2. Locate puns in Act I scene i
   3. Read Act I scene ii
   4. Predict Act I scene iii

   The teacher will point to each step as she says the step aloud pausing after each one.

2.) Original Step 1 (8 mins) The teacher will circle the room while asking the class what they remember about Act I scene i. She will ask such questions as...

   How did the scene open?
   Why were the commoners in the street?
   Why were Flavius and Marullus angry?
   What did Marullus tell the commoners?
   What happened at the end of the scene?

   The teacher will write the highlights of the students answers bulleted on the board.

2.) Modified Step 1 (8 mins) The teacher will illicit information from the students through an Instructional Conversation. Before she begins she will have given the ELLs a summary of Act I scene i (see item A)

   Teacher- "Yesterday we began the play "The Tragedy of Julius Caesar" I am wondering if we can walk through the scene and clarify it for everyone." (pause)
   Student 18- (possible input) "The people were celebrating Caesar’s victory. He beat Pompey."
   Student 9- (possible input) "Yeah, and Flavius and Marullus were
angry. They wanted the people to back to work.”

Student 5- (possible input) “Yeah, they were mad, but that cobbler guy gave Marullus and Flavius a hard time. He thought they were jerks.”

Teacher – “Jerks, Hmm!” (pause)

The conversation will continue along this line with the students speaking the most and the teacher only inputting to steer the conversation to ensure all the important details of the scene are mentioned.

3.) Original Step 2 (8 mins) The teacher will have the class open up their Literature books to page 310. She tells the class that they are looking for puns. She reminds the class that a pun is a play on words. This activity is done orally with a student saying the line number and then the pun. The teacher will ask why it is a pun.

3.) Modified Step 2 (12 mins) The teacher will have the class open up their Literature books to page 310. She tells the class that they are looking for puns. She reminds the class that a pun is a play on words. This activity is done orally with a student saying the line number and then the pun. The teacher will ask why it is a pun.

The teacher will have the ‘pun’ transparency up for the class to use as a guideline. The teacher will have the students take out their Literature books and turn to p.310 - The ELLs will use the modified versions of Literature books mentioned in the previous lesson (items S & T in Lesson 3). The teacher will point out line 14. She will read it aloud at a modified pace and write it on the board, “...a mender of bad soles”. The teacher will point out that the cobbler was really saying “souls”- she will spell out the word both aloud and on the board. She will ask someone to point out the difference between the two. The teacher will then ask the students to try to find some puns and explain why it is a pun- the ELLs have been given prompts to help them in this task (see items B & *C).

4.) Original Step 3 (20 mins) The teacher will tell the class that they are going to begin reading Act I scene ii. The teacher will have the students open their books to page 312. The teacher will assign parts to students. The class will follow along as the play is read orally. The teacher will review the scene with the students by asking questions such as

What did Caesar ask of Antony?
What does this tell you about Caesar?
What did the soothsayer say to Caesar?
What did Cassius say to Brutus?
What did Antony offer Caesar?
What did Caesar do?
What happened to Caesar?
What does Caesar think of Cassius?

4.) Modified Step 3 (25 mins) The ELLs were given a condensed version of the reading to work on at home or with an ESL Tutor (see items D & *E). The teacher will have students open their books to page 312. The ELLs have modified versions of the original reading (see items F & *G). The teacher will assign some of the parts, but keeps the parts of Cassius and Brutus to read. She will remind the class to say the name of the character before they read and to read at a moderate pace. She will encourage the students to allow a slight pause after a part is finished. She will model this with her speaking parts. After they have finished reading the scene the teacher will encourage the class to talk their way back through it. She will bullet what the students say on a transparency while repeating or clarifying what they said. The ELLs will have been given a sheet with prompts to guide them through this task (see items H & *I).

5.) Original Step 4 (15 mins) The teacher will tell the class that the next scene involves Cassius, Casca, Cicero and Cinna. She will point out that two of these characters are new, but the class should be able to guess what they are going to talk about. The teacher asks the class to write their predictions in their journals. The teacher gives 5 minutes to complete this task. The class then shares their predictions, which the teacher writes on poster paper to save for tomorrow.

5.) Modified Step 4 (12 mins) The teacher will open the same way as above, but she will write the names on the board as she is saying them. She will write on the board predict = guess. She will have the modified versions of tomorrow’s readings in front of the ELLs (see items J & *K). The ELLs will also have a prompt sheet for this activity (see items L & *M). The class will take a few minutes to write down their predictions. The teacher will have the class share their predictions, which she will repeat and write on poster paper to save for tomorrow.
Narrative:

Once again I used many of the same modifications as in the previous lessons. The ELLs are active participants in all steps of the lesson due to the use of sheltered strategies and modified discourse.

One strategy that I applied in this lesson was the Instructional Conversation. This sheltered strategy minimizes teacher talk time and allows students to take ownership of the task at hand. This strategy allows the class to explore different interpretations and create a consensus of thought.

I also made use of repetition. I repeated back what a student said to allow for clarification. This method also allows the ELL more opportunity to process input. The repetition reinforces the language being used.

I also chose to use a visual ‘pun’ during step 2 of the lesson because it helps students to organize their thoughts. This will allow students to recall the information needed to complete the task.

The modifications used in this lesson:

- Gestures
- Modified speech pace
- Pauses
- Modeling
- Instructional Conversation
- Repetition
- Visual
- Modified text
Characters

ACT I scene i:

A street in Rome.

**Marullus**- He is not a friend of Caesar. He is not a friend of Caesar. He is rude to the common people. He is rude to the cobbler. He is rude to the carpenter. He is rude when he yells at the commoners. He is rude when he yells at the commoners for forgetting Pompey.

**Flavius**- He is not a friend of Caesar. He is jealous of Caesar. He is jealous of Caesar’s power. He is jealous and takes down Caesars decorations.

**cobbler**- He is a friend of Caesar. He is a common worker. He is a person that fixes shoes. He is a joker. He is a man who likes to joke. He is the man who joked with Marullus. He is the man that made Flavius angry.

Flavius and Marullus are angry. Flavius and Marullus are angry because the commoners are not at work. Flavius and Marullus are angry the commoners are celebrating Caesar’s victory. Flavius tell the commoners to go back to work. A cobbler does not like Flavius telling him to go home. The cobbler jokes around with Flavius and Marullus. Flavius does not like the jokes. Marullus tells the commoners they used to celebrate Pompey. Marullus tells the commoners they are celebrating Caesar’s victory over Pompey. Marullus wants the people to know Caesar killed another Roman – Pompey. Flavius tells the commoners to go home and think about what Marullus said. The commoners walk away without saying anything. Flavius decides to take down Caesar’s decorations.
A pun is a play on words.

A pun is to use words that have two meanings in a funny way.

Shakespeare used puns in his plays.

Puns in Act I scene i of "The Tragedy of Julius Caesar":

Line 14 cobbler: "I am a mender of bad soles"

(souls)

sole= bottom of a shoe  soul= a person's conscience

Line 22 cobbler: "...all that I live by is with the awl."

(all)

awl= tool  all= friends and family
Pun

A pun is a play on words.

Puns in Act I scene I of "The Tragedy of Julius Caesar":

Line 14 cobbler: ____________________________

_____ = bottom of a shoe       _____ = a person's conscience

Line 22 cobbler:

_____ = tool         _____ = friends and family
Act 1 scene 2

Caesar is in a public place with many people.

There is a festival going on.
There is a race at the festival.

Antony will run in the race.

Caesar tells Antony to touch Calpurnia’s stomach during the race.
Caesar tells Antony the touch will allow Calpurnia to have children.

A soothsayer calls Caesar’s name.

The soothsayer tells Caesar “Beware the Ides of March.”
The soothsayer tells Caesar that something bad is going to happen.
The soothsayer tells Caesar to be careful on March 15th.

Caesar says the soothsayer is a dreamer.
Caesar does not pay attention to the warning.
Caesar and the crowd go to watch the race.

Cassius and Brutus do not go to the race.
Cassius and Brutus begin to talk.

Cassius talks to Brutus about Caesar.
Cassius talks about a time when Cassius saved Caesar from drowning.
Cassius talks about a time when Caesar was ill and he cried like a girl.
Cassius talks about Brutus’ strengths.
Cassius talks about how much the people love Brutus.
Cassius talks about how Caesar is no better than Brutus.
Cassius talks about Caesar wanting to be King.
Cassius talks about Rome’s ruin if Caesar becomes King.

Brutus agrees with some of the things Cassius said.
Brutus agrees to meet with Cassius later.
There were three separate shouts from the crowd.
There were three shouts when Cassius and Brutus were talking.
Caesar sees Cassius and Brutus talking.
Caesar sees a hungry look on Cassius’ face.

Caesar does not like the look on Cassius’ face.
Caesar does not trust Cassius.

Caesar tells Antony that he wants strong men around him.
Caesar tells Antony that he does not trust Cassius.

Antony tells Caesar not to be afraid of Cassius.

Caesar tells Antony that he is not afraid of Cassius.
Caesar tells Antony that Cassius looks like a ferret.
Caesar tells Antony that Cassius is a person that can not be trusted.

Brutus sees Caesar’s face.
Brutus sees anger in Caesar’s face.
Brutus sees Calpurnia and she is pale.

Brutus pulls Casca from the crowd.
Brutus asks Casca about the shouts.

Casca tells Brutus that Caesar was offered a crown.
Casca tells Brutus that Caesar said NO.
Casca tells Brutus that Caesar said NO three times.

The three shouts were for Caesar.
The three shouts were for Caesar saying NO to a crown.

The crowd was happy because Caesar did not want to be a king.
The crowd was happy because Caesar said no to the crown.

Brutus believes Caesar wanted the crown.
Brutus believes Caesar said NO because of the crowd.
Brutus believes that Caesar will become King.
Brutus believes that ONE person should never have that much power.
Brutus believes that Caesar is bad for Rome.

Cassius and Brutus agree to talk later.
COMMONERS: Well, sir, if I lead these men
About the streets, their shoes will wear out.
Then I can get myself some more work.
But I am just joking, sir. The truth is that
We are having a holiday, to see Caesar
And to celebrate his victory.

MURELLUS: Why are you celebrating?
What victory has he won?
What captives are following him to Rome?
You blocks, you stones,
You worse-than-senseless things!
Oh, you hard hearts,
You cruel men of Rome!
Did you not know Pompey?
Have you not climbed up the city walls,
To towers and windows, even to rooftops,
With your babies in your arms? Did you not
Sit there all day, waiting to see Pompey
Pass through the streets of Rome?
And when you saw him,
Did you not cheer and shout?
And do you now put on your best clothes?
And do you now declare a holiday?
And do you now lay flowers in the path
Of the man who comes in victory
Over Pompey's blood? Be gone!
Run to your houses, fall on your knees,
Pray to the gods to stop the plague
That they must send to punish you!

