

## Supplemental Studies Available for High School



# JULIUS CAESAR

**T**he **TextWord Edition** of *Julius Caesar* is designed for use in high schools. It will go a long way toward dispelling the preconceived negativity with which many students approach the study of Shakespeare. This particularly student-friendly edition offers unique, graphically attractive, supplementary features that serve as valuable learning tools:

- ▶ **In Other Words** modules “translate” complex Shakespearean sentences into everyday English.
- ▶ **Helpful Definitions** provide clarification of difficult or archaic terms.
- ▶ **Language Arts** sections enhance appreciation of Shakespeare’s language.
- ▶ **For Your Information** segments add interesting facts to reinforce understanding of the text.
- ▶ **Extensive sidebars, review exercises, literary critiques, quizzes, and Writing Workshops** enable students to become comfortable with Shakespeare’s language, motivation, characterization, and imagery.

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*Julius Caesar*  
*an engraving by C. L. Randon*  
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# Preface

The TextWord Edition of *Julius Caesar*, minimally abridged, has been designed with the high school student in mind. Typically, students approach the study of Shakespeare with preconceived negativity. They fear the unusual language and style, and often give up before they realize that they **can** crack the code, and that solving Shakespearean word puzzles presents a rewarding challenge. TextWord's goal in this edition is to make the language of Shakespeare accessible to 21st-century students, thus encouraging them to discard previously held fears and negative prejudices. Students who are provided with the keys to access Shakespeare's incomparable use of language and imagery enjoy an exhilarating sense of accomplishment.

May we suggest that you familiarize yourself with the TextWord Edition of the entire play before you start teaching it. You will find that the presentation is particularly student-friendly. Every difficult or unusual turn of language is defined clearly in the various supplementary entries that you will find featured throughout the pages of the text. These entries, titled "IN OTHER WORDS," "HELPFUL DEFINITIONS," "LANGUAGE ARTS," and "FOR YOUR INFORMATION," are enhanced by numerous question and information sidebars that sharpen comprehension and stimulate the thought process. We encourage you to take advantage of these aids.

Most scenes conclude with a CHECKQUIZ and a LITERARY CRITIQUE. In addition, frequent WRITING and JOURNAL WORKSHOPS can be found at the end of key scenes and acts. Extensive review exercises are provided to cover each act, and the teacher's edition features a four-part comprehensive test. Any of the test segments can be copied and used separately as desired, or they can be combined to create an overall midterm or final examination. The comprehensive test does not appear in the student's text.

The format of this teacher's edition is user-friendly. It dovetails page by page with the student's edition, and guides the development of discussions pertinent to the text. Answers to all sidebars and exercises are listed under the appropriate page numbers, according to the pagination of the student edition.



## CheckQuiz: Scene III

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1. What extraordinary events have caused Casca to wonder?
2. Why is Casca frightened by what he has seen?
3. According to Cassius, in what way are the Romans of his day more like their mothers than their fathers?
4. What are the metaphors that Cassius uses to describe the relationship between Caesar and the Roman people? Explain each.
5. Why are the conspirators so eager for Brutus to become involved in their plan?



## Literary Critique: Act I

---

1. Discuss the grievances that Cassius and Brutus bear toward Caesar. How does Casca's version of the public gathering increase their anger?
2. One of Shakespeare's favorite conventions is the use of puns. Explain two of the puns used in Act I.
3. How does Act I, scene 1 compare to the exposition of a story?
4. What role does the weather play in Act I? What do we learn about the superstitions and beliefs of the Romans?
5. Why does Casca compare Brutus' effect on their plot to the process of alchemy?



## Writing Workshop: Act I

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1. Imagine that you are the editor of *The Roman Tribune*. You decide to publicize the issues causing the recent unrest in Rome. Write an editorial of three to five paragraphs in which you discuss the problems that might arise if the republic should again become a monarchy. Use references from the text to prove your points.
2. Who is the instigator of the plot against Caesar? How would you characterize him? How do others characterize him? What are his motives for wanting to destroy Caesar? In an essay of three to four paragraphs, discuss Cassius' character, using direct quotations to support your answer.



