

Julius Caesar English 10 Credit Recovery

Quarter 3

Requirements:

- You must complete 100% of the work, and score 80% to earn credit for the term.
- Paragraphs are considered complete at 7 sentences, and include a topic sentence, complete ideas, and a conclusion.

Please check off the following assignments:

- | | |
|---|------------------|
| <input type="checkbox"/> Meet William Shakespeare: Annotate text. Write a summary paragraph. | _____ 10 points |
| <input type="checkbox"/> Introducing the Drama: Annotate text. Write a summary paragraph. | _____ 10 points |
| <input type="checkbox"/> Complete "Literary Elements Definitions" sheet | _____ 27 points |
| <input type="checkbox"/> Act I | |
| <input type="checkbox"/> Complete the Study Guide Questions. | _____ 41 points |
| <input type="checkbox"/> Complete "The Art of Persuasion: Rhetorical Analysis" | _____ 60 points |
| <input type="checkbox"/> Act II | |
| <input type="checkbox"/> Complete the Study Guide Questions | _____ 37 points |
| <input type="checkbox"/> Complete the "Active Reading Chart" | _____ 10 points |
| <input type="checkbox"/> Act III | |
| <input type="checkbox"/> Complete the Study Guide Questions | _____ 21 points |
| <input type="checkbox"/> Complete "Active Reading" | _____ 10 points |
| <input type="checkbox"/> Complete the speech analysis sheets | _____ 40 points |
| <input type="checkbox"/> Act IV | |
| <input type="checkbox"/> Complete the Study Guide Questions | _____ 29 points |
| <input type="checkbox"/> Begin the "Active Reading" (this will be finished in Act V) | |
| <input type="checkbox"/> Act V | |
| <input type="checkbox"/> Complete the Study Guide Questions | _____ 28 points |
| <input type="checkbox"/> Finish the "Active Reading" | _____ 12 points |
| <input type="checkbox"/> Who Killed Caesar? | |
| <input type="checkbox"/> Graphic Organizer | _____ 40 points |
| <input type="checkbox"/> Essay | _____ 100 points |
| <input type="checkbox"/> Complete "The Killing of Julius Caesar Localized" | _____ 10 points |
| <input type="checkbox"/> Complete "A Eulogy to Dr. King" | _____ 10 points |

TOTAL POINTS (*Mastery is 278 points)

_____ / 347

I affirm that this is my own work and I have not plagiarized any answers or essays.

Signature: _____

Date Submitted: _____

Meet William Shakespeare



*Thou art a monument without a tomb,
And art alive still while thy book doth live,
And we have wits to read and praise to give.*

—Ben Jonson, "To the Memory of My Beloved
Master William Shakespeare"

William Shakespeare was born in 1564 in Stratford-upon-Avon, a small market town about a hundred miles from London. His father, a glove maker and landowner, rose to the position of bailiff (equivalent to mayor) in 1568. His mother came from a prosperous farming family. Shakespeare probably attended Stratford's grammar school, where he would have received a solid education in classical literature and Latin. At age eighteen, he married Ann Hathaway, who was eight years older than he. She bore a daughter, Susanna, in 1583, and twins, Judith and Hamnet, in 1585. Hamnet, Shakespeare's only son, died in 1596.

"Upstart Crow" Sometime after 1585, Shakespeare moved to London and began his career as an actor and playwright. By 1592 he was already successful enough to arouse the jealousy of Robert Greene, a writer who denounced him as an "upstart crow." Greene felt that an actor should not compete with university-trained writers, but

others did not share this prejudice. Shakespeare seemed to have found patrons among the nobility, and in 1594 he joined the theater company the Lord Chamberlain's Men. With Shakespeare as their principal dramatist, the company (later renamed the King's Men) became England's leading theater company.

Literary Achievements Shakespeare excelled in all forms of drama. At first, he mainly wrote comedies and English history plays. His early triumphs include *A Midsummer Night's Dream*, *Henry IV*, and *Romeo and Juliet*, a romantic tragedy that has remained especially popular with young people. Most critics agree that Shakespeare's creative powers peaked between 1600 and 1607, when he wrote *Hamlet*, *King Lear*, and other tragic masterpieces. During this period, his comedies grew darker and more complex. From 1608 to 1611, Shakespeare concentrated on "romances" such as *A Winter's Tale* and *The Tempest*. These plays, with their fanciful plots, portray human suffering that leads to forgiveness and renewal. Shakespeare wrote two narrative poems and a book of sonnets in addition to his thirty-seven plays.

Later Life and Reputation Shakespeare's share in his theater company and part-ownership of its theaters brought him wealth. He bought a large house for his family in Stratford, although he still lived in London for much of the year. Around 1610, he began spending more time in Stratford, where he eventually retired. Shakespeare died in 1616. In 1623, two theater colleagues published a collection of his plays. Known as the First Folio, this edition played an important role in preserving his work. The volume includes a commemorative poem by Ben Jonson, who declares that Shakespeare was "not of an age, but for all time." His plays are performed throughout the world, and they continue to inspire writers, filmmakers, and other artists.

Did You Know?

Julius Caesar was born in 100 B.C. He rose to prominence through military success and shrewd political maneuverings. He became wealthy and famous from his conquest of Gaul, a territory in western Europe. His books about the conquest and Rome's civil wars are literary classics.

Caesar gained complete control of Rome by 45 B.C., having defeated Pompey and his

supporters. He quickly introduced new policies, such as reforming the Senate and extending Roman citizenship to residents of the provinces. He also established a new calendar, which is still used today in a revised form. Although these changes benefited many people, they angered members of the nobility, who also resented the loss of their power. A group of conspirators killed Caesar in 44 B.C.

CRITIC'S CORNER

The critic Ernest Schanzer commented on the paradoxes inherent in the play:

Julius Caesar is one of Shakespeare's most perplexing plays. Its stylistic simplicity, coupled with an absence of bawdy lines, has made it a favorite school text, and this has led some critics to believe that it ought to be a simple play, a belief which has easily ripened into the conviction that it is a simple play. Others have acknowledged its perplexities. . . . There is widespread disagreement among critics about who is the play's principal character or whether it has a principal character, on whether it is a tragedy and if so whose, on whether Shakespeare wants us to consider the assassination as damnable or praiseworthy, while of all the chief characters in the play violently contradictory interpretations have been offered.

—Ernest Schanzer, "The Problem of 'Julius Caesar'"

Introducing the Drama

Perhaps more powerfully than in any of his previous plays, Shakespeare creates an intense sense of a social universe: we feel and smell this Rome; we understand its values and the power exerted by its social ethos on the main protagonists.

—Vivian Thomas, *Julius Caesar*

BACKGROUND

In 1599 the Lord Chamberlain's Men built a new open-air playhouse called the Globe. *Julius Caesar* was one of the first plays performed there. Located south of London, the Globe was a circular building that held about three thousand people. Its large stage jutted out into an open yard, where "groundlings" could stand and watch for only a penny. Better-off theatergoers paid extra to sit in one of the covered galleries that extended around the theater.