FLAVIUS: Go, go, good countrymen.
Call a meeting of all poor men like you.

Meet on the banks of the Tiber River,
And weep your tears into the river.
(COMMONERS exit.)
See, Murellus, how they leave in silence.
They must feel guilty for what they do.
You go that way, toward the Capitol.
I will go this way. If you see any banners
Honoring Caesar, pull them down.

MURELLUS: Do you think we should?

FLAVIUS: Of course! The more feathers
We pluck from Caesar's wings, the lower
He will fly. Otherwise, he'll soar
Above us all and keep us in fear.

(All exit.)

Scene 2
A public place. CAESAR, ANTONY, CALPURNIA,
PORTIA, DECIUS, CICERO, BRUTUS, CASLIUS, CASCA, a
SOOTHSAYER, MURELLUS, and FLAVIUS enter.

CAESAR: Calpurnia!

CALPURNIA: Here, my lord.

CAESAR: Stand in Antony's path
During the sacred race on this feast day.
If he touches you as he runs, perhaps
You will be able to have a child for us.
It is said that childless women, if touched
In this race, can soon bear children.
And Antony!

ANTONY: Caesar, my lord?
CAESAR: Forget not, in your speed,
       To touch Calpurnia. We want a child.
ANTONY: I shall remember, my lord.
SOOTHSAYER: Caesar!
CAESAR: Who calls?
SOOTHSAYER: Beware the ides of March.
CAESAR: Who said that?
BRUTUS: A soothsayer warned you
       To take care on March 15th.
CAESAR: Let me see his face.
CASCA: Fellow, come from the crowd.
       Look upon Caesar.
CAESAR: What did you say?
SOOTHSAYER: Beware the ides of March.
CAESAR: He is a dreamer. Let us leave him.
(Trumpets sound. All but Brutus and Cassius
exit.)
CASSIUS: Will you watch the runners?
BRUTUS: No, not I.
CASSIUS: Please do.
BRUTUS: I am not interested in the race.
       I lack that quick spirit that is in Antony.
       But let me not stand in your way, Cassius.
       I'll leave you.
CASSIUS: Brutus, I've noticed that
       You seem different lately. You are distant.
It seems as if you no longer care for the
Friends that love you.

BRUTUS: Cassius, do not take it personally.
If I seem distant, it is because I am troubled
With confusing thoughts
Of concern only to myself.
I don't want any of my friends—
Such as you, Cassius—to think that I have
Forgotten about them.

CASSIUS: Then I have misjudged you.
Tell me, Brutus, can you see your face?

BRUTUS: Of course not.
The eye cannot see itself. It can only see
Its reflection.

CASSIUS: You are right, Brutus.
And it is too bad that there are no mirrors
To show you your own hidden value.

BRUTUS: Cassius, I think it is dangerous to
Seek in myself things that are not there.

CASSIUS: That is why, good Brutus,
I will act as your mirror. I will show you
Things in yourself
That you do not yet know about.

(Noise and shouting are heard.)

BRUTUS: Listen to that shouting!
I do fear that the people
Choose Caesar for their king.

CASSIUS: Ah, do you fear it?
That makes me think you do not want it.

CAIUS: Honor is the subject of my story.
I was born as free as Caesar. So were you.
We both have eaten as well as he.
We can both endure the winter's cold
As well as he. Once, on a cold, windy day,
I stood with Caesar on the banks
Of the Tiber River. Caesar said to me,
"Do you dare, Cassius, to leap with me
Into this angry river,
And swim to the other side?"
As soon as he said it, I jumped in
Dressed as I was and dared him to follow.
So indeed he did. The river roared,
And we swam as hard as we could.
But before we got to the shore,
Caesar cried, "Help me, Cassius,
or I'll sink!"
I carried the tired Caesar from the
Waves of the Tiber. Now this man
Has become like a god. I am just
A wretched creature who must do as
he says. And when he was sick in Spain,
I noticed how he shook with fever.
I heard him groan.
That tongue of his, which gave such
Fine speeches, cried out,
"Give me some drink," like a sick child.
It amazes me that a man of such weakness
Could rise to such glory.
(Noise and shouting are heard.)

BRUTUS: Another loud shout!
I believe that the noise is for
Some new honors that are given to Caesar.

CASSIUS: Why, he stands over the
Narrow world like a huge statue while
We small men walk under his huge legs.
We try to find ourselves humble graves.
Men at some time are masters of their fates.
The fault, dear Brutus, is not in our stars.
It is in ourselves.
That is why we are underlings.
Why should his name be more important
Than yours?
Write them together: Brutus and Caesar.
Yours is as good a name as his.
Say them out loud.
Yours sounds just as good.
Weigh them. Yours is just as heavy.
Now, in the names of the gods,
Upon what meat does our Caesar feed
That causes him to grow so great?

BRUTUS: I have asked the same questions.
I have thought of this and of these times.
I will think about what you said.
Let us meet at a later time to talk about it.
Till then, my noble friend, remember this:
Brutus would rather live in a small village

Than call himself a son of Rome now.
I am afraid of what might happen to Rome,
If Caesar becomes king.

CASSIUS: I am glad that my weak words
Have struck this much fire from Brutus.

(CAESAR and his followers enter again.)

BRUTUS: The games are done, and
Caesar is returning.

CASSIUS: As they pass by,
Pull Casca by his sleeve.
He can tell us what happened.

BRUTUS: I will do so. But look, Cassius,
Caesar appears to be angry.
And all the rest look upset.
Calpurnia's cheek is pale, and Cicero
Seems to be disturbed about something.

CASSIUS: Casca will tell us what's wrong.

CAESAR: Antony!

ANTONY: Caesar?

CAESAR: Let the men who surround me
Be fat, healthy, and able to sleep at night.
That Cassius has a lean and hungry look.
He thinks too much.
Such men are dangerous.

ANTONY: Fear him not, Caesar.
He is not dangerous.
He is a noble Roman and a loyal one.

CAESAR: If only he were fatter!
But I am not afraid of him.
Yet if I were to be afraid of anyone,
It would be that thin Cassius.
He reads so much. He is a great observer.
He looks right through the deeds of men.
He doesn’t enjoy plays, as you do, Antony.
He hears no music. He seldom smiles.
And when he does, it looks as if he mocks
His own spirit for smiling at anything.
Such men as he are never at ease when
They see someone greater than themselves.
And therefore, they are very dangerous.
I am only telling you what is to be feared—
Not what I fear—for always I am Caesar.
Stand on my right, for my left ear is deaf.
Tell me truly what you think of him.

(Caesar and followers exit, except Casca.)

Casca: You pulled my sleeve.
Did you want to speak with me?

Brutus: Yes, Casca. What happened?
Why does Caesar look so sad?

Casca: Weren’t you out there?

Brutus: If I had been out there,
I wouldn’t be asking you what happened.

Casca: Well, a crown was offered to him.
But he pushed it away
With the back of his hand.
Then the people started to shout.

Brutus: What was the second shout for?

Casca: Why, for the very same thing.

Cassius: They shouted three times.
What was the third shout for?

Casca: Why, for the same thing again.

Brutus: The crown was offered three times?

Casca: Yes, indeed, it was.
He pushed the crown away three times,
Each time more softly than before.
Every time he did so, the people shouted.

Cassius: Who offered him the crown?

Casca: Antony did.

Brutus: Tell us how, gentle Casca.

Casca: Mark Antony held out a crown—
It was one of those grand coronets.
And, as I told you, Caesar pushed it away.
But it looked as if he really wanted it.
Then Antony offered it to him again.
Once again, Caesar pushed it away,
But I could tell that he didn’t want to.
Then Antony offered it a third time.
Again, Caesar pushed it away.
As he did so, the crowd hooted and
Clapped and tossed their hats into the air.
They gave out stinking breath.
It almost choked Caesar, for he swooned—fell down
And fell down. I could hardly keep from
Laughing, but I controlled myself.
If I had opened my mouth to laugh,
I would have had to breathe that foul air.
CASSIUS: Caesar swooned?
CASCA: Yes, he fell down, and was speechless.
BRUTUS: It's very likely.
    He **has the falling sickness**. (epilepsy)
    But what did he say when he came to?
CASCA: Well, before he swooned,
    He could see that the crowd was glad
    That he had refused the crown.
    He motioned to me to open his shirt.
    Then he offered the crowd his throat to cut.
    After that, he fainted. When he came to,
    He said that if he had done anything wrong,
    It was because of his sickness.
    Several women standing near me cried,
    "What a good man!"
    They forgave him with all their hearts.
    But we can't pay attention to them.
    If Caesar had stabbed their mothers,
    They would have acted the same way.
BRUTUS: And after that, did he seem sad?
CASCA: Yes.
CASSIUS: Did Cicero say anything?
CASCA: Yes, he **spoke in Greek**, but
    I couldn't understand a word of it.
    You could say that it was Greek to me.
    And here's some more news:
    Murellus and Flavius have been
    Fired from their jobs for pulling down

    All decorations of Caesar’s image.
    But, farewell. I must go now.
CASSIUS: Let's have dinner tonight.
CASCA: No, I already have plans.
CASSIUS: What about tomorrow night?
CASCA: Yes, if I am alive, and you are well,
    And the dinner is worth eating.
CASSIUS: Good. I will expect you.
CASCA: See you then. Good-bye for now.
(CASCA exits.)
BRUTUS: I must go, too, Cassius.
    Tomorrow, let's get together to talk.
CASSIUS: Till then, think of the world.
    (BRUTUS exits.)
    Well, Brutus, you are noble. Yet, I see
    That your noble nature may be changed
    By the company it keeps. Therefore,
    It is best for noble minds to keep company
    Only with others like themselves.
    For who is so strong
    That he cannot be changed?
    Tonight, I will write notes in several
    Different handwritings. Then I’ll put them
    Where Brutus will see them. He’ll think
    They came from several people. Each one
    Will say that the people of Rome love him.
    They will also say how dangerous Caesar is.
FLAVIUS. It is no matter; let no images
Be hung with Caesar's trophies. I'll about
And drive away the vulgar from the streets:
So do you too, where you perceive them thick.
These growing feathers plucked from Caesar's wing
Will make him fly an ordinary pitch, 24
Who else would soar above the view of men
And keep us all in servile fearfulness. [Exit.]

Scene ii. A public place.

[Enter Caesar, Antony (for the course), Calpurnia, Portia, Decius, Cicero, Brutus, Cassius, Casca, a Soothsayer; after them, Marullus and Flavius.]

CAESAR. Calpurnia!

CASCA. Peace, ho! Caesar speaks.

CAESAR. Calpurnia!

CALPURNIA. Here, my lord.

CAESAR. Stand you directly in Antonius' way
When he doth run his course. Antonius!