## Shakespeare's Vocabulary: Act 1

### Exercise 1

Match the word in the left-hand column to the definition in the right-hand column that is closest in meaning. Write the answers in your notebook.

- |               |                    |
|---------------|--------------------|
| 1. ere        | a. unfastened      |
| 2. sensible   | b. hidden          |
| 3. unbraced   | c. gladly; eagerly |
| 4. close      | d. sneering        |
| 5. rabblement | e. before          |
| 6. shadow     | f. dared           |
| 7. accoutered | g. reflection      |
| 8. durst      | h. equipped        |
| 9. fleeing    | i. commoners       |
| 10. fain      | j. aware           |

### Exercise 2

In your notebook, write the word from the Word Bank that best completes each sentence.

*buffet   construe   entreat   illuminate   monstrous   redress   surly  
torrents   underlings   veiled*

1. Several flaming candles served to \_\_\_\_\_ the banquet hall.
2. Casca understood Cassius' \_\_\_\_\_ references to Caesar.
3. Brutus \_\_\_\_\_(s) Cassius to postpone further discussion until a later time.
4. Cassius and Casca resent being Caesar's \_\_\_\_\_.
5. Cassius asks Brutus to \_\_\_\_\_ the wrongs done by Caesar.
6. During the storm, \_\_\_\_\_ of water gushed between the banks of the Tiber.
7. Cassius seems to be quite \_\_\_\_\_; he is unfriendly and quarrelsome.
8. The conspirators plan a \_\_\_\_\_ plot to eliminate Caesar.
9. Based on subtle hints from Cassius, Casca is able to \_\_\_\_\_ that plans for a conspiracy are in the making.
10. The waves \_\_\_\_\_(ed) Caesar, forcing him to beg Cassius to save him.



## Page 50

*How does Casca reassure Cassius (lines 110-114)?* **A.** Casca assures Cassius that he is not a talebearer and that he will support Cassius in his efforts to overthrow Caesar.



## Page 51

*Rising action: Cassius reveals the beginnings of the plot to kill Caesar (lines 115-120).*

*How does the weather reflect Cassius' enterprise (lines 122-124)?* **A.** Like the weather, Cassius' planned enterprise is stormy and horrifying.

*What pleases Cinna (line 131)?* **A.** He is glad that Casca is involved in the conspiracy.

*What instructions does Cassius give Cinna (lines 136-141)?* **A.** Cassius instructs Cinna to place a letter on Brutus' chair, throw another in at his window, and affix a third to the statue of Lucius Junius Brutus. The letters are those that Cassius forged in different handwritings, urging Brutus to assume power. (1.2.314-319.)

## Page 52

*What does Cassius predict about Brutus (lines 148-150)?* **A.** Cassius predicts that their next meeting will conclude with Brutus joining the conspiracy.

*How does Casca describe the benefit that will ensue as a result of Brutus' involvement in the conspiracy (lines 151-154)?* **A.** Since Brutus is so respected by the people, it is logical to assume that his actions and decisions will be acceptable as well. Casca uses a simile comparing Brutus' involvement in the conspiracy to the pseudo-science of alchemy, which seeks to transform base metal into gold. Thus, he believes that Brutus' support will convert what might otherwise be perceived as a vile deed into something noble and worthwhile.

## Page 53



### Check Quiz: Scene III

1. What extraordinary events have caused Casca to wonder? **A. a.** A slave held his arm up and it blazed like a torch, yet the man felt no pain. **b.** Casca encountered a lion in front of the Capitol and it merely passed Casca, without attacking him. **c.** A group of frightened women claimed that they had seen men surrounded by fire walking up and down the streets. **d.** An owl hooted and shrieked by day.
2. Why is Casca frightened by what he has seen? **A.** Casca is frightened because all these events are contrary to the natural order of things and, as such, he sees them as portents of danger.