The Globe had no lighting, so all performances took place in the afternoon. Shakespeare relied on language to establish the setting of his plays. For example, a character's description of the moon told audiences that a scene was set at night. The only scenery consisted of props such as tables and chairs. Instead of being a handicap, the bare stage gave playwrights greater flexibility. *Julius Caesar*, like many of Shakespeare's plays, shifts rapidly among a variety of locations.

Although theatergoers were willing to imagine the setting, they expected costumes to look realistic. Because women were banned from the public stages, boy actors played the female roles. Their high voices, along with wigs and gowns, helped create the illusion. Actors had to be prepared for many distractions. People commonly ate, drank, and talked during performances. The stage was surrounded by rowdy groundlings, and fights sometimes broke out. Yet audiences at the Globe had to have been fairly sophisticated to appreciate Shakespeare's plays.

THE TIME AND PLACE

Julius Caesar depicts Rome's transition from a republic to an empire. According to ancient historians, the republic dates back to 509 B.C., when the last Roman king was expelled and two consuls shared control of Rome's military. Each year a new pair of consuls had to be elected. The Senate was the republic's most important political institution. It was composed of several hundred members of Rome's leading families, who could serve for life. Two citizen assemblies made laws and elected Rome's magistrates, including consuls. Although the Senate was supposed only to advise the magistrates and the assemblies, it actually held most of the power.

Over several centuries, Rome greatly expanded its territories in a series of foreign wars, but these conquests created internal tensions. Some politicians began to challenge the Senate's authority. Often they gained support from disgruntled veterans and other neglected members of society. Beginning in 133 B.C., Rome was plagued by widespread corruption and civil warfare.

In 60 B.C., Rome came under the control of the wealthy politician Crassus and two military leaders, Julius Caesar and Pompey. This coalition was known as the First Triumvirate. Crassus died in 53, and soon Pompey and Caesar were at odds with each other. After Pompey tried to strip Caesar of his powers in 49, Caesar crossed into Italy, forcing Pompey to flee. Pompey was killed the next year in Egypt. Caesar continued to meet resistance from Pompey's sons. He finally defeated them in 45 and returned to Rome, where he had himself appointed dictator for life. Shakespeare's play opens in 44 B.C., when it appeared that Caesar might topple the republic and reestablish a monarchy.

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Name_____ Date_____ Period_____

Literary Elements Sheet

Directions: Define each of the following literary element and give an example of each.

Literary Element	Definition	Example
Simile		
Metaphor		
Allusion		
Anachronism		
Pun		
Parallelism		
Foreshadow		
Monologue		
Soliloquy		
Aside		
Irony		

Name_____ Date_____ Period_____

Julius Caesar Act I Study Guide

ACT I, i

Synopsis: The common people gather to welcome Caesar, returning from his victory over Pompey's sons. Angered by the fickleness of the crowd who so lately cheered Pompey, the tribunes shout insults at the mob and attempt to scatter them, then leave to tear down the decorations from the statutes of Caesar.

1. Why did the officials disapprove of the commoners' holiday spirit over Caesar's defeat of Pompey's sons?

2. What does Flavius instruct Marulus to do on his way toward the Capitol?

3. "You blocks, you stones, you worse than senseless things!
O you hard heart, you cruel men of Rome,
Knew you not Pompey?"

Speaker:

Situation:

4. "...a mender of bad
soles."

Speaker:

Literary Element:

5. "...Many a time and oft
Have you climb'd up to walls and battlements,
To towers 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?

Speaker:

Spoken to:

Situation:

Act I, ii

Synopsis: Caesar, approaching the Capitol, is stopped by a soothsayer who warns him of the Ides of March. Brutus, disturbed by Caesar's apparent ambitions, withdraws from the procession and is joined by Cassius, who voiced his contempt for Caesar's physical weakness. As Cassius attempts to get Brutus to join the conspiracy directed against Caesar, Casca enters to tell of Caesar's repeated refusal of the crown. As Brutus and the other leave, Cassius plans to plan anonymous notes where Brutus will find them, telling how the liberty loving citizens look to him for political salvation.

1. As the scene begins, how do the following characters feel about Caesar? (Use direct quotes)

a. Antony:

b. Brutus:

c. Cassius:

d. Casca:

2. Why does Cassius try to butter up Brutus?

3. List some adjectives you would use to describe Cassius. Explain

4. List some adjectives you would use to describe Brutus? Explain.

5. What feat does Brutus express to Cassius concerning Caesar?
6. Do you think Brutus is sincere in saying, "yet I love him well?" Why or why not?
7. What is the allusion to Aeneas?
8. What is the allusion to Colossus?
9. What is Caesar's relationship to Cassius? How you know?
10. Who offered the crown to Caesar? How many times?
11. When does Shakespeare use prose instead of poetry? Why?
12. Who has a soliloquy in this scene, and what does he promise to do?
13. What is the conflict foreshadowed in scene I and is now taking on a more definite form?

14. "Beware the Ides of March"

Speaker:

Spoken to:

Literary Element:

15. "I am glad that my weak words
Have struck but thus much show of fire from Brutus."

Speaker:

Spoken to:

Literary Element:

16. "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."

Speaker:

Spoken to:

Literary Element:

17. "BRUTUS
'Tis very like: he hath the failing sickness.

CASSIUS

No, Caesar hath it not; but you and I,
And honest Casca, we have the falling sickness"

Speaker:

Spoken to:

Literary Element:

Act I, iii

Synopsis: A month has passed; it's the storm on the Ides of March. Nature seems to mirror the turmoil in the conspirators' minds. Many of them have gathered together at Pompey's theatre. On the way, Cassius meets Casca and learns that the senators mean to crown Caesar on the following day. Cassius, therefore, must speed up his plot for winning Brutus.

1. What bad omens does Casca describe at the beginning of scene iii?
2. What do YOU think of Caesar?
3. When Casca talks to Cicero what does he say made the terrible storm?
4. What does Cassius say he plans to do if Caesar is crowned King?
5. What two reasons are given which state why everyone is concerned about winning Brutus' support of the conspiracy?
6. What meeting is to take place on Pompey's porch?
7. "Poor man! I know he would not be a wolf,
But that he sees the Romans are but sheep:
He were no lion, were not Romans hinds."

Speaker:

Spoken to:

Spoken about:

Literary Element:

The Tragedy of Julius Caesar

The Art of Persuasion: Rhetorical Analysis

Directions:

Reread the two monologues that Cassius uses to introduce Brutus to his ideas against Caesar's growing power. Examine the "Rhetorical Techniques in Cassius' Monologues" handout. Each of the categories of persuasive techniques on that handout has a "1" for Monologue One or a "2" for Monologue Two.