ANTONY. Caesar, my lord?

CAESAR. Forget not in your speed, Antonius;
To touch Calpurnia; for our elders say
The barren, touched in this holy chase,
Shake off their sterile curse. 2

ANTONY. I shall remember:
When Caesar says "Do this," it is performed.

CAESAR. Set on, and leave no ceremony out.

SOOTHSAYER. Caesar!

CAESAR. Ha! Who calls?

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. 4

CAESAR. What man is that?

BRUTUS. A soothsayer bids you beware the ides of March.
CAESAR. Set him before me; let me see his face.

CASSIUS. Fellow, come from the throng: look upon Caesar.

CAESAR. What say'st thou to me now? Speak once again.

SOOTHSAYER. Beware the ides of March.

CAESAR. He is a dreamer, let us leave him. Pass.

[A trumpet sounds. Exit all but Brutus and Cassius.]

CASSIUS. Will you go see the order of the course?5

BRUTUS. Not I.

CASSIUS. I pray you do.

BRUTUS. I am not gamesome.6 I do lack some part
Of that quick spirit7 that is in Antony.

Let me not hinder, Cassius, your desires;
I'll leave you.

5. order of the course: The race.

6. gamesome (gām'sōm) adj.: Having a liking for sports.

7. quick spirit: Lively disposition.
CASSIUS. Brutus, I do observe you now of late;
I have not from your eyes that gentleness
And show of love as I was wont\(^8\) to have;
You bear too stubborn and too strange a hand\(^9\)
Over your friend that loves you.

BRUTUS. Cassius,
Be not deceived: if I have veiled my look,
I turn the trouble of my countenance
Merely upon myself.\(^{10}\) Vexèd I am
Of late with passions\(^{11}\) of some difference,\(^{12}\)
Conceptions only proper to myself,\(^{13}\)
Which give some soil,\(^{14}\) perhaps, to my behaviors;
But let not therefore my good friends be grieved
(Among which number, Cassius, be you one)
Nor construe any further my neglect
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

CASSIUS. Then, Brutus, I have much mistook your pas-
sion;
By means whereof this breast of mine hath buried\(^{15}\)
Thoughts of great value, worthy cogitations.\(^{16}\)
Tell me, good Brutus, can you see your face?

BRUTUS. No, Cassius; for the eye sees not itself
But by reflection, by some other things.

CASSIUS. 'Tis just.\(^{17}\)
And it is very much lamented,\(^{18}\) Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow,\(^{19}\) I have heard
Where many of the best respect\(^{20}\) in Rome
(Except immortal Caesar), speaking of Brutus,
And groaning underneath this age's yoke,\(^{21}\)
Have wished that noble Brutus had his eyes.

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.\(^{22}\)
And be not jealous on\(^{23}\) me, gentle Brutus:
Were I a common laughter,24 or did use
To stale with ordinary oaths my love
To every new protester;25 if you know
That I do fawn on men and hug them hard,
And after scandal26 them; or if you know
That I profess myself in banqueting
To all the rout,27 then hold me dangerous.

[Flourish of trumpets and shout.]

BRUTUS. What means this shouting? I do fear the people
Choose Caesar for their king.

CASSIUS. Ay, do you fear it?
Then must I think you would not have it so.

BRUTUS. I would not, Cassius, yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,28
Set honor in one eye and death l’th’other,
And I will look on both indifferently;29
For let the gods so speed me,30 as I love
The name of honor more than I fear death.

CASSIUS. I know that virtue to be in you, Brutus.
As well as I do know your outward favor.31
Well, honor is the subject of my story.
I cannot tell what you and other men
Think of this life, but for my single self,
I had as lief not be,32 as live to be
In awe of such a thing as I myself.33
I was born free as Caesar; so were you:
We both have fed as well, and we can both
Endure the winter’s cold as well as he:

For once, upon a raw and gusty day,
The troubled Tiber chafing with34 her shores,
Caesar said to me “Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?” Upon the word,
Accout’red35 as I was, I plunged in
And bade him follow: so indeed he did.
The torrent roared, and we did buffet36 it
With lusty sinews,37 throwing it aside
And stemming it with hearts of controversy.38
But ere we could arrive the point proposed,
Caesar cried “Help me, Cassius, or I sink!”
I, as Aeneas,39 our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar. And this man
Is now become a god, and Cassius is
A wretched creature, and must bend his body
If Caesar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake.
His coward lips did from their color fly, 40
And that same eye whose bend 41 doth awe the world
Did lose his 42 luster: I did hear him groan;
Ay, and that tongue of his, that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried, "Give me some drink, Titinius,"
As a sick girl. Ye gods! It doth amaze me,
A man of such a feeble temper 43 should
So get the start of 44 the majestic world,
And bear the palm 45 alone.

[Shout. Flourish of trumpets.]

BRUTUS. Another general shout?
I do believe that these applauses are
For some new honors that are heaped on Caesar.

CASSIUS. Why, man, he doth bestride the narrow world
Like a Colossus, 46 and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable 47 graves.

Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars, 48
But in ourselves, that we are underlings, 49
Brutus and Caesar: what should be in that "Caesar"?

Why should that name be sounded 50 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 51 with 'em,
"Brutus" will start 52 a spirit as soon as "Caesar."
Now, in the names of all the gods at once,
Upon what meat doth this our Caesar feed,
That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood, 53
But it was famed with 54 more than with one man?

40. His coward lips . . . fly: The color fled from his lips, which were like cowardly soldiers fleeing from a battle.
41. bend n.: Glance.
42. his: Its.
43. feeble temper: Weak physical constitution.
44. get the start of: Become the leader of.
45. palm: Symbol of victory; victor's prize.
46. Colossus (ka lòs' as) n.: A gigantic statue of Apollo, a god of Greek and Roman mythology, which was set at the entrance to the harbor of Rhodes about 280 B.C. and included among the seven wonders of the ancient world.
47. dishonorable (dis än' or a b'l) adj.: Shameful (because they will not be of free men).
48. stars: Destinies. The stars were thought to control people's lives.
49. underlings: Inferior people.
50. sounded: Spoken or announced by trumpets.
51. conjure (kän' jör) v.: Summon a spirit by a magic spell.
52. start: Raise.
53. great flood: In Greek mythology a flood that drowned everyone except Deucalion and his wife Pyrrha, saved by the god Zeus because of their virtue.
54. But it was famed with: Without the age being made famous by.
When could they say (till now) that talked of Rome,
That her wide walks encompassed but one man?
Now is it Rome indeed, and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus\textsuperscript{55} once that would have brooked\textsuperscript{56}
Th' eternal devil to keep his state in Rome
As easily as a king.

\textbf{BRUTUS.} That you do love me, I am nothing jealous;\textsuperscript{57}
What you would work me to,\textsuperscript{58} I have some aim;\textsuperscript{59}
How I have thought of this, and of these times,
I shall recount hereafter. For this present,
I would not so (with love I might entreat you)
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew\textsuperscript{60} upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

\textbf{CASSIUS.} I am glad
That my weak words have struck but thus much
show
Of fire from Brutus.

[Enter Caesar and his Train.]

\textbf{BRUTUS.} The games are done, and Caesar is returning.

\textbf{CASSIUS.} As they pass by, pluck Casca by the sleeve,
And he will [after his sour fashion] tell you
What hath proceeded worthy note today.

\textbf{BRUTUS.} I will do so. But look you, Cassius,
The angry spot doth glow on Caesar's brow,
And all the rest look like a chidden train;\textsuperscript{61}
Calpurnia's cheek is pale, and Cicero
Looks with such ferret\textsuperscript{62} and such fiery eyes
As we have seen him in the Capitol,
Being crossed in conference\textsuperscript{63} by some senators.

\textbf{CASSIUS.} Casca will tell us what the matter is.

\textbf{CAESAR.} Antonius.

\textbf{ANTONY.} Caesar?
CAESAR. Let me have men about me that are fat,
Sleek-headed men, and such as sleep a-nights.
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

ANTONY. Fear him not, Caesar, he's not dangerous;
He is a noble Roman, and well given.64

CAESAR. Would he were fatter! But I fear him not.
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much,
He is a great observer, and he looks
 Quite through the deeds65 of men. He loves no plays,
As thou dost, Antony; he hears no music;
Seldom he smiles, and smiles in such a sort66
As if he mocked himself, and scorned his spirit
That could be moved to smile at anything.

64. well given: Well disposed.
65. looks . . . deeds of men: Sees through people's actions to their motives.
66. sort: Way.
Such men as he be never at heart’s ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be feared
Than what I fear; for always I am Caesar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think’st of him.

[A trumpet sounds. Caesar and his Train exit.]

CASCA. You pulled me by the cloak; would you speak
215 with me?

BRUTUS. Ay, Casca; tell us what hath chanced67 today,
That Caesar looks so sad.

CASCA. Why, you were with him, were you not?

BRUTUS. I should not then ask Casca what had chanced.

CASCA. Why. there was a crown offered him; and being
offered him, he put it by,68 with the back of his hand,
thus; and then the people fell a-shouting.

BRUTUS. What was the second noise for?

CASCA. Why, for that too.

BRUTUS. What was the second noise for?

CASSIUS. They shouted thrice; what was the last cry for?

CASCA. Why, for that too.

BRUTUS. Was the crown offered him thrice?

CASCA. Ay, marry, was’t, and he put it by thrice, every
time gentler than other; and at every putting-by
mine honest neighbors shouted.

CASSIUS. Who offered him the crown?

CASCA. Why, Antony.

BRUTUS. Tell us the manner of it, gentle Casca.

CASCA. I can as well be hanged as tell the manner of it: it
was mere foolery; I did not mark it. I saw Mark
Antony offer him a crown—yet ’twas not a crown
neither, ’twas one of these coronets69—and, as I told
you, he put it by once; but for all that, to my thinking,
he would fain70 have had it. Then he offered it to him
again; then he put it by again; but to my thinking, he
was very loath to lay his fingers off it. And then he
offered it the third time. He put it the third time by;

67. hath chanced: Has happened.

68. put it by: Pushed it away.

69. coronets (kör’ a nets’)
n.: Ornamental bands used as crowns.

70. fain (fán) adv.: Gladly.
and still as he refused it, the rabblement\textsuperscript{71} hooted, and clapped their chopt\textsuperscript{72} hands, and threw up their sweaty nightcaps,\textsuperscript{73} and uttered such a deal of stinking breath because Caesar refused the crown, that it had, almost, choked Caesar; for he swounded\textsuperscript{74} and fell down at it. And for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

\textit{Cassius.} But, soft,\textsuperscript{75} I pray you; what, did Caesar swound?

\textit{Casca.} He fell down in the market place, and foamed at mouth, and was speechless.