3. According to Cassius, in what way are the Romans of his day more like their mothers than their fathers? **A.** According to Cassius, the fearless Romans of previous ages would never have tolerated the oppression and tyranny of a Caesar. The toleration and complaisance of the Romans of his generation make them more like their mothers than like their fathers.
4. What are the metaphors that Cassius uses to describe the relationship between Caesar and the Roman people? Explain each. **A.** Cassius first compares Caesar to a wolf, and the Roman people to sheep. Then he compares Caesar to a lion and the people to deer. These comparisons portray Caesar as a mighty predator and the Roman people as docile and easy quarry. Next, he compares the people to weak straws and Caesar to one who wants to create a massive fire, using the straws as fuel. Finally, he compares the people to garbage, indicating his disapproval of their acceptance of Caesar's tyranny.
5. Why are the conspirators so eager for Brutus to become involved in their plan? **A.** The Roman people greatly respect Brutus. Thus, his involvement will validate a plan that might otherwise have been seen as vile and ignoble.



## Literary Critique: Act 1

1. Discuss the grievances that Cassius and Brutus bear toward Caesar. How does Casca's description of the public gathering increase their anger? **A.** Cassius and Brutus believe that Caesar has amassed too much power and will soon be crowned. This is antithetical to the philosophy of the Roman Republic, and to the beliefs of Cassius, Brutus, and other noblemen. Casca's description of Caesar's refusal of the crown adds fuel to the fire because they perceive that Caesar really wants the crown and only his fear of public displeasure prevents him from accepting it. The men fear that, in time, Caesar will actually become emperor and that his powers will become limitless and dangerous.
2. One of Shakespeare's favorite conventions is the use of puns. Explain two of the puns used in Act 1. **A. Soles/souls.** The cobbler truly repairs **soles**, but he leads the tribunes to believe that he is a man who mends **souls**. **Room/ Rome.** This pun plays on the fact that Rome appears to be only big enough for one man — Caesar. In other words, there is no **room** in **Rome** for more than one powerful leader.
3. How does Act 1, scene 1 compare to the exposition of a story? **A.** Just as the exposition of a story does, Act 1, scene 1 provides background and context for the play. The audience is introduced to the common folk who clearly admire and respect Caesar, as well as to the noblemen who clearly resent him. The stage is set for the conflicts that will divide the Roman people, and the audience is subtly made aware that the sentiments and loyalties of the common people will be the prize that is sought by Caesar's supporters as well as by his detractors.
4. What role does weather play in Act 1? What do we learn about the superstitions and beliefs of the Romans? **A.** The weather sets the tone and creates an aura of fear, tension, and violence. Like Elizabethan audiences, the Romans presumably believed that extremely inclement weather and supernatural occurrences were portents of doom. Often, these weather events were interpreted as signals of heavenly wrath or disapproval.

*from the student edition*

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# The Tragedy of Julius Caesar

by William Shakespeare

from the student edition

## Overview

**J**ulius Caesar is one of William Shakespeare's most famous tragedies. It is a play that delves deeply into the human soul, exploring the age-old conflict between ambition and desire for personal aggrandizement on the one hand, and the voice of conscience and personal responsibility on the other. Shakespeare's profoundly astute treatment of the theme of human weakness makes the play as valid today as it was when it was written.

## The English Renaissance

The French word *renaissance* means *rebirth*, and it has come to represent the era of renewed cultural and intellectual growth that developed in Europe after the stagnant Dark Ages.

The period of English history from the 1500's through the early part of the 17th century is known as the English Renaissance. William Shakespeare wrote his masterpieces during that era of cultural rebirth.

The most important patron of the era was Queen Elizabeth I, who ascended the English throne in 1558, a few years before Shakespeare was born. Elizabeth was a brilliant and cultured woman, and many literary masterpieces were produced during her reign. So important was her influence in encouraging and inspiring literature and the arts that this period is known as the Elizabethan Age, and the drama produced during this time is called Elizabethan Drama. Scholars agree that the level of literary excellence attained by Shakespeare and his contemporaries has never been surpassed in English history.

## Shakespeare's Origins

Not much is known about the lives of ordinary citizens during the Elizabethan Age because record keeping was haphazard and much information has been lost, yet most scholars agree that Shakespeare was born in April 1564 in Stratford-upon-Avon, a typical market town, in the country of Warwickshire, northwest of

**fyi** Authors frequently dedicated their poetry, plays and other writings to members of the nobility in order to gain the patronage of these wealthy influential individuals. When a **patron** wished to encourage an author, he or she would often underwrite the expenses of the publication of the writer's works or the production of his play.