1. Find those techniques in the speeches, and write the number(s) of the line(s) in the empty cells.
2. Then highlight each example of persuasive argument in these two monologues.
3. Next, label each of those arguments you've highlighted as to persuasive technique.
4. In addition, label each of those arguments as to type of argument according to Aristotle's three types (logos, pathos, ethos). Finally, write beside those lines in the speech why each argument is effective as Cassius attempts to persuade Brutus to be against Caesar's growing power.

Cassius' First Monologue

1. I know that virtue to be in you, Brutus,
2. As well as I do know your outward favor.
3. Well, honor is the subject of my story.
4. I cannot tell what you and other men
5. Think of this life; but for my single self,
6. I had as lief not be as live to be
7. In awe of such a thing as myself.
8. I was born free as Caesar; so were you.
9. We both have fed as well, and we can both
10. Endure the winter's cold as well as he.
11. For once, upon a raw and gusty day,
12. The troubled Tiber chafing with her shores,
13. Caesar said to me, 'Dar'st thou, Cassius, now
14. Leap in with me into this angry flood
15. And swim to yonder point?' Upon the word,
16. Accoutred as I was, I plunged in
17. And bade him follow. So indeed he did.
18. The torrent roared, and we did buffet it

19. With lusty sinews, throwing it aside
20. And stemming it with hearts of controversy.
21. But ere we could arrive the point proposed,
22. Caesar cried, 'Help me, Cassius, or I sink!'
23. I, as Aeneas, our great ancestor,
24. Did from the flames of Troy upon his shoulder
25. The old Anchises bear, so from the waves of Tiber
26. Did I the tired Caesar. And this man
27. Is now become a god, and Cassius is
28. A wretched creature and must bend his body
29. If Caesar carelessly but nod on him.
30. He had a fever when he was in Spain,
31. And when the fit was on him, I did mark
32. How he did shake. 'Tis true, this god did shake.
33. His coward lips did from their color fly,
34. And that same eye whose bend doth awe the world
35. Did lose his luster. I did hear him groan.
36. Ay, and that tongue of his that bade the Romans
37. Mark him and write his speeches in their books,
38. 'Alas,' it cried, 'give me some drink, Titinius,'
39. As a sick girl! Ye gods it doth amaze me
40. A man of such feeble temper should
41. So get the start of the majestic world
42. And bear the palm alone.

Cassius' Second Monologue

1. Why, man, he doth bestride the narrow world
2. Like a Colossus, and we petty men
3. Walk under his huge legs and peep about
4. To find ourselves dishonourable graves.
5. Men at some time are masters of their fates:
6. The fault, dear Brutus, is not in our stars,
7. But in ourselves, that we are underlings.
8. Brutus and Caesar: what should be in that 'Caesar'?

9. Why should that name be sounded more than yours?
10. Write them together, yours is as fair a name;
11. Sound them, it doth become the mouth as well;
12. Weigh them, it is as heavy; conjure with 'em,
13. Brutus will start a spirit as soon as Caesar.
14. Now, in the names of all the gods at once,
15. Upon what meat doth this our Caesar feed,
16. That he is grown so great? Age, thou art shamed!
17. Rome, thou hast lost the breed of noble bloods!
18. When went there by an age, since the great flood,
19. But it was famed with more than with one man?
20. When could they say till now, that talk'd of Rome,
21. That her wide walls encompass'd but one man?
22. Now is it Rome indeed and room enough,
23. When there is in it but one only man.
24. O, you and I have heard our fathers say,
25. There was a Brutus once that would have brook'd
26. The eternal devil to keep his state in Rome
27. As easily as a king.

English II: Tragedy in Our Midst
The Tragedy of Julius Caesar
 Act I: scene ii

Rhetorical Techniques in Cassius' Monologues		
Technique	Monologue	Line(s)
Allusion	1	
	2	
	2	
	2	
Facts	1	
	1	
	1	
Rhetorical Questions	2	
	2	
	2	
	2	
Parallelism	2	
Cause and Effect	2	
Ethical Appeal	1	
	2	
Name-Calling	1	
	1	
Circular Reasoning	1	
Glittering Generalities	1	
	2	

English II
Persuasive Techniques

Targeted Standard: Identify a variety of persuasive and propaganda techniques and explain how each is used.

1. Logical Reasoning

- a. *Order*: a condition of methodical or prescribed arrangement among the separate elements of a group.
- b. *Cause and Effect*: identifies the causes and/or effects of something and examines the relationship between causes and effects

2. Facts, Statistics: statements, observations, and examples that can be verified, or proved true or false.

3. Expert Opinion/Citing Authority: statements made by a recognized authority on the subject.

4. Emotional Appeal

5. Propaganda Techniques

- a. *Bandwagon*: a device is used to make us follow the crowd, to accept the propagandist's program *en masse*.
- b. *Testimonials*: a device is employed to make us accept anything. The propagandist secures statements or letters from prominent people with the expectation that the crowd will follow the leader.
- c. *Glittering Generalities*: a device by which the propagandist identifies his program with virtue by use of "virtue words." Here he appeals to our emotions of love, generosity, and brotherhood.
- d. *Card Stacking*: a device employed by the propagandist when he tells us only part of the truth. He uses under-emphasis and over-emphasis to dodge issues and evade facts.
- e. *Name-Calling*: a device to make us form a judgment without examining the evidence on which it should be based. Here the propagandist appeals to our hate and fear.
- f. *Generalization*
- g. *Plainfolk*: The plain folks device is an attempt by the propagandist to convince the public that his views reflect those of the common person and that they are also working for the benefit of the common person.

4. Rhetorical Question: a question to which no answer is required. *Example*: Can we really expect the government to keep paying out of taxpayer's money?

5. Allusion: reference to a related object or circumstance, which has occurred or existed in an external context. An allusion is understandable only to those with prior knowledge of the reference in question (which the writer assumes to be so).

A modern example in popular culture was cited recently in *The Matrix Reloaded* wherein Morpheus states, "I have dreamed a dream, but now that dream is gone from me (sic)", which alludes to a quote by King Nebuchadnezzar from Daniel 2:3 of the Old Testament This is known as a religious allusion.

6. Repetition: a little repetition leads to a lot of persuasion

7. Restatement: rewording the point you've made can make your argument more memorable or persuasive.

8. Parallelism: the use of corresponding syntactical forms *Example*: To show kindness is praiseworthy; to show hatred is evil.

9. Imitation/Transfer: a device by which the propagandist imitates or carries over the authority, sanction, and prestige of something we respect and revere to something *he* would have us accept.

10. Ethical Appeal: a method of conveying the speaker's integrity and knowledge; targets audience's sense of right and wrong.

11. Humor

Name_____ Date_____ Period_____

Julius Caesar Act II Study Guide

Act II, i

Synopsis: During the stormy night, Brutus makes his decision. A note tossed in the wind strengthens his decision. When Cassius visits him before dawn, along with the other conspirators, he tells them of his decision. The plans are laid for an attack to be carried out later that day. A decision about killing Antony is made. Portia and Brutus discuss their relationship.