\textit{Brutus.} ’Tis very like he hath the falling-sickness.\textsuperscript{76}

\textit{Cassius.} No, Caesar hath it not; but you, and I, And honest Casca, we have the falling-sickness.\textsuperscript{77}

\textit{Casca.} I know not what you mean by that, but I am sure Caesar fell down. If the tag-rag people\textsuperscript{78} did not clap him and hiss him, according as he pleased and displeased them, as they use\textsuperscript{79} to do the players in the theater, I am no true man.

\textit{Brutus.} What said he when he came unto himself?

\textit{Casca.} Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet\textsuperscript{80} and offered them his throat to cut. An I had been a man of any occupation,\textsuperscript{81} if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, if he had done or said anything amiss, he desired their worshipships to think it was his infirmity.\textsuperscript{82} Three or four wenches,\textsuperscript{83} where I stood, cried “Alas, good soul!” and forgave him with all their hearts; but there’s no heed to be taken of them; if Caesar had stabbed their mothers, they would have done no less.

\textit{Brutus.} And after that, he came thus sad away?

\textit{Casca.} Ay.

\textit{Cassius.} Did Cicero say anything?

\textit{Casca.} Ay, he spoke Greek.

\textit{Cassius.} To what effect?
CASCA. Nay, an I tell you that, I'll ne'er look you i' th' face again. But those that understood him smiled at one another and shook their heads; but for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Caesar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

CASSIUS. Will you sup with me tonight, Casca?

CASCA. No, I am promised forth.

CASSIUS. Will you dine with me tomorrow?

CASCA. Ay, if I be alive, and your mind hold, and your dinner worth the eating.

CASSIUS. Good; I will expect you.

CASCA. Do so. Farewell, both. [Exit.]

BRUTUS. What a blunt fellow is this grown to be! He was quick mettle when he went to school.

CASSIUS. So is he now in execution Of any bold or noble enterprise, However he puts on this tardy form. This rudeness is a sauce to his good wit, Which gives men stomach to digest his words With better appetite.

BRUTUS. And so it is. For this time I will leave you. Tomorrow, if you please to speak with me, I will come home to you; or if you will, Come home to me, and I will wait for you.

CASSIUS. I will do so. Till then, think of the world. [Exit Brutus.]

Well, Brutus, thou art noble; yet I see Thy honorable mettle may be wrought From that it is disposed; therefore it is meet That noble minds keep ever with their likes; For who so firm that cannot be seduced? Caesar doth bear me hard, but he loves Brutus. If I were Brutus now, and he were Cassius, He should not humor me. I will this night, In several hands, in at his windows throw, As if they came from several citizens, Writings, all tending to the great opinion.
That Rome holds of his name; wherein obscurely
Caesar's ambition shall be glanced at.\(^99\)
And after this, let Caesar seat him sure;\(^100\)
For we will shake him, or worse days endure. [Exit.]

**Scene iii. A street.**

[Thunder and lightning. Enter from opposite sides, Casca and Cicero.]

**CICERO.** Good even, Casca; brought you Caesar home? Why are you breathless? And why stare you so?

**CASCA.** Are not you moved, when all the sway of earth\(^1\)
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the scolding winds
Have rived\(^2\) the knotty oaks, and I have seen
Th' ambitious ocean swell and rage and foam,
To be exalted with\(^3\) 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\(^4\) with the gods,
Incenses\(^5\) them to send destruction.

**CICERO.** Why, saw you anything more wonderful?

**CASCA.** A common slave—you know him well by sight—
Held up his left hand, which did flame and burn
Like twenty torches joined, and yet his hand,
Not sensible of\(^6\) fire, remained un scorched.
Besides—I ha’ not since put up my sword—
Against\(^7\) the Capitol I met a lion,
Who glazed\(^8\) upon me and went surly by
Without annoying me. And there were drawn
 Upon a heap\(^9\) a hundred ghastly\(^10\) women,
Transformed with their fear, who swore they saw
Men, all in fire, walk up and down the streets.
And yesterday the bird of night\(^11\) did sit
Even at noonday upon the market place,
Hooting and shrieking. When these prodigies\(^12\)
Do so conjointly meet,\(^13\) let not men say,
"These are their reasons, they are natural,"
For I believe they are portentous things
Unto the climate that they point upon.\(^14\)

\(^99\). glanced at: Hinted at.
\(^100\). seat him sure: Establish himself securely.

1. all the sway of earth: The stable order of earth.
2. have rived: Have split.
3. exalted with: Lifted up to.
4. saucy: Rude; impudent.
5. Incenses: Enrages.
6. sensible of: Sensitive to.
7. Against: Opposite or near.
8. glazed: Stared.
9. were drawn . . . heap: Huddled together.
10. ghastly (gast’ lê) adj.: Ghostlike; pale.
11. bird of night: Owl.
12. prodigies (präd’s jēz) n.: Extraordinary happenings.
13. conjointly meet: Occur at the same time and place.
14. portentous (pôr ten’ tûz) . . . upon: Bad omens for the country they point to.
The Tragedy of Julius Caesar

William Shakespeare

CHARACTERS

<table>
<thead>
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<th>Role/Description</th>
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<td>Octavius Caesar</td>
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<td>Marcus Antonius</td>
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<td>M. Aemilius Lepidus</td>
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<td>Cicero</td>
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<td>Popilius Lena</td>
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<td>Marcus Brutus</td>
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<td>Cassius</td>
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<td>Casca</td>
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<td>Decius Brutus</td>
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<td>Metellus Cimber</td>
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<td>Cinna</td>
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<td>Marullus</td>
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<td>Artemidorus of Cnidos</td>
<td>a teacher of rhetoric</td>
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<td>A Soothsayer</td>
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<td>Cinna, a poet</td>
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<td>Another Poet</td>
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<td>Lucilius</td>
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<td>Titinius</td>
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<td>Young Cato</td>
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<td>Dardanius</td>
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<td>Pindarus, servant to Cassius</td>
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<td>Calpurnia, wife to Caesar</td>
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<td>Portia, wife to Brutus</td>
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<td>Senators, Citizens, Guards,</td>
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<td>Attendants, and so on</td>
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</table>

Scene: During most of the play, at Rome; afterward near Sardis, and near Philippi.

*triumvir* (tri um' varz) n.: in ancient Rome, a member of a triumvirate, a group of three officials who had certain governmental powers.
FLAVIUS. It is no matter; let no images 
Be hung with Caesar's trophies. I'll about 
And drive away the vulgar from the streets; 
So do you too, where you perceive them thick. 
These growing feathers plucked from Caesar's wing 
Will make him fly an ordinary pitch: 
Who else would soar above the view of men. 
And keep us all in servile fearfulness. [Exit.]

scene ii. A public place.

Enter Caesar, Antony (for the course), Calpurnia, Portia, Decius, Cicero, Brutus, Cassius, Casca, a Soothsayer; after them, Marullus and Flavius.

CAESAR. Calpurnia!

CASCA. Peace, ho! Caesar speaks.

CAESAR. (Quiet) Calpurnia!

CALPURNIA. Here, my lord.

CAESAR. Stand you directly in Antonius' way 
When he doth run his course. Antonius! (Does)

ANTONY. Caesar, my lord?—what?

CAESAR. Forget not in your speed, Antonius, 
To touch Calpurnia; for our elders say 
The barren touched in this holy chase, 
Shake off their sterile curse. (Will)

ANTONY. I shall remember:

When Caesar says "Do this," it is performed.

CAESAR. Set on, and leave no ceremony out.

SOOTHSAYER. Caesar!

CAESAR. Ha! Who calls? (Quiet)

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. (Quiet)

CAESAR. What man is that?

BRUTUS. A soothsayer bids you beware the ides of March.
CAESAR. Set him before me; let me see his face.

CASSIUS. Fellow, come from the throng; look upon Caesar.

CAESAR. What say'st thou to me now? Speak once again.

SOOTHSAYER. Beware the ides of March. - March 15th

CAESAR. He is a dreamer, let us leave him. Pass.

[A trumpet sounds. Exit all but Brutus and Cassius.]

CASSIUS. Will you go see the order of the course? 

BRUTUS. Not I.

CASSIUS. I pray you do.

BRUTUS. I am not gamesome: I do lack some part

Of that quick spirit that is in Antony.

Let me not hinder, Cassius, your desires;
I'll leave you.

BRUTUS. Keep you from leaving Caesar wants to see the person talking to him. Caesar asks the Soothsayer to repeat his words. The Soothsayer says, "Beware the ides of March." Caesar calls the Soothsayer a dreamer and walks away to watch the race. Cassius asks Brutus if he is going to watch the race. Brutus tells Cassius that he does not enjoy sports and that he, Brutus, is not athletic.

Definitions

5. order of the course: The race.

6. gamesome (gām′ sən adj.): Having a liking for sports.

7. quick spirit: Lively disposition.
CASSIUS. 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.

BRUTUS. Cassius, Be not deceived: if I have veiled my look, I turn the trouble of my countenance Merely upon myself. Of late with passions of some difference, Conceptions only proper to myself, Which give some soil, perhaps, to my behaviors; But let not therefore my good friends be grieved Among which number, Cassius, be you one) Nor construe any further my neglect Than that poor Brutus, with himself at war, Forgets the shows of love to other men.

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.

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.
Were I a common laughter, or did use To stale with ordinary oaths my love To every new protester, if you know That I do fawn on men and hug them hard, And after scandal them; or if you know That I profess myself in banqueting To all the rout, then hold me dangerous.

(Flourish of trumpets and shout.)

BRUTUS. What means this shouting? I do fear the people Choose Caesar for their king.

CASSIUS. (Ay,) do you fear it?

BRUTUS. I would not, Cassius, yet I love him well. But wherefore do you hold me here so long? What is it that you would impart to me? If it be aught toward the general good, Set honor in one eye and death i' th' other, And I will look on both indifferently. For let the gods so speed me, as I love The name of honor more than I fear death.

CASSIUS. I know that virtue to be in you, Brutus, As well as I do know your outward favor. Well, honor is the subject of my story. I cannot tell what you and other men Think of this life, but for my single self, I had as lief not be, as live to be In awe of such a thing as I myself. I was born free as Caesar; so were you: We both have fed as well, and we can both Endure the winter’s cold as well as he: For once, upon a raw and gusty day, The troubled Tiber chafing with her shores, Caesar said to me “Darest thou, Cassius, now Leap in with me into this angry flood, And swim to yonder point?” Upon the word, Accout’red as I was, I plunged in And bade him follow: so indeed he did. The torrent roared, and we did buffet it With lusty sinews, throwing it aside And stemming it with hearts of controversy. But ere we could arrive the point proposed, Caesar cried “Help me, Cassius, or I sink!” I, as Aeneas, our great ancestor,

Caesar was drowning.