If Casca is a supporter of Caesar, then Cassius is prepared to die for his beliefs (lines 105-109).

How does Casca reassure Cassius (lines 110-114)?

**fyi** Pompey built a theater in Rome which could accommodate thousands of spectators; its famous porch (Pompey's Porch, line 120) had one hundred marble columns.

So vile a thing as Caesar! But, O Grief,  
Where hast thou led me? I perhaps speak this  
Before a willing bondman;\* then I know  
My answer must be made. \*But I am armed,  
And dangers are to me indifferent.

**CASCA:** You speak to Casca, and to such a man  
That is no fleering\* tell-tale. \*Hold, my hand.  
Be factious\* for redress\* of all these griefs,\*  
And I will set this foot of mine as far  
As who goes farthest.

(They join hands)

**CASSIUS:** There's a bargain made.  
Now know you, Casca, I have moved\* already  
Some certain of the noblest-minded Romans  
To undergo with me an enterprise  
Of honourable dangerous consequence.  
And I do know by this\* they stay\* for me  
In Pompey's Porch; for now, this fearful night,  
There is no stir or walking in the streets,

**In Other Words**

**But I ... indifferent** (lines 108-109) — If indeed Casca is allied with Caesar, I will use my dagger; I fear no one.  
**Hold, my hand** (line 111) — Stop, shake my hand (as proof of my commitment to the scheme).

### helpful definitions

**willing bondman** — here, one who willingly serves Caesar  
**fleering** — sneering.  
**factious** — active in forming a faction (political party) against Caesar.  
**redress** — retribution; reparation; correction.  
**griefs** — here, wrongs.  
**moved** — influenced; persuaded.  
**by this** — for this reason.  
**stay** — wait.

And the °complexion of the element  
 In favour's like\* the work we have in hand,  
 Most bloody, fiery, and most terrible.

*How does the weather  
 reflect Cassius' enterprise  
 (lines 122-124)?*

(Enter **CINNA**)

**CASCA:** Stand close\* a while, for here comes one in haste. 125

**CASSIUS:** 'Tis Cinna; I do know him by his gait —  
 He is a friend. Cinna, where haste you so?

**CINNA:** To find out you. Who's that? Metellus Cimber?

**CASSIUS:** No, it is Casca, one incorporate\* 130  
 To our attempts. Am I not stayed for, Cinna?

*What pleases Cinna  
 (line 131)?*

**CINNA:** I am glad on 't. What a fearful night is this!  
 There's two or three of us have seen strange sights.

**CASSIUS:** Am I not stayed for? Tell me.

**CINNA:** Yes, you are.

O Cassius, if you could 135  
 But win the noble Brutus to our party —

*What instructions does  
 Cassius give Cinna  
 (lines 136-141)?*

**CASSIUS:** Be you content. Good Cinna, take this paper,

(He gives **CINNA** letters)

And look you lay it in the praetor's chair,\*  
 Where Brutus may but find it; and throw this  
 In at his window. Set this up with wax  
 Upon old Brutus' statue.\* All this done, 140  
 Repair\* to Pompey's Porch where you shall find us.

## In Other Words

*complexion of the element ... terrible (lines 122-124) — even the sky in its appearance seems to reflect the work that we are about to do.*

## helpful definitions

**in favour's like** — resembles.

**close** — hidden.

**incorporate** — united or closely bound up with.

**praetor's chair** — the chair that Brutus uses in his prominent position as chief magistrate.

**Brutus' statue** — the statue of Lucius Junius Brutus, one of the founders of the Roman Republic, and an ancestor of Marcus Brutus.

**repair** — here, go to.

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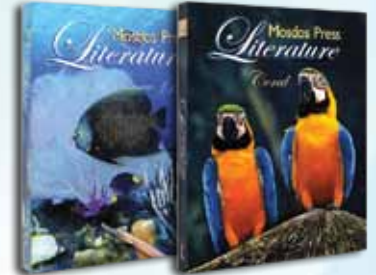


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