1. Explain the ladder metaphor.
2. Explain the serpent's egg simile.
3. What is the paper Lucius finds in the window?
4. Why does Brutus ask about the date?
5. What happened in Act I to make this date important?
6. How does Brutus tell the conspirators to act?
- 7 What is the simile about the body being cut up?

8. List the names of the eight men directly involved in the conspiracy.

9. What three choices does Brutus make in this act?

10. How is he being held accountable for those choices?

11. Portia does not believe Brutus' excuse for his behavior lately. Why?

12. But 'tis a common proof,
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend.

Speaker:

Spoken about:

Literary Element: (2)

13. And therefore think him as a serpent's egg
Which, hatch'd, would, as his kind, grow mischievous,
And kill him in the shell.

Speaker:

Spoken about:

Literary Element: (2)

14. 'Brutus, thou sleep'st: awake, and see thyself.
Shall Rome, & c. Speak, strike, redress!

Speaker:

Spoken to:

What does this mean?

15. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Caesar:
Let us be sacrificers, but not butchers, Caius.

Speaker:

Spoken to:

Literary element: (2)

16. Let us be sacrificers, but not butchers, Caius. . .
. . . Let's kill him boldly, but not wrathfully
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds:

Speaker:

Literary Element:

Act II, ii

Synopsis: Calpurnia, terrified by a dream where she sees Caesar's death, begs her husband not to go to the Capitol. Caesar receives an equally ominous report from his augurers and agrees to stay home. The conspirator Decius, however, reinterprets the dream in a favorable manner, convincing Caesar to leave for the Capitol in the company of most of the conspirators.

1. Describe Calpurnia's dream. How does she interpret it?
2. Describe how Decius' interpretation is different from Calpurnia's?
3. What one question dominates the entire scene?

4. Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;

Speaker:

Literary element:

5. She dreamt to-night she saw my statue,
Which, like a fountain with an hundred spouts,
Did run pure blood: and many lusty Romans
Came smiling, and did bathe their hands in it:

Speaker:

Literary Element:

Act II, iii-iv

Synopsis: Artimedoris tries to warn Caesar. Portia tries to figure out where Brutus' whereabouts.

1. What is Artimedoris writing?
2. To whom will he give it? Will this person take it? How do you know?
3. Is Portia weak or strong? Defend your response in a paragraph

Active Reading

Julius Caesar Act 2

In Act 2, characters make decisions that affect the play's outcome. Use the boxes below to record four important decisions from Act 2. Briefly explain the reason for each decision and predict its possible consequence.

Decision	Reason	Possible consequence
Brutus decides to join the conspiracy.	He fears that Caesar will become a tyrant.	He could be punished for his actions.

Decision	Reason	Possible consequence

Decision	Reason	Possible consequence

Decision	Reason	Possible consequence

Name_____

Date_____

Period_____

Julius Caesar Act III Study Guide

ACT III, i

Synopsis: As Caesar approaches the senate house, Artemidorus, attempts to hand him a note, but the old man is brushed aside. Seated in the rostrum, Caesar refuses the petition; he is attacked by the conspirators. First stabbed by Casca, Caesar fends off the attackers until he sees Brutus' upraised dagger. Then, overcome by his friends' treachery, he submits and falls dead at the foot of Pompey's statue.

Led by Brutus and Cassius, the conspirators bathe their hands in Caesar's blood to show their mutual responsibility. Antony's servant arrives, asking safe conduct of his master, who wished to come to the senate house to hear the conspirators' explanation for their deed. Cassius warns Brutus not to trust the tricky Antony, but Brutus disregards the warning and plans to give Antony permission to speak at the funeral after he himself has explained the reason for the assassination.

After Brutus leaves, Antony addresses Caesar's corpse. He is interrupted by a servant announcing the arrival in Rome of Caesar's grandnephew Octavius.

1. Why does Decius push Artemidorus aside?
2. What does Popilius do to worry the conspirators?
3. What do the conspirators do in order to get closer to Caesar?
4. Who is the first to stab Caesar?
5. What is the climax of the play?
6. What is the crowd's reaction to the assassination?

7. What four words show the conspiracy's feelings about the death?

8. How is Calpurnia's dream seen?

9. Who does Antony send to the Capitol? Why?

10. Why does Antony shake hands with the conspirators?

11. What decisions regarding the funeral are made?

12. Who has a soliloquy? What does he promise to do?

III, ii-iii

Synopsis: Brutus speaks first at the assembled crowd, successfully justifying the assassination. Overconfident of his success, he yields the pulpit to Antony and leaves. Antony delivers an impassioned oration, capping it with the revealing of Caesar's manipulated body and the reading of his will. He turns the crowd against the conspirators, who flee the city. Having stirred the mob to action, Antony plans to meet with Octavius.

The mob rages through Rome, burning, looting, and lynching suspected conspirators, including an innocent poet who happens to be named Cinna, as was one of the plotters.

1. What is the most important line in Brutus' speech?

2. What things does Antony say Caesar did that were not ambitious?

3. Why is the mob shocked at the sight of Caesar's body?

4. Why does Antony show them the body?

5. "Brutus is an honorable man"
Speaker:

Literary device:

6. "There is tears, for his
love; joy, for his fortune; honor, for his valor; and
death for his ambition."
Speaker:

Literary Device:

Active Reading

Julius Caesar Act 3

In a play events are often linked together by cause and effect. These causes and effects move the plot forward. Events can have more than one cause and more than one effect. The following graphic lists events in Act 3 of *Julius Caesar*. As you read, fill in the missing cause or effect of each event.

Causes	Effects
Caesar refuses to pardon Publius Cimber.	
	Antony flees from the Senate.
But we let Antony speak at Caesar's funeral.	
Antony reads Caesar's will to the public.	
	The Plebeians murder Cinna the poet.

Antony's Speech

1 Friends, Romans, Countrymen, lend me your ears;
2 I come to bury Caesar, not to praise him.
3 The evil that men do lives after them,
4 The good is oft interred with their bones;
5 So let it be with Caesar. The noble Brutus
6 Hath told you Caesar was ambitious.
7 If it were so, it was a grievous fault,
8 And grievously hat Caesar answered it.
9 Here, under leave of Brutus and the rest
10 (For Brutus was an honorable man,
11 So are they all, all honorable men),
12 Come I to speak in Caesar's funeral.
13 He was my friend, faithful and just to me;
14 But Brutus says he was ambitious,
15 And Brutus is an honorable man.
16 He hath brought many captives home to Rome,
17 Whose ransoms did the general coffers fill;
18 Did this in Caesar seem ambitious?
19 When that the poor have cried, Caesar hath wept;
20 Ambition should be made of sterner stuff.
21 Yet Brutus says he was ambitious;
22 And Brutus is an honorable man.
23 You all did see that on the Lupercal
24 I thrice presented him a kingly crown,
25 Which he did thrice refuse. Was this ambition?
26 Yet Brutus says he was ambitious;
27 And sure, he is an honorable man.
28 I speak not to disprove what Brutus spoke,
29 But here I am to speak what I do know.
30 You all did love him once, not without cause;
31 What cause withholds you then to mourn for him?
32 O judgement, thou art fled to brutish beasts,
33 And men have lost their reason! Bear with me;
34 My heart is in the coffin there with Caesar
35 And I must pause till it come back to me.