I am a honest friend.
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar. And this man
Is now become a god, and Cassius is
A wretched creature, and must bend his body
If Caesar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake.
His coward lips did from their color fly, 40
And that same eye whose bend 41 doth awe the world
Did lose his 42 luster: I did hear him groan;
Ay. and that tongue of his. that bade the Romans
Mark him and write his speeches in their books.
Alas. it 43. "Give me some drink. Titinius,"
Caesar was sick

[Shout. Flourish of trumpets.] 4

BRUTUS. Another general shout?
I do believe that these applauses are
For some new honors that are heaped on Caesar.

CASSIUS. Why. man. he doth border the narrow world
Like a Colossus, 46 and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable 47 graves.
Men at some time are masters of their fates:
The fault. dear Brutus, is not in our stars, 48
We are our own choices
But in ourselves, that we are underlings, 49
Brutus and Caesar: what should be in that "Cae-

Why should that name be sounded 50 more than
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 51 with "em,
"Brutus" will start 52 a spirit as soon as "Caesar."
Now, in the names of all the gods at once,
Upon what meat doth this our Caesar feed,
That he is grown so great? 53 Thou art sham'd!
Rome, thou hast lost the breed of noble bloods!
When went there by an age. since the great flood, 53
But it was famed with 54 more than with one man?

Cassius compares his saving Caesar to the Trojan hero Aeneas who saved his father from the burning city of Troy. Cassius also tells Brutus that he once saw Caesar cry like a sick girl when he was sick. Another trumpet and shouts are heard. Cassius compares Caesar to a giant with him and Cassius claims that they cannot blame fate. He claims they have choices. He tells Brutus that his name is as good as Caesar.

40. His coward lips . . . fly: The color fled from his lips, which were like cowardly soldiers fleeing from a battle.
41. bend n.: Glance.
42. his: Its.
43. feeble temper: Weak physical constitution.
44. get the start of: Become the leader of.
45. palm: Symbol of victory; victor's prize.
46. Colossus (ko lás' os) n.: A gigantic statue of Apollo, a god of Greek and Roman mythology, which was set at the entrance to the harbor of Rhodes about 280 B.C. and included among the seven wonders of the ancient world.
47. dishonorable (dis á nör' e b'l) adj.: Shameful (because they will not be free men).
48. stars: Destinies. The stars were thought to control people's lives.
49. underlings: Inferior people.
50. sounded: Spoken or announced by trumpets.
51. conjure (kàn jar) v.: Summon a spirit by a magic spell.
52. start: Raise.
53. great flood: In Greek mythology a flood that drowned everyone except Deucalion and his wife Pyrrha, saved by the god Zeus because of their virtue.
54. But it was famed with: Without the age being made famous by.
When could they say (till now) that talked of Rome, that her wide walks encompassed but one man?
O, you and I have heard our fathers say, there was a Brutus once that would have brooked
Th' eternal devil to keep his state in Rome
As easily as a king.

BRUTUS. That you do love me, I am nothing jealous:
What you would work me to, I have some aim:
How I have thought of this, and of these times,
I shall recount hereafter. For this present,
I would not so (with love I might entreat you)
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

CASSIUS. I am glad
That my weak words have struck but thus much
show
Of fire from Brutus.

BRUTUS. The games are done, and Caesar is returning.

CASSIUS. As they pass by, pluck Casca by the sleeve.
And he will (after his sour fashion) tell you
What hath proceeded worthy note today.

BRUTUS. I will do so. But look you, Cassius,
The angry spot doth glow on Caesar's brow,
And all the rest look like a chidden train:
Calpurnia's cheek is pale, and Cicero
Checks with such ferrets and such fiery eyes
As we have seen him in the Capitol.

CASSIUS. Casca will tell us what the matter is.

CAESAR. Antonius.

ANTONY. Caesar?

Cassius states that he can not remember the last time he heard Romans talk about naming a king. He mentions the last time Rome had a king was over 400 yrs ago. Brutus knows Cassius is flattering him, but he agrees with a lot of what Cassius said. Brutus is ashamed of all himself a Roman. Cassius is happy that Brutus is so angry. Caesar returns. Brutus notes that Caesar looks angry. He is curious about what happened.
CAESAR. Let me have men about me that are fat,
Sleek-headed men, and such as sleep a-nights.
Young Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

TONY. Fear him not, Caesar, he's not dangerous;
He is a noble Roman, and well given. 64 liked

CAESAR. Would he were fatter! But I fear him not.
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much,
He is a great observer, and he looks
Quite through the deeds 65 of men. He loves no plays,
As thou dost, Antony; he hears no music;
Seldom he smiles. and smiles in such a sort
As if he mocked himself, and scorned his spirit
That could be moved to smile at anything.

64. well given: Well disposed.

65. looks . . . deeds of men: Sees through people's actions to their motives.

66. sort: Way.

Caesar does not like Cassius. Caesar does not trust Cassius because Cassius is the type of person who thinks he deserves more than what he has. Caesar points out that even when Cassius smiles, he looks intrustworthy.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be feared
Than what I fear; for always I am Caesar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

[A trumpet sounds. Caesar and his Train exit.]

CASCA. You pulled me by the cloak; would you speak with me?

BRUTUS. Ay, Casca; tell us what hath chanced today,
That Caesar looks so sad.

CASCA. Why, you were with him, were you not?

BRUTUS. I should not then ask Casca what had chanced.

CASCA. Why, there was a crown offered him; and being offered him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

BRUTUS. What was the second noise for?

CASCA. Why, for that too.

CASSIUS. They shouted thrice; what was the last cry for?

CASCA. Why, for that too.

BRUTUS. Was the crown offered him thrice?

CASCA. Ay, marry, was't and he put it by thrice, every time gentler than other; and at every putting-by mine honest neighbors shouted.

CASSIUS. Who offered him the crown?

CASCA. Why, Antony.

BRUTUS. Tell us the manner of it, gentle Casca.

CASCA. I can as well be hanged as tell the manner of it; it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown—yet 'twas not a crown neither, 'twas one of these coronets—and, as I told you, he put it by once; but for all that, to my thinking, he would fain have had it. Then he offered it to him again; then he put it by again; but to my thinking, he was very loath to lay his fingers off it. And then he offered it the third time. He put it the third time by;
and still as he refused it, the rabblement\(^1\) hooted
and clapped their chopt\(^2\) hands, and threw up their
sweaty nightcaps,\(^3\) and uttered such a deal of stink-
ing breath because Caesar refused the crown, that it
had, almost, choked Caesar; for he swounded\(^4\) and
fell down at it. And for mine own part, I durst not
laugh, for fear of opening my lips and receiving the
bad air.

CASSIUS. But, \(^5\) I pray you; what, did Caesar
swound?

CASCA. He fell down in the market place, and foamed at
mouth, and was speechless.

BRUTUS. 'Tis very like he hath the falling-sickness.\(^6\)

CASSIUS. No, Caesar hath it not; but you, and I,
And honest Casca, we have the falling-sickness.\(^7\)

CASCA. I know not what you mean by that, but I am sure
Caesar fell down. If the tag-rag people\(^8\) did not clap
him and hiss him, according as he pleased and
displeased them, as they use\(^9\) to do the players in the
theater, I am no true man.

BRUTUS. What said he when he came unto himself?

CASCA. Marry, before he fell down, when he perceived
the common herd was glad he refused the crown, he
plucked me ope his doublet\(^0\) and offered them his
throat to cut. An I had been a man of any occupa-
tion,\(^1\) if I would not have taken him at a word, I
would I might go to hell among the rogues. And so he
fell. When he came to himself again, he said,
if he had done or said anything amiss, he desired their
worships to think it was his infirmity.\(^2\) Three or four
wenches,\(^3\) where I stood, cried "Alas, good soul!"
and forgave him with all their hearts; but there's no
heed to be taken of them; if Caesar had stabbed their
mothers, they would have done no less.

BRUTUS. And after that, he came thus sad away?

CASCA. Ay.

CASSIUS. Did Cicero say anything?

CASCA. Ay, he spoke Greek.

CASSIUS. To what effect? What did he say?
CASCA. Nay, an I tell you that, I'll ne'er look you in th' face again. But those that understood him smiled at one another and shook their heads; but for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

CASSIUS. Will you sup with me tonight, Casca?

CASCA. No, I am promised forth. Have a previous engagement.

CASSIUS. Will you dine with me tomorrow?

CASCA. Ay, if I be alive, and your mind hold, and your dinner worth the eating.

CASSIUS. Good; I will expect you.

CASCA. Do so. Farewell, both. [Exit.

BRUTUS. What a blunt fellow is this grown to be! He was quick mettle when he went to school.

CASSIUS. So is he now in execution. Of any bold or noble enterprise, However he puts on this tardy form. This rudeness is a sauce to his good wit, Which gives men stomach to digest his words With better appetite.

BRUTUS. And so it is. For this time I will leave you. Tomorrow, if you please to speak with me, I will come home to you; or if you will, Come home to me, and I will wait for you.

CASSIUS. I will do so. Till then, think of the world.

[Exit Brutus.

Well, Brutus, thou art noble; yet I see Thy honorable mettle may be wrought From that it is disposed; therefore it is meet That noble minds keep ever with their likes; For who so firm that cannot be seduced? Caesar doth bear me hard, but he loves Brutus. If I were Brutus now, and he were Cassius, He should not humor me. I will this night, In several hands, in at his windows throw, As if they came from several citizens, Writings, all tending to the great opinion.

asca tells Cassius that he does not speak Greek. He tells Cassius that the men with Cicero were nodding their heads in agreement with what he said. Cassius agrees to meet Cassius tomorrow. Brutus agrees to meet with Cassius tomorrow. Cassius decides to write letters in several different handwriting and place them in a spot for Brutus to find. Brutus will think the letters are from Roman citizens. The letters will be complaints and fears from Rome with Caesar as king.
That Rome holds of his name; wherein obscurely
Caesar's ambition shall be glanced at. 99
And after this, let Caesar seat him sure. 100
For we will shake him, or worse days endure. [Exit.]

Scene iii. A street.
[Thunder and lightning. Enter from opposite sides, Casca and Cicero.]

CICERO. Good even, Casca; brought you Caesar home?
Why are you breathless? And why stare you so?

CASCA. Are not you moved, when all the sway of earth 1
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the scolding winds
Have rived 2 the knotty oaks, and I have seen
Th' ambitious ocean swell and rage and foam,
To be exalted with 3 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 4 with the gods,
Incenses 5 them to send destruction.

CICERO. Why, saw you anything more wonderful?

CASCA. A common slave—you know him well by
sight—
Held up his left hand, which did flame and burn
Like twenty torches joined, and yet his hand,
Not sensible of 6 fire, remained unscorched.
Besides—I ha' not since put up my sword—
Against 7 the Capitol I met a lion,
Who glazed 8 upon me and went surly by
Without annoying me. And there were drawn
Upon a heap 9 a hundred ghastly 10 women,
Transformed with their fear, who swore they saw
Men, all in fire, walk up and down the streets.
And yesterday the bird of night 11 did sit
Even at noonday upon the market place,
Hooting and shrieking. When these prodigies 12
Do so conjointly meet, 13 let not men say,
"These are their reasons, they are natural,"
For I believe they are portentous things
Upto the climate that they point upon. 14
The Tragedy of Julius Caesar

Act 1 scene 1

This scene takes place in a public place.

Characters:

Caesar- He is the leader of Rome.
Brutus- He likes Caesar, BUT not his power.
Cassius- He does not like Caesar.
Antony- He likes Caesar.
Calpurnia- She is Caesar’s wife.
Casca- He does not like Caesar.
A Public Place.

Antony (for the course), Calpurnia, Brutus, Cassius, Caesar, a Soothsayer, after the footrace.


Names of the characters.

1. Caesar, Antony (for the course), Calpurnia, Portia.
2. Caesar, Antony, Calpurnia, Brutus, Cassius, Caesar, a Soothsayer, after the footrace.
4. Caesar, Antony, Calpurnia, Brutus, Cassius, Caesar, a Soothsayer.”

“Beware the Ides of March.”

“Be quiet! Caesar is speaking.”

I do not understand.

Marc Antony will touch you when he runs by.

The touch will help to become pregnant.

I want you to touch her stomach because I will touch her.

When Caesar says “Do this,” it is performed.

The footrace is part of the LupercaL festivities.

Brutus, Antony: Casca, a Soothsayer; after the footrace that was ready for the footrace.

Here, my lord.

Go. 

Who is calling me?

Be careful, on March 15th.

Who is that?

Who is calling me?

Talk is me.

Caesar. Caesar! 

Who is calling me?

Caesar. Caesar! 

Who is calling me?

Caesar. Caesar!

Caesar. Set on, and leave no ceremony out.

Cry “Caesar.” Speak: Caesar is turned to hear.

He is a soothsayer. He said to be careful on March 15th.

I hear a tongue, shriller than all the music.

Cry “Caesar.” Speak: Caesar is turned to hear.

Beware the ides of March.

I shall remember.

When Caesar says “Do this,” it is performed.

Shake off their sterile curse.

I want you to touch her stomach because I will touch her.

I will touch her stomach because I will touch her.

Caesar! Caesar!

Caesar, Caesar!

Caesar, Caesar!

When Caesar says “Do this,” it is performed.

Shake off their sterile curse.

Marc Antony will touch you when he runs by.

The footrace is part of the LupercaL festivities.

Beware the Ides of March.

Beware the Ides of March.

Beware the Ides of March.
CAESAR. Set him before me; let me see his face.

SUS. Fellow, come from the throng; look upon Caesar.

CAESAR. What say'st thou to me now? Speak once again.

SOOTHSAYER. Beware the ides of March.

CAESAR. He is a dreamer, let us leave him. Pass. [A trumpet sounds. Exit all but Brutus and Cassius.]

CASSIUS. Will you go see the order of the course?

BRUTUS. Not I.

CASSIUS. I pray you do.

BRUTUS. I am not gamesome: I do lack some part Of that quick spirit that is in Antony.

Let me not hinder, Cassius, your desires; I'll leave you.

I want to see his face.

Come out of the crowd.

What did you say?

Beware the Ides of March. (Be careful on March 15th)

He is crazy.

Let's go.

5. order of the course
The race.

6. gamesome (gam'səm) adj.: Having a liking for sports.

7. quick spirit: Lively disposition.
CASSIUS. 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.

BRUTUS. Cassius, Be not deceived: if I have veiled my look, I turn the trouble of my countenance Merely upon myself. Vexèd I am Of late with passions of some difference, Conceptions only proper to myself, Which give some soil, perhaps, to my behaviors; But let not therefore my good friends be grieved (Among which number, Cassius, be you one) Nor construe any further my neglect Than that poor Brutus, with himself at war, Forgets the shows of love to other men.

CASSIUS. Then, Brutus, I have much mistook your passion; By means whereof this breast of mine hath buried Thoughts of great value, worthy cogitations. Tell me, good Brutus, can you see your face?

BRUTUS. No, Cassius; for the eye sees not itself But by reflection, by some other things.
CASSIUS. 'Tis just.\textsuperscript{17}

And it is very much lamented,\textsuperscript{18} Brutus, That you have no such mirrors as will turn Your hidden worthiness into your eye, That you might see your shadow.\textsuperscript{19} I have heard Where many of the best respect\textsuperscript{20} in Rome (Except immortal Caesar), speaking of Brutus, And groaning underneath this age's yoke,\textsuperscript{21} Have wished that noble Brutus had his eyes.

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.\textsuperscript{22} And be not jealous on\textsuperscript{23} me, gentle Brutus:

17. 'Tis just: It is true.
18. lamented (la men' t'd v.): Regretted.
19. turn ... shadow: Reflect your hidden noble qualities so you could see their image.
20. the best respect: Most respected people.
21. this age's yoke: The tyranny of Caesar.
22. Will modestly ... know not of: Will without exaggeration make known to you the qualities you have that you are unaware of.
23. be not jealous on: Do not be suspicious of.
Were I a common laughter, or did use
To stale with ordinary oaths my love
To every new protester; if you know
That I do fawn on men and hug them hard,
And after scandal them; or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous.

[Flourish of trumpets and shout.]

[Music and shouts are heard

BRUTUS. What means this shouting? I do fear the people
Choose Caesar for their king.

CASSIUS. Ay, do you fear it?
Then must I think you would not have it so.

BRUTUS. I would not, Cassius, yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honor in one eye and death in th’ other,
And I will look on both indifferently;
For let the gods so speed me, as I love
The name of honor more than I fear death.

I do not want Caesar to be king.
But, I love him.
What do you want Cassius?

24. common laughter: Object of ridicule.
25. To stale ... new protester: To make cheap my friendship to anyone who promises to be my friend.
26. scandal: Slander: gossip about.
27. profess myself ... rout: Declare my friendship to the common crowd.
28. aught ... good: Anything to do with the public welfare.
29. indifferently: Without preference or concern.
30. speed: Give good fortune to.
CASSIUS. I know that virtue to be in you, Brutus,
As well as I do know your outward favor. 31
Well, honor is the subject of my story.
I cannot tell what you and other men
Think of this life, but for my single self,
I had as lief not be, 32 as live to be
In awe of such a thing as I myself. 33
I was born free as Caesar; so were you:
We both have fed as well, and we can both
Endure the winter’s cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with 34 her shores,
Caesar said to me “Darest thou, Cassius, now
Leap in with me into this angry flood;
And swim to yonder point?” Upon the word,
Accout’red 35 as I was, I plunged in
And bade him follow: so indeed he did.
The torrent roared, and we did buffet 36 it
With lusty sinews, 37 throwing it aside
And stemming it with hearts of controversy. 38
But ere we could arrive the point proposed,
Caesar cried “Help me, Cassius, or I sink!”
I, as Aeneas, 39 our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar. And this man
Is now become a god, and Cassius is
A wretched creature, and must bend his body
If Caesar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake.
His coward lips did from their color fly,
And that same eye whose bend doth awe the world
Did lose his luster: I did hear him groan;
Ay, and that tongue of his, that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried, "Give me some drink, Titinius,"
As a sick girl. Ye gods! It doth amaze me,
A man of such a feeble temper should
So get the start of the majestic world.
And bear the palm alone.

[Shout. Flourish of trumpets.]

BRUTUS. Another general shout?
I do believe that these applauses are
For some new honors that are heaped on Caesar.
cassius. Why, man, he doth bestride the narrow world
Like a Colossus, 46 and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable 47 graves.

Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars, 48
But in ourselves, that we are underlings. 49
Brutus and Caesar: what should be in that "Caes-
ar"?

Why should that name be sounded 50 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 51 with 'em,
"Brutus" will start 52 a spirit as soon as "Caesar."

Now, in the names of all the gods at once,
Upon what meat doth this our Caesar feed,
That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood, 53
But it was famed with 54 more than with one man?

Drama

46. Colossus (ko lás' 2s) n.: A gigantic statue of
Apollo, a god of Greek and
Roman mythology, which
was set at the entrance to
the harbor of Rhodes about
280 B.C. and included
among the seven wonders
of the ancient world.

47. dishonorable (dis än' or ab la b) adj.: Shameful
(because they will not be of
free men).

48. stars: Destinies. The
stars were thought to
control people's lives.

49. underlings: Inferior
people.

50. sounded: Spoken or
announced by trumpets.

51. conjure (kän jar) v.: Summon a spirit by a
magic spell.

52. start: Raise.

53. great flood: In Greek
mythology a flood that
drowned everyone except
Deucalion and his wife
Pyrrha, saved by the god
Zeus because of their
virtue.

54. But it was famed
with: Without the age
being made famous by.
When could they say (till now) that talked of Rome,
That her wide walks encompassed but one man?
Now is it Rome indeed, and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have brooked the eternal devil to keep his state in Rome
As easily as a king.

BRUTUS. That you do love me, I am nothing jealous: What you would work me to, I have some aim: How I have thought of this, and of these times, I shall recount hereafter. For this present, I would not so (with love I might entreat you) Be any further moved. What you have said I will consider; what you have to say I will with patience hear, and find a time Both meet to hear and answer such high things. Till then, my noble friend, chew upon this: Brutus had rather be a villager Than to repute himself a son of Rome Under these hard conditions as this time Is like to lay upon us.

CASSIUS. I am glad That my weak words have struck but thus much show Of fire from Brutus.

55. Brutus: Lucius Junius Brutus had helped expel the last King of Rome and had helped found the Republic in 509 B.C.
56. brooked: Put up with.
57. nothing jealous: Not at all doubting.
58. work me to: Persuade me of.
59. aim: Idea.
60. chew upon: Think about.
BRUTUS. The games are done, and Caesar is returning.

CASSIUS. As they pass by, pluck Casca by the sleeve.
And he will (after his sour fashion) tell you
What hath proceeded worthy note today.

BRUTUS. I will do so. But look you, Cassius,
The angry spot doth glow on Caesar's brow,
And all the rest look like a chidden train.⁶¹
Calpurnia's cheek is pale, and Cicero
Looks with such ferret⁶² and such fiery eyes
As we have seen him in the Capitol,
Being crossed in conference⁶³ by some senators.

CASSIUS. Casca will tell us what the matter is.
CAESAR. Antonius.
ANTONY. Caesar?

ANONY. Caesar?
CAESAR. Let me have men about me that are fat,
Sleek-headed men, and such as sleep a-nights.
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.