Name _____

Date _____

Period _____

Act IV Study Guide

Act IV, i

Synopsis: Nineteen months after Caesar's death, Antony, Octavius, and Lepidus form a second triumvirate and lay plans for ruling Rome with an iron hand. After the cold-blooded decision to kill their enemies, even relatives, Lepidus goes to Caesar's house for the dead man's will. In his absence, Antony and Octavius decide how they may best use him and then cast him off. Their immediate plans are to strengthen their combined armies, strangle all domestic opposition, and set forth in pursuit of Cassius and Brutus.

1. Who are the three characters meeting at the beginning of Act IV?
2. What are they doing?
3. What is the tone or feeling? How do you know?
4. What is the relationship between the three men?
5. How does Antony describe Lepidus?
6. How did Antony use Caesar's will at his funeral? How is he using it now?
7. "He shall but bear them as the ass bears gold,
to groan and sweat under the business,
either led or driven, as we point the way;"

Speaker:

Spoken about:

Literary Element:

Act IV, ii-iii

Synopsis:

ii: During the months since Cassius and Brutus fled Rome, hard feelings have flourished between the men. Brutus sends for Cassius, requesting a meeting near Sardis in Asia Minor, so that Cassius can explain actions of which Brutus disapproves. When Cassius arrives in a foul and defensive mood, Brutus asks him to step inside the tent for a private talk.

iii: Alone, the two men quarrel bitterly. The idealistic Brutus disagrees with Cassius' more practical methods of maintaining an army on foreign soil. Brutus admits his anger stems from grief over Portia's suicide, while Cassius pleads a fiery temper, and the men cease quarreling. They lay plans to engage the armies of the triumvirate. Against his better judgment, Cassius is given in to Brutus' plan to march to Philippi in ancient Macedonia and attack the enemy encamped there. After Cassius leaves and Brutus sits reading, Caesar's ghost appears and tells Brutus ominously, "Thou shalt see me at Philippi." Disturbed by this visitation, Brutus sends to Cassius, ordering the attack begin with haste.

1. What are Brutus and Cassius arguing about?
2. Who has more control during the quarrel—Brutus or Cassius? How do you know?
3. What is Brutus' idea for battle?
4. What is Cassius' idea for battle?
5. What do they decide to do?
6. What happened to Portia? How? Why?
7. What citizen does the new triumvirate have killed for no reason?

8. Nearly two years have passed since Caesar's death. Do you think Brutus still thinks of him? Why?

9. How does Caesar become an important part of the story again?

10. "O Cassius, you are yoked with a lamb
that carries anger as the flint bears fire;
Who, much enforced, shows a hasty spark,
And straight is cold again."

Speaker:

Spoken to:

Dramatic Device:

11. "There is a tide in the affairs of men,
which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures."

Speaker:

Literary Device:

12. "Thy evil, spirit, Brutus. . .
To tell thee thou shalt see me at Philippi."

Speaker:

Literary Element:

Active Reading

Julius Caesar Acts 4 and 5

After you read each scene listed below, answer the question with a prediction about what will happen later in the play and write your reason for making the prediction. When you finish reading the play, write the actual outcome.

Act 4, Scene 1

Question: Will Antony or Octavius take charge of the campaign against their enemies?

Prediction: _____

Reason for prediction: _____

Actual outcome: _____

Act 4, Scene 2

Question: Will Brutus and Cassius be able to resolve their differences?

Prediction: _____

Reason for prediction: _____

Actual outcome: _____

Act 4, Scene 3

Question: Will Brutus's plan to defeat Octavius and Antony at Philippi succeed?

Prediction: _____

Reason for prediction: _____

Actual outcome: _____

Act 5, Scene 2

Question: Will Brutus surrender peacefully to Octavius and Antony?

Prediction: _____

Reason for prediction: _____

Actual outcome: _____

Name: _____ Date: _____ Period: _____

Julius Caesar ACT V Study Guide

Scene i-ii

Synopsis i:

Brutus and Cassius meet during the battle at Phillipi and wonder about how it will end. The thought of losing brings suicide to their minds. Brutus' stoic philosophy does not allow him to think of suicide, but he hints that he would kill himself rather than be returned to Rome as a prisoner. The men say a last warm goodbye.

Synopsis ii:

Brutus can see a weak spot in Octavius' soldiers, so he sends a message to Cassius. He tells Cassius to attack Antony's troops immediately while he attacks Octavius'.

1. As a stoic, Brutus has not believed in letting the good and bad things in life affect him and has always frowned on the idea of suicide. Do any of his beliefs seem to be changing? Explain.

2. under what conditions does Brutus say he would kill himself?

3. How do Brutus and Cassius feel about each other as they say goodbye before the battle? What is their mood?

Scene iii:

Synopsis: Cassius is upset by Brutus' sudden attack on Octavius. he hesitates and his troops are overrun by Antony's Brutus' troops from a hilltop. Cassius and his slave Pindarus see a group of horsemen coming toward them. They send Titinius to find out whether they are friends or enemies. They surround Titinius and Pindarus assumes they are the enemy. Actually, the horsemen are from Brutus, coming to tell Cassius that they beat Octavius. Cassius is very upset and tells Pindarus that he may have his freedom if he will kill Cassius. When Titinius and Brutus' men get there, they find Cassius dead and his slave gone. Titinius places a victory wreath on Cassius' body and kills himself. Brutus enters, finds the two men dead and sadly orders the fighting to continue.

1. What is the errand that Cassius sends Titinius to do?

2. What errand does Cassius send Pindarus to do?

3. What is the last fatal mistake of the conspiracy?

4. Who does Cassius ask to help him kill himself?

5. How does the death of Cassius affect Brutus?

6. What troops are winning the war at this point in the scene?

7. How does Titinius die?

8. "O hateful error, melancholy's child,
Why dost thou show to the apt thoughts of men
The things that are not? O error, soon conceived,
Thou never com'st unto a happy birth,
But kill'st the mother that endangered thee!"

Speaker:

Dramatic Device:

What does it mean?:

9. "O Julius Caesar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
In our own proper entrails."

Speaker:

Why is this important?:

Scene v:

Synopsis:

As the battle goes on, Brutus realizes that they will lose and feels more and more certain that his life has reached its end. One by one he begs his soldiers to kill him, but they all refuse. He speaks of Caesar's ghost, saying that it appeared to him again the night before and that he knows his time has come. Everyone but Brutus and his slave, Strato, run away before Octavius and Antony come. Strato says he will help Brutus kill himself. Strato holds the sword and Brutus runs upon it. His last thought is that Caesar got his revenge. Octavius and Antony arrive and Antony praises Brutus as the "noblest Roman of them all."