ANT. Fear him not, Caesar, he's not dangerous;
He is a noble Roman, and well given. 64

CAESAR. Would he were fatter! But I fear him not.
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much,
He is a great observer, and he looks
Quite through the deeds 65 of men. He loves no plays,
As thou dost, Antony; he hears no music;
Seldom he smiles, and smiles in such a sort 66
As if he mocked himself, and scorned his spirit
That could be moved to smile at anything.

I want to be surrounded by men I can trust.
Cassius is a person I do not trust.
He thinks too much.

Do not be afraid of him.
He is a good and loyal Roman.

I do not fear Cassius.
He does not smile.
He does not look at you.
When he speaks.
He thinks highly of himself.
These are traits to be feared.

64. well given: Well disposed.
65. looks ... deeds of men: Sees through people's actions to their motives.
66. sort: Way.
Such men as he be never at heart’s ease
While they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be feared
Than what I fear; for always I am Caesar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think’st of him.

[A trumpet sounds. Caesar and his Train exit.]

CASCA. You pulled me by the cloak; would you speak with me?

BRUTUS. Ay, Casca; tell us what hath chanced today,
That Caesar looks so sad.

CASCA. Why, you were with him, were you not?

BRUTUS. I should not then ask Casca what had chanced.

CASCA. Why, there was a crown offered him; and being offered him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

BRUTUS. What was the second noise for?

CASCA. Why, for that too.

I do not fear him because I am Caesar.
Stand on my right side.
I am deaf in my left ear.

You pulled me out of the crowd.
Did you want to talk to me?

Yes.
What happened?
Why does Caesar look sad?
You were not there?

No, I was not there.

Caesar was offered a crown.
But, Caesar pushed it away.

What was the second shout for?

Caesar was offered the crown again.
CASSIUS. They shouted thrice; what was the last cry for?

CASCA. Why, for that too.

BRUTUS. Was the crown offered him thrice?

CASCA. Ay, marry, was't, and he put it by thrice, every
time gentler than other; and at every putting-by
mine honest neighbors shouted.

CASSIUS. Who offered him the crown?

CASCA. Why, Antony.

BRUTUS. Tell us the manner of it, gentle Casca.

CASCA. I can as well be hanged as tell the manner of it: it
was mere foolery; I did not mark it. I saw Mark
Antony offer him a crown—yet 'twas not a crown
neither, 'twas one of these coronets—69—and, as I told
you, he put it by once: but for all that, to my thinking,
he would fain have had it. Then he offered it to him
again; then he put it by again; but to my thinking, he
was very loath to lay his fingers off it. And then he
offered it the third time. He put it the third time by:

69. coronets (kor' a nits'; n.): Ornamental bands used as crowns.
70. fain (fan) adv.: Gladly
and still as he refused it, the rabblement\textsuperscript{71} hooted, and clapped their chopt\textsuperscript{72} hands, and threw up their sweaty nightcaps,\textsuperscript{73} and uttered such a deal of stinking breath because Caesar refused the crown, that it had, almost, choked Caesar; for he swounded\textsuperscript{74} and fell down at it. And for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

**Cassius.** But, soft,\textsuperscript{75} I pray you; what, did Caesar swound?

**Casca.** He fell down in the market place, and foamed at mouth, and was speechless.

**Brutus.** 'Tis very like he hath the falling-sickness.\textsuperscript{76}

**Cassius.** No, Caesar hath it not; but you, and I, And honest Casca, we have the falling-sickness.\textsuperscript{77}

**Casca.** I know not what you mean by that, but I am sure Caesar fell down. If the tag-rag people\textsuperscript{78} did not clap him and hiss him, according as he pleased and displeased them, as they use\textsuperscript{79} to do the players in the theater, I am no true man.

\textsuperscript{71} rabblement (rab' 1 mant) n.: Mob.
\textsuperscript{72} chopt (chäpt) adj.: Chapped.
\textsuperscript{73} nightcaps: Workers' caps.
\textsuperscript{74} swounded: Swooned; fainted.
\textsuperscript{75} soft: Slowly.
\textsuperscript{76} falling-sickness: Epilepsy.
\textsuperscript{77} We have the falling sickness: We are becoming helpless under Caesar's rule.
\textsuperscript{78} tag-rag people: The rabble.
\textsuperscript{79} use: Are accustomed.
BRUTUS. What said he when he came unto himself?

CASCA. Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet\(^80\) and offered them his throat to cut. An I had been a man of any occupation,\(^81\) if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, if he had done or said anything amiss, he desired their worship to think it was his infirmity.\(^82\) Three or four wenches,\(^83\) where I stood, cried “Alas, good soul!” and forgave him with all their hearts; but there’s no heed to be taken of them; if Caesar had stabbed their mothers, they would have done no less.
Nay, an I tell you that, I'll ne'er look you i' th' face again. But those that understood him smiled at one another and shook their heads; but for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Caesar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

Cassius. Will you sup with me tonight, Casca?

Casca. No, I am promised forth.

Cassius. Will you dine with me tomorrow?

Casca. Ay, if I be alive, and your mind holds and your dinner worth the eating.

Cassius. Good; I will expect you.

Casca. Do so. Farewell, both.

[Exit.]  

(Casca leaves)

---

84. for pulling . . . silence: For taking decorations off statues of Caesar, have been silenced (by being forbidden to take part in public affairs, exiled, or perhaps even executed).

85. am promised forth: Have a previous engagement.

86. hold: Does not change.
BRUTUS. What a blunt fellow is this grown to be! He was quick mettle when he went to school.

CASSIUS. So is he now in execution Of any bold or noble enterprise, However he puts on this tardy form. This rudeness is a sauce to his good wit, Which gives men stomach to digest his words With better appetite.

BRUTUS. And so it is. For this time I will leave you. Tomorrow, if you please to speak with me, I will come home to you; or if you will, Come home to me, and I will wait for you.

CASSIUS. I will do so. Till then, think of the world.

Well, Brutus, thou art noble; yet I see Thy honorable mettle may be wrought From that it is disposed; therefore it is meet That noble minds keep ever with their likes; For who so firm that cannot be seduced? Caesar doth bear me hard, but he loves Brutus. If I were Brutus now, and he were Cassius, He should not humor me. I will this night, In several hands, in at his windows throw, As if they came from several citizens, Writings, all tending to the great opinion.
Act I scene ii

Directions: Use the following prompts to review scene ii.

A superstition - Caesar wanting Antony to touch Calpurnia's stomach because...

Foreshadowing - The soothsayer said, "Beware the ____  ____  ____"

Persuasion - When speaking with Brutus Cassius said...

Epilepsy - When offered the crown Caesar...

Ferret - Caesar does not trust Cassius because -

Roman Republic - Brutus loves Caesar, but ...

Caesar king
drowning sick
equal names

Antony three
no fell down

thinks too much
nervous
wants power
too much power
tyrant
400 years

pregnant
race
superstitious
Act I scene ii

Directions: Review scene ii by reading and filling in the blanks with the words below.

Caesar was superstitious. Caesar wanted Antony to touch Calpurnia during the race. Caesar wanted _____ to touch Calpurnia so she could get pregnant.

Foreshadowing is clues of events that have yet to happen. The soothsayer foreshadowed Caesars death. The soothsayer foreshadowed by saying, “Beware the Ides of _______.”

Persuasion is convincing someone you are right. Cassius persuaded Brutus. Cassius persuaded Brutus that Caesar was dangerous for Rome. Cassius persuaded _______ by saying he was as good a man as Caesar.

Brutus loved Caesar. Brutus loved the Roman republic more. Brutus loved _______, but he loved the Roman republic more.

Caesar said Cassius was like a ferret. Caesar said Cassius was like a nervous animal that you can not trust. Caesar said he does not trust Cassius. Caesar said he does not trust _______ because he thinks too much.

Caesar was offered a crown. Caesar was offered a crown by Antony. Caesar was offered a crown, but he said no. Caesar was offered a crown _______ times.
Act 1 scene 3

It is a stormy night.
It is thundering.
It is lightning.

Cicero is with Casca.

Cicero asks if Caesar went home.
Cicero asks Casca why he is breathing so heavy.

Casca is scared.
Casca is scared by the storm.
Casca is scared by what he saw.

Casca saw a man and the man's hand was on fire.
Casca saw a lion by the Capitol stairs.
Casca saw women who said they had seen men who were on fire,
Casca saw an owl on the Capitol stairs at noon.

Casca believes these things are bad omens.

Cicero tells Casca to calm down.
Cicero tells Casca that sometimes we see things.
Cicero tells Casca that sometimes we see things that are not there.

Cicero asks Casca if Caesar is going to the Capitol tomorrow.

Casca tells Cicero that Caesar will be at the Capitol tomorrow.

Cicero leaves.
Cassius arrives.

Cassius asks, "Who is there?"

Casca says, "A Roman"

Cassius says, "Casca! I know your voice."
Casca asks, "Is that Cassius?"

Cassius tells Casca that he has been walking.
Cassius tells Casca that he has been walking in the storm.
Cassius tells Casca that he dared to get hit by lightning.
Cassius tells Casca that he opened his shirt daring to get hit by lightning.

Cassius tells Casca that he is dull.
Cassius tells Casca that he is not seeing the true meanings of the omens.
Cassius tells casca that this night is like a certain man.
Cassius tells Casca that this night is like a man who thunders over all.
Cassius tells Casca that this man is no stronger than himself.
Cassius tells Casca that this man has grown strong by the people.

Casca asks Cassius if the man is Caesar.

Cassius tells Casca that it is a bad time to be a Roman.

Casca tells Cassius that he heard the senators will crown Caesar tomorrow.
Casca tells Cassius that Caesar will be king tomorrow.

Cassius says that he will not be ruled by a tyrant.
Cassius says that he will not be ruled by a tyrant such as Caesar.

Casca agrees with Cassius.
Casca agrees to do whatever is necessary to overthrow a tyrant.

Cassius tells Casca that some other noble Romans agree with them.
Cassius tells Casca that he is on his way to meet these noble Romans.

Cinna enters.

Cinna tells Cassius that the others are waiting.
Cinna tells Cassius that they need Brutus' help.

Cassius tells Cinna not to worry.
Cassius tells Cinna to take the notes he wrote,
Cassius tells Cinna to put one on Brutus' chair in the senate.
Cassius tells Cinna to put one through Brutus' window.
Cassius tells Cinna to put one on a public statue.
Cinna does what Cassius asked.

Casca says to Cassius that with Brutus on their side they have no fears. Casca says to Cassius that the people love Brutus.

Cassius agrees that Brutus is very important for their plan.
After this, let Caesar watch his ways. For we will stop him, or suffer worse days.

(CASSIUS exits.)

Scene 3
A street. Thunder and lightning. CICERO and CASCA, with his sword drawn, enter.

CICERO: Good evening, Casca. What's wrong? Why do you look so worried?

CASCA: Doesn't it worry you when The whole earth seems to shake Like this? Oh, Cicero, I have seen Storms when the scolding winds Have torn apart the strong oaks. I have seen the ocean swell and rage And foam to be one with the clouds. But never till tonight, never till now, Have I seen a storm dropping fire. Either there is a war in heaven, Or else the world has offended the gods, And the gods have sent this destruction.

CICERO: Tell me what you saw.

CASCA: A commoner—you know him— Held up his left hand. It flamed and burned Like 20 torches joined. Yet his hand was not scorched. Not only that—I still have my sword out— Near the Capitol, I met a lion. He stared at me and went proudly by

Without harming me. And I met a group Of 100 frightened women. They swore they saw men in flames Walking up and down the streets. And yesterday, the owl, that bird of night, Sat in the plaza at noon, Hooting and shrieking. When such things happen, I believe that they are omens About what might happen in Rome.

CICERO: Indeed, you tell of strange things. But they might not mean what you think. Will Caesar come to the Capitol tomorrow?

CASCA: Yes, he will. He told Antony to tell you so.

CICERO: Good night, then, Casca. This disturbed sky is not to walk in.

CASCA: Farewell, Cicero.

(CICERO exits. CASSIUS enters.)

CASSIUS: Who's there?

CASCA: A Roman.

CASSIUS: You sound like Casca.

CASSCA: Your ear is good, Cassius. What a night this is!

CASSIUS: A very pleasing night To honest men.

CASCA: Who ever saw the heavens Acting so angrily?
CASSIUS: Those who have known the earth
To be full of faults. For my part,
I have been walking in the streets tonight
With my coat open.
When I saw the lightning flash,
I dared it to hit me.

CASCA: Why did you tempt the heavens?
Men must act in fear and tremble
When the mighty gods send such messages.

CASSIUS: You are dull, Casca. The sparks
Of life that should be in a Roman
Are not in you. Or else you don't use them.
You look pale and frightened. Just think
About what these fires, lions, and owls
Might mean. Why are they all acting
In such strange ways? Perhaps the heavens
Want them to act as a warning about some
Terrible state. I can name for you, Casca,
A man who is most like this dreadful night.
He thunders, storms, and roars
As that lion did in the Capitol.
He is a man no stronger than you or me.
Yet he has grown as mighty and frightening
As that lion.

CASCA: The man you mean is Caesar, isn't it?

CASSIUS: Let it be who it is.
Woe for these times!
Our fathers' minds are dead,
And we are ruled with our mothers' spirits.
Our actions show us to be womanish.
Act I scene iii

WHERE: A street

(It is a stormy night with thunder and lightning.)

People have seen strange things. There was an owl out at noon. There was a lion near the capitol stairs. There was a man whose hand caught fire.

Cicero, Casca, Cassius and Cinna are in this scene.

Cassius- We know that Cassius does not like Caesar. We know that Cassius is jealous of Caesar. We know Cassius tried to persuade Brutus to take a stand against Caesar.

What do you think Cassius would talk about with Casca and Cicero?

hint- (king)

Superstitions- Romans are superstitious. Remember the part where Caesar asked Antony to touch Calpurnia’s stomach, so she could have a baby?

What do you think the men would think of the storm?

hint- (omens)
Act I scene iii

WHERE: A street

(It is a stormy night with thunder and lightning.)

People have seen strange things.
There was a lion near the capitol stairs.
There was an owl out at noon.
There was a man whose hand caught fire.
These strange things were omens.

Cassius talks with Casca.
Cassius talks with Casca about the omens.

Cassius says these omens happened because of Caesar.
Cassius says these omens happened because Caesar wants to be king.

Cassius talks with Cicero.
Cassius talks with Cicero about the omens.

Cicero and Casca believe Cassius is right.
Cicero and Casca agree that the omens happened because of Caesar.
Act I scene I
Assessment

Name ____________________

Directions: Your task is to develop a test that will assess your fellow students knowledge of the entire Act I. Your test should address all students strengths- so don’t do all essay or all multiple-choice. Be CREATIVE. Use a graphic organizer, visuals or prompts to act out and finish a scene.....

To be given upon completion of Act I

• This is a powerful alternative assessment in that the student must have a solid grasp of the material to create an appropriate test. FLA 521!
Act I scene i
Assessment

Name: ___________________________

Directions: Your job is to write a test for the class. You can write any kind of test you want. Your test can be a graphic organizer, have students act out a part of a scene, or write out some questions. Below are some prompts to help you.

Flavius and Marullus’ behavior towards the commoners
The cobblers puns
Marullus’ speech about Pompey
Caesar having Antony touch Calpurnia
The soothsayer
Cassius persuading Brutus that Caesar is no better than Brutus
Brutus agreeing to meet with Cassius
Cassius writing notes in different hand-writings
Antony offering Caesar a crown (3 times)
Caesar falling to the ground
Caesar saying he does not trust Cassius
The omens (owl, lion and fire)
Cicero and Casca blaming Caesar for the bad omens
Cassius talking Cicero into joining his plot against Caesar
Act I scene i
Assessment

Name __________________________

Directions: Read the following examples. There are statements that are changed to questions. Try to change the rest of the statements to questions.

The cobbler told puns.
Did the cobbler tell puns?
OR
Why did the cobbler tell puns?

Caesar asked Antony to touch Calpurnia?
Did Caesar ask Antony to touch Calpurnia?
OR
Why did Caesar ask Antony to touch Calpurnia?

The soothsayer said, "Beware the Ides of March."
Did the soothsayer say, "Beware the Ides of March"?
OR
Why did the soothsayer say, Beware the Ides of March?  

Cassius talked with Brutus.

Antony offered Caesar a crown.

Caesar said he does not trust Cassius.

Casa said he saw a lion.

Cicero blamed Caesar for the bad omens.
# Functional Notional Checklist

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FLA 518: TAT Sheltered ELL Strategies Checklist

Write the PAGE NUMBERS and any other identifying features to identify those parts of your lessons that employ the following strategies.

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<tr>
<th>V. Engage at Appropriate Language Proficiency Levels</th>
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<tbody>
<tr>
<td>V.1. Use questions appropriate for language levels</td>
<td>8</td>
<td>38</td>
<td>91-100</td>
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<td>V.2. Assign appropriate tasks for varying levels</td>
<td>88 10 14</td>
<td>41 52 67</td>
<td>63 67</td>
<td>99-101</td>
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<th>VI. Literacy/Academic Development</th>
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<tr>
<td>VI. 1. Allow use of L1 for planning and conceptualizing</td>
<td>8 9 16</td>
<td>36 45 55</td>
<td>66 84 95</td>
<td>10 10</td>
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<tr>
<td>VI. 2. Lots of real oral and written language</td>
<td>78 9 16</td>
<td>35 31 37</td>
<td>65 66 67</td>
<td>99 100</td>
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Historical Literature

Directions: Read the following paragraph.

Literature brings history to life. The type of literature that is based on the past is called Historical Literature. A biography or a diary is a type of Historical Literature. Historical Literature is an interesting story or play about real people or events from history. Historical Literature is not a textbook. Textbooks do not give facts by telling a story. Textbooks provide information only; there is no story involved. Historical Literature is a story or play based on facts. You will be reading a piece of Historical Literature called "The Tragedy of Julius Caesar". Julius Caesar was a real person who was the leader of Rome in 40 BC. William Shakespeare took facts from Caesar's life and wrote a play.

Directions: Use the paragraph above to complete the sentences below.

1. A diary and a __________ are two types of Historical Literature.
2. Historical Literature is _____ a textbook.
3. Textbooks do not tell a ______.
4. An example of Historical Literature is ____________________.
5. Julius Caesar was a ________ person.
Tragic Hero

Directions: Write six character flaws that people have. Write the flaws at the end of the arrows (→).
**Tragic Hero**

Directions: Read the questions below and use the chart to help answer the questions. Do this exercise for *TWO* people.

If you were writing a tragedy for our own times, what kind of person would you choose as a Tragic Hero? What flaw would he or she have?

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<th>PERSON</th>
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That Rome holds of his name; wherein obscurely
Caesar's ambition shall be glanced at. And after this, let Caesar seat him sure.
For we will shake him, or worse days endure. [Exit.]

Scene iii. A street.

[Thunder and lightning. Enter from opposite sides, Casca and Cicero.]

CICERO. Good even, Casca; brought you Caesar home?—
Why are you breathless? And why stare you so?

CASCA. Are not you 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 threatening 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.

Why, saw you anything more wonderful?

CASCA. A common slave—you know him well by sight—
Held up his left hand, which did flame and burn
Like twenty torches joined, and yet his hand,
Not sensible of fire, remained unscorched.
Besides— I ha' not since put up my sword—
Against the Capitol I met a lion,
Who glazed upon me and went surly by
Without annoying me. And there were drawn
Upon a heap a hundred ghastly women,
Transformed with their fear, who swore they saw
Men, all in fire, walk up and down the streets.
And yesterday the bird of night did sit
Even at noonday upon the market place,
Hooting and shrieking. When these prodigies
Do so conjointly meet, let not men say,
"These are their reasons, they are natural,"
For I believe they are portentous things
Unto the climate that they point upon.

1. all the sway of earth: The stable order of earth.
2. have rived: Have split.
3. exalted with: Lifted up to.
4. saucy: Rude; impudent.
5. Incenses: Enrages.
6. sensible of: Sensitive to.
7. Against: Opposite or near.
8. glazed: Stared.
9. were drawn . . . heap: Huddled together.
10. ghastly (gast' le) adj.: Ghostlike; pale.
11. bird of night: Owl.
12. prodigies (prad' o jëz) n.: Extraordinary happenings.
13. conjointly meet: Occur at the same time and place.
14. portentous (pör ten' tas) . . . upon: Bad omens for the country they point to.
CHARACTER TRAITS

Choose a character from Act I scene i. Examine his actions to decide how to describe the character. Fill in the character's traits and the events from the story that led you to your conclusion.

CHARACTER

Marullus

EVENT

He asks the carpenter...

EVENT

He asks the cobbler...

EVENT

He yells at the carpenter and cobbler...

EVENT

He questions...

TRAITS

insulted

TRAITS

TRAITS

TRAITS

uncertainty
CHARACTER TRAITS

Choose a character from Act I scene i. Examine his actions to decide how to describe the character. Fill in the character's traits and the events from the story that led you to your conclusion.

CHARACTER

Marullus

EVENT
- He asks the carpenter where his tools are.
- He asks the cobbler what he meant by the words, "mend me".
- He yells at the carpenter and cobbler for so quickly forgetting Pompey.
- He questions about if they should take down the decorations.

TRAIT
- rude
- insulted
- angry
- fear
- uncertainty
Character Map

This is a map that shows the relationship between the characters in the play. Your job is to figure out the relationships.