1. What does Brutus whisper to Clitus?

2. What does Brutus whisper to Dardanius?

3. What does Brutus whisper to Volumnius?

4. Consider the following lines from the play and then compare Cassius and Brutus even in their methods of suicide.

Cassius: "Here, take thou the hilts;
And, when my face is covered, as 'tis now,
Guide thou the sword."

Brutus: "Hold then my sword, and turn away thy face,
While I run upon it."

5. What final honor is given to Brutus?

6. "Caesar, now be still.

I killed not thee with half so good a will."

Speaker:

Dramatic Device:

Why is this important?:

7. "This was the noblest Roman of them all.

All the conspirators, save only he,

Did that thy did in envy of great Caesar;

He only, in a general honest thought

And common good to all, made one of them.

His life was gentle, and the elements

So mixed in him that nature might stand up

And say to all the world, "This was a man!"

Speaker:

Spoken to:

Spoken about:

Why is this important?:

Name _____ Date _____ Period _____

Who Killed Julius Caesar?

Directions: You will be determining who was responsible for the death of Caesar. Think about our various characters: Brutus, Cassius, Casca, Antony, Calpurina, and even Caesar himself. You will be using four sources from which you will gather evidence: The play, an article from History.com, a short video, and Dante's Inferno. While you review/read/watch the sources, take notes on who the author believes is the real killer. Be sure you cite evidence to support your claim. **For the video, you will need to schedule a time with Mrs. Child to watch it. It is 44 minutes long.**

<i>Source</i>	<i>Claim</i>	<i>Support</i>
Julius Caesar	Who does Shakespeare believe is responsible for Caesar's death?	

Dante	Who does Dante believe is responsible for Caesar's death?	
History .com	Who does the article believe is responsible?	

Video	Who does the video believe is responsible?	
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From History.com

Mar 15, 44 B.C.

The ides of March: Julius Caesar is murdered

Julius Caesar, the "dictator for life" of the Roman Empire, is murdered by his own senators at a meeting in a hall next to Pompey's Theatre. The conspiracy against Caesar encompassed as many as sixty noblemen, including Caesar's own protege, Marcus Brutus.

Caesar was scheduled to leave Rome to fight in a war on March 18 and had appointed loyal members of his army to rule the Empire in his absence. The Republican senators, already chafing at having to abide by Caesar's decrees, were particularly angry about the prospect of taking orders from Caesar's underlings. Cassius Longinus started the plot against the dictator, quickly getting his brother-in-law Marcus Brutus to join.

Caesar should have been well aware that many of the senators hated him, but he dismissed his security force not long before his assassination. Reportedly, Caesar was handed a warning note as he entered the senate meeting that day but did not read it. After he entered the hall, Caesar was surrounded by senators holding daggers. Servilius Casca struck the first blow, hitting Caesar in the neck and drawing blood. The other senators all joined in, stabbing him repeatedly about the head.

Marcus Brutus wounded Caesar in the groin and Caesar is said to have remarked in Greek, "You, too, my child?" In the aftermath of the assassination, Antony attempted to carry out Caesar's legacy. However, Caesar's will left Octavian in charge as his adopted son. Cassius and Brutus tried to rally a Republican army and Brutus even issued coins celebrating the assassination, known as the Ides of March. Octavian vowed revenge against the assassins, two years later Cassius and Brutus committed suicide after learning that Octavian's forces had defeated theirs at the Battle of Philippi in Greece.

Antony took his armies east, where he hooked up with Caesar's old paramour, Cleopatra. Octavian and Antony fought for many years until Octavian prevailed. In 30 B.C., Antony committed suicide. Octavian, later known as Augustus, ruled the Roman Empire for many more years.

<http://www.history.com/this-day-in-history/the-ides-of-march-julius-caesar-is>

Dante's Inferno - Canto XXXIV

Describing the center circle of Hell: those who he (Dante) believed had committed the worst sin.

In the fourth and last round of the ninth circle, those who have betrayed their benefactors are wholly covered with ice. And in the midst is Lucifer, at whose back Dante and Virgil ascend, till by a secret path they reach the surface of the other hemisphere of the earth, and once more obtain sight of the stars.

...

Whereat my guide was pleased that I should see
The creature eminent in beauty once,
He from before me stepp'd and made me pause.

"Lo!" he exclaim'd, "lo! Dis; and lo! the place,
Where thou hast need to arm thy heart with strength."

How frozen and how faint I then became,
Ask me not, reader! for I write it not;
Since words would fail to tell thee of my state.
I was not dead nor living. Think thyself,
If quick conception work in thee at all,
How I did feel. That emperor, who sways
The realm of sorrow, at mid breast from the ice
Stood forth; and I in stature am more like
A giant, than the giants are his arms.
Mark now how great that whole must be, which suits

With such a part. If he were beautiful
As he is hideous now, and yet did dare
To scowl upon his Maker, well from him
May all our misery flow. Oh what a sight!
How passing strange it seem'd, when I did spy
Upon his head three faces: one in front
Of hue vermilion, the other two with this
Midway each shoulder join'd and at the crest;
The right 'twixt wan and yellow seem'd; the left
To look on, such as come from whence old Nile
Stoops to the lowlands. Under each shot forth
Two mighty wings, enormous as became
A bird so vast. Sails never such I saw
Outstretch'd on the wide sea. No plumes had they,
But were in texture like a bat; and these
He flapp'd i' th' air, that from him issued still
Three winds, wherewith Cocytus to its depth
Was frozen. At six eyes he wept: the tears
Adown three chins distill'd with bloody foam.
At every mouth his teeth a sinner champ'd,
Bruised as with ponderous engine; so that three
Were in this guise tormented. But far more
Than from that gnawing, was the foremost pang'd
By the fierce rending, whence oft - times the back
Was stript of all its skin. "That upper spirit,
Who hath worst punishment," so spake my guide,
"Is Judas, he that hath his head within
And plies the feet without. Of th' other two,
Whose heads are under, from the murky jaw
Who hangs, is Brutus:[1] lo! how he doth writhe
And speaks not. The other, Cassius, that appears
So large of limb. But night now reascends;
And it is time for parting. All is seen."...

Who Killed Julius Caesar?

You will be writing an argumentative essay answering the question: Who Killed Julius Caesar. You need to follow the format of argument writing, and use information from the four sources you studied.

The following is the rubric:

Ideas (30 points/5 points each)

Precise Claim

Claims in individual body paragraphs

Evidence

- Valid and relevant
- Sufficient

Warrant/So what?

Counterclaim

Organization: (45 points/5 points each)

Claim/thesis paragraph

Body paragraph/arguments:

- Claim
- Evidence
- Warrant

Transitions:

- between ideas
- between paragraphs

Counterclaim

Conclusion

Overall cohesion and organization

Voice: (15 points/ 3 points each)

Word choice:

- formal tone
- precise language
- appropriate language

Sentence Fluency:

- Cohesive sentence fluency
- Varied sentence structure

Conventions (10 points/5 points each)

MLA

Grammar does not interfere with meaning

You must earn an 80/100 on this essay to show mastery. Anything below an 80 needs to be revised.

Mark Twain

The Killing of Julius Caesar “Localized”

Before You Read

Focus Question

In your opinion, are newspaper accounts free of bias? Why or why not?

Background

Mark Twain was the pen name of Samuel Langhorne Clemens (1835–1910), one of the most popular American authors. In this sketch, he parodies nineteenth-century newspaper articles.

Responding to the Reading

1. What does Twain say he would have done had he seen the dying Caesar? At what fault of reporters is he poking fun?

2. What source does Twain claim for the report of Caesar's assassination? Why is this unrealistic?

3. Describe the style of the report's opening paragraph. How does this paragraph differ from a typical opening paragraph in a contemporary crime report?

4. Why would Twain have added the word “localized” to the title of this sketch?

5. **Making Connections** Why might Twain have chosen to base his parody of journalism on Shakespeare's *Julius Caesar*?

Speaking and Listening

With a partner, write a TV news broadcast that parodies Caesar's assassination or another significant event in the play. Announce the news in the style typical of today's newscasters. You may videotape the performance, if you wish.

Title: The Killing of Julius Caesar "Localized"

Author: Mark Twain [[More Titles by Twain](#)]

Being the only true and reliable account ever published; taken from the Roman "Daily Evening Fasces," of the date of that tremendous occurrence.

Nothing in the world affords a newspaper reporter so much satisfaction as gathering up the details of a bloody and mysterious murder and writing them up with aggravating circumstantiality. He takes a living delight in this labor--for such it is to him, especially if he knows that all the other papers have gone to press, and his will be the only one that will contain the dreadful intelligence. A feeling of regret has often come over me that I was not reporting in Rome when Caesar was killed--reporting on an evening paper, and the only one in the city, and getting at least twelve hours ahead of the morning-paper boys with this most magnificent "item" that ever fell to the lot of the craft. Other events have happened as startling as this, but none that possessed so peculiarly all the characteristics of the favorite "item" of the present day, magnified into grandeur and sublimity by the high rank, fame, and social and political standing of the actors in it.

However, as I was not permitted to report Caesar's assassination in the regular way, it has at least afforded me rare satisfaction to translate the following able account of it from the original Latin of the Roman Daily Evening Fasces of that date--second edition:

Our usually quiet city of Rome was thrown into a state of wild excitement yesterday by the occurrence of one of those bloody affrays which sicken the heart and fill the soul with fear, while they inspire all thinking men with forebodings for the future of a city where human life is held so cheaply and the gravest laws are so openly set at defiance. As the result of that affray, it is our painful duty, as public journalists, to record the death of one of our most esteemed citizens--a man whose name is known wherever this paper circulates, and where fame it has been our pleasure and our privilege to extend, and also to protect from the tongue of slander and falsehood, to the best of our poor ability. We refer to Mr. J. Caesar, the Emperor-elect.

The facts of the case, as nearly as our reporter could determine them from the conflicting statements of eye-witnesses, were about as follows:- The affair was an election row, of course. Nine-tenths of the ghastly butcheries that disgrace the city nowadays grow out of the bickerings and jealousies and animosities engendered by these accursed elections. Rome would be the gainer by it if her very constables were elected to serve a century; for in our experience we have never even been able to choose a dog-pelter without celebrating the event with a dozen knockdowns and a general cramming of the station-house with drunken vagabonds overnight. It is said that when the immense majority for Caesar at the polls in the market was declared the other day, and the crown was offered to that gentleman, even his amazing unselfishness in refusing it three times was not sufficient to save him from the whispered insults of such men as Casca, of the Tenth Ward, and other hirelings of the disappointed candidate, hailing mostly from the Eleventh and Thirteenth and other outside districts, who were overheard speaking ironically and contemptuously of Mr. Caesar's conduct upon that occasion.

We are further informed that there are many among us who think they are justified in believing that the assassination of Julius Caesar was a put-up thing--a cut-and-dried arrangement, hatched by Marcus Brutus and a lot of his hired roughs, and carried out only too faithfully according to the program. Whether there be good grounds for this suspicion or not, we leave to the people to judge for themselves, only asking that they will read the following account of the sad occurrence carefully and dispassionately before they render that judgment.

The Senate was already in session, and Caesar was coming down the street toward the capitol, conversing with some personal friends, and followed, as usual, by a large number of citizens. Just as he was passing in front of Demosthenes and Thucydides' drug store, he was observing casually to a gentleman, who, our informant thinks, is a fortune-teller, that the Ides of March were come. The reply was, "Yes, they are come, but not gone yet." At this moment Artemidorus stepped up and passed the time of day, and asked Caesar to read a schedule or a tract or something of the kind, which he had brought for his perusal. Mr. Decius Brutus also said something about an "humble suit" which he wanted read. Artemidorus begged that attention might be paid to his first, because it was of personal consequence to Caesar. The latter replied that what concerned himself should be read last, or words to that effect. Artemidorus begged and beseeched him to read the paper instantly!--[Mark that: It is hinted by William Shakespeare, who saw the beginning and the end of the unfortunate affray, that this "schedule" was simply a note discovering to Caesar that a plot was brewing to take his life.]--However, Caesar shook him off, and refused to read any petition in the street. He then entered the capitol, and the crowd followed him.

About this time the following conversation was overheard, and we consider that, taken in connection with the events which succeeded it, it bears an appalling significance: Mr. Papilius Lena remarked to George W. Cassias (commonly known as the "Nobby Boy of the Third Ward"), a bruiser in the pay of the Opposition, that he hoped his enterprise to-day might thrive; and when Cassias asked "What enterprise?" he only closed his left eye temporarily and said with simulated indifference, "Fare you well," and sauntered toward Caesar. Marcus Brutus, who is suspected of being the ringleader of the band that killed Caesar, asked what it was that Lena had said. Cassias told him, and added in a low tone, "I fear our purpose is discovered."

Brutus told his wretched accomplice to keep an eye on Lena, and a moment after Cassias urged that lean and hungry vagrant, Casca, whose reputation here is none of the best, to be sudden, for he feared prevention. He then turned to Brutus, apparently much excited, and asked what should be done, and swore that either he or Caesar would never turn back--he would kill himself first. At this time Caesar was talking to some of the back-country members about the approaching fall elections, and paying little attention to what was going on around him. Billy Trebonius got into conversation with the people's friend and Caesar's--Mark Antony--and under some pretense or other got him away, and Brutus, Decius, Casca, Cinna, Metellus Cimber, and others of the gang of infamous desperadoes that infest Rome at present, closed around the doomed Caesar. Then Metellus Cimber knelt down and begged that his brother might be recalled from banishment, but Caesar rebuked him for his fawning conduct, and refused to grant his petition. Immediately, at Cimber's request, first Brutus and then Cassias begged for the return of the banished Publius; but Caesar still refused. He said he could not be moved; that he was as fixed as the North Star, and proceeded to speak in the most complimentary terms of the firmness of that star and its steady

character. Then he said he was like it, and he believed he was the only man in the country that was; therefore, since he was "constant" that Cimber should be banished, he was also "constant" that he should stay banished, and he'd be hanged if he didn't keep him so!

Instantly seizing upon this shallow pretext for a fight, Casca sprang at Caesar and struck him with a dirk, Caesar grabbing him by the arm with his right hand, and launching a blow straight from the shoulder with his left, that sent the reptile bleeding to the earth. He then backed up against Pompey's statue, and squared himself to receive his assailants. Cassias and Cimber and Cinna rushed, upon him with their daggers drawn, and the former succeeded in inflicting a wound upon his body; but before he could strike again, and before either of the others could strike at all, Caesar stretched the three miscreants at his feet with as many blows of his powerful fist. By this time the Senate was in an indescribable uproar; the throng of citizens the lobbies had blockaded the doors in their frantic efforts to escape from the building, the sergeant-at-arms and his assistants were struggling with the assassins, venerable senators had cast aside their encumbering robes, and were leaping over benches and flying down the aisles in wild confusion toward the shelter of the committee-rooms, and a thousand voices were shouting "Po-lice! Po-lice!" in discordant tones that rose above the frightful din like shrieking winds above the roaring of a tempest. And amid it all great Caesar stood with his back against the statue, like a lion at bay, and fought his assailants weaponless and hand to hand, with the defiant bearing and the unwavering courage which he had shown before on many a bloody field. Billy Trebonius and Caius Legarius struck him with their daggers and fell, as their brother-conspirators before them had fallen. But at last, when Caesar saw his old friend Brutus step forward armed with a murderous knife, it is said he seemed utterly overpowered with grief and amazement, and, dropping his invincible left arm by his side, he hid his face in the folds of his mantle and received the treacherous blow without an effort to stay the hand that gave it. He only said, "Et tu, Brute?" and fell lifeless on the marble pavement.

We learn that the coat deceased had on when he was killed was the same one he wore in his tent on the afternoon of the day he overcame the Nervii, and that when it was removed from the corpse it was found to be cut and gashed in no less than seven different places. There was nothing in the pockets. It will be exhibited at the coroner's inquest, and will be damning proof of the fact of the killing. These latter facts may be relied on, as we get them from Mark Antony, whose position enables him to learn every item of news connected with the one subject of absorbing interest of-to-day.

LATER: While the coroner was summoning a jury, Mark Antony and other friends of the late Caesar got hold of the body, and lugged it off to the Forum, and at last accounts Antony and Brutus were making speeches over it and raising such a row among the people that, as we go to press, the chief of police is satisfied there is going to be a riot, and is taking measures accordingly.

-THE END-

Clemens] Mark Twain's short story: The Killing of Julius Caesar "Localized"

Robert F.
Kennedy

A Eulogy to Dr. Martin Luther King Jr.

Before You Read

Focus Question

What are some possible consequences of the assassination of an important political leader?

Background

Robert F. Kennedy, the brother of President John F. Kennedy, was running for president at the time of Dr. Martin Luther King Jr.'s assassination. Robert Kennedy himself was assassinated in June 1968, two months after King died.

Responding to the Reading

1. What effect does Kennedy fear the assassination of King will have on his audience?

2. What personal experience does Kennedy recount to convince his audience that he understands their feelings?

3. What message did Kennedy seek to convey by the quote from Aeschylus?

4. Which paragraphs of the speech feature the use of repetition? To what is Kennedy appealing in the use of this technique?

5. Does Kennedy's speech remind you more of Brutus's or Antony's in Act 5? Explain.

Learning For Life

Interview someone you know who remembers King's assassination. Ask him or her how he or she reacted to the news and the lessons he or she learned during this turbulent period in our nation's history.

Rev Dr. Martin Luther King Funeral Eulogy by Robert F. Kennedy

"For those of you who are black and are tempted to be filled with hatred ... against all white people, I can only say that I feel in my own heart the same kind of feeling. I had a member of my family killed....

Martin Luther King, the American civil rights leader and winner of the Nobel Prize for Peace, was born in Montgomery, Alabama. He rose to prominence in the civil rights movement of the 1950s, led the famous March on Washington in 1963, and the March from Selma to Montgomery, Alabama, in 1965. A brilliant orator and writer, whose insistence upon nonviolence in the Gandhian tradition accounted for the success of the movement, Dr. King was assassinated on April 4, 1968, in Memphis, Tennessee, by a white man.

On the day King was assassinated, Sen. Robert Kennedy was campaigning for the presidency in Indianapolis, Indiana. He was on his way to a campaign rally in a black section of the city when he heard that King had been killed. His aides strongly urged him not to go to the rally, that he would be endangering his life. But Kennedy insisted, and he stood upon the back of a flatbed truck and delivered the following extemporaneous eulogy. Less than two months later, Kennedy was assassinated in Los Angeles.

I have bad news for you, for all our fellow citizens, and people who love peace all over the world, and that is that Martin Luther King was shot and killed tonight.

Martin Luther King dedicated his life to love and to justice for his fellow human beings, and he died because of that effort.

In this difficult day, in this difficult time for the United States, it is perhaps well to ask what kind of a nation we are and what direction we want to move in. For those of you who are black - considering the evidence there evidently is that there were white people who were responsible - you can be filled with bitterness, with hatred, and desire for revenge. We can move in that direction as a country, in great polarization - black people amongst black, white people amongst white, filled with hatred toward one another.

Or we can make an effort, as Martin Luther King did, to understand and to comprehend, and to replace that violence, that stain of bloodshed that has spread across our land, with an effort to understand that compassion and love.

For those of you who are black and are tempted to be filled with hatred and distrust at the injustice of such an act, against all white people, I can only say that I feel in my own heart the same kind of feeling. I had a member of my family killed, but he was killed by a white man. But we have to make an effort in the United States, we have to make an effort to understand, to go beyond these rather difficult times.

My favorite poet was Aeschylus. He wrote: "In our sleep pain which cannot forget falls drop by drop upon the heart until, in our own despair, against our will, comes wisdom through the awful grace of God."

What we need in the United States is not division; what we need in the United States is not hatred; what we need in the United States is not violence or lawlessness, but love and wisdom and compassion toward one another, and a feeling of injustice towards those who still suffer within our country, whether they be white or they be black...

We've had difficult times in the past. We will have difficult times in the future. It is not the end of violence; it is not the end of lawlessness; it is not the end of disorder.

But the vast majority of white people and the vast majority of black people in this country want to live together, want to improve the quality of our life, and want justice for all human beings who abide in our land. Let us dedicate ourselves to what the Greeks wrote so many years ago: to tame the savageness of man and to make gentle the life of this world. Let us dedicate ourselves to that, and say a prayer for our country and for our people.